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LIVRES RARES

48th BOSTON ANTIQUARIAN BOOK FAIR

Hynes Convention Center, November 6-7-8, 2026



N°83 HUMPHRYS (H). -A plan of mathematical learning, taught in the royal academy. Portsmouth, 1789. 1 vol. folio (373 x 260 mm) Illustrated manuscript in ink and watercolour on paper, 475 pp.

Jean-François Letenneur Livres Rares

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1. ABU AL-LAYTH AS-NASR IBN MUHAMMAD AL SAMARQANDI. -KITAB MUQADDIMAH AS-SALAH [LIVRE D'INTRODUCTION A LA PRIERE]. *SLND [Égypte, Le Caire, Empire mamelouk, fin du XVe siècle, règne du Sultan Qaytbay (r. 1468-1496)]. [Egypt, Cairo, Mamluk Empire, late 15th century, reign of Sultan Qaytbay (r. 1468-1496)].*

1 vol. grand in-4° (280 x 210 mm) manuscrit enluminé en arabe sur papier oriental de : [1] f. de garde annoté et 26 ff. dont : 1 titre-frontispice polychrome (shamsa) somptueusement enluminé à l'or et au bleu de lapis-lazuli affichant au cartouche supérieur l'intitulation officielle « Kitab Muqaddimah as-Salah » en lettres blanches détourées, flanqué dans ses marges de deux vignettes dorées circulaires ; 49 pages de texte continu calligraphié à l'encre noire en écriture naskhi mamelouke de chancellerie (justification large de 210 x 145 mm), à raison de 9 lignes par page rehaussées d'encre rouge et rythmées par des rosettes dorées polylobées à six pétales ponctuées d'un point central bleu ou rouge ; 1 feuillet final (f. 26) comportant le texte final du traité dogmatique et le colophon liturgique sur 2 lignes enluminées suivies de trois grandes rosettes décoratives à l'encre rouge au recto. Deux sceaux à l'encre noire sur le bord du titre, marques de provenance historique et annotations sur la page de garde et le dernier feuillet. (Partie inférieure du dernier feuillet 26 comblée par un papier identique à celui de la p. de garde, usure des pigments des enluminures, traces de mouillures marginales, galeries de vers en marge intérieure, marges et fonds de cahiers anciennement consolidés ; ensemble demeuré dans son jus, sans restauration moderne). Cartonnage de papier jaune Proche-Oriental ancien (XVIIIe siècle) (défauts d'usage, taches et salissures).



1 vol. large 4to (280 x 210 mm) illuminated manuscript in Arabic on Middle Eastern paper of: [1] annotated flyleaf and 26 leaves including: 1 polychrome title-frontispiece (shamsa) sumptuously illuminated in gold and lapis lazuli blue displaying in the upper cartouche the official title "Kitab Muqaddimah as-Salah" in reserved white letters, flanked in its margins by two circular gilt vignettes; 49 pages of continuous text calligraphed in black ink in Mamluk chancellery naskhi script (wide justification of 210 x 145 mm), with 9 lines per page enhanced with red ink and punctuated by polylobed gilt rosettes with six petals centered with a blue or red dot; 1 final leaf (f. 26) containing the concluding text of the dogmatic treatise and the liturgical colophon on 2 illuminated lines followed by three large decorative rosettes in red ink on the recto. Two black ink seals on the edge of the title, historical provenance marks and annotations on the flyleaf and the last leaf. (Lower part of the last leaf 26 repaired with paper identical to that of the flyleaf, wear to the illumination pigments, traces of marginal dampstaining, worm tracks in the inner margin, margins and gutter folds previously



strengthened; overall condition preserved dans son jus, without modern restoration). Early Middle Eastern yellow paper boards (18th century) (wear from use, stains and soiling).

Precious and exceptional medieval manuscript in the Arabic language of the Kitab Muqaddimah as-Salah (Introduction to Prayer), a benchmark treatise on Sunni jurisprudence by the famous Hanafi scholar and theologian of Central Asia, Abu al-Layth as-Samarqandi. This is a richly illuminated presentation copy produced in Cairo under the reign of the Burji Sultan Qaytbay (r. 1468-1496), a period considered by art historians as the late golden age and swan song of Mamluk book arts.

Abu al-Layth as-Samarqandi (333-373 A.H. / 944-983 A.D.), nicknamed Imam al-Huda (The Imam of Guidance), settled in Samarkand and distinguished himself in Quranic exegesis (Tafsir), law (Fiqh), and mystical spirituality. Among his major contributions to classical Islamic literature are the Bahr al-Ulum (his famous commentary on the Quran), the Tanbih al-Ghafilin (a highly popular treatise on ethics and mysticism), the Khizanat al-Fiqh (a seminal compendium of jurisprudence), and this Kitab Muqaddimah as-Salah. This condensed didactic opuscule focuses specifically on the ritual rules of prayer (salah) and purification (taharah) according to the Hanafi rite. Written in the 4th century of the Hegira, this text established itself through the centuries as the quintessential textbook for students and jurists of the Empire. It is a short treatise traditionally called a mukhtasar or a risala. The number of pages varies from one copy to another depending on the paper size, the style, and the density of the copyist's calligraphy. While study copies usually condense the work into fifteen or twenty folios due to a compact, high-density script (15 to 21 lines), the rigorous linearity of our 9-line copy mechanically requires its 26 leaves to deploy the entirety of the religious treatise under its presentation format layout.

Codicological analysis of our manuscript confirms that the text is strictly complete. The systematic presence of oblique catchwords at the bottom of the pages confirms the absence of any internal textual lacunae. At the end of the work, the word "Tamma" is very clearly visible, meaning "It is finished" or "End," traditionally used by scribes to mark the completion of the copy, followed by pious formulas of glorification: "Wa hasbuna Allahu wa ni'ma al-wakil" ("God suffices us, and what an excellent guardian!"). The three large circles in red ink aligned horizontally serve as visual dividers to mark the end of the main text block before the blank space. The lower part of this final leaf was likely removed during its history by an owner who probably wished to conceal an institutional or royal dedication (a Waqf bequest from the Sultan's court or a major state madrasa) in order to secularize the volume and resell it freely on the private market.

A comparison of this copy with rare medieval occurrences and inventories of major global collections highlights its signal rarity and confirms its perfect textual integrity. The most contemporary copy to ours that we have been able to identify is held at King Saud University (Saudi Arabia): this complete reference manuscript preserved in Riyadh condenses the work

onto twenty short folios (or 40 pages) under a compact and dense script (15 to 21 lines) typical of textbooks in common use. North American collections (U.S.A.): Ivy League universities (Princeton Garrett Collection, Yale Beinecke Library) and the Library of Congress generally only possess late Ottoman copies of this text (16th-18th centuries) or compact lithographs of this major work. This complete presentation Mamluk copy produced in Cairo constitutes an absolute institutional lacuna on American soil.

Material analysis of our manuscript allows for an Egyptian stylistic localization: the manuscript opens with a medallion frontispiece (shamsa or polylobed mandorla) which constitutes a masterpiece of imperial-style Mamluk illumination. A thorough examination of the aesthetic and codicological characteristics allows us to attribute the production of this volume to the sovereign workshops of Cairo rather than a provincial Syrian origin:

- The Palette of Royal Commission: The decorative apparatus combines a massive burnished gold with a mirror effect and an ultra-saturated lapis lazuli blue. The thickness of the gold leaf and the total absence of oxidation or browning after five centuries prove the use of pure gold of the highest quality. These pigments of considerable commercial value were jealously reserved for the scriptoria of the court or large madrasas funded by the Sultan's Treasury in Cairo.

- The Islimi Motifs and Cairene Architecture: The fine white arabesques in counterpoint (islimi style) intertwined under the fluid gold calligraphy, associated with the outer lobed festoons creating a solar radiation effect, are directly modeled on the architectural decorations in mosaics and carved stucco of the major complexes of the capital (such as the mausoleum of Qaytbay).

- The Rite of the Citadel: As-Samarqandi's text is a treatise on Hanafi jurisprudence, the official and exclusive doctrinal doctrine of the high Mamluk military and administrative bureaucracy, whose nerve center was located at the Citadel of Cairo. Its monumental layout with 9 lines per page and the rhythm of the polylobed rosettes enhanced with fine pigments exclude the hypothesis of an ordinary study book.

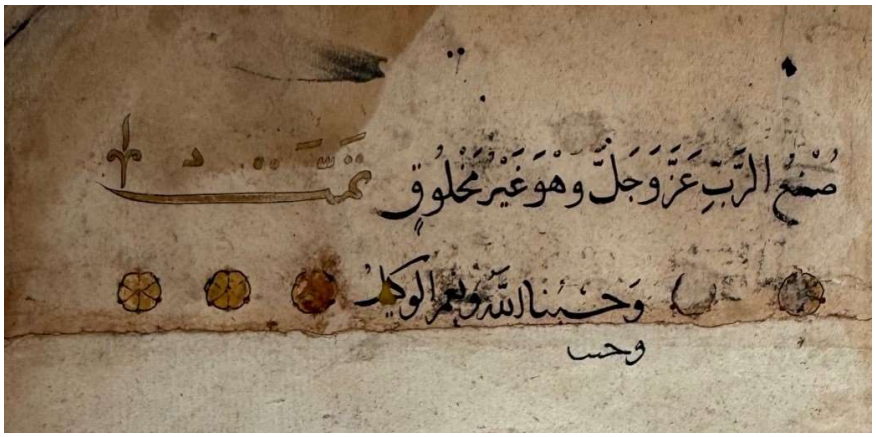


- The Examination of the Thick Middle Eastern Paper by transparency reveals fine and irregular laid lines, without chain lines or visible watermarks, confirming the absence of a Western mold and the authenticity of its medieval Egyptian craftsmanship in sized and burnished pure rag. The fact that it has spanned five centuries without ever undergoing the slightest trimming of its large original blank margins during its rebinding bears witness to the exceptional care given to its preservation.

The study of the inscriptions and seals present on the flyleaf, the title, and the final leaf—a true historical archive—testifies

to the wanderings of the volume through the centuries:

- The Mamluk Library Seal (15th Century) / Seal of an Ottoman Scholar (17th/18th Century): 2 distinct black ink name stamp impressions applied to the left edge of the frontispiece, bearing the arms of a dignitaire or a royal pious foundation (Waqf). The most legible, in a dense, interlaced, and typically Cairene thuluth style, mentions a dedication to an institutional state library and bears the name of a Qadi or a great collector with the classic pious formula: "'Abduhu... al-Murtaji" ("His servant hoping for the forgiveness of God, the Wealthy").



- The Verso of Folio 26 (Original Part) also bears a long horizontal transmission note of the period. Various annotations on the flyleaf and the last leaf provide historical provenance marks (including a utilitarian note for Qibla orientation and an ex-libris of Mahmûd, a calligraphed distich on friendship, and a family archive account cartouche dated 1194 A.H. / 1780 A.D. on the verso).

- Several Autograph Handwritten Mentions (in cursive Ottoman diwani and nasta'liq styles) in the upper corners indicate successive inheritance or commercial transactions, mentioning prices in the currency of the time (piastres or paras). These notes document the later migration of this precious book from the Egyptian capital to the Levant (Syria) in the following centuries under Ottoman administration.

- The First Flyleaf also bears a poetic verse on friendship calligraphed in cursive naskh style ("Take as a companion a man whose character traits please you") and an anonymous ex-libris of humility: "al-Asadi / al-Ajami, Possession of the sinful servant..." linked to the name of Mahmûd.

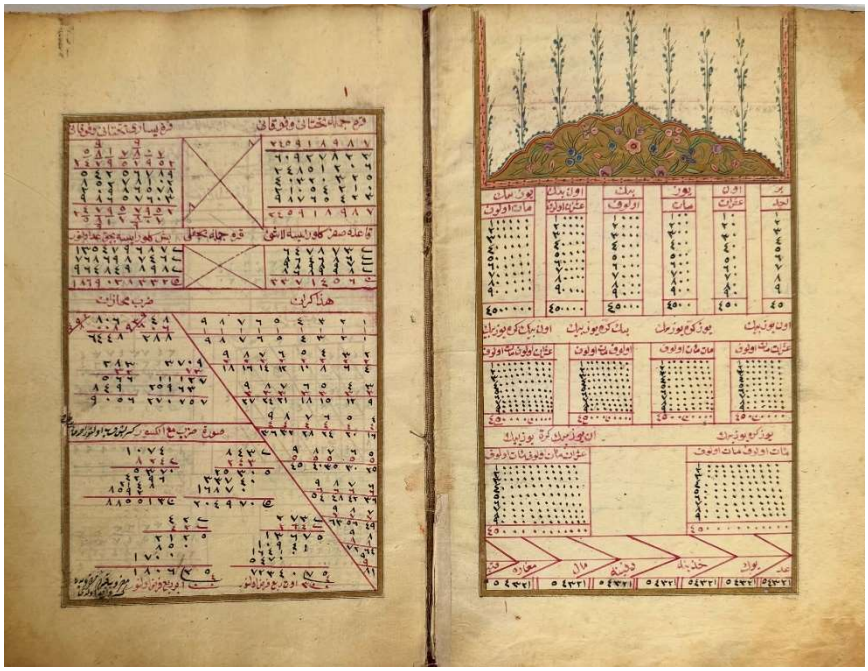
- The Repair Paper of Folio 26b preserves academic study notes (indexings "Faridat as-Salah," glosses citing the Tafsir al-Jalalayn, and mayoral teaching "Ustadhuna") as well as a utilitarian topographical note testifying to its availability in a madrasa: "Qiblat al-bab wara'" ("The direction of the Qibla is behind the door"). The bottom of the repair is dressed with a moral maxim: "Al-dhanbu ma yudra la budda min...".

While North American institutions generally only possess late Ottoman copies or lithographs of this major work, this complete Mamluk copy produced in Cairo is a rare example in private hands of a court illumination specimen from the Qaytbay era. By virtue of its qualities, this signal testimony rescued from the transmission of foundational texts in the medieval era would richly deserve academic research.

Al-Samarqandi (Abû al-Layth), Kitâb Muqaddimah as-Salâh, edited with critical apparatus by Dr. Muhammad 'Adnân Darwîsh, Beirut, Dâr al-Arqam, 1984. – Brockelmann (Carl), Geschichte der arabischen Litteratur (GAL), Volume I, p. 196. – James (David), Manuscripts of the Mamluk Sultanate, London, 1988. – Atil (Esin), Renaissance of Islam: Art of the Mamluks, Washington D.C., Smithsonian Institution Press, 1981. 6520

$ 27 500

2. AL-FARA'ID AL-SIRAJIYYAH [MANUSCRIT - DROIT SUCCESSORAL & ALGEBRE OTTOMANE] -[TRAITE D'ARITHMETIQUE SUCCESSORALE APPLIQUEE (ILM AL-FARA'ID) ET RECUEIL PRATIQUE DE CAS DE TRANSMISSIONS SUCCESSORALES COMPLEXES (MUNASAKHA)]. *La Mecque, Hedjaz, 1214 H. [1799]. [sultana de Selim III].*

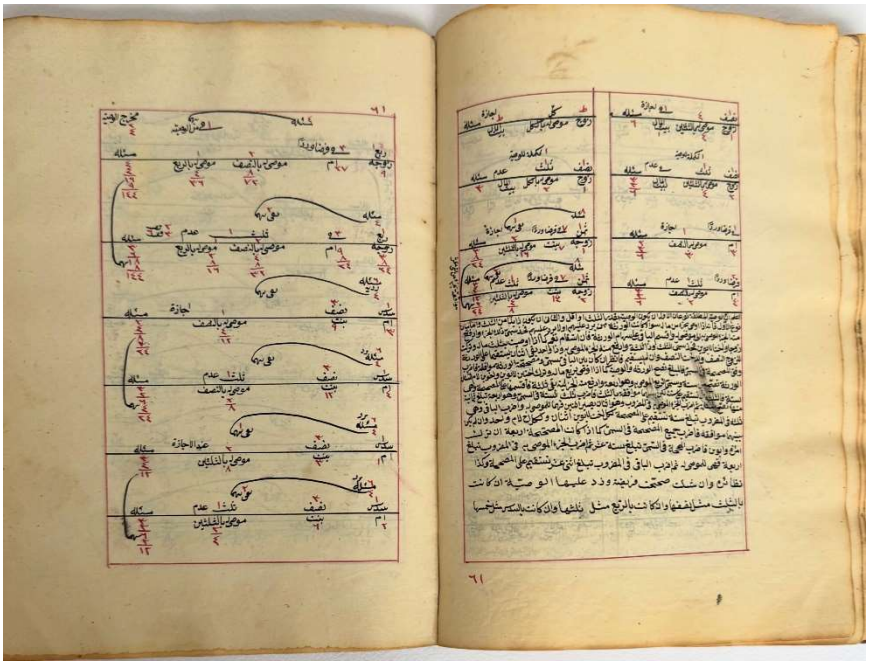


1 vol. small 4to (240 x 170 mm) manuscript on Oriental laid paper, calligraphied in Naskh script, 88 leaves numbered in red in the lower left corner, comprising 2 parts : I. flyleaf with annotations, 1 p. surmounted by a polychrome unvan, 17 pp. of text and diagrams, 1 p. blank; II. 1 p. blank, 1 p. surmounted by a polychrome unvan, 150 pp. of text and diagrams; 1 p. bearing the colophon (86v), 2 pp. blank, 1 p. featuring a large calligraphy in black ink, 2 pp. blank. Text calligraphied in black and red ink in single or double columns within a red ruling, enriched with marginal glosses; extensively illustrated with large genealogical charts of inheritance, distribution tables of arithmetic shares, and calculation grids for complex fractions within ruled borders; terminal leaf bearing the colophon, numerous annotations on the flyleaves, and a black ownership stamp providing provenance, small ink drawings on the endpapers. (Minor contemporary handling soil, a few worm tracks at the end skillfully restored or stabilized without loss of legibility, marginal dampstaining, the text block remaining remarkably crisp and clean). Period full burgundy morocco in the classic Ottoman style, covers decorated with a blind-tooled double border and gilt roll-stamping, smooth spine, unlettered. (Expected light wear, occasional spotting, corners and spine ends discreetly restored).

A remarkable and exceptionally complete Ottoman legal manuscript containing the celebrated Al-Fara'id al-Sirajiyyah, the foundational reference work on Islamic inheritance law according to the Hanafi school.

This codex served as an indispensable manual for cadis (judges) and secretaries of the Imperial Treasury (Beytülmal) for calculating Muslim estates, and this specific copy was actively utilized by a jurist in Mecca. Composed by the 12th-century theologian and legal scholar Siraj al-Din Muhammad ibn Muhammad al-Sajawandi, this highly technical, didactic treatise meticulously details the strict rules of jurisprudence (fiqh) governing the division of estate shares.

This specific copy is particularly striking due to its flawless graphic execution and pedagogical layout. Both parts open with a leaf surmounted by an illuminated "unvan" adorned with golden cloudbands and polylobed floral motifs in shades of azure and mauve, executed in the late Ottoman Rococo style. The layout seamlessly integrates a perfectly vocalized chancery Naskh script with elaborate family trees and circular kinship diagrams, visually mapping out degrees of entitlement to succession (ascendants, spouses, collaterals, as well as agnatic and uterine lines).



The first part of the manuscript occupies the first 10 leaves, laying down the theoretical frameworks and fractional calculation grids. The second part opens into a vast atlas of Munasakha case studies (instances where an heir passes away before the initial estate has been legally partitioned). This section is illustrated with spectacular, dynamic family trees drawn in concentric arcs to visually chart the transmission of shares across successive generations. The terminal leaves feature extensive computational grids and numerical fraction charts (tashih al-masa'il) designed to resolve cases requiring the reduction or increase of hereditary shares ('awl). The margins, densely covered in cursive annotations in Ta'liq and Shekasteh scripts, bear witness to the manuscript's active life within a court of law or a madrasa.

The colophon (f. 85v) provides highly significant historical attribution. Written in the traditional diagonal scarf layout and preceded by the invocation of gratitude "Bi-'awn 'inayat Allah", it is signed by the official scribe 'Uthman ibn Hasan (Osman bin Hasan) using the customary formula of humility: "Katabahu al-faqir al-haqir..." (Written by the poor and wretched servant...). It firmly establishes the completion of the copy in the Hijri year 1214 (1799-1800 AD). The leaf immediately following the colophon features an imposing calligraphy in interlaced Thuluth script forming the monogrammatic word "Munasakha", complemented below by the cursive notation "(After their death)".

Provenance and contemporary markings on the flyleaves: An autograph note detailing the composition of the treatise along with an ownership statement appears on the verso of leaf 1, penned in a cursive Diwani hand and closed by a circular official seal: "Al-Malik Muhammad Iqbal al-mutasab Makki gufira lahu" (The property of Muhammad Iqbal, known as Makki, may God forgive him), incorporating the traditional ownership formula "Min kutub..." (From the library of...).

The signature is authenticated by his circular name-stamp printed in black ink. The epithet "Makki" indicates a jurist or cadi (judge) native to or trained in the holy city of Mecca, who officiated within the Ottoman judicial administration. This seal, engraved for a judge or imperial estate intendant, displays the formal courtly invocation "Al-Wathiq bi-l-Malik al-A'la" (He who places his trust in the Supreme King).



Below this inscription and on the final flyleaf are extensive field notes detailing the partition of actual probate cases. Notably, an inventory table on the last flyleaf settles the inheritance of noble ladies (Serife Ayse Hatun) and (Serife Fatma Hatun), dividing the legal fractions into halves ("Nisf") and sixths ("Sudus"). This provides irrefutable evidence of the direct, field-level use of this manuscript by a magistrate solving a complex inheritance dispute under the reign of Sultan Selim III. These inventory markings demonstrate that this manual functioned as a daily legal tool for a high-ranking magistrate at the turn of the 19th century, lending the manuscript profound historical value for the study of applied law in the Ottoman provinces.

The academic and administrative significance of the Al-Fara'id al-Sirajiyyah extends far beyond the borders of the Ottoman Empire. The text was famously translated into English by the pioneering orientalist Sir William Jones in 1792 [Calcutta], a copy of which is now preserved in the Library of Congress in Washington. Prestigious American institutions hold manuscripts of this work within their Near Eastern collections, such as the codices in the Garrett Collection at Princeton University or the Houghton Library at Harvard University, both of which feature comparable red-ink calculation grids and diagrams.

However, while the majority of copies held in Western public institutions originate from the central chanceries of Anatolia, the present volume distinguishes itself by its purely practical, provincial provenance. Its direct usage on the ground by a cadi in Mecca elevates it to a historical document of paramount rarity for the study of legal practice in Islam's holiest city. A fine manuscript executed on superb Oriental paper and preserved in its characteristic original binding.

DÉROCHE (François) [ed.], Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script, London, Al-Furqan, 2005. – COULSON (Noel J.), Succession in the Muslim Family, Cambridge University Press, 1971. – MACDONALD (Duncan B.), Development of Muslim Theology, Jurisprudence and Constitutional Theory, New York, 1903. – JONES (Sir William), Al Sirajiyyah: or, The Mahomedan Law of Inheritance, Calcutta, 1792 (cited for contextual reference). 6603

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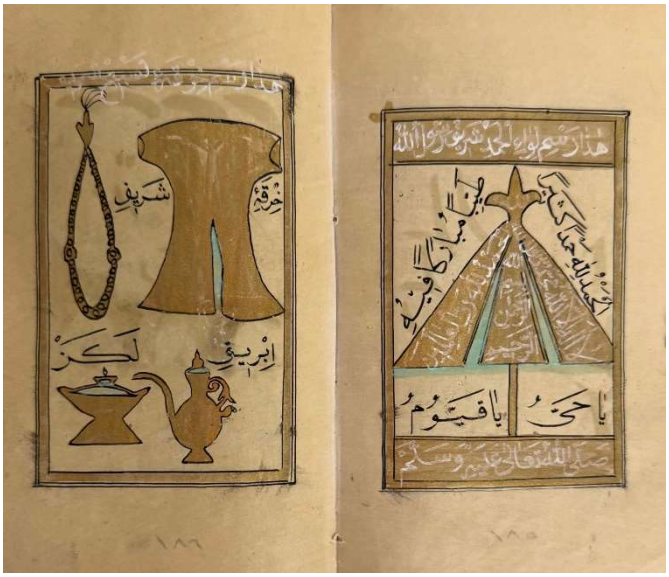
3. AL-JAZULI - MUHAMMAD AL-MA'RUF BIN IBRAHIM (SCRIBE). -DALA'IL AL-KHAYRAT WA SHAWARIQ AL-ANWAR FI DHIKR AL-SALAT 'ALA AL-NABI AL-MUKHTAR [LES SIGNES DES BIENFAITS ET L'ÉCLAT DES LUMIERES, POUR L'EVOCATION DES BENEDICTIONS SUR LE PROPHETE CHOISI] D'AL-JAZULI, PRECEDE DE SOURATES CHOISIES DU CORAN. *SL [Istanbul (Empire ottoman)], daté au colophon 1260 de l'Hégire [1844-1845 de notre ère].*



1 vol. 12mo (155 x 100 mm) illuminated manuscript of: [189] ff. Calligraphed in black naskh script in a single column of 9 lines, titles and sura headings in white on a gilt ground, 3 polychrome illuminated headpieces, 42 hilyehs decorated with illuminated calligraphic panels, plus 22 illustrations and diagrams (Minor oxidation along the gilt ruling causing repaired tears, occasional text shifting and a few stains). Contemporary Ottoman full calf, covers decorated with a large rectangular central panel stamped in blind and heightened with a fine diagonal gilt geometric trellis (lozenge and dotted semis motifs), covers framed by a triple peripheral gilt fillet. (Binding flawlessly restored, edges lined with cloth).

Precious illuminated manuscript of the Dala'il al-Khayrat, calligraphed in naskh script by the scribe Muhammad al-Ma'ruf

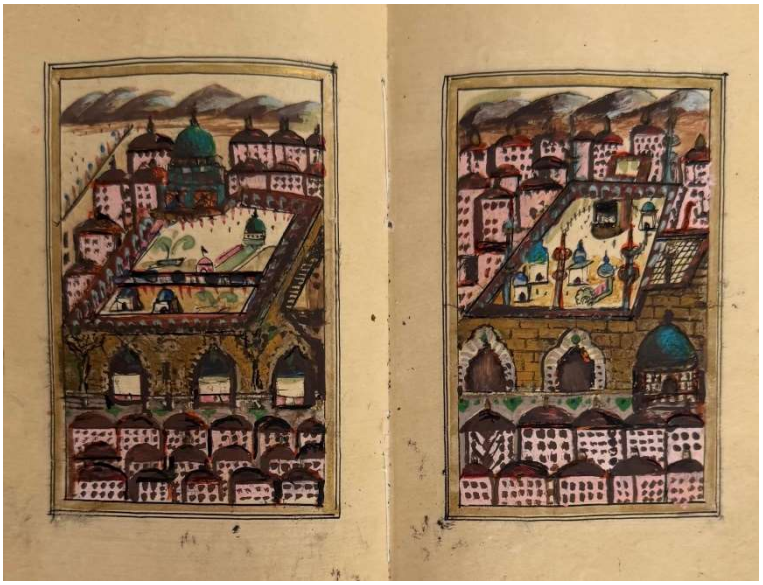
bin Ibrahim in 1260 AH (1844-1845), standing as an exceptional witness to 19th-century Ottoman Rococo book arts, remarkable both for the freshness of its original binding and the unique profusion of its iconographic, topographic, and talismanic program. The author of the text, Abu Abdallah Muhammad ibn Sulayman al-Jazuli (c. 1404 - 1465), is an eminent Moroccan Sufi spiritual master affiliated with the Shadhiliyya tariqa. Having become one of the "Seven Saints of Marrakesh," he deeply influenced Islamic piety with his masterpiece, the Dala'il al-Khayrat, which broke away from classical liturgy collections by focusing exclusively on blessings upon the Prophet. The text spread with lightning speed from North Africa to India and the Ottoman Empire.



The Dala'il al-Khayrat occupies an absolutely unique position in the history of Islamic religious literature, establishing itself as the most widely copied, read, and revered devotional collection after the Qur'an. Composed in the 15th century during a period of spiritual fervor, this text effected a true revolution in popular piety by democratizing the practice of Tasliya (prayer upon the Prophet), rendering it accessible far beyond restricted Sufi circles. Its dissemination reached its peak under the Ottoman Empire, where it became a staple of state piety and a preferred vehicle for high bibliophily. Recited daily according to a weekly division, the work transcended its textual status to become an indispensable talismanic object, endowed with powerful protective force (barakah).

Our copy distinguishes itself masterfully by the absolute integrity of its original codicological structure and by the integration of an iconographic cycle of extremely rare exhaustiveness, joining illuminated hilyes of the purest gold with complex

magico-talismanic diagrams of remarkable spiritual fervor. The linguistic transition occurs delicately across the leaves, the text blending fervent invocations in Classical Arabic with poetic prayers or liturgical instructions written in Ottoman Turkish. The illumination program bears witness to a great stylistic mastery, placing it at the heart of the Tanzimat artistic reform period, characterized by the assimilation of European floral codes (the late Baroque or Ottoman Rococo style) into the Islamic geometric tradition.



The rich ornamental program visible throughout the leaves is organized into four major cycles:

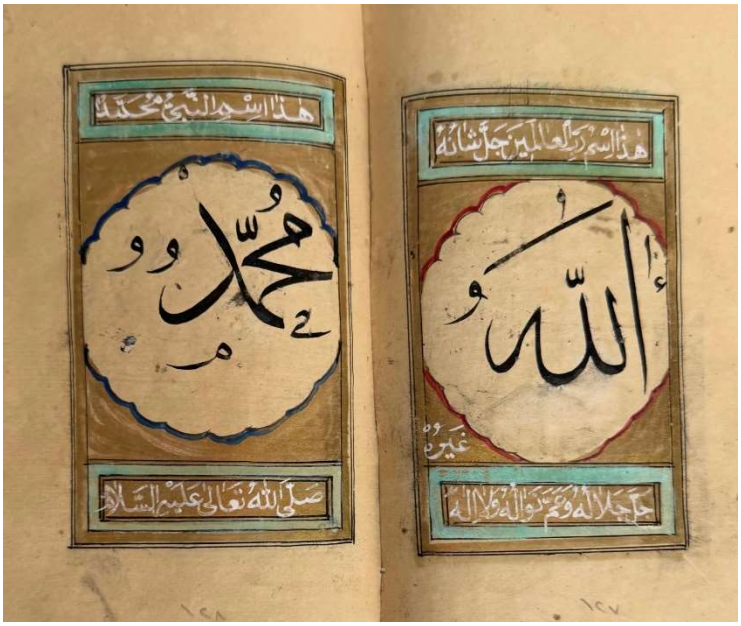
The Qur'anic Cycle and Opening: Head frontispieces (Serlevha) opening onto protective suras (Al-Fatiha, Al-Baqara, Ya-Sin, Ad-Dukhan), decorated with garlands and naturalistic bouquets of roses or carnations dominated by brilliant gold, azure blue, and carmine.

The Sacred Topographic Cycle: Celebrated double-page featuring an axonometric flat view of Islam's two most sacred mosques. On the right, Al-Masjid al-Haram in Mecca showing the black cube of the Kaaba at its center under its golden attire (Kiswa). On the left, Al-Masjid an-Nabawi in Medina, highlighting the green dome overlying the Prophet's burial chamber, the adjoining tombs of the Caliphs Abu Bakr and Umar, and the sacred space of the Rawdah.

The Cycle of Spiritual Portraits: Double-pages deploying Hilyes (textual moral portraits) and large nominative medallions calligraphed in fine gold dedicated to Allah, the Prophet, and the first Caliphs, completed by a genealogical and spiritual tree in the form of a flowering bush with gold leaves (Shajara).

The Talismanic and Relics Cycle (Amanat): Painted representations with strong protective and apotropaic value directly inspired by the sacred regalia of Topkapi Palace: garments and effects (the Holy Tunic Khirqa-i Serif, prayer beads, ewer and ablution bowl), sacred podology (geometric drawing of the Prophetic Sandal Nalayn Shareef and footprint Kadem-i Serif), weapons (Ali's bifid sword Zulfikar, the Holy Banner Livâ-i Serif), and combinatory magic squares (Budûh) or Ali's maritime monograms.

Auction records from the past thirty years (Sotheby's, Christie's, Drouot) show that deluxe Istanbul productions significantly outperform standard copies. This specimen places itself at the pinnacle of collector criteria thanks to the rare alliance of its 155 x 100 mm format—a true feat of miniaturization with fully gilded interlines (beyn-es-sutûr)—and the exceptional density of its 22 illustrations and 42 hilyes. The preservation of its original binding and the completeness of its talismanic cycle of relics confirm the strength of international demand for such a level of rarity.



According to our research, although several prestigious American institutions (such as the Walters Art Museum or Yale's Beinecke Library) hold Ottoman manuscripts of the Dala'il al-Khayrat, none exhibits a strictly identical state combining both this specific pocket format and the absolute exhaustiveness of the twenty-two illustrations of its Istanbul relic cycle. The copy strikes by the technical perfection of its condition and especially by the clear identification of its production chain (dated 1260 AH, named scribe, and substantiated attribution to Istanbul), making it a flawless scholarly benchmark for studying the evolution of Naskh calligraphy and illumination during the reign of Sultan Abdülmecid I.

Dala'il al-Khayrat d'al-Jazuli : Codicologie des manuscrits de dévotion ottomans et maghrébins, Paris, Éditions de la Bibliothèque nationale de France [BnF Essentiels] ; The Art of Dala'il al-Khayrat: Illuminated and Illustrated Prayer Books from the Islamic World, Kuala Lumpur, [Islamic Arts Museum Malaysia], pp. 45-72 ; Witkam, J. J., The Islamic Manuscript Tradition: Devotional Books and Talismans of the Ottoman Period, Leiden, Brill Academic Publishers. 6624

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4. AL-MAHBUBI (SADR AL-SHARI'AH 'UBAYD ALLAH B. MAS'UD AL-MAHBUBI, †1346/1347). -AL-TAWDIH 'ALA AL-TANQIH FI'L-USUL. [L'EXPLICATION DU RESUME DES FONDEMENTS DE LA JURISPRUDENCE HANAFITE]. *S.l. [Anatolie / Empire ottoman – Province de Sarukhan (Manisa)] : Copié par le script Sulayman al-Saruhani al-Amrawi, achevé le 17 Chawwal 1060 de l'Hégire [13 octobre 1650]. [Colophon]*



1 vol. quarto (212 x 155 mm). Manuscript on paper, comprising: [173] leaves, calligraphied in 23 lines per page in black and red ink, in a highly regular and compact Ottoman cursive Naskh script. Leaves, [2], and [173] blank; contemporary titling and provenance notes on leaves [3] et seq. (Minor thumbing, routine signs of handling, and clean, stable dampstaining to the lower margin of the second half of the text block, not affecting legibility). Contemporary Ottoman flexible brown morocco (mid-17th century), featuring a spine cover strip of heavy paper directly pasted to the back of the text block; raw leather boards blindly stamped with a central scalloped mandorla (shamsah) displaying a geometric floral interlace characteristic of provincial binderies from the Sarukhan region (Anatolia) [this institutional structure indicates a textbook intended for heavy academic and utilitarian use]. Title vertically lettered in black ink on the top edge: "Al-Talwîh." [This institutional marking confirms it was immediately accessioned into the holdings of a university library (madrasa), where practice required manuscripts to be stacked horizontally on shelves with the edges facing outward for immediate identification]. (Wear, handling stains, minor chipping to the headcaps and corners).

A dated mid-17th-century Ottoman legal manuscript (1650) containing the foundational treatise on Hanafite jurisprudence (Usul al-Fiqh), complete with its final section on the theory of duress (Ikrah), preserved in its original Ottoman blind-stamped full leather study binding, retaining its edge-title and Sharifian ex-libris.

This codex is not a luxury or devotional volume, but a higher-level working textbook designed for the curriculum of the great religious universities (Madrasas) of the Ottoman Empire. Al-Mahbubi's Al-Tawdih (an extensive commentary on his own doctrinal compendium, the Al-Tanqih) formed the core requirement of higher education necessary to obtain the Ijazah (teaching license). It was used daily to train future judges (Qadis) and legal scholars (Muftis) during the reign of Sultan Mehmed IV.

It is executed on traditional heavy oriental laid paper, of a natural cream hue, handmade from rag pulp (flax/hemp). Examination against backlighting reveals irregular, artisanal hand-made laid lines, completely devoid of chain lines or European watermarks. The substrate received a traditional sizing treatment using starch and was burnished with agate (Ahar), keeping the carbon black ink on the surface and ensuring seamless fluidity for the reed pen (qalam). The paper remains entirely free of any modern, invasive restoration.

The text is densely calligraphied (23 lines per page) in pure carbon black ink (highly stable and permanent) in a very regular and compact Ottoman cursive Naskh. The apparatus uses systematic rubrication in red ink (cinnabar) to introduce the logical divisions of the text, transitional formulas, and textual citations from the Matn (root text). Long, horizontal red overlines surmount key words, serving as visual landmarks and chapter divisions to facilitate study and memorization within the madrasa. This manuscript contains the core theory of duress (Ikrah) according to the Hanafite school (the official state jurisprudence of the Ottoman Empire).

The exceptional combination of a centuries-old production date certified to the exact day (October 13, 1650), its original utilitarian stamped leather binding, its handwritten edge-title Al-Talwîh, its extraordinary apparatus of marginal glosses, and the internal freshness of 173 continuous leaves makes this an ideal specimen to illustrate the intellectual and material history of Islamic law in the 17th century within a major American institutional collection.

Textual Apparatus: the hashiyah and ta'lîqât

A living space for intellectual debate: the highly dense annotations decorating the margins of this manuscript are not mere personal notes, but highly codified Hashiyah (marginal glosses) and Ta'lîqât (scholarly commentaries). Written diagonally according to strict visual conventions so as never to be confused with the central text, they bear witness to the intensive use of the volume across multiple generations of scholars.

Emendation and doctrinal elaboration: these annotations serve two primary functions: Tashîh (the diagonal reinstatement of words omitted by the scribe during final collation) and scholastic commentary. Introduced by the ritual formula "Qâla" (He said), they cite the opinions of the greatest Hanafite jurists of the era to elucidate the subtleties of a concept. The shifting inks and varying hands in the margins capture the oral teaching tradition of a law faculty.



Selected translated textual excerpts (Theory of Ikrah)

The fundamental distinction between types of duress: "Ikrah (duress) is divided into two categories according to our masters: absolute duress (al-Mulji'), which utterly destroys consent and vitiates free choice, such as the threat of death or dismemberment; and relative duress (ghayr al-Mulji'), which mars consent but preserves the capacity for choice, such as prolonged imprisonment or moderate blows."

The status of contracts and civil acts under threat: "As for acts that cannot be rescinded once uttered, such as marriage (al-Nikah), divorce (al-Talaq), or manumission, duress does not preclude their legal validity, though it renders the coercer a sinner. For the spoken word in these realms binds the objective social order, independent of hidden intent."

The preservation of human life over divine prohibitions: "If one is compelled under threat of death to consume wine or forbidden meat, it is mandatory upon him to comply [with the coercion], for the preservation of life is a divine right superior to the strict observance of the prohibition. If he refuses and is killed, he dies in a state of sin for having neglected the safeguarding of his body."

Translation of the colophon: "It is completed, and success is from God. Praise be to God for the completion of this book. And I am the poor slave [in need of God], Sulayman al-Saruhani al-Amrawi—may God forgive him, his parents, and all believing men and women, living or dead. By Your mercy, O Most Merciful of the merciful. [Finished] on the seventeenth of the revered month of Shawwal, in the year one thousand and sixty [1060 AH / October 13, 1650]. M.M. [Scribe's validation mark]."

Provenance: the provenance history of these physical ownership marks attests to an unbroken transmission within the highest academic and administrative elite of the Ottoman state legal apparatus:

-Ex-Libris of Muhammad As'ad bin Muhammad Zâhid: the first leaf of text bears a formal ownership note inscribed diagonally in a chancery Ta'liq hand: "Malakah wa mustamlakah bi-fadl Allah Ta'ala Muhammad As'ad bin Muhammad Zâhid 'afâ Allah 'anhuma [...] Hanafî madhhaban wa 'Alawî nasaban" ["Became its possessor and owner, by the grace of God Most High, Muhammad As'ad, son of Muhammad Zahid, may God forgive them both. [...] Hanafite by legal rite, and Alawite/Sharifian by lineage"]. This entry confirms that the manuscript belonged to a major figure of the religious and judicial aristocracy. The formula attests to his affiliation with the Sâdah Ashrâf (the noble descendants of the Prophet's family through the branch of 'Ali) and his standing within the high magistracy (Qadis and Muftis) bound to the official Hanafite rite. This prestigious provenance establishes that this volume was handled directly within the inner workings of imperial Ottoman justice.

-Madrasa Library Mark (Edge-Title): the vertical contemporary inscription Al-Talwîh on the top edge confirms the immediate registration of this copy into the holdings of an institutional study library shortly after its transcription, where it was stored flat to meet the research needs of the faculty.

Comparable manuscript copies of Al-Tawdih, transcribed during the classical and middle Ottoman periods, form the core of reference collections on Hanafite law (Fiqh) in the United States. Similar codices are preserved within the prestigious Islamic manuscript holdings of Princeton University Library (notably in the Robert Garrett Collection, mss. nos. 2577Y and 3705Y), at Yale University (Beinecke Rare Book and Manuscript Library), and at the Library of Congress in Washington D.C., where they are studied for their codicological materiality (oriental laid papers and vernacular institutional bindings).

An untouched copy in its original state, text block crisp and fresh.

Gal, II, 246; S II, 344 (for the work of al-Taftazani and al-Mahbubi). — Brockelmann, Geschichte der arabischen Litteratur, Brill, 1943-1949. — Gacek, The Arabic Manuscript Tradition: A Glossary of Technical Terms and Bibliography, Brill, 2001 (on edge-titles, Ahar-sized paper, and the structure of Hashiyah). — Ihsanoglu, History of the Ottoman State, Society & Civilisation, IRCICA, 2001 (on the internal organization of the imperial madrasa curriculum). 660

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5. TWO COMPANION MANUSCRIPT FROM THE REGENCY OF TUNIS :



I. **[IBN ‘AZUM AL-QAYRAWANI]** -TANBIH AL-ANAM. *SLND [Tunisie, Kairouan ou Tunis, première moitié du XVIIIe siècle (circa 1720-1740)]. [Tunisia, Kairouan or Tunis, first half of the 18th century (circa 1720-1740)].*

1 vol. large quarto (350 x 245 mm) manuscript comprising: 176 leaves numbered in pencil in the lower margin (initial leaf numbered 1-2, leaf 143 numbered 143-144, 1 unnumbered leaf between leaves 160 and 161, final leaf numbered 177), text calligraphed in black and red ink in a single column in a particularly airy Maghribi cursive (mabsu) script (15 to 18 lines per page) characteristic of the late classical Maghribi period. Contemporary full brown morocco, high-density pasteboards measuring only 2.5 mm in thickness, structural spine joints and attachment to the gatherings secured by a heavy burlap cloth leaving the coarse primitive linen sewing threads visible, boards decorated with a blind-tooled fillet frame, smooth unlettered spine. (Binding worn with extensive scuffing, deep creases and major losses of leather on the spine and corners exposing the inner core of the boards; internal text-block sound and with excellent legibility, edges of the rag paper mechanically weakened presenting significant marginal wear, fraying and pronounced micro-perforations without loss to the text; the notched arcuate cutouts on the outer edges bear witness to old and localized rodent damage (library mice) partial to traditional organic binders, peripheral defects detracting nothing from the integrity of the main text; modern naive drawing in blue ballpoint pen on the first flyleaf, natural foxing from use).



Rare exemplar of the famous devotional treatise The Awakening of Humanity (Tanbih al-Anam), a major text of post-medieval North Africa by the scholar, ascetic, and Malikite mufti of Kairouan, Abd al-Jalil ibn Muhammad ibn Ahmad ibn Azum al-Muradi al-Qayrawani (died 960 AH / c. 1552-1553), this copy transcribed in Maghribi cursive script during the first half of the 18th century under the Husainid Regency, preserved in its original full blind-stamped brown leather binding.

The author descended from the illustrious and powerful Ibn ‘Azum (or Adhoum) family, one of the most prominent lineages of scholars, muftis, and magistrates in Kairouan, the spiritual capital of Tunisia. Tunisian biographical dictionaries preserve his exact lineage over several generations: ‘Abd al-Jalil ibn Muhammad ibn Ahmad ibn ‘Isa ibn Ahmad ibn ‘Abd al-‘Azim ‘Azum ibn Findar al-Muradi. Described as a man of profound asceticism and immense piety, he was literally filled with love for the Prophet (mutayyam bi-hubb an-Nabi), an absolute mystical devotion that impelled him to compile mammoth collections of blessings and

prophetic traditions. His work endured through the centuries and became firmly anchored in Tunisian heritage thanks to his descendants, notably his grandson, the great scholar Muhammad ibn Muhammad ibn ‘Azum, who perpetuated the tradition of reading and teaching his books publicly in the great mosques of Kairouan and at the Al-Zaytuna Mosque in Tunis.

The core of his renown rests upon a trilogy of grand devotional treatises dedicated to prophetic Blessings (Salawat), of which the present The Awakening of Humanity in the Explanation of the High Station of Our Prophet Muhammad (Tanbih al-Anam fi Bayan ‘Uluw Maqam Nabiyina Muhammad) constitutes the undisputed masterpiece, alongside The Reminder to the People of Islam Concerning Prayer upon the Best of Humanity (Tadhkirat ahl al-Islam fi as-salat ‘ala Khayr al-Anam) and The Cure for Illnesses and the Erasing of Sins in Prayer upon the Best of Humanity (Shifa’ al-Asqam wa-Mahw al-Atham fi as-salat ‘ala Khayr al-Anam).

The socio-religious impact of The Awakening of Humanity was so profound within the Malikite world that pious foundations (mortmain property or pious bequests, Hubous or Waqf) were specifically established by wealthy notables in Tunis and Kairouan to remunerate public readers and appointed copyists charged with propagating and publicly reciting the text during official celebrations of the Mawlid (the commemoration of the birth of the Prophet).

Codicological analysis of our copy confirms it to be a luxury local production executed in the heart of the Husainid Regency. Examination of the contents attests that this codex was not a mere speculative display book, but a true liturgical and pedagogical manual for daily use in 18th-century Tunisian society, its physical structure fulfilling four fundamental functions:

• Solemn public recitation during Mawlid festivities, where the large format and airy layout ensured optimal legibility for reading aloud under the lamps of the zaouias;

• Daily devotional support for the mnemonic chanting of the faithful accumulating spiritual merits;

• An active theological teaching tool within the madrasas, as demonstrated by the dense interlinear commentaries explaining the subtler points of the Life of the Prophet (Sirah);

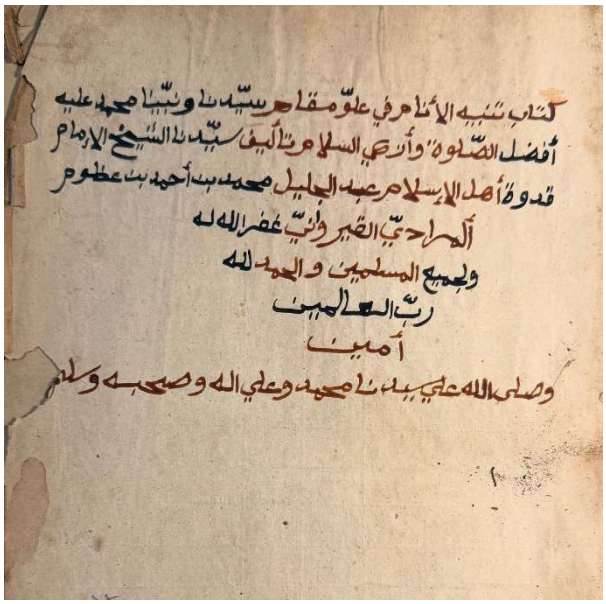
• And finally, a receptacle for protective divine Blessing (Barakah) within the family home of its owner.



The textual and paleographical apparatus of this copy is precisely documented by the deciphering and transcription of key leaves. The initial flyleaf (f. 1) bears the title of the work and the introductory preamble of the author: "Book of the Awakening of Humanity, composed by Abd al-Jalil * In the name of God, the Most Gracious, the Most Merciful, and may God bless our lord Muhammad", immediately followed on the verso by the technical transitional formula calligraphed in large, black display characters visible through transillumination: "What follows the formula of blessing" (Ma ba‘da al-basmalah). The introductory liturgical fragment (f. 2) proclaims: "God has fulfilled his need and his desires [...] and he has delivered the Message [...] {And if, when they had wronged themselves, they had but come to thee and asked forgiveness of God, and the Messenger had asked forgiveness for them...}". The crucial narrative of mystical dreams (f. 3) recounts: "[...] and it occurred to my mind that the man who saved me was our lord Muhammad, peace and blessings of God be upon him, and that the man Malik was Ali ibn Abi Talib [...]". The internal display frontispiece (f. 4) formalizes the attribution: "...by The Awakening of Humanity in the High Station of Our Lord and Prophet Muhammad, upon him the best prayer and the purest salvation, composed by...". Finally, the final colophon (f. 177), which remains attached to the lower pastedown, closes the work, concluding with the final invocation of the archangels Gabriel and Michael: "Completed by the praise of God, through His beautiful assistance and His success [...] by the hand of His servant, the poor one, who confesses his helplessness and his shortcomings...". The manuscript displays absolute textual integrity and continuity of its devotional framework, bearing on its very last leaf the final codicological catchword « What follows » (Ma ba‘da), guaranteeing the absence of any internal lacunae.

The historical layering of the inscriptions attests to a distinguished provenance within the high scholarly, patrician, and academic spheres of the Regency of Tunis. In an exceptional state of preservation, traced in black ink on the recto of the first text flyleaf, the volume retains its unique contemporary ownership note and nominative ex-libris, penned in the classical style: "Book of ʻAbd al-Fattah al-Balaghji". Paleographical analysis of the hand and the historical evolution of this urban guild surname allow for a precise dating of this inscription to the late 18th or first third of the 19th century (circa 1780-1830), firmly linking the destiny of the volume to the urban elites of the Medina under the Husainids. The modern history of the manuscript is further documented by the discovery, inserted inside the volume, of its original Ethiopian bill of sale, calligraphed in Amharic characters and dated December 3, 1989, in Addis Ababa (Total: 48 Ethiopian Birrs), detailing the joint transaction of two Maghribi pieces and phonetically identifying the second volume under the designation "nh-couran" (The Quran), confirming a trans-secular East African transit of the collection prior to its reintroduction to the European market.

The volume is distinguished by an exceptional critical apparatus of synchronous scholarly revision and prolonged study use, characterized by dense old marginal notes (Hawashi) in black ink isolating regional variants in the transmission of the work ("among the Maghribis") and systematic collation glosses with explicit formulas ("another copy where the word... is written"). This group is supplemented by significant interlinear textual adjustments in vermilion/cinnabar red ink—forming a remarkable two-tone alternation of the sacred litanical formulas—as well as numerous corrections restoring the orthodoxy of direct Quranic citations (notably on the revised folio of the Surah of the Family of Imran). These annotations of active ritual use, struck with the academic validation mark "Authentic", are accompanied by a major contemporary ownership or institutional endowment seal, meticulously obscured by a geometric hatched cancellation in carbon ink, a precious witness to the centuries-old history of the collection.



An early dating within the first third of the 18th century is attested by a convergence of codicological and paleographical criteria. The textblock features the exclusive use of a fine rag paper of strictly local manufacture of the unlaid type, possessing a natural unbleached/bistre hue and a homogenous matte finish characteristic of artisan vats. Macroscopic examination via transillumination reveals a heterogeneous fibrous density marked by the supple, tight, and slightly sinuous impression of a traditional Maghribi textile mould (sieve of horsehair or silk), imparting a uniquely velvety and satin touch to the leaf, entirely free of any European wire lines or industrial watermarks, thereby absolutely excluding any confusion with 19th-century industrial or wood-pulp productions. The flyleaves are made of heavy imported laid rag paper (Genoa or Venetia), selected by the binder for its mechanical resistance at the hinge joints. Furthermore, the calligraphy in Maghribi cursive script (regular/applied, mabsu) displays a broad, noble, and particularly spacious hand (15 to 18 lines per page) characteristic of the end of the classical Maghribi era, prior to the scriptural compaction and contractualization (jowhari style) observed in the second half of the century. Finally, the perfect chemical stability of the black iron-gall ink, free from any acid burn-through, confirms the full technical maturity of the scribal guilds of the Regency of Tunis during this period.

A comparison of this copy with the rare occurrences on the international market over the past thirty years highlights its signal textual rarity and strikingly validates its commercial valuation. While the few rare specimens recorded in private hands—such as a thick volume of 242 leaves sold by Oriental Art Auctions—were missing their head leaves and colophon, the recent dispersion of a witness of the work at Christie's on April 30, 2026 (London, Hammer price: 40,640 GBP) confirms the exceptional eagerness of collectors for copies of Ibn ʻAzum's treatise while underscoring the specific nature of our codex. The production sold under the hammer, of Northern Indian (Mughal) origin and of the highest luxury, featured a profuse imperial apparatus characterized by triple gold-ruled borders, text headers in liquid gold, and text reserved against a background of golden clouds, but actually contained only the first quarter of the work, leaving the text heavily incomplete.

The major academic and philological significance of the work is consecrated within the grand North American Ivy League university libraries, which preserve reference witnesses under stellar shelfmarks: the Princeton University Library holds a complete copy of Maghribi provenance at the heart of its renowned Islamic art collection (Shelfmark Princeton Garrett MSS 432Y), while the Beinecke Rare Book and Manuscript Library at Yale University houses a precious copy of the same nature within the Landberg collection (Shelfmark Yale Landberg MSS 294). Nevertheless, whereas the prestigious collections across the Atlantic rely mostly on late Ottoman copies or imported European papers, our copy stands apart by virtue of its characteristic binding, its script, and its locally produced paper, constituting an exceptional codicological archetype for the history of the book in modern North Africa.



We have deliberately left the manuscript in its original archaeological state, considering that this madrasa and study book should be preserved as found; any attempt at modern restoration or surface cleaning would erase the precious physical, structural, and paleo-environmental clues that illuminate its history and guide the work of researchers today. This untouched materiality confers upon this socio-historical witness a scientific and documentary value far superior to the artificial aesthetic criteria of richly ornamented display copies.

Maluf, Muhammad ibn Muhammad, Šagarat an-nur az-zakiyya fi tabaqat al-malikiyya, Cairo, 1349 AH (biographical notice on the Ibn ʻAzum family) — Brockelmann, Carl, Geschichte der Arabischen Litteratur (GAL), II, 513; S II, 528 (referencing the treatise Tanbih al-Anam) — Zirikli, Khayr al-Din, Al-Aʻlam, vol. IV, Beirut, Dar al-ʻIlm lil-Malayin (theological status of the author) — Gacek, Adam, The Arabic Manuscript Tradition: A Glossary with Reference to Manuscripts in the Arabic Script, Leiden, Brill, 2001 (Maghribi paleographical criteria) — Déroche, François, Manuel de codicologie des manuscrits en écriture arabe, Paris, Bibliothèque nationale de France, 2000 (typology of modern North African boards and bindings) — Walz, Terence & Bibliothèque nationale de Tunisie, Les manuscrits tunisiens : Codicologie et conservation, Tunis, 1996 (on the manufacture of smooth unlaid rag papers and inks under the early Husainids) — Christie's, London, Art of the Islamic and Indian Worlds, 30 April 2026, Lot 42. 6649

II [QURANIC MANUSCRIPT — HUSAYNID TUNISIA] -[IMPORTANT MADRASA USAGE MUSHAF IN MAGHREBI SCRIPT]. *SLND [Tunisie, probablement Kairouan ou Tunis, première moitié du XVIIIe siècle (circa 1720-1740)]. [Tunisia, probably Kairouan or Tunis, first half of the 18th century (circa 1720-1740)].*



1 vol. in-8° (220 x 170 mm) manuscrit de : 135 ff. (Numérotation moderne au crayon en bas à droite). Texte calligraphié à pleine page sur une seule colonne, à l'encre noire de carbone en écriture maghrébine de style mabsût, entièrement vocalisé et rubriqué à l'encre de cinabre. Annotations dans les marges. 1 feuillet de garde du XIXe siècle ajouté in-fine (constitué d'une page imprimée en italien). (Taches, salissures, coutures précaires, coins très usés avec manques, déchirures, premier feuillet détaché). Plein maroquin brun d'époque sur carton très dense, dos muet, articulation structurelle du dos et la fixation des cahiers sont assurées par leur forte toile de jute d'origine encollée, plats ornés d'un encadrement de double filet poussé à froid, rabat protecteur (mikhdafa). (Défauts d'usage, cassures, épidermures, manques de cuir, cassures aux mors).

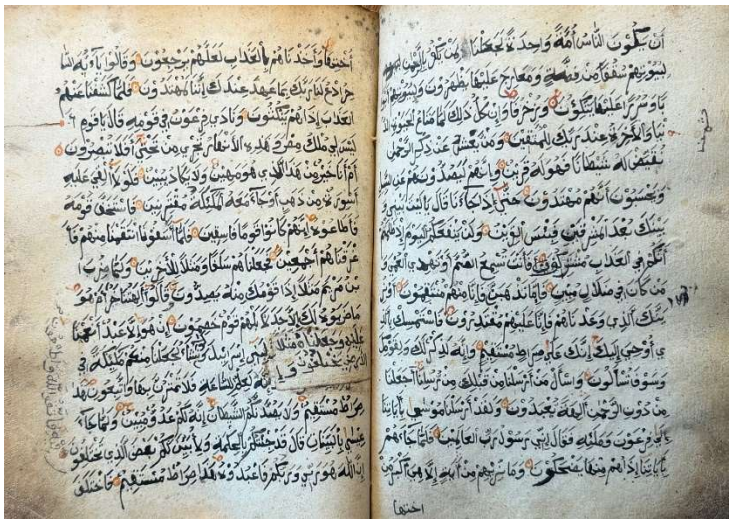
1 vol. octavo (220 x 170 mm) manuscript of : 135 ff. (Modern pencil foliation in the lower right). Text calligraphed in full page on a single column, in carbon black ink in a Maghrebi script of mabsût style, fully vocalized and rubricated in cinnabar ink. Marginal annotations. 1 endpaper from the 19th century added in-fine (consisting of a page printed in Italian). (Stains,

soiling, precarious sewing, corners heavily worn with loss, tears, first leaf detached). Contemporary full brown morocco over thick boards, mute spine, the structural articulation of the spine and the attachment of the gatherings secured by their heavy original glued jute cloth, covers adorned with a blind-tooled double-fillet frame, protective flap (mikhdafa). (Defects of use, cracks, scuffs, losses of leather, cracks to the joints).

A precious North African Quranic manuscript (Mushaf), produced under the Husainid Regency at the beginning of the 18th century and preserved in its original flap binding. It contains the text calligraphed with a reed pen (qalam) of several monumental sections of the Revelation.

The copy is acephalous. It begins directly with a loose initial folio, the upper page of which displays a heavy patina, testifying that it served as the first leaf exposed to the open air for generations after the early loss of the preceding leaves. The text opens in the heart of Surah Al-Kahf (The Cave, surah 18, verse 14), with the formula: “Never shall we invoke any deity besides Him, for then we would have uttered an enormity.” This initial folio links continuously on the verso with the first fixed leaf of the text block.

Macroscopic examination reveals a high-quality imported European rag paper (likely Venetian or Genoese) produced in the first half of the 18th century. The text block, calligraphed in an exceptionally regular Maghrebi script (mabsût), presents a textual cycle spanning large continuous sections of the Revelation, punctuated by surah headings traced in red vermilion ink. The scribe retraces with his heavy black ink the famous narrative of the Seven Sleepers and their dog stretched at the threshold of the cave (“and their dog stretching forth his two forelegs on the threshold”), linking with absolute philological continuity, to the exact word, with the first fixed page of the central body, which completes the sentence in the middle of verse 28: “...the pomp of the life of this world. And obey not him whose heart We have made heedless of Our remembrance.” The volume then traverses without any interruption a major block of the Revelation, encompassing Surahs Maryam (19) and the ceremonial heading of Surah Ta-Ha (“Surah Ta-Ha, Meccan, and its verses are one hundred and thirty-five in number”), then Surahs Al-Anbiya' (The Prophets, 21), Al-Hajj (The Pilgrimage, 22), Al-Mu'minun (The Believers, 23), Al-Nur (The Light, 24), and Al-Furqan (The Criterion, 25), anchoring into the rubricated Incipit of Surah Al-Shu'ara' (The Poets, surah 26: “Tâ, Sîn, Mîm. These are the verses of the explicit Book”), detailing the long eschatological cycle of Moses facing Pharaoh. The collection also integrates Surah As-Sajdah (The Prostration, 32), Surah Sad (38), and offers a splendid bicolor transition into Surah Az-Zumar (The Troops, 39). Next comes the prestigious block of chapters with the mystical incipit “Hâ-Mîm” (Ghafir, 40 and Az-Zukhruf, 43), followed by Surahs Al-Qamar (54) and Ar-Rahman (The Beneficent, 55). Finally, the manuscript contains the last surahs of the sacred text: Surah Al-Ikhlas (112) concludes continuously on the verse “And there is none co-equal unto Him”, opening onto the surahs of protection (Al-Mu'awwidhatayn, surahs 113 and 114), namely Surah Al-Falaq (113: “Say: I seek refuge with the Lord of the Dawn”) to expire masterfully on the final word of the sacred text at the bottom of Surah An-Nas (114: “from among the jinn and mankind”). The final page of the original text (f. 135r) is signed in the lower left margin with an insigne autograph colophon by the scribe, dating the completion of the copy to a Sunday at the exact hour of sunset.

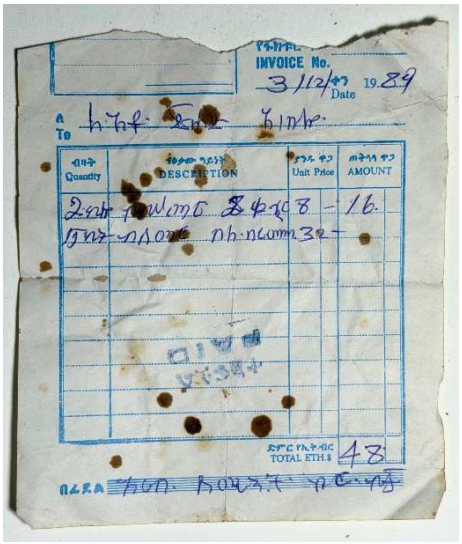


The scientific and documentary importance of this working Mushaf lies in its substantial critical apparatus of synchronous re-reading, dynamic correction, and revision that abounds in the interlinear spaces and outer margins. It first deploys a remarkable system of bicolor diacritical vocalization, where the brilliance of cinnabar blends metrically with carbon black to fix the Shaddah, the Sukun, and the ritual vowels, guiding public recitation. The peripheral borders document the active liturgical use of the book within the madrasa through dense, oblique cursive glosses of exegesis (Tafsir) detailing the canonical variant readings (Qira'at) according to the tradition of Warsh, doubled with numbered marks for collective recitation (memorization markers) and technical authoritative notations such as the vertical cursive sign “Prosternation” (Sajdah) traced in the left margin of f. 59. The work also preserves the physical scars of its drastic textual verification: meticulous additions of omitted consonants are inserted into the interline by the reviser, while at the level of Surah Al-Mu'minun, the volume offers a case study of insigne rarity for Islamic book archaeology in the form of a contemporary correction slip by paper patch [f. 88 r]. To correct a transcription error, the corrector pasted a piece of paper over which the scribe's qalam passes across the seam to restore the rigorous orthodoxy of the divine word, proving the very high standards of the Husainid copyist guilds.



Provenance: The stratification of handwritings attests to study use within the spheres of scholarly and theological higher education in the Regency of Tunis. While the work bears no secular nominative ownership marks on its endpapers, the dense authoritative marginal exeggetical commentaries and the liturgical apparatus trace the profile of a high-ranking original possessor, a Malikite chair master or mufti officiating in the great institutions of the Medina (Great Zaytuna Mosque or the madrasas of Tunis and Kairouan).

The textual history of the copy is enriched on the blank verso of the last leaf of text (f. 135v): the surface left blank by the scribe received, from the pen of a later Maghrebi cursive hand (late 18th or early 19th century), the transcription of the great prayer of completion and liturgical purification of the Quran: "O Allah, benefit us and elevate us by the Quran...", ritually sealing this volume.



The history of the codex is documented by the insertion of an original Ethiopian bill of sale, dated December 3, 1989, in Addis Ababa (Amount: 48 Birrs), detailing the joint transaction of this volume and the work of Ibn Âzûm. Identifying our volume under the explicit designation "the Quran" (Al-Qur'an), it constitutes a crucial milestone allowing to trace the trans-secular migration route of these two Husainid texts prior to their introduction onto the European market. The modern trajectory of the volume is further enriched by the discovery, between its pages, of a makeshift bookmark consisting of a fragment of a printed Anglo-Saxon school booklet from the late 19th century (displaying a British apothecary calculation table and a multiplication table), witnessing the study of the manuscript by an English-speaking scholar during its transit through the Horn of Africa.

Like the manuscript of Ibn Âzûm with which this volume traveled, we have intentionally left this Quran in its strict "archaeological jus", considering that this book of madrasa use must be preserved in its original state; any attempt at destructive modern restoration or invasive cleaning would erase the precious physical and paleo-environmental clues that illuminate its history.

Déroche, François, Manuel de codicologie des manuscrits en écriture arabe, Paris, BnF, 2000. Gacek, Adam, The Arabic Manuscript Tradition, Brill, 2001. Guesdon, Marie-Geneviève, « Le papier utilisé dans les manuscrits arabes », dans Le Manuscrit arabe et la codicologie, Tunis, 1993. 6621

$ 15 000



7. BERRE (HENRI) -EL HADJ MUSTAPHA OULD BAKHIT, SULTAN DU DAR SILVA. *S.E., Goz-Beida, 1946.*

1 vol. large 4to typescript (280 x 220 mm) of : [3] ff. (title, foreword) ; 108 pp ; 2 handwritten maps at beginning of work. Letter from the author to his brother on the first blank page, dated May 17, 1948 (a few unskilful repairs to the inside with tape). Period binding, North African work, with cold-stamped brown leather, decorated on goatskin on the first board.

Original typescript with a dedication from the author to his brother of a rare work on the Sultan of Dar Silva.

Henri Berre served more than ten years in Chad, between 1942 and 1962. His first post, where he remained for five years, was Goz Beida, capital of Dar Sila. This book therefore bears the imprint of that first posting. It was in Goz Beida, in 1946, that the author wrote the first version of his study. He went back to the drawing board at the end of his life, after a busy administrative career. The book was published in 1985 by the C.N.R.S.

It's a small book about a little-known country, on the borders of Chad and the Republic of Sudan. At its largest, Dar Sila lies within a square of less than 200 km. It is a mountainous region, with abundant vegetation, which served as a refuge zone throughout the 19th century, beyond the reach of the two powers: Ouaddaï (in Chad) and Darfour (in Sudan).

Rare. 5703

$ 1 320

8. [ETHIOPIAN BRANDED BRANNA IN GE'EZ]. N.D., N.P. [ETHIOPIA, CIRCA 1700]. *SLND [Ethiopie, circa 1700].*



1 vol. 16mo (95 x 75 mm). Manuscript on vellum in red and black ink, 11 to 14 lines per page, consisting of: [34] ff. Inscription and drawing in purple ink on the recto of the first leaf and inside the lower board. (Soiling, minor water-staining, and wear consistent with use). Textblock comprising 4 quires sewn with 4 link-stitch chains of cord attached to two wooden boards, housed in its original two-part stitched hide carrying case with lateral rings through which a leather strap is threaded. (Loss to the lower board, wear from use).

A rare 18th-century Ethiopian "Branna" preserved in its original carrying case, a small devotional manuscript/talisman in Ge'ez containing liturgical texts from the "Weddase Maryam", the Psalms of David, and the Gospels. Ge'ez (or Ethiopic) is the ancient liturgical and literary language of Christian Ethiopia.

The text is written in "Fidäl", an alpha-syllabic script whose paleographical roots trace back to the monumental South Arabian alphabet used in ancient Yemen, notably in the Kingdom of Saba. Intense maritime trade across the Red Sea extended its presence to the highlands of present-day Ethiopia and Eritrea. Under the aegis of the powerful Aksumite Empire (1st-3rd centuries), local scribes fully adopted this script to transcribe Ge'ez, a local Ethio-Semitic language. The system eventually stabilized. The vocalic revolution and Christianization (4th century) marked the major turning point in its history: King Ezana of Aksum converted the kingdom to Christianity around 330 AD, leading to a profound reform of the script. To avoid ambiguities in reading while translating sacred texts (most notably the Bible from the Greek), scribes invented an integrated system of vocalization. Each base letter underwent minor graphic modifications to indicate its associated vowel. It was at this precise moment that the script transitioned from a consonantal alphabet to an alphasyllabary (abugida). Although Ge'ez ceased to be spoken colloquially around the 10th or 12th century, the Fidäl script survived through the centuries thanks to the Ethiopian Orthodox Tewahedo C

hurch, which piously copied thousands of medieval Ge'ez manuscripts. Ge'ez is the ancestor of Amharic, the

language spoken today by the majority of the population in Ethiopia, which is still written using this same modernized alphasyllabary. Ge'ez is therefore to Amharic what Latin is to French, and it remains in use for the liturgy of the Ethiopian Orthodox Church as well as the sacred texts of the Beta Israel community. The text of our manuscript is written on parchment in a single column of 9 to 17 lines per page. It employs the classical Ethiopian alphabetic arrangement (the abugida) with its characteristic calligraphy executed in black carbon- and plant-gum-based ink, punctuated by rubrics in red ink to emphasize sacred names and liturgical transitions. The groups of vertically stacked dots (resembling : or ?) visible between words serve as word dividers and punctuation marks to denote the end of sentences in Ethiopian script.



This arrangement indicates that the volume is a prayer book: in the Ethiopian tradition, these small portable books written by scribes served as personal devotional objects for priests, monks, or pilgrims, read for spiritual protection or during daily offices. They also functioned as talismans carried on one's person within a "mahder"—a rigid leather case equipped with a strap allowing the faithful or priests to wear them over the shoulder during travels or pilgrimages. Our manuscript, datable to the 18th century by its appearance and layout, comprises hymnological texts and devotional prayers of the Ethiopian Orthodox Tewahedo tradition—"Tewahedo" meaning "unified" or "made one", expressing the Miaphysite faith of the Church, which holds that Jesus Christ possesses a single, united divine and human nature, without confusion or separation. It includes texts recited or chanted, drawing primarily from the Gospels, the "Weddase Maryam" (Praises of Mary), and the Mezmur (Psalms of David). A translation of a few pages provides an overview of this content: Folio 6, verso contains a passage from the "Weddase Maryam" entitled "Malka Maryam" or "Image of Mary", a famous traditional liturgical poem in which each stanza salutes a part of the Virgin Mary's body (here, the fingers and fingernails): "Salutation to the nails of your hands, which grow at the tips of your fingers, increasing continuously little by little. O Virgin Mary, my light in the darkness, do not cast away your servant and your handmaid into doubt (or halfway), for such is the burning desire of my heart." Folio 10, verso features an excerpt of liturgical praise celebrating the divine holiness of the Virgin alongside the angels: "Blessed and holy is your name... Sent into the depths of our heart... Cherubim, Seraphim... the dew and the spring of water that quench our thirst. Our Lord, angels, and men... By your prophecy and by the power of the Cross... Who abide in the holy Sabbath... Forgive us, O Lord... from your bosom... under her labor, you who are without blemish/sin" ... Folio 29, verso: "Strength is in you, their life, Christ. Let men proclaim His name, Christ. His power is in you, Israel, savior from death...". Pre-19th-century pocket-sized examples—combining a complete manuscript-talisman with its original rigid leather carrying case

(mahder)—remain exceptionally rare on the market and rank among the most exclusive, highly curious pieces in American institutional collections, such as the Walters Art Museum in Baltimore.

A beautiful manuscript that has remained complete and legible despite the scars of travel and handling by its numerous past owners, protected within its original case.

J. mercier, Art that Heals: The Image as Medicine in Ethiopia (New York, 1997) regarding the apotropaic dimension of the manuscript-talisman; c. sciacca, Ethiopia at the Crossroads (The Walters Art Museum, 2024) and k. holbert, Ethiopian Art (Baltimore, 2001, pp. 112-118 on the use of the mahder carrying case); e. balicka-witakowska, "Ethiopian Binding" in COMSt: An Introduction (Hamburg, 2015) for the technical analysis of the link-stitch sewing and wooden boards; g. haile, A Catalogue of Ethiopian Manuscripts (Collegeville) for the typological indexing of 18th-century personal devotional Ge'ez manuscripts (pocket codices). 6609

$ 2 640



9. [GRAND QUR'AN IN SUDANI SCRIPT IN ITS ORIGINAL SATCHEL]. *SLND [Afrique subsaharienne, Bassin du lac Tchad, Empire du Bornu, XIXe siècle]. [No place, no date; Sub-Saharan Africa, Lake Chad Basin, Bornu Empire, 19th century].*

1 vol. folio (240 x 180 mm), manuscript on paper, comprising leaves written in Arabic in Sudani script, 14 to 15 lines per page in brown ink with vocalization, surah titles in red ink, and diacritics in polychrome. Verses separated by groups of three yellow discs or colored medallions; illustrated with illuminated geometric panels in red, yellow, and brown inks (to Surahs VII al-A'raf, XIX Maryam, and XXXVIII Sad). Marginal decorations in the form of circular medallions, quadrilobes, or geometric cartouches, some marking textual divisions of the Qur'an. Catchwords present at the bottom of pages to indicate the following leaf. (Staining, foxing, tears, holes, burn marks, small contemporary stitched restorations and retouches to certain words, some later manuscript annotations, leaf fragments). Core textblock consisting of unsewn stacked leaves held between two rigid leather plates within a contemporary brown morocco flap binding (glaf), secured by a knotted leather thong ending in a cowrie shell; rigid leather and canvas covers hand-stitched. The whole contained in its original brown morocco transport bag or satchel (kashkul) (210 x 240 x 120 mm), hand-stitched with jute thread and embroidered with a pattern of polychrome leather threads; triple internal flap, external flap with a braided leather clasp, interior lined with jute canvas, lateral carrying rings, and a braided leather suspension strap. (Wear from use to both binding and satchel, re-stitched cracks, minor scuffs and blemishes).



A precious 19th-century manuscript Qur'an in folio format written in Sudani script—a hand characteristic of the nomadic populations of Saharan Africa—exceptionally preserved in its original binding and transport satchel.

The expansion of Islam throughout the Maghreb produced specific artistic forms, and calligraphy followed this trend. Western Kufic developed around 670 in Kairouan. More rounded than its Eastern counterpart, it shows great cursiveness thanks to its well-defined curves and nearly perfect semi-circles. From Kufic was born Maghribi, a cursive hand that surpasses other Eastern cursives in delicacy through the fineness of its lines, the flowing freedom of its open curves, the clarity and roundness of its loops, and, above all, the pronounced flourishes beneath the baseline that lend it a unique sense of structural integration. Another characteristic of Maghribi is that its hair-strokes end in a slight curve to the left, with a fairly blunt termination, whereas its shade-strokes display a tapered line whose curves, also turned to the left, can extend into the space of the word directly above. Maghribi evolved into four main styles: Qayrawani, Andalusi, Fasi, and Sudani (our manuscript), the latter appearing in Timbuktu around 1210 before spreading across sub-Saharan Africa. It became the preferred script of the Muslim peoples of the historical region of the Bilad al-Sudan, which encompasses present-day Mali, Niger, Nigeria, Chad, and Sudan. The primary characteristics of this unique style are thick, massive strokes: the letters are written with a very wide-nibbed reed pen (qalam), resulting in a heavy, dense, and highly visual hand;



angular forms: unlike the more fluid Middle Eastern styles, Sudani favors straight lines and firm angles; large lower loops: descending letters (such as nun or ya) form wide curves beneath the baseline; and a colored vocalization system: our manuscript displays the classic features of Qur'anic works calligraphied in Sudani, with the main text written in black or brown ink, and vocalization signs (short vowels) in polychrome (red, green, or yellow). The most famous manuscript using this script is the Timbuktu Qur'an, a symbol of the intellectual wealth of the ancient Mali Empire.

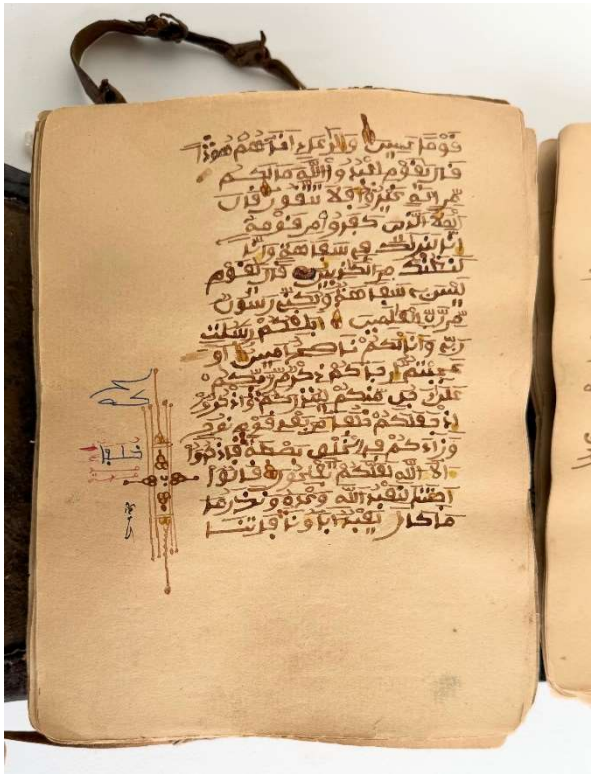
A thorough paleographical and ornamental examination of the present copy allows for a more precise regional attribution within the Sudani scribal tradition: it is a production from the central zone of the Bilad al-Sudan, located in the historical Lake Chad Basin (Bornu Empire, encompassing eastern Niger, northeastern Nigeria, and present-day Chad). The text is executed in the graphic variant known as Barnawi (the script of the Kanouri region), identifiable by the rigid flatness of its baselines and its vertical ascenders (alifs) which terminate in a stocky, club-footed base (club-footed alif). The exceptionally dense polychrome vocalization (large red, yellow, and green dots) and the diacritical pointing system utilized (the Fa' marked with a single sub-linear dot and the Qaf surmounted by a single super-linear dot) confirm the use of the Warsh 'an Nafi' textual transmission according to the strict orthographic rules preserved in the Qur'an schools (tsangayas) of Bornu. Similarly, the compartmentalized geometric layout of the illuminations and the sharp tricolored marginal medallions (yellow, red, brown) form an orthogonal "carpet" style native to the artistic tradition of this central Saharan zone.

Although West Africa was Islamized at a very early date, few early manuscripts have survived to the present day, primarily due to climatic conditions and the itinerant lifestyle of nomadic populations. The laid paper and the binding of our Qur'an indicate a 19th-century production. Contained within its leather satchel, it stands as a representative example, starkly different from the codices usually copied in the Ottoman Empire during the same period. It consists of 513 single leaves of laid paper stacked upon one another without being sewn into quires, protected between two thick, rigid leather plates. This textblock slips into a morocco flap binding, which is itself housed in a thick leather transport bag fitted with lateral rings to facilitate travel during the movements of nomadic communities.



The text is finely calligraphied with 14 to 15 lines per page in brown ink, featuring surah titles written in red ink and polychrome diacritical marks. Verses are separated by groups of three yellow discs or colored medallions. The text is illustrated with illuminated geometric panels in red, yellow, and brown ink (at Surahs VII al-A'raf, XIX Maryam, and XXXVIII Sad) and marginal decorations consisting of circular medallions, quadrilobes, or geometric cartouches, some of which mark the textual divisions of the Qur'an. Catchwords at the bottom of the pages indicate the following leaf.

The presence and flawless preservation of its original transport bag (kashkul) represent a major rarity for the material culture of this region. Subjected to the rigors of transhumance and the harsh Sahelian climate, these utilitarian receptacles were almost systematically destroyed through active use or became dissociated from their manuscripts over time. The satchel presented here relates precisely to the Hausa/Kanouri leatherworking traditions of the Chad Basin, characterized by its robust saddlery stitches in raw jute thread (visible on the lateral edges) and its compact geometric decoration embroidered in leather-thread stippling and zigzag patterns, distinguishing it from the loose-fringed productions of western Mali.



Our Qur'an bears the natural signs of its handling by generations of believers for nearly two centuries (wear to the edges of the leaves, staining, contemporary stitched repairs, a rubbed and mended satchel...). Furthermore, it contains leaf fragments suggesting that its successive owners and annotators may have supplemented a few lost or damaged leaves.

Sister copies sharing this exact structural configuration (loose leaves, Barnawi script, heavy Warsh vocalization, and a cubic leather satchel stitched with jute) are preserved as cultural treasures within major American institutional collections, notably at the Metropolitan Museum of Art (The Met, New York), the Melville J. Herskovits Library of African Studies at Northwestern University, and the Library of Congress (Washington, D.C.). On the international specialized auction market (Sotheby's and Christie's London), complete large-format Sub-Saharan Qur'ans thus preserved in their original satchels regularly command estimates in the range of £60 to £150, driven by the rarity of their large, fully illuminated geometric panels.

A deeply moving artifact, preserved entirely in its original state, without any modern restoration.

BIVAR (A.D.H.), "The Arabic Calligraphy of West Africa", African Language Studies, 1968, IX, p. 3-15; BONDAREV (N.), "The Bornu Qur'anic Manuscripts", Journal of Islamic Manuscripts, 2014, V, p. 110-142; DEROCHE (F.), Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script, London, Al-Furqan Islamic Heritage Foundation, 2005; NOBILI (M.), "Arabic Scripts in West Africa", Islamic Africa, 2011, II, p. 105-134; BRIGGS (L.C.), "Tuareg and Hausa Leatherwork", Art of the Sahara, 1963, IV, p. 45-67. 6554

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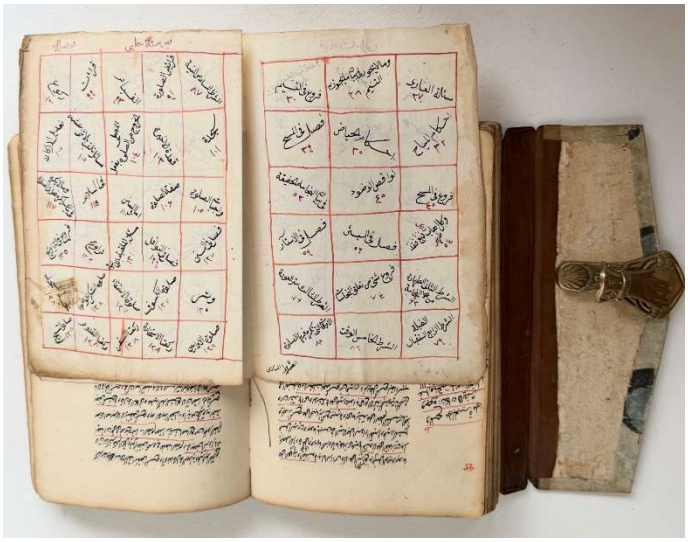
10. IBRAHIM B. MUHAMMAD AL-HALABI. -MUKHTASAR GHUNYAT AL-MUTAMALLI. [TRAITE DE JURISPRUDENCE HANAFITE SUR LES RITUELS DE LA PRIERE]. [HALABI SAGHIR]. HANAFI JURISPRUDENCE TREATISE ON THE RITUALS OF PRAYER. *S.l. [Empire Ottoman, probablement Istanbul ou Anatolie centrale], daté au colophon 1109 H. [1697-1698]. [Ottoman Empire, probably Istanbul or central Anatolia], colophon dated 1109 AH [1697-1698].*

1 vol. 8vo (200 x 130 mm) of: 189 ff. numbered in red ink (including endpapers with reading notes, course inscriptions, and blank tables); 4 ff. of analytical table of contents (Fihrist) drawn in grid form in red and black ink; 1 title-frontispiece bearing the manuscript title in large characters, flanked by a circular foundation seal on the verso; text calligraphied in black and red ink, the first leaves entirely enclosed within a double red rule, preceded by a headpiece (sarlauh) heightened in blue and gold with rubrics in red ink, the first two pages framed by a triple black rule heightened with gold; terminal leaf with marginal annotations and colophon written in Ottoman Turkish; endpapers of old paper. (Some contemporary light soiling, black ink stains and smudges on a few leaves, minor foxing, paper uniformly toned, text with excellent legibility and well-preserved). Contemporary Ottoman binding with flap (mikleb) in brown half-leather with corners, pasteboards covered with contemporary decorated paper (botanical motifs and tinted medallions), smooth leather spine. (Boards rubbed, minor wear to head and tailcaps, old restorations and contemporary wear, but binding sound and strictly contemporary).



A precious late 17th-century Ottoman manuscript copy of one of the most famous treatises on Hanafi jurisprudence, commonly known as Halabi Saghir (The Lesser Halabi), the full title of which is Mukhtasar Ghunyat al-mutamalli fi sharh Munyat al-musalli.

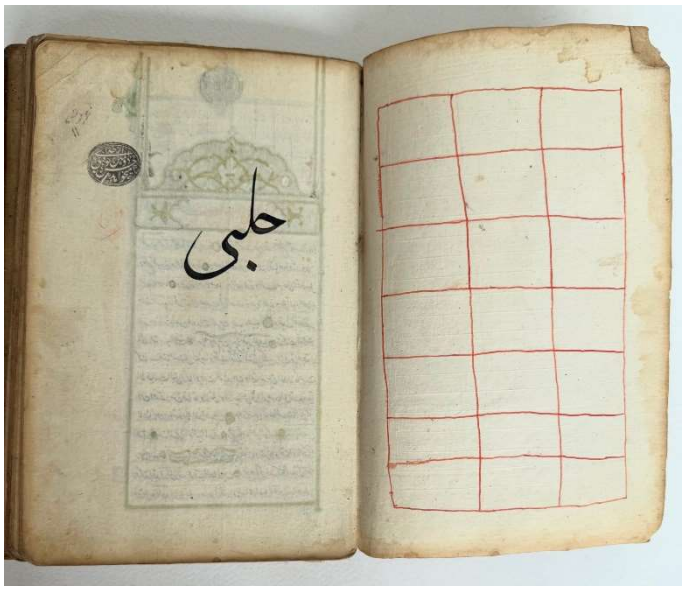
Composed by the great jurist Ibrahim bin Muhammad bin Ibrahim al-Halabi (d. 956 AH / 1549 AD), whose full



patronymic appears explicitly on the sixth line of the incipit, this work constitutes an abridgment of his major commentary, intended to facilitate the study of the rituals and rules of prayer (Salat) for students in the Ottoman Empire. This copy is of major historical importance, the completion of its transcription being explicitly dated in the colophon to the Hijri year 1109 (1697-1698 AD).

Codicological examination allows the production of this manuscript to be located with certainty within the central provinces of the Sublime Porte, most likely in the scribal workshops of Istanbul or central Anatolia. The headpiece (sarlauh), characterized by an azure cartouche heightened with golden scrolls and stylized white and red florets, illustrates the classic imperial Ottoman style preserved at the end of the 17th century. The Naskh script employed for the text is remarkably well-measured, dense, and fully vocalized, a direct heir to the calligraphic standards established by the school of Seyh Hamdullah. Finally, the binding with protective flap (mikleb), typical of madrasas, confirms the academic nature of a work designed for learning the Hanafi rite, the official legal doctrine of the Ottoman State.

This copy stands out for the richness of its ownership marks and its history of active academic study. Placed at the beginning of the volume, the contemporary thematic index (Fihrist) spans four leaves entirely drawn by hand in the form of red and black geometric grids, meticulously indexing each ritual section of the work. The first flyleaf bears precious, repeated study notations, notably the formula “fi darasatihi” (“In his lesson / For his course”), attesting that this volume served as an active textbook within an Ottoman madrasa. It is supplemented on the endpapers by didactic poems and reading notes in Ottoman Turkish. The analysis of the official and bequest (Waqf) seals reveals a very fine and sharp impression of an official circular pious foundation stamp engraved in dense Thuluth script, opening with the classical invocation “'Abduhu... al-Murtaji” (“His servant... he who hopes for divine mercy”). This seal legally protected the manuscript against commercial resale by binding it inalienably to a state religious library. The layout is elegant, with a central text framed by a double red rule. The outer margins contain abundant commentary notes and glosses added diagonally by various scholars, creating a magnificent geometric layout characteristic of Islamic study manuscripts.



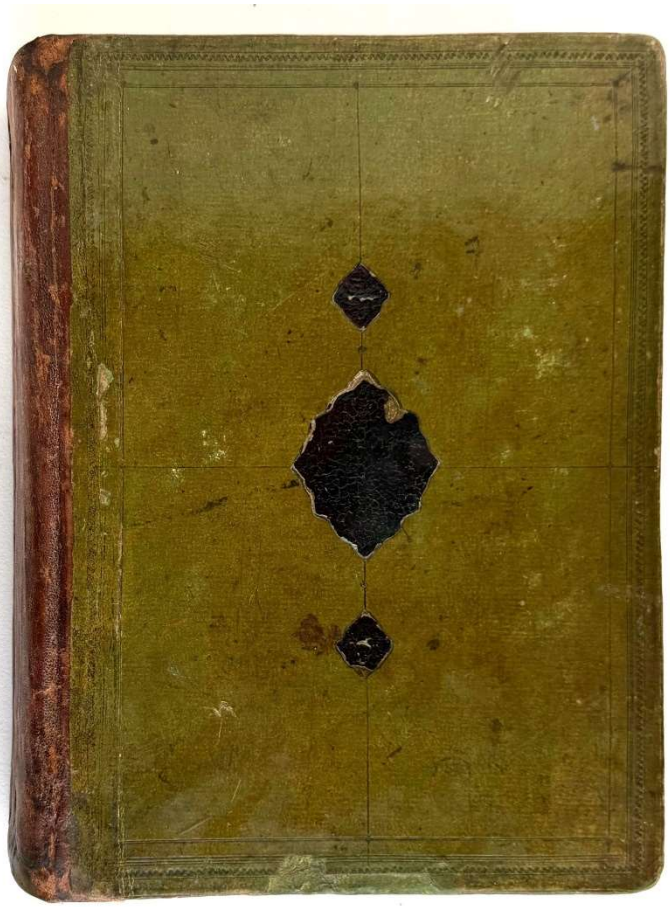
The examination of major North American institutional repositories reveals several comparable Ottoman copies of the

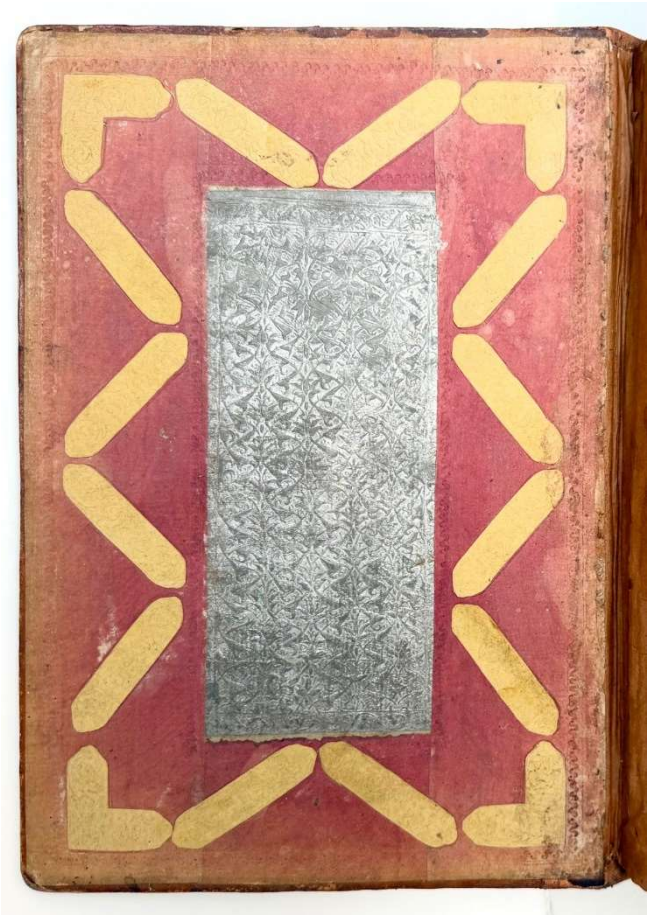
Mukhtasar Ghunyat al-mutamalli, confirming the status of this work as a reference manual within the madrasas of the Empire. The Princeton University Library preserves, within its prestigious Yahuda Collection, codices in Naskh script featuring bindings with flaps (mikleb) of a very similar workmanship, having served as active textbooks in Istanbul and Anatolia during the 17th and 18th centuries. In parallel, the Islamic Manuscripts Collection at the University of Michigan (Ann Arbor) houses several copies of Al-Halabi's tradition presenting identical codicological characteristics, notably the thematic indexes arranged in red grids (Fihrist) and abundant diagonal marginal annotations. Finally, the Sultan Abdul Hamid II collection at the Library of Congress (Washington, D.C.) validates the official dissemination and academic use of these standardized Hanafi copies, providing a direct corpus of comparison for this witness dated 1109 AH.

A fine copy preserved in its original flap binding.

Déroche (F.), Manuel de codicologie des manuscrits en écriture arabe, BnF, 2000. — Brockelmann (C.), gal, i, 383 ; ii, 432. — Katip Çelebi, Kashf al-Zunun, p. 9. — Similar copies (USA): Princeton University Library, Garrett Coll., no. 688y (annotated Ottoman copy); University of Michigan (Ann Arbor), Isl. mss coll., no. Isl. ms. 51 (comparable Istanbul copy with frames and glosses, dated 1113 h. / 1701); Library of Congress (Washington), Abdul Hamid ii Collection (Hanafi fiqh corpus). 6602

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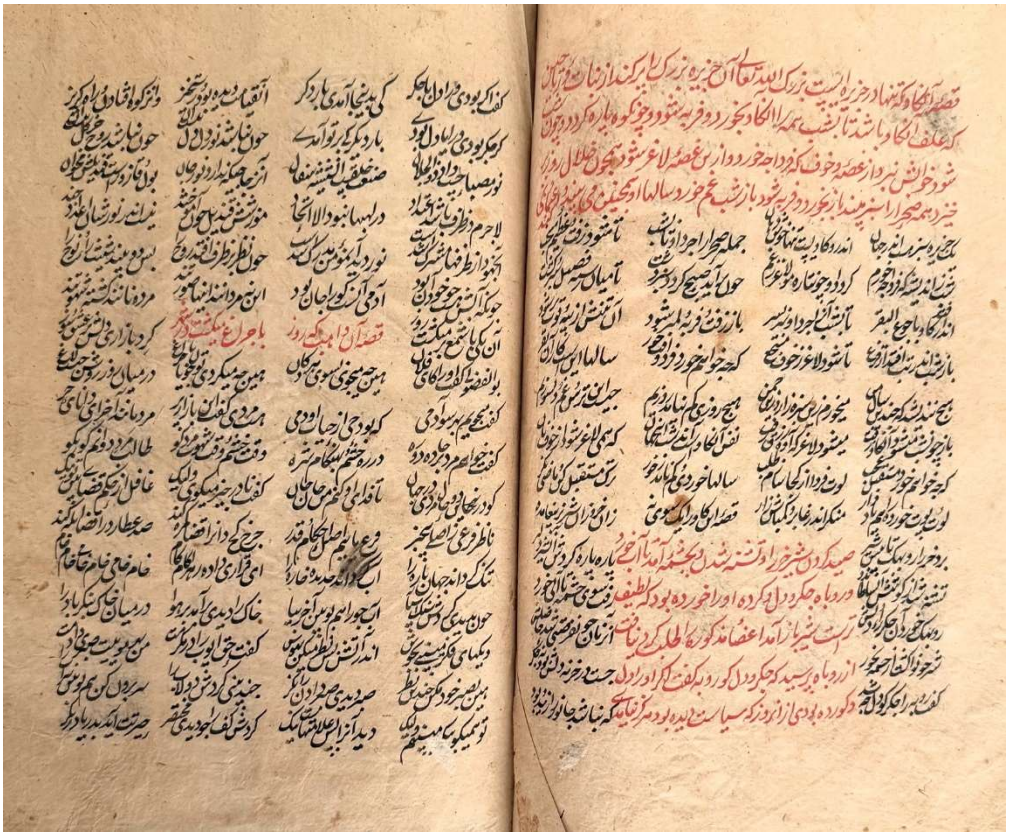


11. JALAL AL-DIN MUHAMMAD RUMI (DIT MAVLANA). -MASNAVI-I MA'NAVI. [ANTHOLOGIE MONUMENTALE DU CHEF-D'ŒUVRE DE LA POESIE MYSTIQUE SOUFIE]. [MONUMENTAL ANTHOLOGY OF THE MASTERPIECE OF SUFI MYSTICAL POETRY]. *Transoxiane méridionale / Asie centrale rurale (Région d'influence ouzbèke tardive, khanat de Boukhara). Daté 1123 de l'Hégire / 1711 de l'Ère Chrétienne (au colophon). Southern Transoxiana / Rural Central Asia (Late Uzbek sphere of influence, Khanate of Bukhara). Dated 1123 AH / 1711 CE (in the colophon).*

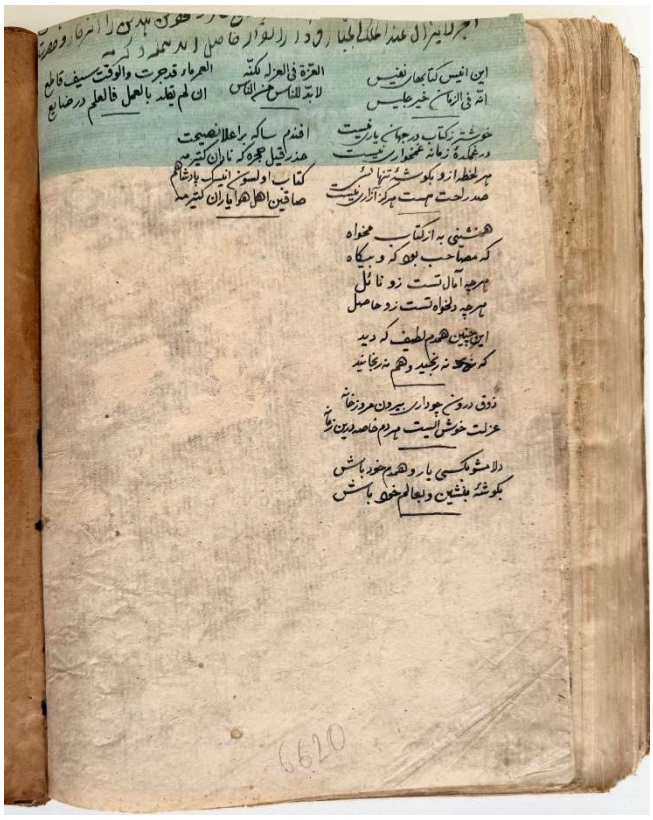


1 vol. quarto (315 x 225 mm) manuscript of: [402] ff. on vernacular Central Asian paper (handcr afted long-fiber rag paper, with a natural beige-brown patina, texture irregularities, and variations in thickness), augmented with a final white flyleaf. Complete text written in black carbon ink in a masterly Nasta'liq script, organized in four parallel columns framed by black ruling, with 17 lines per column. The opening of each of the six books is marked by six titles featuring polychrome headpieces (sarlouhs) painted with saturated mineral pigments (yellow ochre, brick red, minium orange). Section titles and rubrics in bright cinnabar red ink. Systematic presence of diagonal catchwords in the lower outer margin. (stains, soiling, signs of use, creasing and small tears at the edges of a few leaves with early repairs). Contemporary full olive-green sheepskin over handcrafted pasteboards, of traditional Central Asian architecture without flap, silent smooth spine. Covers decorated with a blind-stamped geometric pattern featuring a large central polylobed mandorla in relief surrounded by arabesque motifs and stylized clouds (tchi), flanked vertically by two diamond-shaped finials. Doublures decorated with early cut-paper work (qata') combining silver-leaf motifs against yellow-ochre tinted grounds. (Binding rubbed at corners and edges, minor abrasions, headcaps discreetly restored).

A precious complete copy of the six books of the "Masnavi", the most accomplished literary and spiritual masterpiece of the Islamic world composed by the Sufi master Jalal al-Din Muhammad Rumi.



Born in Balkh (historical Khorasan), Jalal al-Din Muhammad Rumi settled in Anatolia (Konya) where he became one of the most prominent scholars, poets, and spiritual masters of Sufism. His meeting with the wandering dervish Shams of Tabriz transformed his life, leading him into an absolute mystical quest expressed through ecstatic poetry of universal resonance. As the spiritual founder of the Order of the Whirling Dervishes (Mevlevis), he composed the Masnavi, a monumental work often described as "the Quran in the Persian tongue." Dying in Konya in 1273, his literary and philosophical legacy transcends cultural and linguistic boundaries, making him one of the most widely read and celebrated poets in the world. Each book (Daftar) opens with its own illuminated polychrome headpiece in an ogival arch decorated with naive floral motifs. Codicological examination reveals that the first sarlouh (Book I) is a collage of a precious pre-existing ornamental element mounted onto the text, while the other five are painted directly onto the paper. Paleographical analysis of the leaves underscores the scholarly purpose and intensive use of this volume. The first page of the manuscript (folio 1r) opens with the traditional prosodic introduction in Persian prose. Immediately below the first sarlouh, the calligrapher begins the famous couplets of the Song of the Reed (Nay-namah): "Listen to this reed tell its story, it complains of having been separated from its reedbed." The margins throughout the entire work are enriched with a dense marginal gloss, written diagonally in black and red ink, adopting an elegant herringbone geometric layout. These consist of exegetical commentaries and complementary narratives added by successive scholars, matching the explanatory rubrics inserted into the center of the columns to introduce the parables: "Story of the king who fell in love..." The closing formula on folio 402r is inscribed in a decreasing trapezoidal layout that seals the end of the work: "The book is completed with the help of God, the King, the Supreme Giver..." Although the main scribe steps back in a classic manner behind anonymous expressions of humility, his cultural identity and professional training remain perfectly legible to experts: the regularity, firmness, and great mastery of his Nasta'liq hand connect him directly to the master calligraphers of the great madrasas of late Transoxiana, specifically the schools of Bukhara, Balkh, or Herat. The layout and medium of this copy find perfect structural parallels in American collections, particularly regarding the organization of its prefaces in the complete manuscript Walters Ms. W.626 in Baltimore, as well as in the holdings of the Princeton University Library and the Library of Congress. The composite structure of the binding (without flap) is highly typical and representative of Transoxianan productions from the 17th and 18th centuries. The use of a long, smooth, and silent leather spine protected the moving joints, while the leather covering of the boards allowed for the application of large hand-engraved stamps. The historical absence of a flap and the anonymity of the spine correspond perfectly to regional conservation methods, as volumes were traditionally stacked flat on shelves or consulted on reading cradles (rahla).

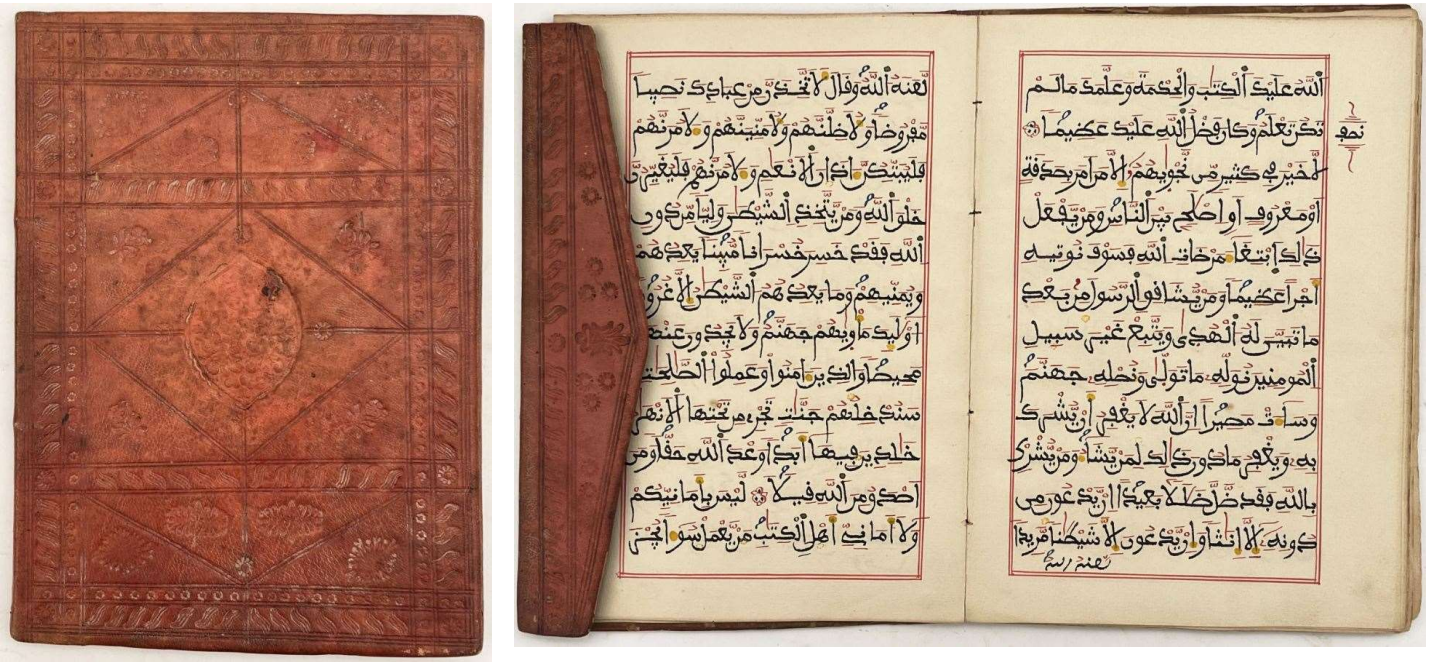


Provenance: Former collection of Ana and James Melikian (pencil note), a prestigious private American collection of Middle Eastern manuscripts and art.

A precious witness to regional mystical devotion, this copy is distinguished by the authenticity of its scholarly purpose. A very pure exemplar, remarkably preserved in its original condition.

Arberry, Arthur John. The Classical Persian Literature. London, 1958. — Déroche, François, et al. Manuel de codicologie des manuscrits en écriture arabe. Paris, 2000. — Floor, Willem, et Chelkowski, Peter. Art of the Persian Court: Evolution and Style. New York, New York, 2011. — Roxburgh, David J. The Persian Album, 1400–1600. New Haven, 2005. — Schimmel, Annemarie. The Triumphal Sun: A Study of the Works of Jalaloddin Rumi. Albany, 1993. 6620

$ 13 200



12. MAJEED BIN AL-BURAIK BUSTANI (SCRIBE). -[MANUSCRIT D'UNE PORTION DU CORAN EN ARABE / MANUSCRIPT OF A QURANIC SECTION IN ARABIC]. *SL [Maroc, Fès], 1306 AH [1888 JC].*

1 volume 4to (240 x 170 mm) consisting of: ff. (i.e., 72 pp.) handwritten in black, red, yellow, and green ink within a double border drawn in red ink. Contemporary full red morocco with flaps; covers decorated with a cold arabesque design; plain, unmarked spine; paper label affixed to the front cover bearing the title “Wa-l-muhsanât.” (Leaves slightly loose.)

A devotional manuscript from the late 19th century intended for theological study in madrasas and designed for collective ritual recitation in the mosques of Fez.

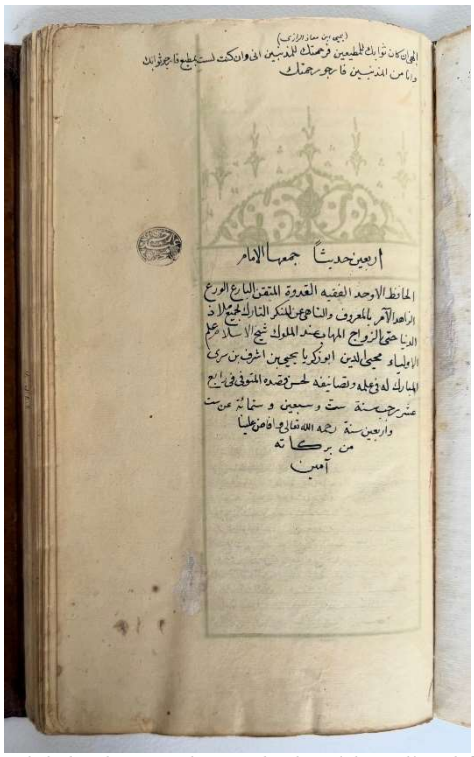
Written in polychrome ink in the Maghribî Mabsût style by the scribe M. Abdul Majeed bin Al-Buraik Bustani, it contains the 5th Juz’ of the Qur’an (Sura IV, verses 24–147). The inscription on p. 1 (waqf deed) reads: “Praise be to God alone, and may peace and blessings be upon the Messenger of God. After Almighty God had bestowed His grace upon Mr. Abdul Majeed bin Al-Buraik Bustani in compiling this blessed work, consisting of thirty sections...”. This manuscript was donated as a perpetual endowment for the salvation of the soul of his master, Muhammad bin Ali Al-Sharif. The text includes guidelines for daily life concerning marriage, family, and property... Excerpts: “Whoever among you cannot marry a married woman may marry a believing woman from among his believing female slaves. God knows best what you do to one another. O you who believe, do not unlawfully take possession of one another’s property, unless it is a transaction by mutual consent. And do not kill one another. Indeed, God is Merciful toward you. Whoever does so, We will make him an enemy to you, and We will cast him into the Fire. Do not covet what God has given some of you in preference to others. Men have a share of what they have earned, and women have a share of what they have earned. And seek God’s grace. For God is All-Knowing...]. The Qur’anic text is followed by two pages of didactic poetry offering words of wisdom to the student (“O seeker of knowledge, cling to piety, avoid sleep, and shun satiety...”). The colophon and the deed of donation specify: “This was written in the year 1306 AH, one thousand three hundred and six years after the Hijra of the Master of the Messengers.” The high mastery of polychrome calligraphy and the profile of the patrons attest to its precise provenance from the workshops of the medina of Fez, then the intellectual heart of imperial Morocco.

The scribe used strong laid paper imported from Western Europe (Catalonia or Italy), bearing the famous “Three Moons” export watermark (three aligned crescents), a mark of superior quality intended for the Islamic manuscript market. The morocco leather binding with a cold-stamped flap features a rigorous geometric design centered around an almond-shaped

mandorla and retains its original handwritten title label, “Wa-l-muhsanât,” characteristic of the craftsmanship of the master bookbinders of Fez.

Identical manuscripts, combining the traditional division into sections (Juz’), the Mabsût cursive script, and this imported “Three Moons” paper, are held in major American institutions, such as the Oriental collections at Harvard, Yale, and the University of Michigan.

Copy preserved in its original binding. 6486 **$ 2 750**

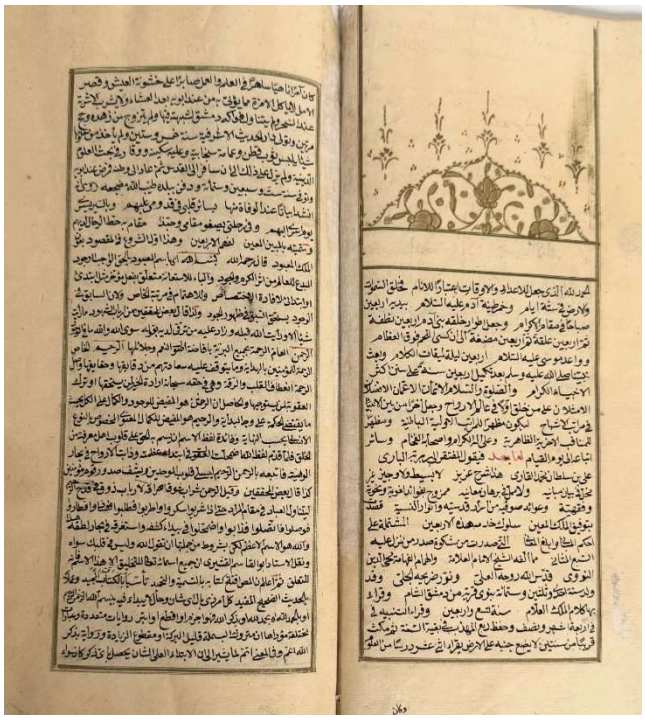


13. [MANUSCRIT — EMPIRE OTTOMAN] AL-QARI AL-HARAWI (MULLA ‘ALI IBN SULTAN MUHAMMAD, MORT EN 1014 H. / 1605). -AL-FUTUAT AL-RABBANIYYAH ’ALA AL-ARBA’IN AL-NAWAWIYYAH. [« LES CONQUETES DIVINES (OU LES INSPIRATIONS DIVINES) SUR LES QUARANTE HADITHS D'AN-NAWAWI »]. *SLND [Empire ottoman, Provinces arabes, région du Levant/Damas ou Jérusalem), fin du XVIII s.]*

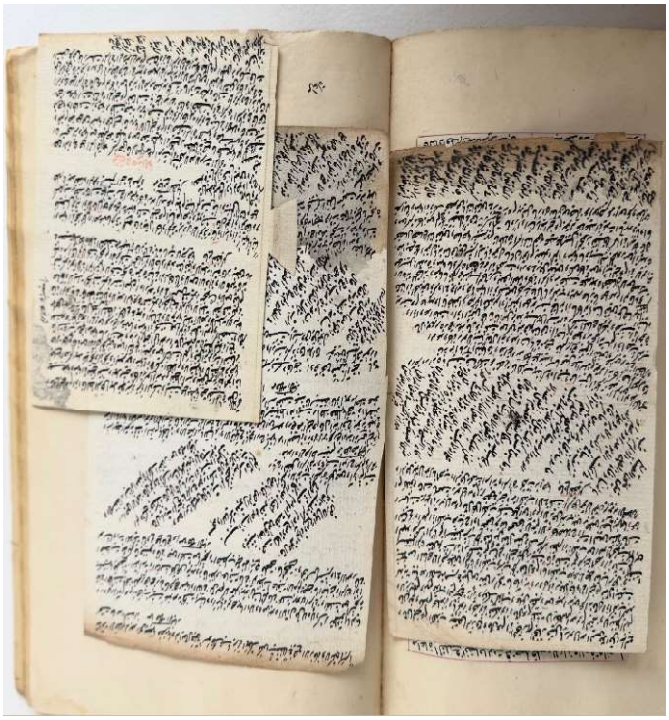
1 vol. quarto (275 x 160 mm). Manuscript on paper comprising: 113 leaves numbered in ink at the upper left, enriched with a highly dense contemporary corpus of fixed marginal glosses (Hawashi) and 14 contemporary lecture notes and study slips executed on small loose paper fragments, either tipped-in or slipped throughout the text. Arabic manuscript on Venetian export laid paper, 33 lines per page in a regular academic naskh script. Black ink for the text block, with transitional catchwords and keywords fully rubricated in cinnabar red ink. Text area strictly enclosed within a double red ruling (jadwal frame). Head-of-text featuring a linear ornamental frame traced in black ink, intentionally left devoid of any polychromy or gilding—a hallmark characteristic of scholarly working manuscripts—with provenance notes and a stamp on the flyleaves. (Slight soiling, waterstaining to the upper right corner of a few leaves, minor wear consistent with use, dampstaining to the loose slips, yet the text block remains crisp overall). Contemporary Islamic binding with flap and envelope wrap (mikhdafa) of brown sheepskin, the covers decorated with a blind-tooled border of geometric fillets and small corner rosettes, enclosing a polylobed central mandorla with stylized floral motifs and the interior of the flap are lined with rose-tinted paper. (Discreet restoration to the joints).

A precious witness to the prophetic tradition (Hadith) in the Arab provinces of the Ottoman Levant, produced in the region at the turn of the 19th century. This manuscript copy of Mulla ’Ali al-Qari al-Harawi’s celebrated work features contemporary glosses and 14 mobile study slips, fully documented by continuous provenance.

Mulla ’Ali al-Qari al-Harawi stands as one of the most illustrious intellectual, theological, and spiritual figures of Mecca during the high Ottoman era. Born in Herat (modern Afghanistan), where he mastered the science of Quranic recitations—earning him his honorific title of Qari (the Reciter)—he permanently settled in Mecca, becoming the academic jewel of the Ottoman Hejaz. A great traditionist (muhaddith), renowned exegete (mufassir), and undisputed master of Hanafite jurisprudence and theology, he spent the greater part of his life teaching the sacred sciences within the Masjid al-Haram itself, directly facing the Kaaba. His renown was immense: scholars from across the Empire traveled during the annual pilgrimage (hajj) to receive his precious transmission licenses (ijazat). Known for his rigorous asceticism, he refused pensions from Ottoman governors and lived modestly from his own work as a Quran copyist. He passed away in 1014 AH (1605 AD), leaving behind monumental commentaries that remain authoritative throughout the Sunni world today.



The present work is an important didactic commentary elucidating the famous treatise of the “Forty Hadiths” by Imam al-Nawawi (1233–1277). This text, originally completed by the author in Mecca on 29 Ramadan 1010 AH (March 23, 1602) facing the Kaaba (as evidenced by the historical colophon faithfully reproduced at the end of the volume), is an



encyclopedic compendium. Far from being a mere literal explanation of terms, the author dissects each prophetic statement through the lens of law (fiqh), fine grammatical analysis (i'rab), and dogmatic theology ('aqidah). An early cursive manuscript note on the title page ("Li-'Ali bin Sultan Muhammad al-Qari") explicitly confirms the authorship of this major work.

The manuscript bears no date, but transluminescence analysis of the leaves reveals the famous watermark composed of three waning crescents (known as Tre Lune), supplemented by countermarks in capital letters of the prestigious Galvani dynasty of papermakers (active in Venetia)—the signature of a premium export paper from the Republic of Venice. Recent codicological research (notably conducted on Ottoman cargo inventories) demonstrates that this precise type of late 18th-century Galvani paper heavily supplied the Venice–Tripoli–Damas commercial axis, constituting the preferred support for Syrian and Palestinian scribes and madrasas.

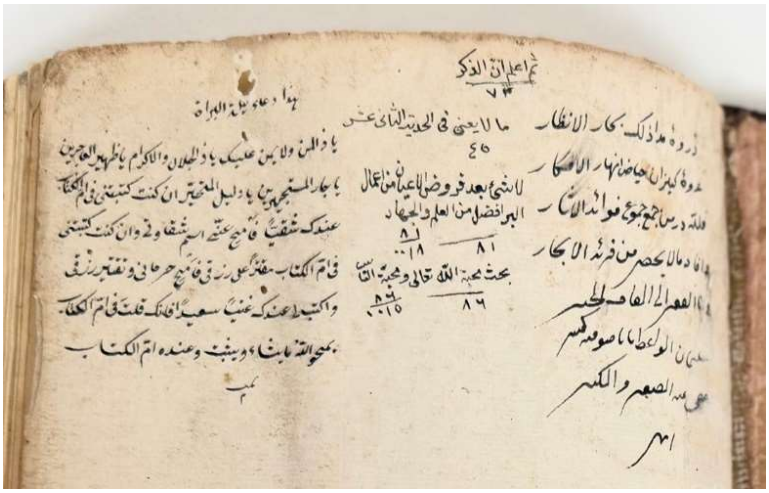
This geographical attribution is supported by two major cross-referenced indices. On one hand, the orientation of the fixed marginal glosses (which confront official Hanafite law with the rationalist Asharite theology common in the Levant, citing al-Taftazani's Sharh al-Maqasid). On the other hand, the craftsmanship of the binding: the use of a blind-tooled monobloc iron on full brown sheepskin, paired with salmon-pink doublures, represents the archaeological signature of Ottoman Levantine binding workshops (Damascus or Jerusalem). The copy thus stands as an outstanding witness to the high intellectual life of the peripheral Arab provinces.

The text block offers a remarkable testimony of late Ottoman-style naskh script, characterized by a fine, dense execution with the reed pen (qalam) and perfect metrical regularity. Unlike looser Oriental scripts, this academic naskh adopts a high textual compactness (33 lines per page), optimizing the writing space while maintaining absolute readability through a rigorous balance between thick and thin strokes. The didactic hierarchy of the text is meticulously orchestrated by rubrication: each direct quotation from al-Nawawi's original text or introductory formula (Qala / Qultu) is highlighted in cinnabar red ink. The absence of full vocalization confirms that this manuscript was produced by and for high-level scholars accustomed to the rapid reading of legal and theological compendiums.

The volume constitutes a true record of the intellectual and liturgical life of Muslim scholars:

The layer of liturgical usage: The first flyleaf features a full formal copy of the celebrated Prayer for Divine Consultation (Du'a al-Istikharah), written in black ink and introduced in red with the formula "By this, the prayer of the intention of deliverance," bearing witness to the daily, devotional use of the volume.

The sedimentation of marginal annotations (Hawashi): The present codex offers major academic interest due to its dense, remarkably erudite fixed marginal annotations. Paleographical analysis reveals direct, sourced citations from the greatest treatises on dogmatic theology (Kalam) and Sunni law. These notably include glosses copied from al-Taftazani's Sharh al-Maqasid (d. 1390), commentaries from the Asharite school of theology, and analyses by the scholar al-Safawi. Arranged in a geometric and concentric manner, these notes saturate the outer margins, transforming this volume into a veritably rich compendium of comparative Hanafite (the official Ottoman doctrine) and Asharite theology.



Furthermore, the copy is enriched with 14 notes and study slips written on small loose slips of paper from the Ottoman period, meticulously pinned or tucked along the text block. Written in rapid cursive characters (of a cursive naskh / ruq'ah type), these archaeological inserts address complex points of jurisprudence and exegesis (notably on the theology of intention, Niyyah, and prophetic sacrificial rituals, al-Udhiyah), documenting the intensive use and pedagogical apparatus of this elite codex.

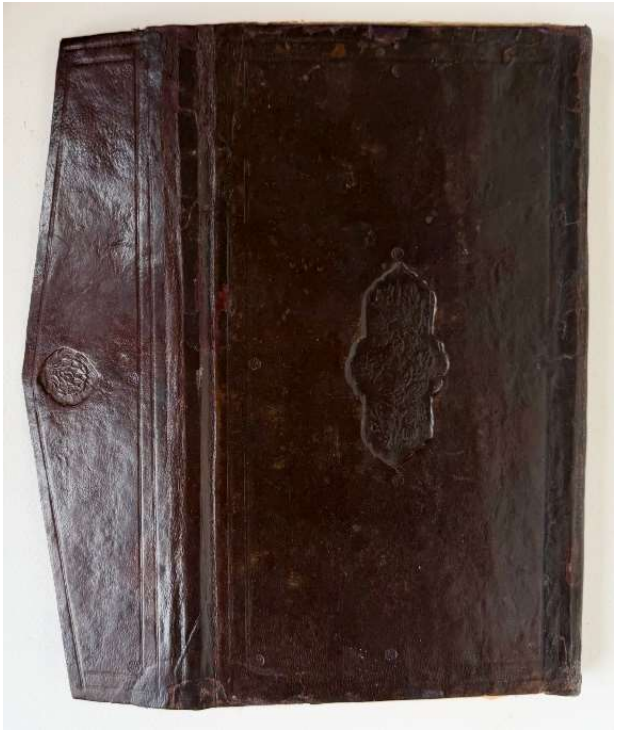
Provenance: The title page is stamped in its outer left margin with an official circular ownership seal in black ink. Engraved in intaglio (in reverse), its legend in cursive Thuluth opens with the customary formula of humility ('Abduhu / His servant) followed by the

pivotal given name (Ahmad), proving the formal registration or bequest of this codex within a Near Eastern madrasa or pious foundation library (waqf). An early bilingual manuscript description label affixed to the pink doublure documents the book's passage through Cairo.

Autograph note on the front doublure: "N. Arbaïn Hadith, 40 traditions du Prophète, par Muhi-ed-Din abou Zakariya

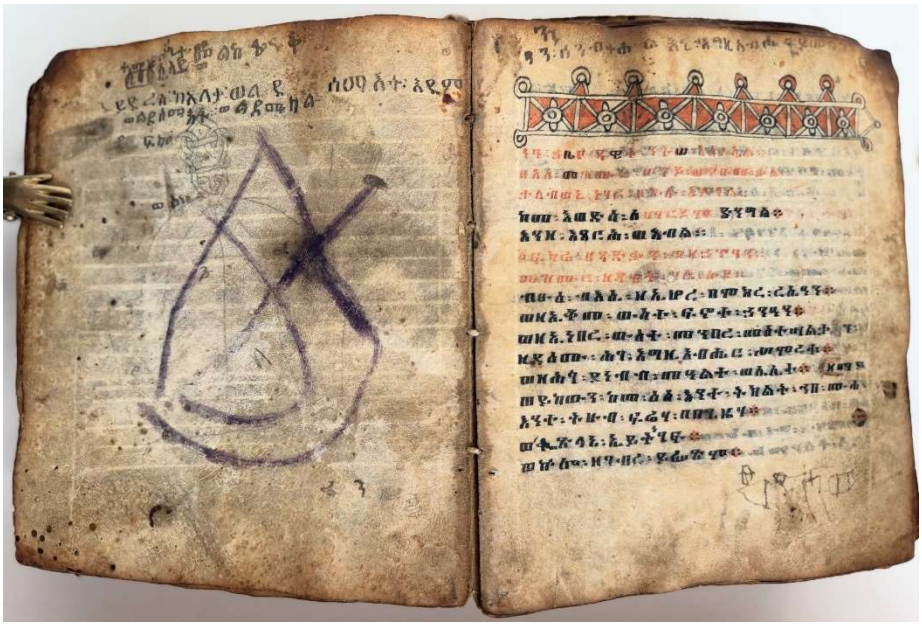
Yahya mort en 676 h. [Hegira] à Mecque, Ecrit in 1010 h d'hégire." [Cataloger's note: the early annotator commits a slight geographical error here; Imam al-Nawawi passed away in Nawa, Syria, and not in Mecca].

A comparative study with major North American (the Garrett Collection at Princeton, Landberg at Yale) and European Islamic manuscript collections demonstrates that while al-Qari's commentaries of Anatolian origin are well-recorded, witnesses from the provincial madrasas of the Levant that have retained the absolute integrity of their mobile critical apparatus (14 original inserts) and survived in their original condition are exceedingly rare.



A fine, crisp copy, preserved in its original binding.

Brockelmann (Carl), Geschichte der arabischen Litteratur (GAL), Leiden, Brill, 1943, Vol. I, p. 396 and Supplementband (S), I, p. 683 (on the importance of al-Nawawi's textual tradition). — Al-Muhibbi (Muhammad Amin), Khulasat al-Athar fi A'yan al-Qarn al-Hadi 'Ashar, Cairo, 1284 AH [Reprint], Vol. III, pp. 185-190 (the definitive contemporary 17th-century biography for Mulla 'Ali al-Qari). — Déroche (François), Islamic Codicology: An Introduction to the Study of Manuscripts in Arabic Script, London, Al-Furqan, 2005 [French ed. Paris, BnF, 2000], pp. 54-58 (on the typology and chronology of Venetian export "Tre Lune" papers). 6606 **$ 7 480**



14. [MANUSCRIT LITURGIQUE ET TALISMANIQUE ORTHODOXE ÉTHIOPIEN]. -[LOUANGES DE LA VIERGE MARIE (WËDDASE MARYAM) ET RECUEIL D'OFFICES] [ETHIOPIAN ORTHODOX LITURGICAL AND TALISMANIC MANUSCRIPT]. - [LOUANGES DE LA VIERGE MARIE (WËDDASE MARYAM) ET RECUEIL D'OFFICES]. *SLND [Éthiopie, Royaume du Choa (Shwa), vers 1790 (Fin de l'Ère des Princes / Zemene Mesafint)].] N.D. [Ethiopia, Kingdom of Shewa (Shwa), circa 1790 (Era of the Princes / Zemene Mesafint)].*

1 vol. quarto (20 x 16.5 cm), manuscript on vellum, comprising: 157 leaves numbered in pencil on the lower left, text written in red and black ink in 2 columns of 18 to 20 lines per page, decorative headpiece (Haräg) in red and black at the beginning of the text, numerous drawings and graffiti. (Ownership notes on the endpapers partly effaced, staining, soil marks, and signs of use). Bookblock consisting of 22 gatherings sewn on 4 split-stitch cords attached to contemporary wooden boards (covers cracked and secured by cord ties, cords broken on the first 4 gatherings which are secured by a reinforcement thread).

A liturgical and talismanic manuscript in the Ge'ez language on vellum, produced in Central Abyssinia at the end of the 18th century, during the Era of the Princes (Zemene Mesafint), constituting a precious testament to the evolution of Ethiopian codicology and private devotional practices of this period. This volume is a composite and performative choral office manual, compiling the essential texts for the daily liturgy of the Ethiopian Orthodox Tewahedo Church.

The sacred text opens on folio 5r beneath the Haräg with the Opening Trinitarian Invocation: "Bä-smä Ab wä-Wäld wä-Mänfäs Qëddus, a?ädu Amlak. Yitbaräk 'Egzi'ab?ér Amlakä Isra'el." (In the name of the Father, and of the Son, and of

the Holy Spirit, one God. Blessed be the Lord, God of Israel.) The core of the volume unfolds the Marian Cycle (Wëddasé Maryam), which gathers the Praises of the Virgin Mary methodically organized according to the days of the week, from Monday to Sunday. The text is paleographically characterized by the recurrence of the singular feminine pronoun of salutation “Salam lä-ky” (Peace be unto thee). The Canticles and Prayers of the Covenant (Kidan) then follow with recurring christological invocations of protection centered around Our Lord Jesus Christ (’Egzi’anä Iyasus Krestos), punctuated by complex liturgical markings with eight bicolor points forming a cross, which indicate the end of the pericopes. A major liturgical break occurs on leaves 126 to 135 with litanies written in three columns. This dense section gathers the litanies of supplication and the catalogue of intercessory saints and martyrs (Sënkësar). Furthermore, the organization is supplemented on numerous pages by a neumatic notation formed of small pairs of superimposed red dots. These signs serve as primitive musical notations to guide the rhythm, respiratory pauses, and rhythmic cantillation of the cantors during sacred services.



The scriptorial writing utilizes the Ethiopian alphasyllabary (fidèl). The style is designated as late Gondarine or Shewan, characterized by square, compact, thick letters of monumental regularity. This typology confirms the production of the main body of text to around the end of the 18th century. The black ink, traditionally obtained from a carbon black base (cooking soot), Arabic gum sap, and infusions of local galls, retains a remarkable depth. The red rubrication ink utilizes a plant or mineral pigment of local cinnabar or vermilion. It appears geometrically and symbolically to set off the initial words of chapters, sacred names (God, the Virgin Mary, Jesus Christ), and neumatic annotations.

The manuscript formally opens on folio 5r (Incipit) with a magnificent decorative headpiece called a Haräg. This bicolor black and red geometric interlaced motif mimics a woven mat pattern and serves as a sacred visual portal, marking the entrance into the major text of the work. The analysis of the decorative apparatus and illustrations highlights a fascinating stylistic duality, typical of northern and central Abyssinia at the end of the 18th century. On one hand, the official style bears witness to the legacy of Gondar. The interlaced headpiece (haräg) opening the manuscript on folio 5r is the product of a highly codified academic workshop tradition. Its tight geometric motifs align directly with the lineage of the provincialized Second Gondarine Style, drawn symmetrically within a professional ecclesiastical scriptorium (Bét Mä??äf) attached to a major monastery.

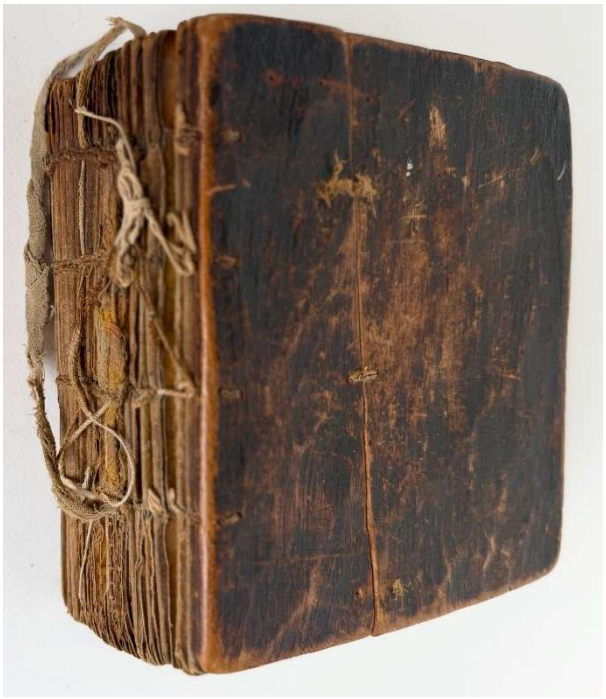
On the other hand, the vernacular style stemming from the school of the Däbtäras introduces a radical stylistic break on the final leaves (ff. 146-155). These figurative drawings belong to the Tälsäm style (Ethiopian talismanic and prophylactic art). The anthropomorphic drawing on folio 150 shows a strict linear outline in black ink, without modeling or perspective, the work of däbtäras (unordained clerics, scholars, and traditional healers). This iconography of the gaze is characterized by the hypertrophy of the eyes (large round, fixed eyes with dilated black pupils). In popular Ethiopian religious iconography, this motif deploys its wide-open eyes to capture the “Evil Eye” (Aynä Täla) and force demons or illnesses to flee from the reader.

Leaves 96 to 105, as well as blanks left vacant by the scribe and the endpapers, were subsequently colonized by successive owners. One can distinguish ownership notes and notarial deeds of transmission written in cursive Amharic, contrasting with the original liturgical Ge'ez, and including Ethiopian numerals to mark dates or family transaction amounts. The absence of official full-page polychrome paintings combined with the “interrupted” structure of the book indicates a bespoke production ordered from a regional workshop in Shewa (Shwa) or Wollo. The book was purchased by a local family or church prior to the final illumination stage, and subsequently completed by a community däbtära to turn it into a living family talisman.

The production of this manuscript coincides with the Era of the Princes (Zemene Mesafint), a period of extreme decentralization in Ethiopia. Deprived of the unified imperial patronage of Gondar, the major copying workshops fragmented, and each regional warlord (Ras) funded his own monasteries. It is within this context of regional scriptoriums, particularly in the prosperous Kingdom of Shewa, that dense and utilitarian liturgical manuscripts developed, intended for an emerging class of local clerics. In Ethiopia, the culture of the living manuscript remained exclusive until the beginning of the 20th century. A book on vellum was not a frozen object. When an epidemic struck a region or a family faced a

tragedy, it was customary to entrust the family manuscript to a däbtära. The latter would use the blank endpapers or spaces left empty by the scribe to draw custom prophylactic figures, transforming the liturgical book into a spiritual shield for the household.

In codicological terms (quarto format, continuous text in two columns on vellum, Coptic binding on bare wooden boards), this exemplar shares great similarities with the typologies of documents recorded in the most prestigious European institutions. It proves analogous to the personal devotion codices from the Antoine d'Abbadie collection preserved at the Bibliothèque nationale de France (BnF, Paris). It also aligns with the utilitarian and monastic volumes of the late Gondarine era catalogued by William Wright at the British Library (BL, London). Finally, this work perfectly matches the scientific and typographical criteria documented by the European project ETHIO-SPARE (7th Framework Programme of the European Commission) and by the international academic cataloguing platform Beta Ma?a??ft.



Manuscript preserved in its original binding.

Wright (W.), Catalogue of the Ethiopic Manuscripts in the British Museum acquired since the year 1847, London, 1877 (late Gondarine typologies); Chaîne (M.), Catalogue des manuscrits éthiopiens de la collection Antoine d'Abbadie, Paris, BnF, 1912 (19th-century personal devotion codices); Nosnitsin (D.) ed., Ecclesiastical Archives of Gulo Mäfäda, Ethiopic Manuscripts, project ETHIO-SPARE, 2013-2016 (codicological analysis standards and gathering structures); International database Beta Ma?a??ft: Manuscripts of Ethiopia and Eritrea (comparative typology of composite liturgical texts, Wëddasé Maryam and Harägi). 6574

$ 6 380

15. [MANUSCRIT LITURGIQUE ILLUSTRÉ RÉDIGÉ EN GUÈZE][ILLUMINATED LITURGICAL MANUSCRIPT WRITTEN IN GE'EZ]. -[NOUVEAU TESTAMENT. PASSION DU CHRIST].[LITURGY. HOLY WEEK / GABRA HEMAMAT]. *SLND [Ethiopie, XVIIIe siècle]. N.p., n.d. [Ethiopia, 18th century].*



1 vol in-4° (230 x 175 mm) manuscrit sur parchemin de :[136] ff numérotés au crayon en bas à gauche, texte calligraphié à l'encre rouge et noire sur 17 à 22 lignes, iconographie constituée de bandeaux rouges et noirs et de 6 peintures polychromes à pleine page. (Salissures, petites traces de mouillures et défauts d'usage). Corps d'ouvrage constitué de 1 f double et 16 cahiers cousus sur 4 chaînettes de corde reliées à deux ais de bois de l'époque (premier plat fendu tenu par une ligature en cuivre)

1 vol. quarto (230 x 175 mm), manuscript on vellum comprising: [136] leaves numbered in pencil on the lower left, text calligraphied in red and black ink in 17 to 22 lines, iconography consisting of red and black headbands and 6 full-page polychrome paintings. (Soiling, minor traces of dampstaining and wear consistent with age and use). Binding structure consisting of 1 structural bifolium and 16 quires sewn on 4 cord chains attached to contemporary wooden boards (upper board cracked and secured by a copper repair wire).

A precious codex of the Gabra Hemamat (Book of the Office of the Passion) from the Gondarine scriptorial tradition, preserved in its original wooden boards; a manuscript marrying a ceremonial calligraphy from the era of Empress Mentewwab with an iconographic program of six full-page paintings from the late 19th century.

In the Ethiopian Orthodox Tewahedo Church, Holy Week — called Hemamat (the Passion) — represents the absolute pinnacle of the liturgical year. It dictates unique, ascetic textual codes. The culmination of this book's liturgical use occurs on Good Friday, the day commemorating the Crucifixion and the Deposition. The office lasts for over twelve consecutive

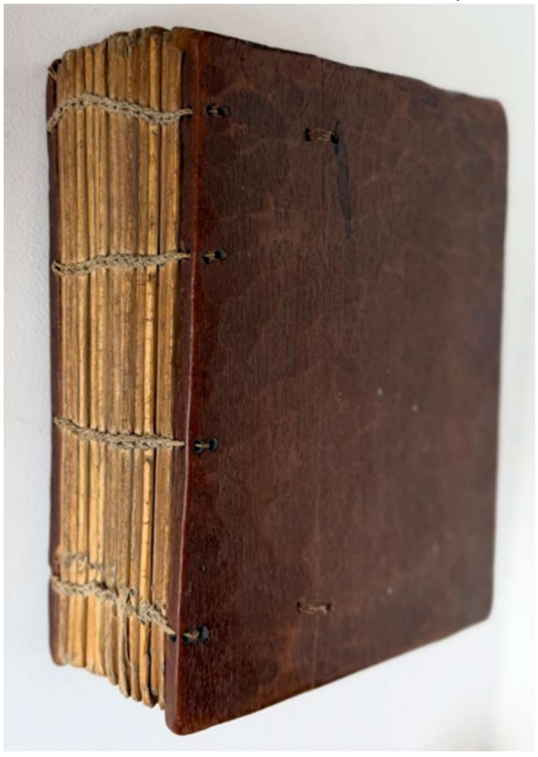
hours. It is at this precise moment that the manuscript is opened before the assembly. The faithful and officiants then perform ritual prostrations to the ground, touching the vellum with their fingers as a sign of blessing.

The primary text of our manuscript is calligraphied in carbon black ink (fatty soot) and vermilion red (imported cinnabar) in the Ge'ez language (Classical Ethiopic). The script employs the Ethiopian syllabary (fidel) written obliquely with a wide reed pen (calamus): a stocky, monumental hand with highly pronounced square serifs and perfect linear alignment, characteristic of the "mature period" of the imperial scriptoria of Gondar (1740-1760). The text organizes the drama of the Passion through pericopes from the Synoptic Gospels, the prologue of John, and the responsorial hymnological apparatus (including the Trisagion). A codicological-liturgical lacuna between ff. 101v and 102v documents the planned insertion of composite ceremonial leaves.



The first quire opens with a narrower structural bifolium (ff. 1-2) showing a blank blind-ruled frame and a 19th-century ownership note in cursive script mentioning Patriarch Abba Kirlos and the scribes Gabra Wald and Nasawi. Beginning at folio 134, a secondary late 19th-century hand (Menelik period) featuring an elongated and slender module takes over in saturated, glossy black ink to transcribe the offices of salutations (Salam). Undoubtedly the same hand intervened on f. 52v to record in violet ink a therapeutic and magico-religious formula for binding the demons of disease, invoking Saint George.

The manuscript's original decoration includes a large opening Harag (f. 3r) in a tripartite paneled rectangular portal, combining scale motifs, geometric ribbon interlacing forming diamonds centered on a cross knot, and lateral protective zoomorphic crooks characteristic of the Lake Tana workshops; 1 secondary headband in a geometric paneled cartouche, and linear micro-headbands formed by cruciform motifs and monumental vertical eight-point punctuation marks (?).



Furthermore, the manuscript is illustrated with 6 full-page polychrome paintings in the late Gondarine style, added — as was frequently done — in the 19th century to enrich the volume. These miniatures depict: The Three Marys (f. 2v); The Crucifixion (f. 86r, with a cosmic background featuring a cross-hatched shower of stars); The Entombment (f. 102v, a rare horizontal composition); The Ascension (f. 120v, Christ in a white alb and green mantle); The Virgin and Child Nursing (f. 135v, of the Galaktotrophousa type on a gray-blue state bed); The Assumption (f. 136v, three bust-length female figures beneath hymnological stanzas).

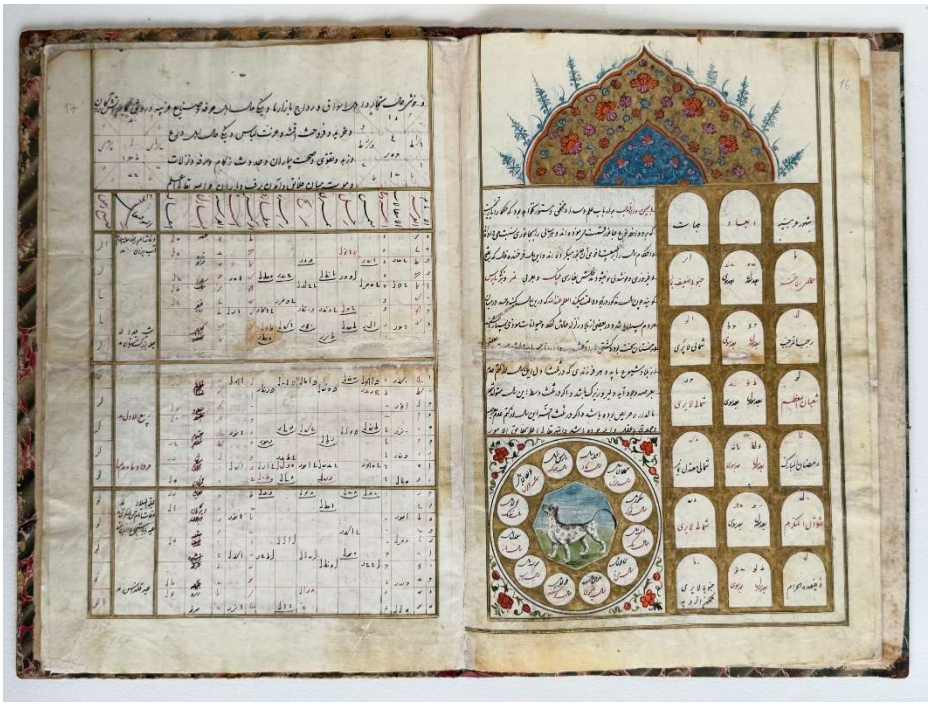
The Gabra Hemamat, a heavily planned communal ceremonial text, is rare on the bibliophilic market, which is predominantly occupied by smaller, later psalters and magical scrolls. On paleographical grounds, this codex finds perfect matches in ruling and cruciform punctuation within the collections of The Walters Art Museum (Baltimore — MS W.768 and W.835) and Princeton University (New Jersey — MS y1951-28 / PEMM project). The composition of the Crucifixion documents the power of dogmatic transmission of the models that 19th-century illuminators copied to extra-illustrate manuscripts and flatter the taste of Western travelers (a formal parallel can be found with the exemplar at The Icon Museum and Study Center, ref. Donation Mönius 2014).

A fine copy preserved in its original state.

Chojnacki, Major Themes in Ethiopian Painting, 1983 — Mercier, L'Arche éthiopienne, 2000 — Bosc-Tiessé, Les peintures de l'Église de Narga Sellasé, 2005 — Getatchew Haile, Catalogue Walters Art Museum, 2009 — Wion, L'histoire d'un scriptorium royal au XVIIIe siècle, 2012. 6530

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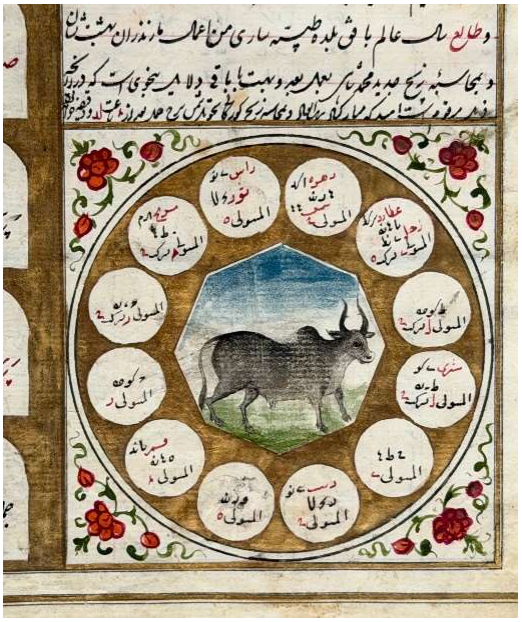


16. [MANUSCRIT PERSAN – TRAITÉ D'ASTRONOMIE ET D'ASTROLOGIE / TAQWIM]. -[PERSIAN MANUSCRIPT – TREATISE ON ASTRONOMY AND ASTROLOGY / TAQWIM]. GRAND RECUEIL D'EPHEMERIDES ET DE TABLES ASTRONOMIQUES DE COUR. *S.l. [Iran ou Asie centrale, période qadjare], sans date [XVIIIe]. S.l. [Iran or Central Asia, Qajar period], n.d. [late 18th or early 19th century].*



1 vol. folio (320 x 215 mm), manuscript on paper: 15 ff. (forming 30 pages); text in black and red nasta'liq and shekasteh for titles and keywords, illuminated pages with gilt and polychrome headpieces, monthly tables for calendrical calculations and celestial predictions (marginal dampstaining and scattered staining with minor loss of text, discreet paper restorations). Early 19th-century red half-morocco, covers faced with domino paper featuring grey and beige chevron and diagonal patterns heightened with pink and black marbling, smooth spine, unlettered (losses and minor wear from use).

Remarkable and highly uncommon illustrated Persian scientific manuscript containing a treatise on practical astronomy and astrological computus from the Qajar period.



This type of technical manuscript, known as a Taqwim, served as an imperial ephemeris or court almanac. It enabled royal astronomers to calculate the positions of celestial bodies, eclipses, and official horoscopes for the upcoming year.

The volume opens with a sumptuous illuminated frontispiece ('Unwan) in the classical Persian style, executed in fine gold leaf, lapis lazuli blue, red, and green, defining introductory cartouches. The layout combines a refined cursive chancery script (nasta'liq and shekasteh) in black and red ink, integrated into ingenious tabular structures within gilt-ruled frames.

The scientific illustration is of exceptional artistic interest, featuring two large cosmological diagrams painted across double pages (ff. 2v–3r and ff. 14v–15r). The first depicts the twelve zodiac signs surrounding a naturalistic representation of Taurus (Al-Thawr), while the second deploys the zodiac around a spotted leopard or cheetah, symbolizing major planetary configurations or cycles of Eastern astronomy.

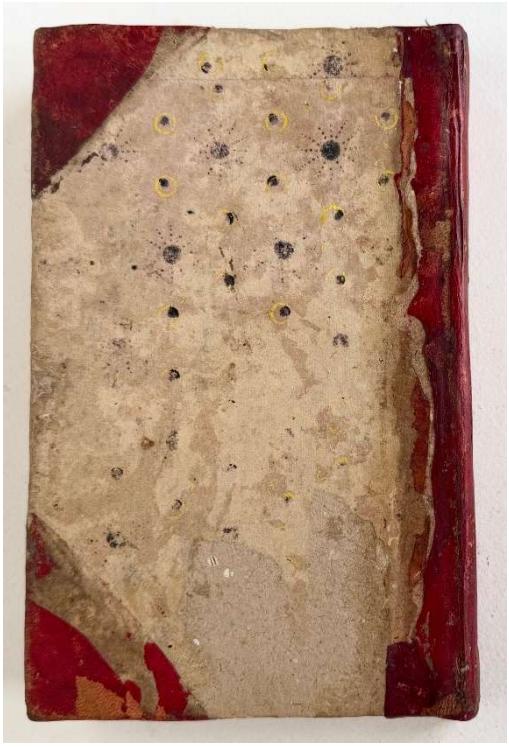
The subsequent leaves, spanning the 30 pages of the volume, display grids for monthly trigonometric calculations, tables for the ascension of

constellations, and geometric trajectory diagrams executed in red and gold ink, optimizing space in accordance with the traditions of the astronomical schools of Ulugh Beg and Nasir al-Din al-Tusi.

An exemplary copy, complete with its polychrome scientific plates. Fold lines visible in the center of the leaves, which have undergone restoration, indicate that this document remained unbound for a long duration; its early 19th-century binding is thus presumably the first it received. A highly appealing example of this rare testament to the astral sciences in Persia.

DÉROCHE (François). Manuel de codicologie des manuscrits en écriture arabe, Paris, BnF, 2000. – KING (David A.). Islamic Astronomical Instruments, London, 1987. – SAVAGE-SMITH (Emilie). Science, Tools & Magic: The Nasser D. Khalili Collection of Islamic Art, Oxford University Press, 1997 (for the analysis of Qajar astrological computus tables).
6571

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17. [MANUSCRIPT SALVAGED FROM THE SACK OF LUCKNOW] – NOUREDDINE ABD AL-RAHMÂN JÂMÎ & MULLÂ AKRAM SALÎM. -[MANUSCRIT COMPOSITE DE LA FIN DE L'ÉPOQUE MOGHOLE : RECUEIL MYSTIQUE ET ROMANTIQUE DE JÂMÎ ET DE MULLÂ AKRAM SALÎM]. I. KITAB-I GHAZAL-I 'ISHQ [LE LIVRE DES POÈMES DE L'AMOUR]. II. NAYRANG-I 'ISHQ / MAHNAZ WA 'ISHQ [LE PRESTIGE DE L'AMOUR / MAHNAZ ET L'AMOUR]. *Inde / Lucknow, Saphar 1171 AH / 5 Novembre 1757.[second colophon].*

1 vol. 12mo (212 x 134 mm) manuscript comprising: I. ff. (including frontispiece and colophon); II. blank transitional binder's blanks, ff. (including frontispiece and colophon, the final ff. being salmon-colored). Physical analysis of the volume reveals the use of four distinct oriental papers, whose historical homogeneity is sealed by a shared network of overarching wormholes: the blank leaves (the initial flyleaf and transitional blanks) on laid paper; the paper of the first text (Jâmî) on unlaid oriental paper, smooth and burnished for illumination; and the two papers of the second text, namely traditional white laid paper for the body of the masnavî and the self-colored salmon paper in fine. Numerous annotations, manuscript ex-libris, and partially effaced seals. (Paper fragile, occasional splitting, worming in the margins with losses anciently repaired, the first text entirely remargined and the second reinforced, worm tracks and minor backing repairs within the text). Contemporary red half-morocco with corners, sides covered in domino paper with a polychrome decoration of yellow crescents and black semé of stars, paste paper pastedowns. (Binding anciently restored with an inner reinforcement strip, wear to the binding with losses to leather and paper).

A precious composite manuscript (Majmu'a) from the twilight of the Mughal Golden Age, executed at the court of Lucknow by the royal scribe Farrukh Shâhî, bringing together two masterpieces of Persian mystical poetry and bearing provenance marks from the library of the minister Iqbal al-Dawla during the Uprising of 1857.

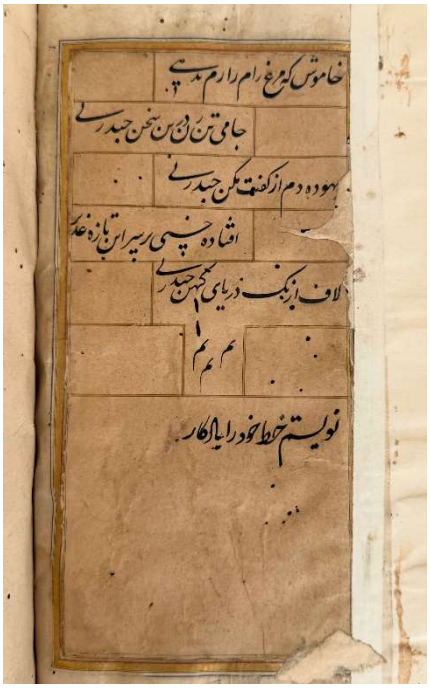
A descendant of the royal lineage of Awadh, the prince and minister Iqbal al-Dawla assembled a first-rate library in Lucknow, reflecting the ultimate refinement of this Indo-Persian court [Llewellyn-Jones]. In March 1857, the Sepoy Mutiny engulfed the region and turned into a bloody siege of the city. When British troops under the command of Sir Colin Campbell recaptured Lucknow in March 1858, the Chhatar Manzil palace and princely residences were subjected to a methodical and chaotic sacking. Thousands of fine manuscripts were cast to the ground, plundered by soldiers, or seized by local intermediaries. It was during these days of turmoil that this volume was looted. In order to quickly dispose of this manuscript on the vernacular market without arousing the suspicions of the new authorities, the looters applied surgical censorship by masking the royal administrative marks with ink, while sparing the poetic text. The fragility of its papers and its material stigmas bear witness to that night of pillage and the fall of a kingdom.



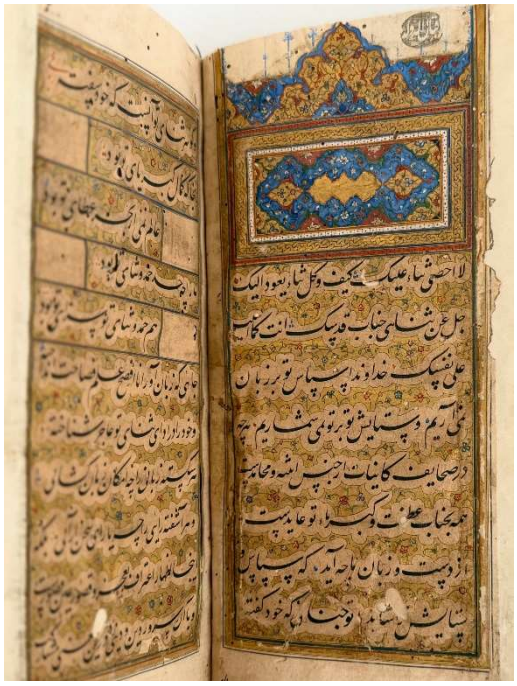


Although produced in Northern India, the language of this anthology of poetry is Persian, the official language of high administration and refined poetry at the Mughal court. The script employed is a fluid, scholarly nasta'liq, characterized by its curvilinear lines and horizontally elongated letters (kashida), typical of high-grade poetic manuscripts. Analysis of the volume's structural formula demonstrates that both texts in this anthology are complete.

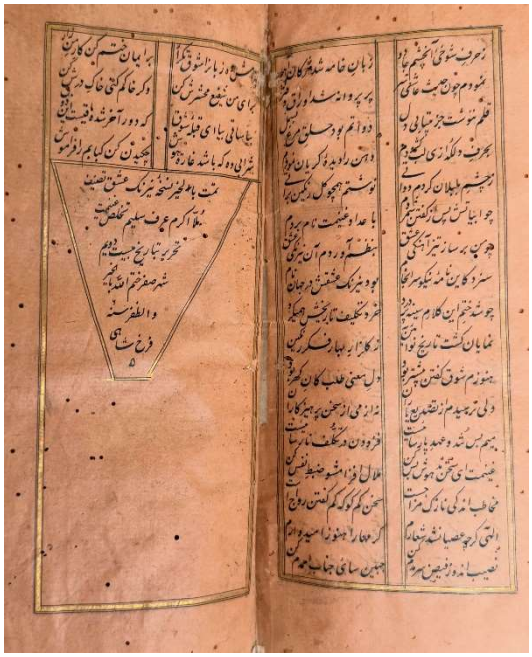
I. The Mystical Ghazals of Jâmî (1414 – 1492) incorporate their own opening frontispiece and a signed closing colophon. Regarded as the last great classical poet of medieval Persia and a revered Sufi spiritual master, Jâmî spent most of his life at the Timurid court of Herat, where he composed a major encyclopedic body of work blending mystical erudition and allegorical



narratives. His text theorizes human love as a bridge to Divine Love. This lyrical collection gathers his most intimate compositions, written in the form of refined ghazals, where every amorous metaphor serves as a vehicle for theological contemplation. The textual apparatus is illuminated here by one of the work's emblematic poems: "Turn not away from any love, though earthly it may be, / For 'tis the mirror that prepares for Celestial majesty. / If thou hast not learned the alphabet of the flesh, / How wilt thou read the Spirit that moves the universe afresh?" The sumptuous frontispiece opens with an upper rectangular headpiece dominated by an intense azure background (lapis lazuli) adorned with delicate arabesques and solid gold framing. The text of this opening double page is magnificently inscribed within clouds reserved against a brushed gold background, framed by gold and polychrome fillets. Notable in the right margin of the frontispiece is the presence of a remarkably preserved, crisp oval official seal of high epigraphic clarity. Intermediate colophon signed: "Naveshtam khat-e khod râ yâdegâr" ("I have written my calligraphy as a token of remembrance").

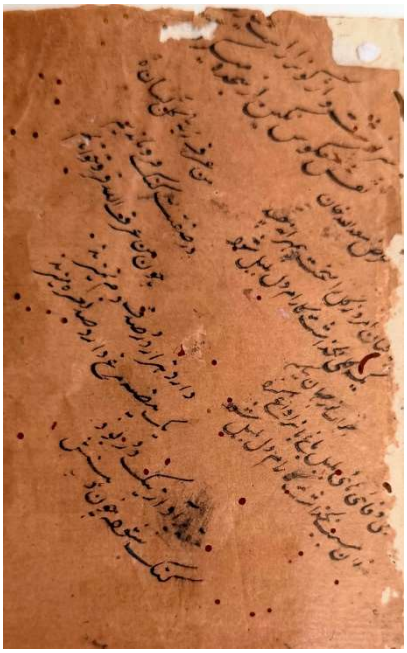


II. The Narrative Poem by Mullâ Akram Salîm (18th century), entitled Nuskha-i Nayrang-i 'Ishq (or Mahnâz wa 'Ishq), is a long poem in rhyming couplets (masnavî), the work of an Indo-Persian scholar specializing in the adaptation of mystical romances from Northern India. A poet and scholar originally from Northern India, Mullâ Akram Salîm distinguished himself during the 18th century by his genius in transposing local Indian legendary traditions into the formal mold of grand Persian court poetry. His work follows the great tradition of romantic masnavis, recounting the absolute but thwarted love between the noble Azîz and the radiant Mahnâz, whose tragic death embodies Fanâ (the annihilation of the ego preceding fusion with the Creator). The essence of this spiritual quest is reflected in this central couplet of the narrative: "By Mahnâz's radiance, Azîz's heart is set ablaze, / Leaving the human veil for the ultimate ecstatic gaze. / When the lover dissolves and fades into the beloved's grace, / Illusion dies away, and God alone fills the space." The second frontispiece is adorned with an ornamental polylobed arch or pediment (tâj), characteristic of the late Mughal style of the Lucknow school. This decorative headpiece deploys a superb symmetrical composition punctuated by gold scallops and fine floral reserves. The text columns of the title page are framed by broad bands of brushed gold, the whole stabilized by a large circular restoration medallion (vassali technique) that preserves the balance of the illumination. The text unfolds in fine upon a remarkable series of eight salmon-pink leaves and concludes with a precious final colophon arranged in an inverted triangle. This colophon has been fully transliterated and critically translated: Tahriran fi al-tarikh al-thani wa-al-ishrun min shahr Safar al-muzaffar sanah 1171 hijriyyah muqaddasah nabawiyyah bi-yad al-aqall Farrukh Shahi ("Written on the twenty-second day of the month of Safar the Victorious, in the year 1171 of the holy prophetic Hijra, by the hand of the most humble servant, Farrukh Shâhî" [folio 47]).



In a highly remarkable feature for the history of Iqbal al-Dawla's library, the title leaves reveal the marks of spectacular administrative censorship and political obliteration described above, linked to the upheavals of the Sepoy Mutiny in 1857. On the right-hand portion, the location of three official administrative marks is discernible beneath a broad smudging of grey and black ink: a small upper rectangular seal (doubtless of a library or scribe) whose outline is still visible, a large central square seal with the typical geometry of high Mughal administration deliberately effaced, as well as a rectangular band corresponding to a formula of glorification or ministerial titles. This targeted masking of honorific mentions and allegiances to the deposed power was intended to erase the compromising royal origin of the manuscript during the plundering of the Lucknow Palace, allowing its swift resale by insurgents or intermediaries without accusations of receiving stolen goods or treason. The purely literary elements, however, were scrupulously spared: the upper technical inventory note ("Nuskhah-i khatti...") and the marginal indexing "Kitâb-i 'Ishq" (Book of Love) remained intact, allowing the identification of the work.

The dispersion of the princely manuscripts of Awadh is documented by several comparables in international public auctions (Sotheby's London, Oct. 1998, lot 72; Christie's London, April 2004, lot 114; Bonhams London, April 2015, lot 49). Specimens of similar workmanship and provenance from the court of Lucknow are today actively preserved and studied within the prestigious Islamic and South Asian manuscript holdings of leading American institutions, such as the Firestone Library at Princeton, the Houghton Library at Harvard, and the University of Chicago Library. While the lyrical work of Jâmî enjoys a wide presence in major international institutions, the long narrative poem by Mullâ Akram Salîm constitutes an absolute bibliographical rarity. Although North American (Princeton, Harvard, Michigan) and European institutional databases record numerous copies of the romances of Ghanîmat from which Salîm drew inspiration, the specific version of this mystical alliance between Azîz and Mahnâz by Mullâ Akram



Salîm appears to be entirely lacking from Western public collections. The joining of this confidential text with a classical masterpiece in a fine Mughal copy invests this volume with a major character of heritage uniqueness.

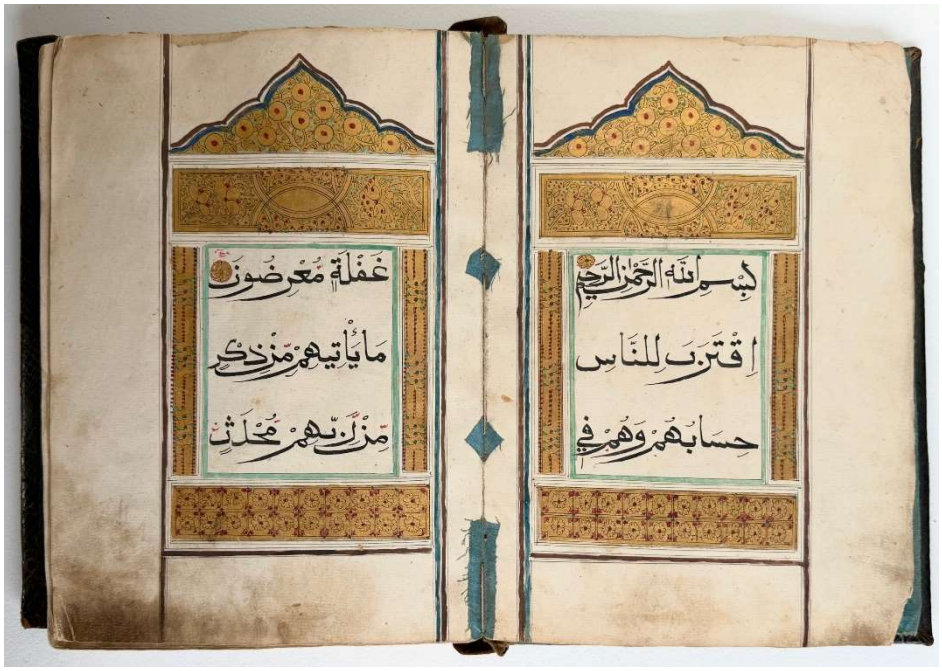
Preserved in its contemporary binding, this manuscript poignantly bears the marks of the ravages of time and its history. Despite the fragility of its papers and the worm damage, it constitutes a pure codicological archive and a surviving historical witness to the sack of Lucknow in 1857, magnified by its frontispieces, its perfect legibility, its princely seals, and its colophons.

DÉROCHE (François). Manuel de codicologie des manuscrits en écriture arabe, Paris, BnF, 2000. — ROBINSON (B. W.). Persian and Mughal Art: Imperial Images, London, 1976. — RYPKA (Jan). History of Iranian Literature, Dordrecht, 1968. — BAYLY (C. A.). The Illustrated History of Modern India 1600-1947, Oxford University Press, 1990. — LOSTY (Jeremiah P.). The Art of the Book in India, London, British Library, 1982. — LLEWELLYN-JONES (Rosie). A Fatal Friendship: The Nawabs, the British, and the City of Lucknow, Oxford University Press, 1985. — GALLOWAY (Francesca). Indian Court Painting 16th-19th Century, London, 2005. 6399

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18. [MANUSCRIT SINO-ISLAMIQUE /DYNASTIE QING]. -[17TH JUZ' OF THE QUR'AN, COMPRISING TWO SURAHS]. *SLND [China, second half of the 17th century (Early Qing Dynasty, Kangxi period). Shaanxi Province (Xi'an workshops), Gansu or Yunnan Province].*

1 vol. large 4to (290 x 210 mm), manuscript calligraphed in black and red ink in Arabic on thick mulberry paper, comprising: [57] leaves of text, 5 lines per page, verse markers (âyât) highlighted in gold within the text, enclosed within a double red ruling; including 1 double-page illuminated frontispiece, 1 intermediate textual band, 2 illuminated final pages, and 1 final blank leaf. (Signs of use, staining, soiled corners, edges of leaf [3] worn with creases, some leaves toned). Contemporary full brown calf with flap, covers decorated in blind with a border of geometric chevron fillets on a finely cross-hatched background. At the center of each cover is a large polylobed medallion in relief, stamped with a metal plaque, bearing a pious invocation in Arabic calligraphed in a Persian-influenced cursive Sini script. (Scuffing and minor abrasions).





A rare and precious complete volume of the Qur'an (Juz' 17), calligraphed in China during the second half of the 17th century under the Qing dynasty. A magnificent testament to Sino-Islamic art, enhanced by a double-page frontispiece illuminated with gold and mineral pigments, preserved in its robust original binding bearing the cursive Arabic invocation Ya Qadi al-Hajat ("O Provider of Needs!").

The introduction of Islam into the Middle Kingdom dates back to the 7th century, under the Tang dynasty (618-907). The pivotal period of Islamization in China occurred under the Mongol Yuan dynasty (1206-1368). Through their policy of population integration, the Mongols displaced tens of thousands of Muslim soldiers, artisans, astronomers, and administrators from Central Asia and Persia into the Chinese provinces. These men married into the local population, giving rise to the Hui ethnic group (Chinese-speaking Muslims). Under the Ming dynasty (1368-1444), the closure of maritime borders forced the Hui community into cultural assimilation. Becoming indistinguishable from the Han in dress and language, Muslims of the Ming and early Qing periods (17th century) had to reinvent their mode of textual transmission to safeguard their faith from extinction. Within this 16th-to-17th-century context, the great scholar Hu Dengzhou (1522-1597) founded the Scriptural Hall Education system (Jingtang Jiaoyu) in Shaanxi. This revolutionary pedagogical system established a rigorous curriculum of Islamic studies taught within mosques. To overcome the scarcity of sacred texts, this network stimulated an intense and standardized production of locally hand-copied Qur'ans. Divided into 30 volumes (Juz'), these manuscripts were designed in a specific 5-line-per-page format, carefully planned to facilitate memorization and transport by itinerant students (manla) traveling across Shaanxi, Gansu, and Yunnan. The present manuscript stands as a direct and precious witness to this golden age of Sino-Islamic education.

The Paper: Handcrafted Chinese paper, of a natural cream/ivory hue, with prominent long fibers. Transillumination reveals a traditional, highly supple, and absorbent laid paper, displaying closely spaced horizontal laid lines and regular vertical chain lines characteristic of workshops in Eastern and Northern China.

The text is calligraphed in black Chinese ink in a monumental Sini script (Islamo-Chinese calligraphy), characterized by thick baselines (hast) and elongated vertical ascenders, inherited from the local adaptation of Central Asian Muhaqqaq and Rayhani scripts; the text block is framed by a double vermilion ruling.

The Structure is rigorous and balanced, with 5 lines per page. Verses are punctuated by circular rosettes heightened in gold and red.

The Frontispiece (ff. 1b-2a) features an illuminated double page ('Unwan) executed in brilliant gold, azurite blue, and malachite green. The text is framed within a polylobed dome evoking the architecture of a mihrab, surmounted by horizontal headpieces decorated with incised arabesques (Islimi).

The Final Pages (ff. 54b-55a): A double page of remarkable pictorial richness, enclosed by wide borders decorated with asymmetrical foliate scrolls and stylized flowers (peonies and lotuses) in red and green ink, inspired by contemporary Chinese porcelain and cloisonné motifs.

Marginal Markers: Cloud-shaped cartouches (Ruyi) and thumb-index lettering for textual cues and reading indications.



The covers of the binding with flap are decorated in blind with a border of geometric chevron fillets on a finely cross-hatched background. At the center of each cover is a large polylobed medallion in relief, stamped with a metal plaque, bearing a pious invocation in Arabic calligraphed in a Persian-influenced cursive Sini script (Ya Qadi al-Hajat), translating to "O Provider of Needs!". This style of tooling, combining Chinese decorative discipline with Islamic piety, is highly characteristic of bookbinding workshops in the Shaanxi or Gansu provinces. Original pastedowns lined with traditional indigo-blue cotton cloth. The original chain-stitch sewing on support shows signs of loosening at the central fold but perfectly preserves the structural integrity of the text block.

The manuscript contains the entirety of the 17th Juz' of the Qur'an, comprising two complete surahs:

Surat al-Anbiya' (The Prophets): Opens onto the magnificent frontispice with verse 1: "Closer and closer to mankind comes their reckoning: yet they heed not and they turn away."

Surat al-Hajj (The Pilgrimage): Introduced by a title cartouche calligraphed in cursive indicating: "(Surah Al-Hajj, 78 verses)." The text concludes on leaf 55a with the final formula of verse 78: "...An excellent Master and an excellent Helper!"

The manuscript features a superb polychrome peony painted in the margin of

the intermediate leaf (opposite verse 18 of Surat al-Hajj), indicating a required prostration. Beneath the term "Sajdah" inscribed in azurite blue, the scribe has written a two-tone cursive note in red ink: "Al-Sajdah al-Ula" ("The first prostration"). This annotation demonstrates great theological precision, as Surat al-Hajj is the only surah in the Qur'an to require two prostrations (v. 18 and v. 77).

This copy offers a rare glimpse into the chain of transmission (Isnad) within the Chinese Muslim literate milieu (Hui): Reverence for the Sacred Text: No secular stamps are applied within the text block of the Qur'an. Ownership marks are strictly relegated to neutral spaces.



Flyleaf Marks: Several nominative seal impressions in red ink (Yin), both square and rectangular, are present on the front and rear blank flyleaves. They utilize an archaic seal script (Zhuanshu), identifying successive owners or directors of mosque Qur'anic schools.

Pastedown Stamp: An inventory stamp is applied to the upper left of the blue cotton textile lining, confirming the early organization and preservation of this manuscript within a structured collection or library during the Qing era.

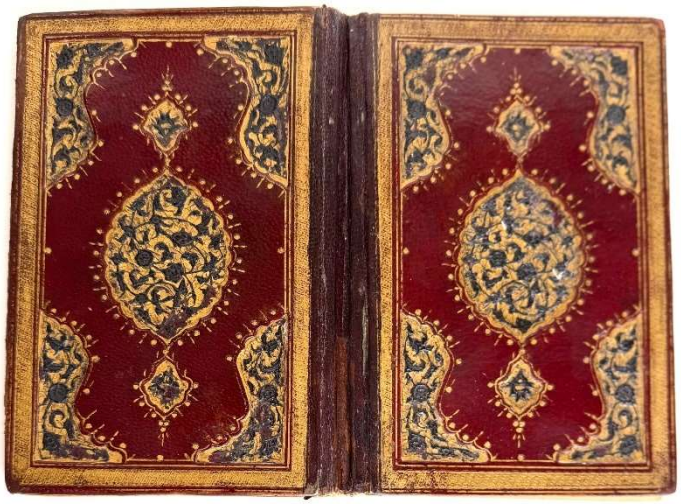
Provenance: China, second half of the 17th century (Early Qing Dynasty, Kangxi period). Shaanxi Province (Xi'an workshops), Gansu or Yunnan Province. The homogeneity of the paper, the monumental Sini calligraphic style unique to this era, and the formula of the binding's stamped medallion (Ya Qadi al-Hajat) directly link this volume to the prestigious centers of sacred text production intended for the Qur'anic colleges (madrasas) supported by the educational network of the Hui community.

A fine copy in great condition.

Benveniste (Annie), Le Coran en Chine : Manuscrits et calligraphies du XIIe au XXe siècle, Paris, Éditions de l'Amateur, 2008 ; James (David), Manuscripts of the Holy Qur'an from China, Oxford, Oxford University Press, 1994, pp. 45-52 ; Lipman (Jonathan N.), Familiar Strangers: A History of Muslims in Northwest China, Seattle, University of Washington Press, 1997 ; Stella (Maria) & Al-Hassan (Yusuf), Islamic Calligraphy in the Far East: The Sini Script, Cambridge, Cambridge University Press, 2011. 6572

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19. MEHMED IMAMZADE (MASTER CALLIGRAPHER). [ISLAMIC MANUSCRIPT – EN'AM-I SERIF]. BOOK OF PRAYERS, INVOCATIONS, HILYE AND SELECTED SURAHS FROM THE QUR'AN. *Constantinople [Istanbul], 1165 H. – 1168 H. [1752 – 1755].*

1 vol. octavo (150 x 100 mm) manuscript in Arabic and Ottoman Turkish on paper, calligraphed in naskh in black ink on a single column of 11 lines per page, of: [1] blank f.; [1] opening f. bearing the Hijri dating cartouche within a rich gold-painted border of roses (recto) and a grand frontispiece ('Unwan) richly illuminated in gold and colors (verso); [89] calligraphed ff. with catchwords in the lower margin (comprising circular talismanic diagrams, tables of Asma al-Husna and a devotional grid of the Asma al-Nabi traced in gold and colored inks), the terminal leaf bearing the dated colophon with a floral tailpiece; [1] end-guard f. bearing a collocation note dated 1168 H.; [2] blank ff.; a few annotations and commentaries in the margins (rare scattered foxing, light dampstaining in the upper margin of some leaves without affecting the text, tiny traces of use, overall in remarkably fresh condition). Contemporary full burgundy morocco, covers decorated with a large polylobed central medallion stamped in blind and heightened in gold with profuse floral motifs, four matching cornerpieces on a black-painted ground, gilt fillets and rolls framing the covers, original smooth mute spine, green paper pastedowns and guard sheets (minor wear to edges, flyleaves replaced at an early date).



Precious and remarkable Islamic manuscript of private devotion from the classical Ottoman period, a portable copy of the famous En'am-i Serif compilation, a true masterpiece of Stambouliote book art from the mid-18th century, executed by the hand of a first-rate master calligrapher and preserved in absolute material integrity.

The En'am-i Serif (or Noble Recueil) constituted the ultimate portable devotional book for the aristocratic, administrative, and military elite of the Ottoman Empire during the classical period. Far more than a simple liturgical compilation, this pocket-sized volume was designed as a daily vector of Baraka (divine blessing) and a powerful protective talisman. Carried on one's person or kept in private residences, it gathered the most notable protective surahs of the Qur'an (including the surah Al-An'am from which it takes its name), situational invocations (Du'as), as well as visual aids for mystical meditation particularly favored in Sufi circles close to the Imperial court. The place of production of this copy is precisely localized in Constantinople (Istanbul), the city where the master Mehmed Imamzade was trained in the Tophane quarter and where he spent the main part of his career as a court calligrapher. Intended for a wealthy and demanding clientele, these manuscripts were the object of luxury commissions or high-end court gifts, requiring the combined skills of the finest illuminators and highly qualified master calligraphers.

The colophon, located on leaf 89, specifies the identity of the artist: the master Mehmed Imamzade. Son of an imam from Besiktas, Imamzade was the pupil of the famous master Aralik Imam in Tophane and belongs to a lineage of major artists of the Empire, having himself trained the next generation of great Ottoman calligraphers. This type of volume constituted the most popular and precious prayer book of the Ottoman elite under the reign of Sultan Mahmud I.

The copy bears witness to a particularly interesting internal chronology. The main text and its decorative opening cartouche bear the date of 1165 H. (April-May 1752), while the final end-guard leaf preserves a final cursive inscription dated 1168 H. (1754-1755), marking the completion or definitive acquisition of the collection by its first owner three years later.



The manuscript demonstrates an absolute paleographical fineness. The analysis of the final formula reveals the use of the specialized technical term "Mashaqahu" (exercised / calligraphed it), coupled with the signature "al-Faqir Mehmed Imamzade", which certifies that the text was executed by a highly skilled professional calligrapher who received a formal academic training (an ijaza). Following the pious codes of the guild, the artist effaces himself here beneath this traditional formula of humility ("the poor one"), letting his art take precedence over his civil identity. The decoration of roses and foliage painted in fine gold flanking this colophon magnificently foreshadows the introduction of the Rococo style into Ottoman lands.

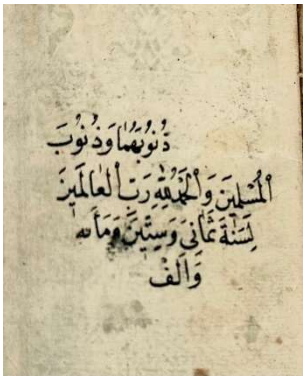


Beyond its artistic splendor, the manuscript is striking for the doctrinal precision of its devotional texts, intimately blending liturgical Arabic and commentaries in Ottoman Turkish. The examination of the leaves allows for the identification of its cardinal passages:

The Solennel Dating Cartouche (opening f.): placed at the beginning of the volume in the center of a medallion surrounded by gilded scrolls, this official formula provides the temporal framework for the creation of the work. Translation: "In the months of the year one thousand one hundred and sixty-five of the Hijra of the one [the Prophet Muhammad] to whom belong glory and honor."

The Meditative Grid of the Names of the Prophet (f. 36): the manuscript contains a remarkable square talismanic grid dedicated to the Asma al-Nabi (the Names and Titles of the Prophet), designed as a support for visual and spiritu al meditation. One can distinguish. Translation: "Taha, Yasin [mystical titles of the Prophet], The Chosen One (al-Mustafa), The Highly Praised (Ahmad), The Praiser (Hamid), The Praised One (Mahmud)..."

The Poetic Description of the Hilye (f. 61): this double calligraphed leaf presents the textual and spiritual portrait of the Prophet. The central Arabic text draws upon the tradition of Ali to describe his physical features, while the horizontal cartouches in Ottoman Turkish deploy poetic invocations for the reader. Translation: "May he become respected within creation... and may his dwelling be preserved from poverty and want, and protected against the banished demon."



The work also deploys the first verses of the famous surah Al-An'am ("Praise be to Allah Who created the heavens and the earth..."), a collection of selected invocations (Du'as), the Asma al-Husna (the 99 Names of Allah), as well as remarkable circular talismanic diagrams intended for the protection of the believer.

Copies comparable in all respects to our manuscript — both in their portable pocket format intended for high Stambouliote dignitaries and in their codicological rigor — are found among the most prestigious collections of Islamic art in North America. Ottoman En'am-i Serif from the same decade, displaying the exact same paleographical layout of the textual Hilye and the academic use of the term "Mashaqahu" in the colophons, are preserved in the special collections of the Princeton University Library (notably within the Islamic Manuscripts collection), the Beinecke Library at Yale University (Landberg collection), as well as the Houghton Library at Harvard University. Several of these institutional counterparts share this same physical characteristic: a luxury full morocco binding stamped aloud but executed from the origin without a flap, bearing witness to the highest standard of courtly book art under the reign of Mahmud I.

Very fine copy preserved in its original and untouched condition of binding.

DÉROCHE (François). Manuel de codicologie des manuscrits en écriture arabe, Paris: Bibliothèque nationale de France, 2000. – TANINDI (Zeren). "Ottoman Bookbinding", in The History of the Book in the Middle East, Ashgate, 2013. – SCHIMMEL (Annemarie). Calligraphy and Islamic Culture, New York University Press, 1984. – BAIN (David). "The En'am-i Serif: The Noble Prayer Book of the Ottomans", in Manuscripts of the Middle East, Vol. 4, 1989. – RADO (Sevket). Türk Hattatlari, Istanbul: Yayinlari, 1984. 6573

$ 8 250



20. MOHTACHAM KACHANI (1505 – 1588). -DIVAN-E MOHTASHAM -[RECUEIL DES ŒUVRES POETIQUES DE L'AUTEUR, INCLUANT LA SECTION FINALE INTITULEE MIRAK-PEYVAND]. -[COLLECTED POETICAL WORKS OF THE AUTHOR, INCLUDING THE FINAL SECTION TITLED MIRAK-PEYVAND]. *S.l. [Iran, période Zand tardive / transition Qadjare], daté au colophon 1207 H. [1792-1793] (et mentions manuscrites postérieures datées 1302 H. [1884-1885]). [Iran, late Zand / Qajar transition period], dated 1207 AH in the colophon [1792-1793] (with later marginal inscriptions dated 1302 AH [1884-1885]).*

1 vol. 12mo (218 x 130 mm), Persian manuscript containing: [179] ff., 2 flyleaves, 15 lines per page, text written in two columns in a nasta'liq script in black ink within gold and blue ruled borders, illuminated frontispiece (unwan) in polychrome and gold on a lapis lazuli ground. Ex-libris on a pink paper label pasted down on the front doublure, handwritten administrative inscriptions and provenance stamps. (Marginal staining, wear and defects consistent with age and use, the unwan early scraped to erase a former provenance). Contemporary Persian lacquered binding painted with gold foliage in cameo on a black ground (jild-e rowghani). Covers adorned with a rich overall pattern of scrolling vines, flowers, and stylized gold palmettes within a border of triple geometric gold and red rules; beautiful contemporary varnish showing a fine network of natural craquelure. Black leather spine bearing a later 20th-century handwritten identification label: "Mohtacham / Divan". (Craquelure, wear consistent with use, minor repairs to corners and edges).

A precious late 18th-century exemplar of the celebrated Divan of Mohtacham Kachani, from the Imperial Collection and bearing the inspection mark and official seal of Zahir od-Dowleh.

This poetical compendium by Mohtacham Kachani (d. 996 AH / 1588 AD), one of the most illustrious Persian poets of the Safavid era, world-renowned for his religious elegies (tarkib-band), possesses exceptional historical, material, and provenance interest. The final colophon seals the completion of the copy under the traditional formula, dated to the year 1207 of the Hegira (1792-1793), enriched with administrative collection notes from the Imperial Court in a shikasteh-nasta'liq hand. The entire assembly is validated by a superb, large oval official seal impression bearing the engraved name of the high dignitary "Zahir od-Dowleh" stamped in black ink directly over the text, set against a background of floral scrolling vines.

A thorough physical examination of the support undeniably confirms the authenticity of the colophon date (1792). The paper is a traditional Oriental rag paper (laid paper), burnished and smoothed with agate (ahar) according to pre-industrial artisanal methods. The margins display light foxing from natural metallic oxidation, arising from iron sedimentation present in the water of late 18th-century mills. The illuminated frontispiece in the late Shiraz style demonstrates great fineness of execution, although it shows pronounced early wear with a deliberate scraping to the center of the upper medallion (likely indicating the erasure of a former ownership mark or royal title).



The marginal annotation from the Imperial Court dated 1302 AH belatedly attributes the hand to a certain "Mirza Gholam Reza". Given the date of 1207 AH recorded in the colophon and confirmed by the paper, this refers either to a homonymous master calligrapher from the late 18th century or to an administrative misattribution committed

by librarians during mass inventories of the Palace collections. The style of the nasta'liq—particularly fine, compact, academic, and geometric—fits perfectly within the classical tradition transitioning between the Zand and early Qajar styles, far removed from the very thick and monumental script of the famous Mirza Gholam Reza Esfahani (1830-1887), who was not yet born when this volume was executed.

The work compiles the various lyrical sections constituting Mohtacham's oeuvre, structured around his famous amorous ghazals (the Shababiya and Sabaiya cycles), his panegyric odes (qasidas), and his poignant Ashura elegies (marsiyah) mourning the martyrdom of Imam Hossein.

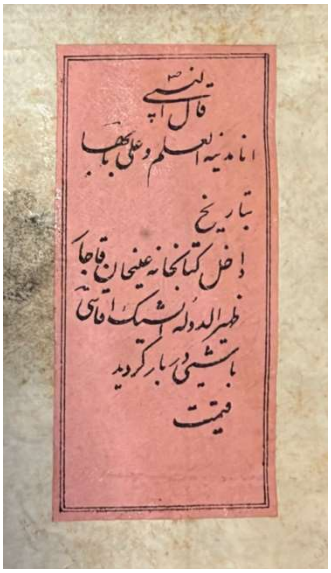
Excerpt from his famous elegy (Tarkib-band): "What is this tumult that agitates the creatures of the world today? / What is this lamentation, this mourning, and this immense affliction?"

Excerpt from a lyrical Ghazal on mystical love: "If my heart catches fire, it is from the secret flame of your absence; / There is no other remedy for my suffering than the reflection of your face."



The lacquered binding offers a magnificent example of the art of Persian floral lacquer in the late Shiraz style of the 18th century, where pure gold applied to a dark ground creates a striking contrast. This exemplar comes in direct line from the former Qajar Imperial Library (Kitabkhane-ye 'Aliyyeh-ye Qajariyyah) of Tehran, as attested by the printed and manuscript official inventory vignette on bright pink paper pasted down on the front doublure. This precious record indicates that the manuscript was officially inspected and cataloged under the supervision of Ali Khan Qajar Davalu, titled Zahir od-Dowleh (1864-1924). Son-in-law of the sovereign Nasser al-Din Shah and Grand Master of Ceremonies of the Imperial Court (Amir-Toman), Zahir od-Dowleh was an eminent man of letters, aesthete, and Sufi mystic. The presence of his official nominative seal authenticates the inclusion of this poetical masterpiece within the core of the Imperial collections at the end of the 19th century.

The bibliophilic appeal of this copy rests on the rare convergence of its codicological elements, court history, and market rarity. The authenticity of the 1207 AH colophon is corroborated by the characteristics of the rag paper and its Zand-Qajar transition script. The early central wear to the frontispiece medallion is amply compensated for by its imperial provenance, certified by the royal library vignette and the ink seal of Zahir od-Dowleh. Complete Divans of Mohtacham Kachani have been exceedingly rare on the public market over the past thirty years, with sparse appearances limited to partial volumes (Tehran, 2022) or unrecorded exemplars in simple modern bindings (Sotheby's, 1998). While bindings in the late Shiraz lacquer style remain highly sought after (Christie's London, 2008), the presence of the official stamp of Zahir od-Dowleh provides a direct parallel to the court manuscript validated by the seal of the same statesman sold at Christie's in October 2012 (Lot 84), whose exceptional court history commanded strong international bids. Although Mohtacham's work is represented in prestigious North American collections—notably at Princeton University or the Houghton Library at Harvard—it appears there most frequently in the form of isolated elegies or late composite volumes; our complete exemplar from this pivotal period, preserved in its original lacquer binding and boasting such a clear court provenance, aligns perfectly with the institutional standards of major Islamic art collections.



A very beautiful copy, of first-rate historical provenance, preserved in its gorgeous contemporary binding.

DÉROCHE (François) [dir.]. Manuel de codicologie des manuscrits en écriture arabe, Paris, Bibliothèque nationale de France, 2000. – ROBINSON (Basil William) [ed.]. Persian and Mughal Art: Imperial Images, London, Colnaghi, 1976. – GHAZARIAN (Mania). Persian Lacquer Painting: Safavid and Qajar Periods, Tehran, Islamic Culture Development Forum, 1996. – RYPKA (Jan). History of Iranian Literature, Dordrecht, D. Reidel Publishing Company, 1968. – SAFA (Zabihollah). Târikh-e Adabiyât dar Irân [History of Literature in Iran], Tehrân, Enteshârât-e Ferdows, vol. V (2 parts, Safavid period). 6604

$ 19 250

21. PASHA (AFIK EFENDI) -MUNSHA'AT-I ELHAC ET DIWAN DE 'AQIF EFENDI. *Istanbul, 10 ramadan 1259 H/4 octobre 1843.* 1 vol 8vo (210 x 140 mm) of : 199 pp ; 39 pp. Inscription on first page: "Hadji Addif Sacga. State and Diwan papers. G IV 32B. Ex-libris "Louis Lagarde, 27.2.28". Contemporary full brown morocco with flap, smooth muted spine, cold-stamped frames and motifs.


منشأت الحاج عاكف افندى

بسم الله الرحمن الرحيم

الحمد لوليه والصلوة على نبيه وعلى آله حق سبحانه وتعالى
حضرتلرى سلطان سلاطين جهان وخاقان خواقين زمان
باسط بساط امن وامان وناشر مآثر عدل واحسان اولان
ولى نعمتمز ولى النعم عالم مالك رقاب الامم شوكتلو عظمتلو
پادشاهمز پاد شاه عالمپناه سلطان (عبد المجيد خان) افندمز
حضرتلرينى مادام الاكوان سرير سلطنت سنيه لرنده كامبين
وكامران ايليه آمين والدماجد كبير المحامد جهانبانى جنتمكان
فردوس آشيان خداوند كار غازى سلطان محمود خان ثانى
نور الله مضجعه افندمزحضرتلرينك رجال بنامندن مرحوم
ومغفوره بوزاوقلى مصطفى مظهر افندينك برادرزاده سى
الحاج محمد عاكف افندينك انظم ونثره متعارف اولان
بضاعة متبرزه لرى جهتيله ارباب معارف واستعداد عندنده
مقبول ومعتبر اولان شعر وانشالرى كندولرينك عدم مبالاتندن

ناشى

Collection of poetry in prose and verse including Munsha'at-i elhac and other Diwan poems by Akif efendi or Afik Pasha (1787-1845), Turkish poet and writer.

Efendi is a Turkish title of respect for civil servants, religious ministers and intellectuals. Afik efendi grew up in his hometown of Yozgat. After the death of Cebbarzade Süleyman Bey, whose clerk he was, he moved to Istanbul. There, he quickly attracted the attention of the Sultan and was appointed to important government posts. He became Minister of Foreign Affairs (1835-1837) and obtained the rank of Vizier. However, having spent most of his life involved in political conflicts, he was often removed from office and exiled. It was during these exiles that he wrote his poetry and memoirs. He died ill in Alexandria on his return from a pilgrimage to Mecca. Although he is not unanimously acclaimed among Turkey's great writers, a number of them consider him to be one of the most important writers of Turkish literature. His best-known works are Adem Kasidesi and Mersiye, which he wrote following the death of his grandson. He is also considered one of the last writers of Diwan literature, with his prose works, the subject of the first part of this book. This is followed by his poems in verse.

A fine copy. 5618 **$ 1 320**



22. [QUR'ANIC MANUSCRIPT]. SURAHS AT-TAWBAH (IX) AND HUD (XI) [FRAGMENTS]. -[MANUSCRIT CORANIQUE]. SOURATE HUD (XI) ET DE LA SOURATE AT-TAWBAH (IX). *SLND [Afrique sub-saharienne, XVIIIe]. [Sub-Saharan Africa, 18th - early 19th century].*

1 vol. 16mo manuscript (150 x 100 mm) of: 19 ff of text leaves in black and red ink, 12 lines per page within a double red and black rule border. Uncut pages, dampstaining and browning not affecting text legibility. Contemporary full leather, flat silent spine, blind-stamped borders with central medallion and stylized circle and snake motifs. Heavy wear with losses, spine precarious.

A moving small Qur'anic manuscript from the Sub-Saharan region, preserved in its typical original stamped binding.



This document bears witness to the rich tradition of copying and textual instruction at the heart of the ancient West African empires. The text is written in a Sudani-style script, a variant of the Maghrebi family historically used in regions such as Mali, Niger, Nigeria, or Senegal. It is recognizable by its thick strokes, its rounded and imposing shapes, distinguishing itself by a heavy, angular line of remarkable visual power in black or dark brown ink.

The textual organization on the preserved leaves highlights the work of an experienced scribe, scrupulously respecting the colored vocalization codes derived from the Andalusi-Maghrebi tradition. The text utilizes colored dots to indicate vowels and recitation rules: red marks for basic vowels, and sometimes yellow or green dots for hamzas, typical of African and Andalusian manuscript traditions. Red circles or rosettes mark the end of verses.

The manuscript contains passages from Surah At-Tawbah (Surah 9), notably the verses concerning the Bedouins ("Wa min al-a'rabi man yattakhidhu..."), which features the unique characteristic in the Qur'an of not beginning with the Basmala. It also contains leaves from Surah Hud (Surah 11), which opens with the formula "Bismillah ar-Rahman ar-Rahim" followed by the mysterious letters and the verses "Alif-Lam-Ra. [This is] a Book whose verses are perfected...".



The manuscript is written on laid paper heavily patinated by time. The edges of the leaves are frayed, worn, and irregular, testifying to repeated use and advanced age, with the paper and binding datable to the 18th or early 19th century for this type of Sub-Saharan workmanship. The leaves are protected by their thick stamped indigenous leather binding, perfectly illustrating the typology of portable Qur'ans used by scholars, merchants, and itinerant students along the Saharan caravan routes.

A rare document capturing the very essence of the written transmission of the sacred in Sub-Saharan Africa through a raw aesthetic and a patina of absolute authenticity.

Déroche, Manuel de codicologie des manuscrits en écriture arabe, Paris, 2000; Nobili, "Arabic Scripts in West Africa," in Journal of Qur'anic Studies, XIV, 2012; Bondarev, "West African Qur'anic Manuscripts," in Manuscript Cultures, 2014; Brigaglia, "The Aesthetics of the Qur'an in Sub-Saharan Africa," Journal of Islamic Manuscripts, 2011.
6623

$ 1 810





23. [RAMAL]. HAJI SYED ALTAF HUSSAIN [SCRIBE ET CALLIGRAPHE].[SCRIBE AND CALLIGRAPHER]. -JADWAL SHANZDAH KHANAH KAWAAKIB [THE TABLE OF THE SIXTEEN HOUSES OF THE PLANETS / A TREATISE ON GEOMANCY AND HOROSCOPY KNOWN AS RAMAL]. *Lodhipur [Inde du Nord, Uttar Pradesh / région du Rohilkhand], daté 11 Safar 1263 AH [Samedi 30 janvier 1847]. Lodhipur [Northern India, Uttar Pradesh / Rohilkhand region], dated 11 Safar 1263 AH [Saturday, January 30, 1847].*

1 vol. 8vo (252 x 183 mm) manuscript in classical Urdu language of: [29] leaves of text and paintings, including: frontispiece (f. 1v) featuring an 8-line title surmounted by an original sarlawh (illuminated dome-shaped headpiece) decorated with floral and geometric motifs, and 46 pages of text calligraphied on 11 ruled lines per full page, in a fine nasta'liq script utilizing black ink for the body of the text and red ink (rubrication) for chapter headings (bab), calculations of the duration of planetary effects (muddad), and technical geomantic terms (khanah), the whole enclosed within a justification ruled with double red fillets. The illustration comprises 10 full-page out-of-text polychrome paintings (opaque gouache and gold highlights on paper), set within wide gilded borders with triple fillets, surrounded by rich margins of gilded arabesques (hal-kari) inhabited by stylized wild fauna (gazelles, hares, birds). The work concludes with the final colophon (f. 29r) calligraphied diagonally in red ink and a final blank page (f. 29v). Support on native artisanal oriental paper (of Sialkoti type or Northern Indian rag paper). (Traces of dampstaining without impairment to legibility, ink offsetting, paintings rubbed, and worm galleries with small losses of text or image). Bound in contemporary antique half-morocco, remboîtage, smooth spine, silent (signs of wear).

A fine manuscript of judicial astrology, geomancy, and horoscopy, calligraphied in 1847 for a high local dinitary by the copyist and scholar Haji Syed Altaf Hussain, native of the small town of Wandhoor, and illustrated with an original sarlawh and ten polychrome miniatures of fine execution.



The colophon formally identifies the work as a treatise on the "Table of the Sixteen Houses of the Planets," based on the work of a master geomancer (maher-e rammal). The date indicated in the text precisely associates the 11th of the month of Safar al-Muzaffar with a Saturday (Yom-e Shanbah). The cross-analysis of the Hijri calendar and the style of the work allows for a scientifically verified date: 1263 AH, corresponding to Saturday, January 30, 1847, under the reign of the very last Mughal Emperor of Delhi, Bahadur Shah Zafar (Abul Muzaffar Sirajuddin Muhammad Bahadur Shah Ghazi, reigning from 1837 to 1857). Complete translation of the colophon: “This noble copy of the table of the sixteen houses of the planets, according to the work of the master geomancer and astrologer, was completed at the hour of dawn, on the 11th of the month of Safar al-Muzaffar, a Saturday, of the Hijra of the Prophet (peace be upon him). Copied by the hand of the most humble, Haji Syed Altaf Hussain, inhabitant of the small town of Wandhoor [...]. Penned at the locality of Lodhipur, in accordance with the supreme decree of the obeyed sovereign of the world, the conqueror of the universe (Jahangir), the Hatim of his era in generosity, the Khagan of his time... Bahadur [Shah Zafar]. Transcribed with success, listen and then salute. Finis.”



The text indicates that the copy was executed at Lodhipur (a locality in the Rohilkhand / Uttar Pradesh region, Northern India). In the mid-19th century, this area was under the double influence of the highly refined court culture of Awadh (Lucknow) and the declining symbolic authority of the Mughals of Delhi. The use of a classical and fluid literary Urdu in the text — to the detriment of pure Persian, which dominated in previous centuries — is the indisputable linguistic marker of this late colonial period, when Urdu established itself as the preeminent language of science, poetry, and divination in Northern India. The scribe, Haji Syed Altaf Hussain, holds two prestigious titles: "Syed," indicating his direct lineage from the prophetic line, and "Haji," testifying to his pilgrimage completed to Mecca. This profile of an itinerant artist-scholar placed his excellent calligraphy at the service of great local notables, who at that time mirrored the protocol of the imperial court by commissioning esoteric books indispensable for decision-making.

The term Ramal literally means "sand" in Arabic. It is a traditional divinatory science highly respected in the Islamic world (often called Khatt al-Raml, the line of sand), which enjoyed immense success in Indo-Persian culture. Originally, the practitioner (the Rammal) randomly generated even or odd points to form four-line binary codes, thus creating 16 basic geomantic figures (representing joy, prison, loss, etc.). These figures were then arranged in a table of 12 or 16 "houses," modeled on the houses of astrology. The text details in a codified manner the omens and predictions governing the daily life of the consultant: acquisition of wealth, hidden treasures (khazana), management of debts (qarz), marriages, landed inheritances (meeras), warnings against theft (chori), or victories over enemies (dushman).

The 10 polychrome miniatures bear witness to a remarkable mastery of opaque gouache on artisanal paper. The pigments used, finely crushed and bound with gum arabic, come from traditional sources: the intense blue of the sky and details is extracted from lapis lazuli, the opaque white comes from chalk or white lead, while the shades of green rely on malachite. The reds and oranges of the garments and decorative borders are obtained through cinnabar (vermilion) and minium. Finally, gold, applied in the form of leaf or diluted powder, enhances the skies, textile motifs, and calligraphic frames. These paintings are allegorical and visual representations of the omens set forth in the text, materializing the atmosphere of a celestial house through a codified iconography. The whole presents a beautiful stylistic homogeneity: all compositions are surmounted by cloud bands in scrolls of Sino-Persian inspiration (tchi) and are set within wide margins with gilded flower rinceaux inhabited by wild fauna (gazelles, hares, birds).

Three major themes stand out within the iconography. Firstly, the scenes of hunting, combat, and animal confrontations materialize conflicts and perils. Miniature 1 (leaf of the tiger hunt) shows a lively scene in a landscape of stylized rocks where hunters in tunics track gazelles while a leopard pounces on its prey, completed in the foreground by a man on the ground fighting a tiger with a dagger. Miniature 4 (leaf of the Simurgh) depicts the celestial appearance of the mythical Persian bird with flamboyant blue and red wings, dominating fleeing deer and mounted archers, a symbol of spiritual protection. Miniatures 6 & 9 (leaf of the great hunt) present two paintings from the same workshop stencil with variations in color palettes, featuring a rider on a black steed and an archer aiming at antelopes, while in the foreground a tiger mauls a man on the ground. Miniature 7 (leaf of the pursuit) depicts a high-ranking rider on a black horse galloping in the center of the field, drawing his arc toward two fleeing gazelles. Secondly, the scenes of court, power, and divination illustrate social status and honors. Miniature 3 (leaf of the Darbar / Audience) features a sovereign or judge sitting on an elevated gilded throne facing a walled garden before six court dignitaries and scholars handling manuscripts. Miniature 5 (illustrated double-page) shows on the left leaf a dignitary and his favorite sharing an intimate moment under a ceremonial canopy within a military encampment enclosed by a red screen, and on the right leaf a sylvan hunting scene in the heart of rocky caves. Miniature 8 (leaf of the reception under the tent) presents a prince on his terrace receiving a cup from a servant, with a high-ranking figure sitting near a campfire in the company of musicians in the background under a pink and yellow ceremonial tent. Finally, the theme of partnerships and entertainment is embodied in the equitation and game scene of Miniature 2 (leaf of the Polo game / Chaugan), where six riders clash with their mallets on a verdant field under the gaze of a prince observing the scene from a fortified gallery above. The work concludes on the final validation cartouche with the formula: “Tahreer yaft kitabat, faqat” (“The transcription and writing are accomplished, the end”).

The meticulous examination of the paper, the images, and the text of this manuscript — notably the homogeneity of the original frames, the consistent aging and oxidation of the inks, as well as the presence of natural biological infestations uniformly traversing the paper support and the pictorial layer — support a production datable to the mid-19th century. The interest of this divinatory treatise resides in its structural rigor of Indo-Persian geomancy (Ramal) and its cycle of figurative illustrations, important elements for the study of Islamic occult sciences. Treatises of this period are generally limited to abstract kabbalistic diagrams, whereas this one integrates ten out-of-text polychrome miniatures appropriate to the omens set forth.



The colophon mentioning the calligrapher Haji Syed Altaf Hussain, his territorial connection to Lodhipur, and the rigorous calendrical mention of Saturday, 11 Safar 1263 AH (January 30, 1847) confer on this work an interesting traceability for the study of provincial manuscript production at the twilight of the Mughal Empire.

Savage-Smith (E.), Science, Tools and Magic, Oxford, 1997; Carboni (S.), Following the Stars: Images of the Zodiac in Islamic Art, New York, Metropolitan Museum of Art, 1997; Matthews (D. J.) & Shackle (C.), An Anthology of Classical Urdu Verse, Oxford, 1972; Losty (J. P.), The Art of the Book in India, London, British Library, 1982; Tourkin (S.), The Hand of Destiny: Folklore and Divination in Islamic Manuscripts, Leiden, 2011; Dalrymple (W.) & Sharma (Y.), Princes and Painters in Late Mughal Delhi, 1707-1857, Asia Society, 2012. 6627

$ 8 580







24. [SCRIBE DE L'ÉCOLE D'ISPAHAN OU DE SHIRAZ].[SCRIBER OF THE ISFAHAN OR SHIRAZ SCHOOL]. [COLLECTION OF QURANIC SURAHS AND DEVOTIONAL PRAYERS (KITAB AL-DU'A]. *SLND [Iran, époque kadjare, fin du xviiie siècle – début du xixe siècle, Ispahan ou Shiraz]. Iran, Qajar period, late 18th century – early 19th century, Isfahan or Shiraz].*

1 vol. 12mo (192 x 115 mm) manuscript of: [287] ff. (catchwords at the bottom of each verso), including: 1 symmetrical illuminated double frontispiece (sarlawh) with double text mirror, colophon in fine. Text written in 14 lines per page within a gold-ruled frame with a triple black and red fillet, calligraphed on an unwatermarked Oriental Persian rag paper (khanbaligh). The main text is in vocalized Persian naskh in black ink (midad), and the surah titles in thuluth style in cinnabar red ink (shangarfi) inserted in gold cartouches. Diagonal marginal glosses in shikasteh-nasta'liq and prostration marks (sajdah) in black ink. (Diffuse marginal dampstaining, ink spots, minor wear from use, early restorations on the sarlawh, tiny wormhole in the margin of about thirty leaves, reinforcements and fills on the margins of leaves locally affecting the text on the first five ff. and the last ff.). Contemporary painted and lacquered papier-mâché binding (qalamdan), outer covers decorated with a large floral composition within a double gilt frame, inner doublures painted and lacquered, adorned with a bouquet of yellow and orange daffodils rising from green stems on a black ground, flat smooth spine of mute brown leather. (Outer covers worn with significant losses to the lacquer, inner daffodil doublures well preserved despite fine crackling from use, joints and spine restored).

Collection of Quranic surahs and devotional prayers (kitab al-du'a) calligraphed by a scribe of the Isfahan or Shiraz school. A portable liturgical manuscript, witness to the social and religious history of Qajar Persia at the turn of the 18th and 19th centuries, remarkable both for the regularity of its naskh script calligraphy and for the naturalist finesse of the floral decoration on its lacquered binding, showing the wear and signs of its historical use.



At the turn of the 18th and 19th centuries, the Persian art of the book underwent a major aesthetic transformation, driven by the rivalry and technical genius of the workshops of Isfahan and Shiraz. As the former Safavid capital, Isfahan remained the nerve center for naskh calligraphy and the manufacture of starch-sized papers (ahar), while Shiraz, drawing on its heritage under the Zand dynasty, established itself as the undisputed center of floral lacquer art and pictorial naturalism. Highly influenced by the introduction of European herbals and botanical plates, the artisans of these two cultural metropolises abandoned rigid medieval compositions in favor of a vibrant naturalism. The motif of the wild daffodil on a dark background, visible on the doublures of our manuscript, constitutes the most sought-after archetype of this style.

The rise of a wealthy merchant bourgeoisie linked to the Grand Bazaar and a literate administrative elite (monshi) within this Isfahan-Shiraz cultural triangle stimulated an intense production of portable devotional manuscripts. These works, although often anonymous out of religious humility, bear witness to the expertise of highly skilled workshops capable of rivaling the commissions of the imperial court in Tehran.



Our manuscript was designed to serve as a companion for private piety and spiritual protection. The volume opens with the major foundational texts of the Islamic canon, beginning with Surah Al-Fatiha (The Opening) calligraphed across an illuminated double-page spread, immediately followed by the first twenty-four verses of Surah Al-Baqarah (The Cow). The core of the volume gathers a selection of Du'a (devotional prayers and Shiite intercessory invocations), closing in a classical manner with the group of great prophylactic and salvific surahs from the end of the sacred text, including Surah Al-Ikhlas (Purity of Faith), Surah Al-Masad (The Palm Fiber), and the Al-Mu'awwidhatayn (Surah Al-Falaq and Surah An-Nas, the two surahs of refuge against evil).

Bearing witness to a codified ritual use, the first flyleaf features the prescribed introductory inscription "Prayer before the recitation of the Qur'an" calligraphed in Arabic beneath its customary title in Persian, serving as a formula for textual purification. The architectural layout of the manuscript concludes with a solemn colophon composed of formulas of sacred glorification and a triple attestation of faith (Tazkiyah and Tahlil), artistically inserted into rectangular cartouches partitioned with fine gold.
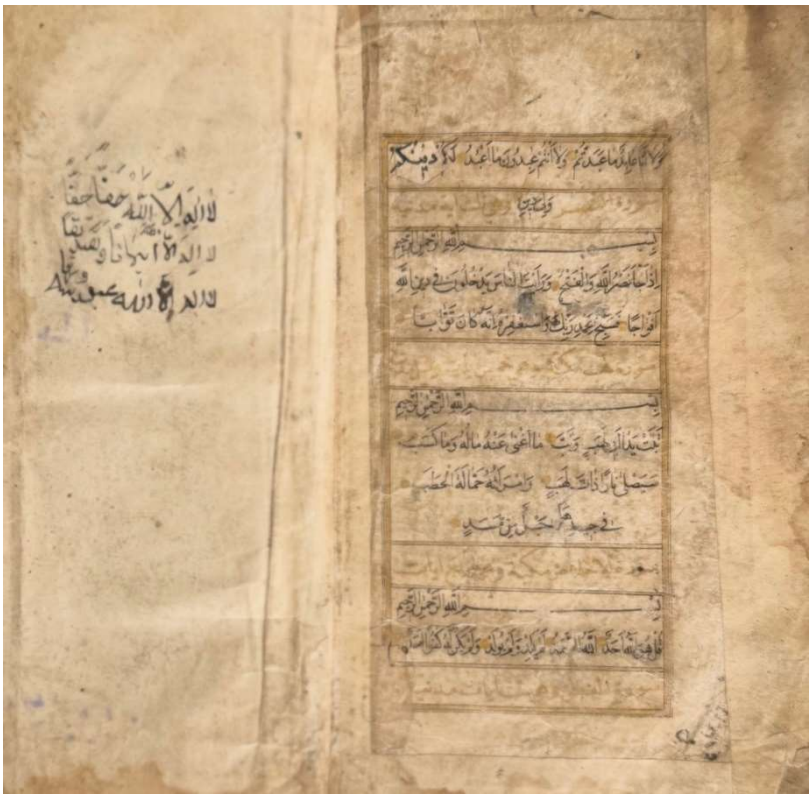
Provenance: The study of its successive ownership marks allows us to retrace its history: the initial flyleaf bears an official ownership seal (mohr) in black ink, an oval nominative impression opening with the formula of humility "'Abduhu" (His servant) in the name of the Persian scholar Muhammad Ibrahim (or Ibrahim ibn Muhammad). Just below, a diagonal legal registration note (tamlik) in cursive shikasteh script formalizes the acquisition of the volume with the legal formula

"Dakhala fi nawbatih..." (Entered into the possession of...) countersigned by the owner ("Aqall al-'ibad"). The body of the text contains several vertical notations in red ink that attest to a proofreading for conformity (tashih) and a subsequent dedication of the work as a Waqf (pious endowment).

The final flyleaves bear witness to an intense devotional appropriation: the penultimate features a poem in Arabic affirming the humble status of the faithful ("Sub?anaka ya Rabb... ana ‘abdun dhalilun kha’ifun..."), while the ultimate flyleaf displays a rhythmic triple attestation of faith (tahlil) proclaiming the oneness of God ("La ilaha illa Allah ?aqqan ?aqqan..."). Finally, a 20th-century manuscript notation in purple ink under the introductory title states in the Persian language "???? ???? ????" (Qor'an tamam kardam / "I have completed the Qur'an"), documenting the fulfillment of a complete cycle of recitation (khatm) by one of its last family users.

The text of our manuscript is written in 14 lines per page within a fine gold-ruled frame, outlined with black and red fillets on a traditional Oriental rag paper of the Persian rag type (khanbaligh), made from flax and hemp fibers crushed through a reed sieve. This paper received a traditional starch-based sizing (ahar) followed by intensive agate-burnishing, giving it a satin appearance and a drum-skin texture characteristic of scriptorium workshops. The main calligraphy, written in carbon black ink (midad) bound with gum arabic, displays a rigorous and fully vocalized (tashkil) Persian naskh script. The titles of the surahs feature the thuluth style in cinnabar red ink (shangarfi), inserted into cartouches of crushed and burnished pure gold (ma' al-dhahab). The diagonal marginal glosses and annotations utilize the cursive shikasteh-nasta'liq script, completed in the outer margins by discreet liturgical indications in black ink signaling the stations of prostration (sajdah).

Our manuscript opens with a symmetrical illuminated double frontispiece (sarlawh or ‘unwan). Each page is structured around a vertical text mirror enclosed by a triple ornamental border and surmounted by headpieces with polylobed cloud-shaped medallions (tash), painted in gold on an azure background. The color palette is dominated by gold, lapis lazuli, and vermilion red over miniature floral scrolls. Its contemporary painted and lacquered binding (qalamdan) on both sides features floral compositions that reflect the European-influenced naturalism characteristic of Qajar floral aesthetics.



The codicological structure, the choice of rag paper, and the decorative apparatus of this manuscript share direct technical characteristics with several key witnesses held in major institutional collections in the United States. Structurally identical examples of Qajar period Quranic codices, combining the same 14-line layout in naskh script with polylobed azure and gold frontispiece decorations, are notably found in the collections of the Walters Art Museum in Baltimore (under references W.575 and W.932). Similarly, the descriptive analysis of comparable prayer books preserved in the Princeton University Library (Garrett Collection) similarly documents these practices of pious ownership and marginal manuscript additions (Khatm notes and personal invocations) that confer upon these small-format devotional works their valuable status as witnesses to the social history of the Persian world.

A copy preserved "dans son jus," showing the wear and patina inherent to its historical devotional handling.

Déroche (F.), Manuel de codicologie des manuscrits en écriture arabe, Paris, BnF, 2000. — James (D.), After Timur: Qur'ans of the 15th and 16th centuries, Oxford, 1992. — Gacek (A.), Arabic Manuscripts: A Vademecum for Readers, Leiden, Brill, 2009. — Stanley (T.), Lacquer of the Islamic Lands, Oxford, 1996. — Diba (L. S.) and Ekhtiar (M.), Royal Persian Paintings: The Qajar Epoch, 1785-1925, New York, Brooklyn Museum, 1998. 6616

$ 4 950

Judaica





25. THE ULTIMATE 18TH-CENTURY JEWISH TRAVEL AND DEVOTION KIT : AN EXTRAORDINARY PORTABLE PRAYER COMPENDIUM: A unique gathering of two pieces from the same provenance, comprising an Amsterdam Siddur in a silversmith binding (1778) and a micro-calligraphed Rhenish Megillat Esther (c. 1775).

Preserved in pristine condition for nearly 250 years, this exceptional set constitutes the ultimate spiritual travel kit of a wealthy itinerant merchant from the Enlightenment era. Bringing together the fundamental liturgies of the traveler—an Amsterdam Siddur from 1778 adorned with silver and a Rhenish Megillah micro-calligraphed around 1775—this suite illustrates the absolute pinnacle of textual miniaturization and elite craftsmanship. More remarkable still, both pieces have miraculously retained their original 18th-century carrying cases (the double leather case and the marbled cardboard cylinder), an almost unprecedented survival in public or private collections, providing a complete and homogeneous testimony of Western European Jewish heritage.









I. THE MICROMINIATURE LITURGY (AMSTERDAM PRINTING, 1778) PROOPS (Jacob). –

Seder Tefilot ke-minhag Ashkenaz ve-Polin. [Order of prayers according to the German and Polish rite]. Amsterdam: Printing house of the wise Jacob Proops, Cohen Tsedek, year *5538* of the Hebrew calendar. 1 vol. 32mo, travel format (80 x 50 mm): f. (title), 244 leaves [i.e., 488 pages numbered in Hebrew characters]. Rigorous typographic structure in gatherings of 8 leaves, guided by catchwords in the lower outer margins. Framed and fleuroned title page; main liturgical text in square Hebrew characters with vowel points (nikkud). Instructions and glosses in Old Yiddish and small Rashi cursive characters. Complete copy ending on leaf 244 with the traditional final formula in large characters: "Tam VeNishlam Shevah LeEl Bore Olam". (Light staining or occasional usage soil, small marginal tears). Contemporary full burgundy morocco. Spine with two raised bands decorated with gilt floral stamps and roll-tools. Covers adorned with silver cornerpieces finely pierced with rocaille scrolls and a central fleur-de-lis presenting a lobed six-petal rosette. Clasp chased with leafy scrolls and floral arabesques. Gilt edges, gauffered with a recessed pattern composed of delicate floral rosettes and rhythmic geometric motifs. Dominoted paper endpapers with an ochre and bistre arrow pattern. Original travel case comprising a double full leather case and a removable cap, interior lined with marbled paper. (Slight wear to the case, the binding itself is in perfect freshness).

A precious testimony to the golden age of Dutch Hebrew typography combined with the art of fine silver-gilt bookbinding. The Proops dynasty, active in Amsterdam, was renowned throughout Europe for the typographic perfection of its Hebrew editions.

The production of siddurim in microminiature format represented an immense technical challenge. Designed for Jewish merchants and travelers who had to recite their daily prayers while traveling, these volumes served as intimate devotional objects as much as markers of social prestige.

This miniature siddur condenses, with remarkable typographic virtuosity, the heart of the Ashkenazi and Polish liturgy (Ke-minhag Ashkenaz ve-Polin) for the traveler's services. The text opens with the morning (Shacharit) and evening (Ma'ariv) prayers, followed by major liturgical pieces such as the solemn Song of Unity (Shir HaYihud), the poetic hymns Yigdal and Adon Olam, as well as the rules for the Counting of the Omer. The work also reflects the sociolinguistic organization of Jewish communities in Northern Europe in the 18th century: while the sacred corpus of prayers and psalms

(notably psalms 67 and 121) is printed in large, fully vocalized square Hebrew characters (nikkud), all ritual glosses, instructional rubrics, and collections of religious laws (Dinim) are inserted in the lower margins in microscopic cursive characters known as "Rashi script," written in Old Yiddish (Lashon Ashkenaz). The volume concludes spectacularly with the order of lighting the Hanukkah candles (Seder Hadlakat Nerot shel Hanukkah), followed immediately by the final acronym sacralizing the completion of the printing.





II. A MICRO-CALLIGRAPHED MANUSCRIPT ON VELLUM (RHENISH REGION, c. 1775) ABRIDGED MEGILLAT ESTHER.

[Abridged Megillat Esther]. N.p.n.d. [Rhenish or Germanic region, circa 1775]. 1 miniature portable scroll, "vade-mecum" format (580 x 132 mm unrolled), micro-calligraphed manuscript on extremely fine vellum, composed of 3 sheets of parchment (yériot) joined on the reverse side by traditional horizontal stitching made of animal tendon thread (gidin). The reverse side presents the authentic unwritten texture of the treated "hair side." The text is written in black ink in a traditional Western Ashkenazi style script, of the Beit Yosef calligraphic type, with the ritual serifs and crowns (taguim) on the required characters (shin, zayin, etc.). The justification of the columns is achieved by the horizontal elongation of the final letters (lamed, mem, he), avoiding any word hyphenation. Graphic peculiarities: Strict adherence to initials of variable sizes within the text, notably in the block of chapter 9 (verses 7–9) detailing the ten sons of Haman, arranged according to custom in airy stanzas ("in scaffolding" or "gallows") with alternating small prophetic letters (tav, shin, zayin) and the large vertical vav. (Slight creases and minor soil, very vivid ink without alteration or scraping). Case: Cylindrical case with male/female interlocking (closed: 165 x 30 mm), custom-designed for the internal diameter of the tightly rolled scroll, made of original cardboard covered with brown paste paper, the interlocking lip covered with its original pink paste paper. The interior is lined with hand-marbled paper, a technique typical of late 18th-century Rhenish artisanal production. (Rubbing from use).

An extremely rare "travel Megillah," a testimony to Central European Ashkenazi folk craftsmanship of the late 18th century, combining the extreme fineness of vellum with a perfect mastery of micro-calligraphy.

Unlike complete synagogue scrolls, our manuscript features a deliberate and contemporary abridged textual selection, continuously juxtaposing the incipit of the narrative—chapter 1, verses 1 to 8 (opening with the word Vayehi, recounting the grandeur of Ahasuerus's Empire from India to Ethiopia and the opulence of the royal banquet in Susa)—and the triumphant outcome, marked by a direct transition to chapters 8 and 9, including the victory of the Jews over their oppressors and the complete list of Haman's ten executed sons.

Direct comparison of our manuscript with international databases of digitized Hebrew manuscripts (British Library, National Library of Israel) classifies its script within the Ktav Ashuri corpus, Ashkenazi Beit Yosef variant. All strict halachic and morphological criteria of this German-Rhenish school of the Enlightenment era are gathered here: the conduit of the Chet (ח) consists of two distinct vertical pillars surmounted by a traditional flat roof according to the halachic rules of Rabbi Yosef Karo, excluding the Velish (Sephardic) variants. The orientation of the curves of the Tzadi (צ) and the Ayin (ע) inflects inward toward the column on a stable square base, validating a standard non-Chassidic Ashkenazi script.



The anatomy of the Taguim (Crowns) shows ornaments surmounting the group of required letters traced with a fine quill in the form of three sharp, fine strokes characteristic of Central European scribes, contrasting with the simplified "ball-shaped" crowns drawn with a reed pen found in Oriental or Mediterranean manuscripts of the same period. Inspection validates the status of a first-rate professional scribe (Sofer) for the writer, reinforced by the rigorous use of elongated final letters for justification (lamed, mem, he). The specimen is striking for the microscopic perfection of its execution, where the scribe meets the ultimate technical challenge of tracing ritual square script on a millimeter

scale without ever compromising on the requirements of Halacha. At this scale of reduction, the mastery of micro-calligraphy is coupled with absolute graphic precision: the execution of sharp triple crowns (taguim) and the specific curvature of complex letters with a fine quill border on high-end scribal jewelry.

The narrative structure and division chosen for this travel abridgment highlight a desire for theological conciseness, focused exclusively on the key moments of the Purim story. The scroll opens with the splendor of the court of Susa, describing in detail the opulence of Ahasuerus's royal banquet extending from India to Ethiopia (Chapter 1, v. 1–8). Through a deliberate ellipsis eliminating the intermediate intrigues, the text makes a direct transition to the saving political turnaround (Chapter 8), where Mordecai receives the royal signet ring in place of Haman. The manuscript culminates in the vengeance and emancipation of the Jews (Chapter 9, v. 7–10), materialized graphically by the monumental alignment of the names of Haman's ten executed sons, concluding with the victors' refusal to touch the spoil.

We offer these two liturgical texts together in order to preserve the historical and material integrity of this very rare nomadic heritage.

In the specialized international trade, miniature Proops Siddurim in contemporary silver or chased silver-colored metal bindings are actively sought after by the greatest collectors of Judaica. While copies of this quality are almost always found lacking their protective cases in reference catalogs (such as J. Biegeleisen or Mizrahi Book Gallery), the presence here of the original travel case brings an added value of absolute rarity. Authentic, intact 18th-century transport containers are virtually unobtainable on the market due to their fragility and the hazards of travel. Among the rare comparable isolated pieces that have passed through the market, we note a 1766 Proops miniature Siddur with a fine silver binding preserved in the Winners collection (7.8 cm), as well as similar silver-adorned liturgical pieces historically sold in prestigious private auctions.

At the same time, micro-calligraphed travel Megillat Esthers of this reduced size and such execution quality rank among the most coveted pieces of high curiosity in bibliophilic cabinets. While rare examples from the period are listed in Hebrew manuscript collections, the latter have almost systematically lost their cardboard transport cylinders in favor of later ceremonial mounts in precious metals or ivory. The survival of this original cardboard case lined with contemporary marbled paper constitutes a testimony of remarkable rarity regarding 18th-century Rhenish artisanal folk art.

This suite, bringing together two major milestones in the history of the Hebrew book complete with their two precious original protective cases and their likely unbroken family pedigree, makes it a first-rate ensemble.

Catalogus Bodleiana, No. 2415; Rashi Heller, Studies in the Making of the Early Hebrew Book (pp. 142-148); Vinograd, Amsterdam, No. 2144; Steinschneider, Bibliotheca Bodleiana, No. 2182; Zedner, Catalogue of the Hebrew Books in the British Museum, p. 485; J. Biegeleisen, Rare Judaica Catalogue (New York), No. 42; Mizrahi Book Gallery, Fine & Rare Hebrew Books (Brooklyn), Cat. 18; Kestenbaum & Co, Fine Judaica (New York), Feb. 8, 2005, Lot 176; Christie's, Valuable Printed Books & Manuscripts (London), June 2, 2004, Lot 142; Sotheby's, Important Judaica (New York), Dec. 17, 2025, Lot 39. — Mishkenot Yaakov, The Esther Scroll: History, Laws and Customs of the Megillah, Jerusalem, 2011. — Shachar (Isaiah), The Jewish Year: Iconography of Religions, Section XXIII, Judaism, Leiden, Brill, 1975. — Sirat (Colette), Hebrew Manuscripts of the Middle Ages, Cambridge University Press, 2005. — Epstein (Marc Michael), The Medieval Haggadah and the Megillah: Visual Narrative in Hebrew Manuscripts, Yale University Press, 2011.

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TIBERIAS
Sive
COMMENTARIUS
MASORETHICUS
Quo
PRIMÙM EXPLICATUR, QUID MASORA SIT: TUM HISTORIA MASORETHARUM EX HEBRÆORUM Annalibus excutitur. Num scilicet Masora à Tiberiensibus Hebræis post Talmud Judaicum conscripta sit: deinceps Quid Masora in universum pertractet: Quæ sit ejus methodus: & Quem in finem inventa, ampliè simul commentatur.
SECUNDÒ CLAVIS MASORÆ TRADITUR, QUÆ Voces singulas & conjunctas, communes ac proprias, ac Masorethis peculiares indè, obscuriores, perspicuè explicat, aditumq; à primo ad intima & magis abstrusa Masoræ penitiùs cognoscenda, facilimum & planissimum sternat.
DENIQUE NE QUID STUDII VEL OFFICII DESIDERETUR, Analytica Masoræ explicatio in primum Caput Geneseos proponitur, quæ ceu viva manuductio & in rempræsentem introitio est.
BASILEÆ RAURACORUM,
Sumptibus & Typis LUDOVICI KÖNIG.
M. DC XX.

27. **BUXTORF (JOHANNIS).** -TIBERIAS SIVE COMMENTARIUS MASORETHICUS. *Bâle, König, 1620.* 1 vol. petit in-4° (213 x 160 mm) de: [12] 324 pp.; marque d'imprimeur gravée sur bois sur le titre, grande initiale gravée sur bois et un ornement en tête de page sur la première page. Cachet humide dans le titre et ex-libris gravé "North Library; ex-libris manuscrit à l'encre brune "Thomas Coke". (rousseurs uniformes dues au papier, rares taches ou salissures). Plein veau ancien, dos à nerfs orné de filets à froid, titre de maroquin brun, double filet à froid encadrant les plats, filet doré sur les coupes, tranches jaspées de rouge. (traces d'étiquettes au dos, 1 mors fendu aux extrémités).

1 vol. small 4to (213 x 160 mm) of: [12] 324 pp.; woodcut printer's mark on title page, large woodcut initial and ornament at top of first page. Wet stamp on the title page and engraved bookplate "North Library"; handwritten bookplate in brown ink "Thomas Coke." (Uniform foxing due to the paper, rare stains or soiling). Full old calf, spine with raised bands decorated with blind-stamped fillets, brown morocco title, double blind-stamped fillet framing the covers, gilt fillet on the edges, red marbled edges. (Traces of labels on the spine, 1 joint split at the ends).

First edition of this treatise on the "Masorah" (punctuation of the Hebrew Bible) by Johann Buxtorf, one of the most important Christian Hebrew scholars of his time, who contributed greatly to the transformation of Hebrew studies.

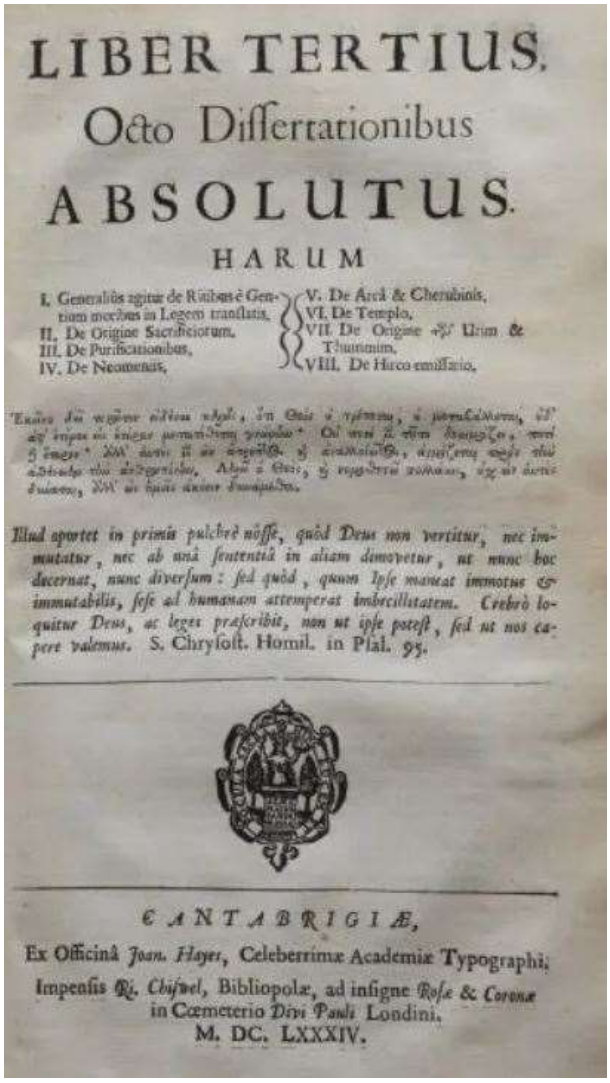
Johann Buxtorf (1564-1629) was a professor of Hebrew in Basel for 39 years. He contributed greatly to transforming Hebrew studies from an amateur pastime into a recognized academic discipline in the early 17th century. He is the author of several important works on Judaism, including "Synagoga Judaica; Das ist, Juden-Schul" (1603), a theological study of religion and an ethnographic portrait of the Jews.

Conceived as a supplement to his famous Biblia Rabbinica, this work deals with the history and evolution of the Masorah (codification of vowels and vocalization of the Hebrew text). The work sparked controversy because it contradicted the theory of the late emergence of the Masorah, defended by the Hebrew scholar Elia Levita (1469-1549). Buxtorf's work was expanded and developed by his son, Johannes Buxtorf the Younger, in a later edition printed in 1665. The text is printed in Latin and Hebrew.

Provenance: North Library. (Wet stamp on the title page and engraved bookplate); Thomas Coke: handwritten bookplate in ink on the flyleaf with the Latin inscription: "purchased the book from William Wells, bookseller in London, in 1657-8."

A fine copy. 6221

$ 1 320



LIBER TERTIUS.

Octo Dissertationibus

ABSOLUTUS.

HARUM

I. Generalibus agitur de Ritibus è Gentium moribus in Legem translatis.
II. De Origine Sacrificiorum.
III. De Purificationibus.
IV. De Neomeniis.
V. De Arcâ & Cherubinis.
VI. De Templo.
VII. De Origine Urim & Thummim.
VIII. De Haco emissario.

Illud oportet in primis pulchrè nôsse, quôd Deus non vertitur, nec immutatur, nec ab unâ sententiâ in aliam demovetur, ut nunc hoc decernat, nunc diversum: sed quôd, quum Ipse maneat immotus & immutabilis, sese ad humanam attemperat imbecillitatem. Crebrò loquitur Deus, ac leges præscribit, non ut ipse possit, sed ut nos capere valemus. S. Chrysost. Homil. in Psal. 95.

CANTABRIGIÆ,

Ex Officinâ *Joan. Hayes*, Celeberrimæ Academiæ Typographi;

Impensis *Ric. Chiswel*, Bibliopolæ, ad insigne *Rosæ & Coronæ* in Cœmeterio *Divi Pauli* Londini.

M. DC. LXXXIV.

28. **SPENCERO (JOANNE)** -DE LEGIBUS HEBRAEORUM RITUALIBUS ET EARUM RATIONIBUS LIBRI TRES. *Cantabrigiae (Cambridge) ex officina Joan. Hayes, Celeberrimae Academiae Typographi. Impensis Richardi Chiswel, Bibliopolae, ad insigne Rosae Coronatae in Coemeterio Divi Pauli Londini 1685.*

1 vol. in-folio (330 x 215 mm) with : [8] ff. (false title, title, to the reader, table) ; 1051 pp. Ex-libris: "De la bibliothèque de Thiéry Petit-Jean à Toul". Manuscript ex libris on title page. [Ronius Tullenris, Pingrey Missionis] (rare stains or foxing). Contemporary full calf, spine ribbed, decorated and titled (wear and tear, minor restorations to spine ends, headpieces and corners).

First edition of this treatise on the laws of Hebrew ritual and the reasons for them, one of the first works on comparative religion by theologian and Hebraist John (Johan) Spencer (1630-1693).

Educated at King's School, Canterbury, before entering Corpus Christi College, Cambridge University, in 1645, Spencer obtained his doctorate in theology in 1665 and was elected head of Corpus Christi College, a post he held until his death in 1693. "De Legibus Hebraeorum", in which he develops the idea that Judaism is not the oldest religion in the world, is considered his major work and one of the first treatises on comparative religion.

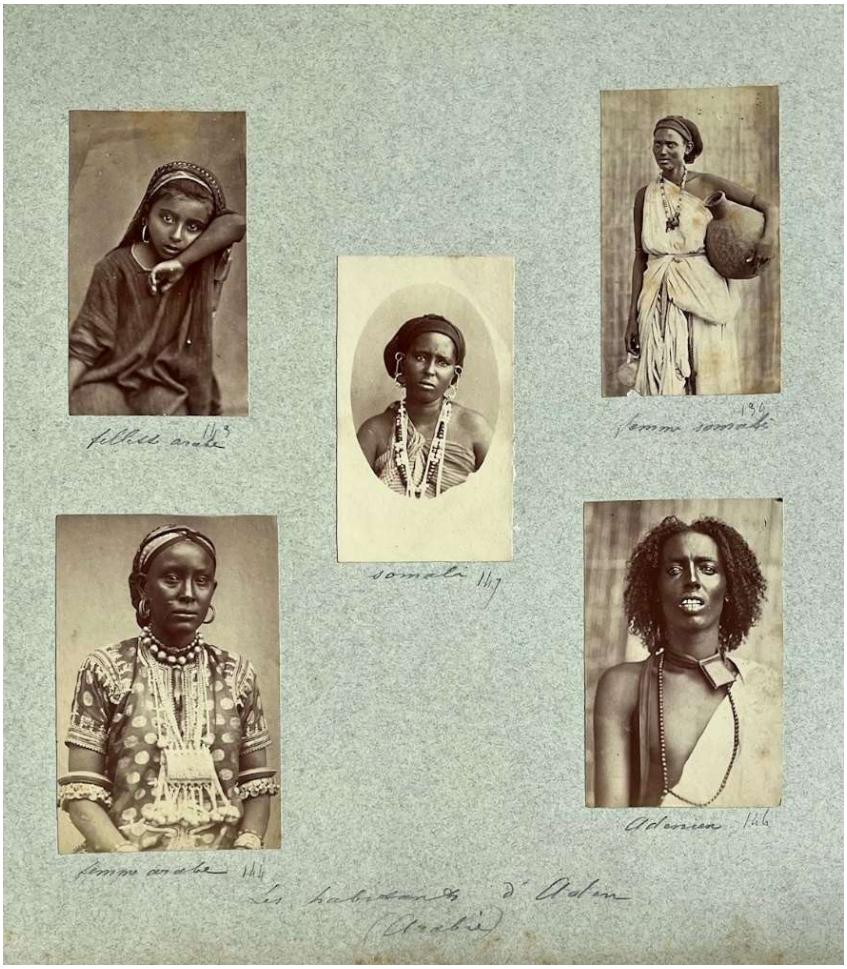
The work is divided into 3 books: Book One: On the Reason for Rites : What is the function of rites in ancient Judaism and their origin. Book two: of the Sabaean scabies, when Moses was sent as redeemer to the Hebrews, who were bending under the yoke of Egyptian servitude. Book Three: Tolerable nonsense: There remained, however, certain rites which God did not disdain to accept in his Law and in his worship.

The original edition has a title in red and black. The text is printed in Latin and Hebrew. Provenance: Ex-libris: "De la bibliothèque de Thiéry Petit-Jean à Toul". Handwritten bookplate on title page: "Ronius Tullenris, Pingrey Missionis".

A fine copy preserved in its original binding. 5728

$ 1 760

29. [ARABIA/ ADEN] 17 ORIGINAL ALBUMEN PRINTS OF THE CITY OF ADEN AND ITS INHABITANTS. *SLND [Aden, circa 1870]* ; 17 photographies originales de formats divers (de 54 x 93 mm à 280 x 215 mm) tirées sur papier albuminé, légendées au crayon. Contrecollées sur 10 cartons d'époque de 432 x 340 mm (jauni sur les bords).



17 original photographs in various formats (from 54 x 93 mm to 280 x 215 mm) printed on albumen paper, captioned in pencil. Mounted on 10 period cardboard sheets measuring 432 x 340 mm (yellowed at the edges).

A beautiful set of 17 photographs of the port of Aden, its monuments and its population around 1870.

These albumen paper prints from glass plates are mounted on 10 sheets of cardboard and captioned in pencil. Eight are large format on one sheet and nine are small format on two sheets: 1- "Aden—the black city—panorama" (215 x 250 mm) 2- "In the harbor of Aden—Arab bazaars—hotels." (215 x 250 mm) 3- on one sheet: The inhabitants of Aden: "Arab girl," "Somali woman," "Somali," "Arab woman," "Adenian." Dim (90 x 55 mm) 4- on one sheet: the inhabitants of Aden: "Arab pilgrim," "Somali," "Somali," and "Somali woman" (90 x 55 mm) 5- "Entrance to the cisterns-the botanical garden-do not touch the flowers" (220 x 280 mm) 6- "The large cistern-Aden" (220 x 275 mm) 7- "Somali groups-Arabia." (215 x 265 mm) 8- "At the camel market." (195 x 255 mm) 9- "An Arab woman" (270 x 230 mm) 10- "At the camel market-wood merchants." (200 x 250 mm).

The 13 photographs devoted to the population of Aden and its activities are of great ethnographic interest.

A valuable iconographic source of well-contrasted prints in good condition. 6380

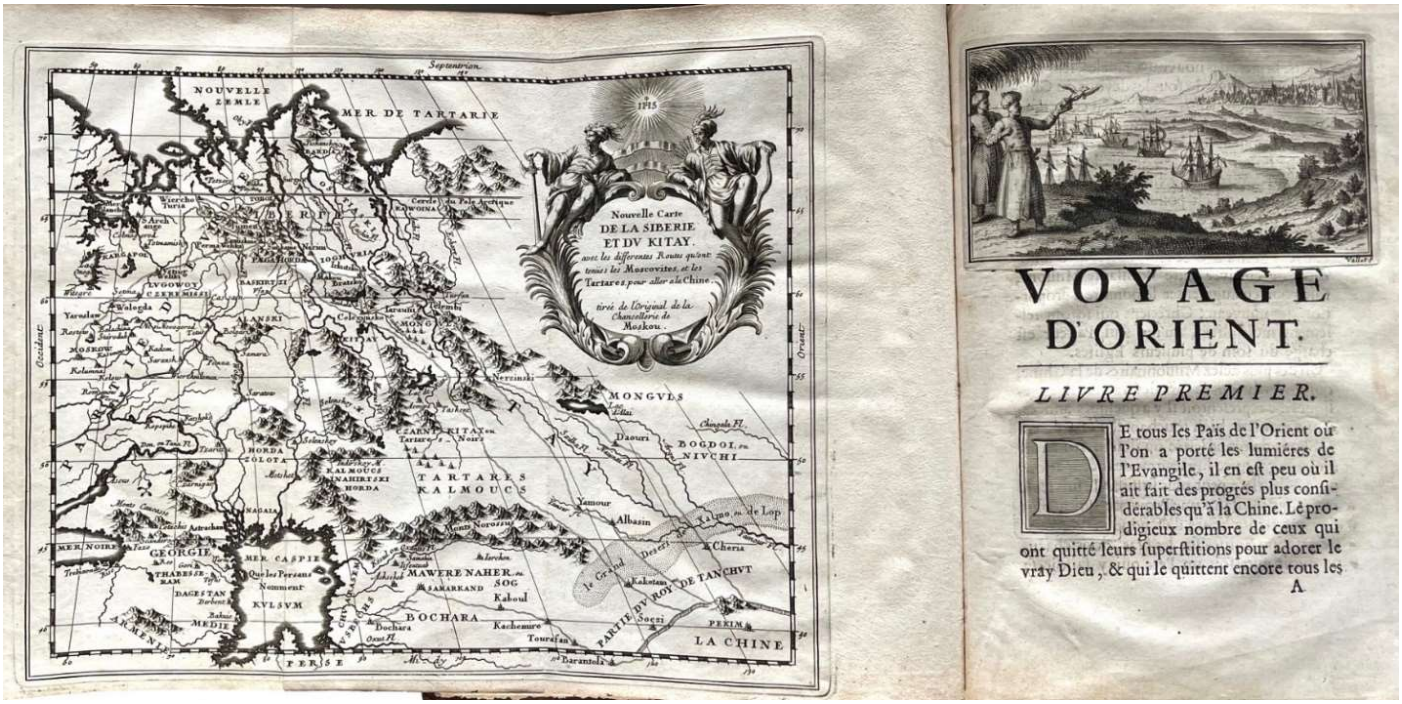
$ 1 540

30. AVRIL (PHILIPPE). -VOYAGE EN DIVERS ÉTATS D'EUROPE ET D'ASIE, POUR DECOUVRIR UN NOUVEAU CHEMIN A LA CHINE. CONTENANT PLUSIEURS REMARQUES CURIEUSES DE PHYSIQUE, DE GEOGRAPHIE, D'HYDROGRAPHIE & D'HISTOIRE. AVEC UNE DESCRIPTION DE LA GRANDE TARTARIE, & DES DIFFERENS PEUPLES QUI L'HABITENT. *Paris, Barbin, Boudot, Josse, 1692.*

1 vol. in-4° (250 x 185 mm) with : [10] ff. (false title, title, epistle, preface) ; 1 engraved portrait of Stanislaw Jablonowski (1634-1702) ; 406 pp. ; [11] ff. (Table) ; 3 engraved plates ; 1 fold-out map of Siberia. Bookplate: "Ray m. Lud Sabatie D'astors. Baumés fecit Monspelii.". (worm hole on several leaves, stains). Contemporary full marbled fawn calf, spine ribbed and ornamented, gilt title, scrolls on the edges, edges speckled with red (missing upper headpiece, small missing lower headpiece, 4 corners dulled with missing corners).

First edition of this account of two voyages to China by Philippe Avril (1654-1698), a French Jesuit priest, missionary and explorer.

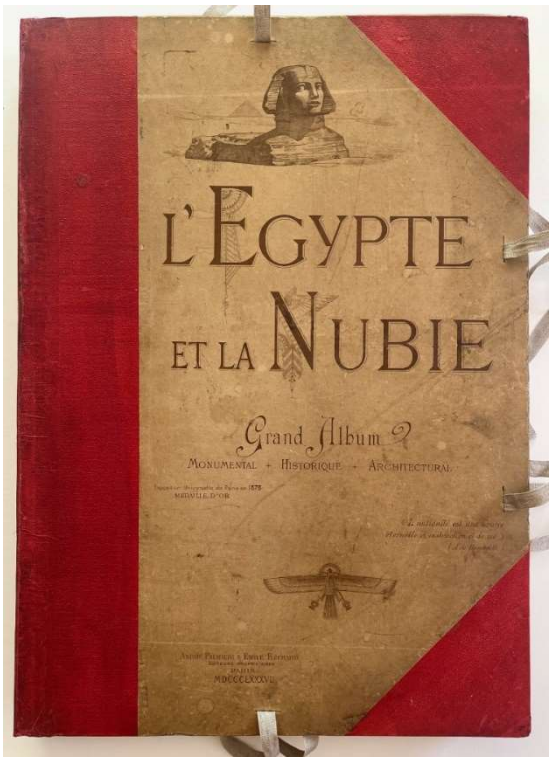
In 1685, Father Philippe Avril was sent to China by Louis XIV to join the Peking mission and open up an overland route. In January 1685, Avril left Marseille with instructions from Jean-Dominique Cassini and arrived in Syria. He crossed Asia Minor and joined another Jesuit, Louis Barnabé, in Erzurum (Turkey). Together, they explored the Caspian, where Avril measured the dimensions and astronomically determined the position of Astrakhan. Moving up the Volga, they arrived in Moscow in January 1687. However, the Russians, seeing this journey to Peking as Western interference in border negotiations between their two nations, refused to grant them transit visas. Indeed, the author's thoughts on this matter can be found on pp. 257 and 258: "As the deputies of the Court of Moskou had sent to the Diette de Pologne according to custom, had spoken on various occasions of the discontent of the ambassadors who had come to France, & that moreover



they debited under hand the false news of a combat given between the army of the Czars & that of the Emperor of China, where it was even assumed that two Jesuits had been taken by the Muscovites, I foresaw that these rumors were like so many harbingers of the refusal they wanted us to make passage from Siberia, even though they had solemnly refused. ". Barnabé returned to France to ask the king for help, while Avril went to Warsaw to seek the intervention of John III Sobieski.

Back in Moscow, Avril met Antoine Beauvollier, Barnabé's traveling companion, who had arrived alone in Moscow because Barnabé had unfortunately drowned in the Baltic Sea. On February 2, 1689, Avril made his final religious profession in Moscow. The Tsar was adamant that he could not guarantee them his protection. In the spring of 1689, the two travelers found themselves in Constantinople. P. Avril, ill, returned to France the following year. He published the present work. However, he did not give up his attempt to reach China by land. So, when the opportunity arose, he accompanied Guy Tachard to southern Asia. He arrived in Goa (Portuguese India) in 1696, where he remained for two years. He finally managed to board a ship leaving Surate for the Far East, but the vessel was caught in a storm and wrecked off the coast of Formosa. Father Philippe AvrilI drowned on August 18, 1698. His unsuccessful efforts to reach Peking via Russia showed that the latter was not prepared to allow passage through its territory. Despite this failure, his notes, and especially the present work on his travels in Russia and the Near East, have provided Europe with descriptions of hitherto unknown lands.

Fine copy. *5782* **$ 3 300**



31. BECHARD, EMILE. (PHOTOS) & ANDRE PALMIERI (TEXTE) - L'EGYPTE ET LA NUBIE. GRAND ALBUM MONUMENTAL, HISTORIQUE, ARCHITECTURAL. REPRODUCTION PAR LES PROCEDES INALTERABLES DE LA PHOTOTYPIE DE CENT CINQUANTE VUES PHOTOGRAPHIQUES PAR M. BECHARD, ARTISTE PHOTOGRAPHE, COMPRISES DEPUIS LE CAIRE (EGYPTE) JUSQU'A LA 2E CATARACTE (NUBIE). AVEC UN TEXTE EXPLICATIF DES MONUMENTS D'APRES NOS MEILLEURS ECRIVAINS PAR M. A. PALMIERI. *Paris, Quinsac (phototypie), Chaix (imprimerie), A Palmieri et E. Bechard (éditeurs-propriétaires), 1887.*

1 vol. in-plano (480 x 630 mm) comprising: 10 double-leaf text sheets resulting in 24 numbered pages, including: half-title, title page, preface, publisher's note, Amrou's letter to Caliph Omar, and explanations of the plates; [2] ff: list of principal authors and table of contents, 4 pp: "Letters written from Egypt and Nubia in 1828 and 1829 by Champollion the Younger" numbered 175 to 177, 1 blank p.; 150 collotype photographic plates, all signed, numbered, and captioned in the margins. (stains, slight marginal yellowing, signs of wear). Loose sheets, in the publisher's red half-cloth slipcase with laces, corner protectors, and a cover bearing the printed title with Egyptian-style ornamentation. (Stains and signs of wear).

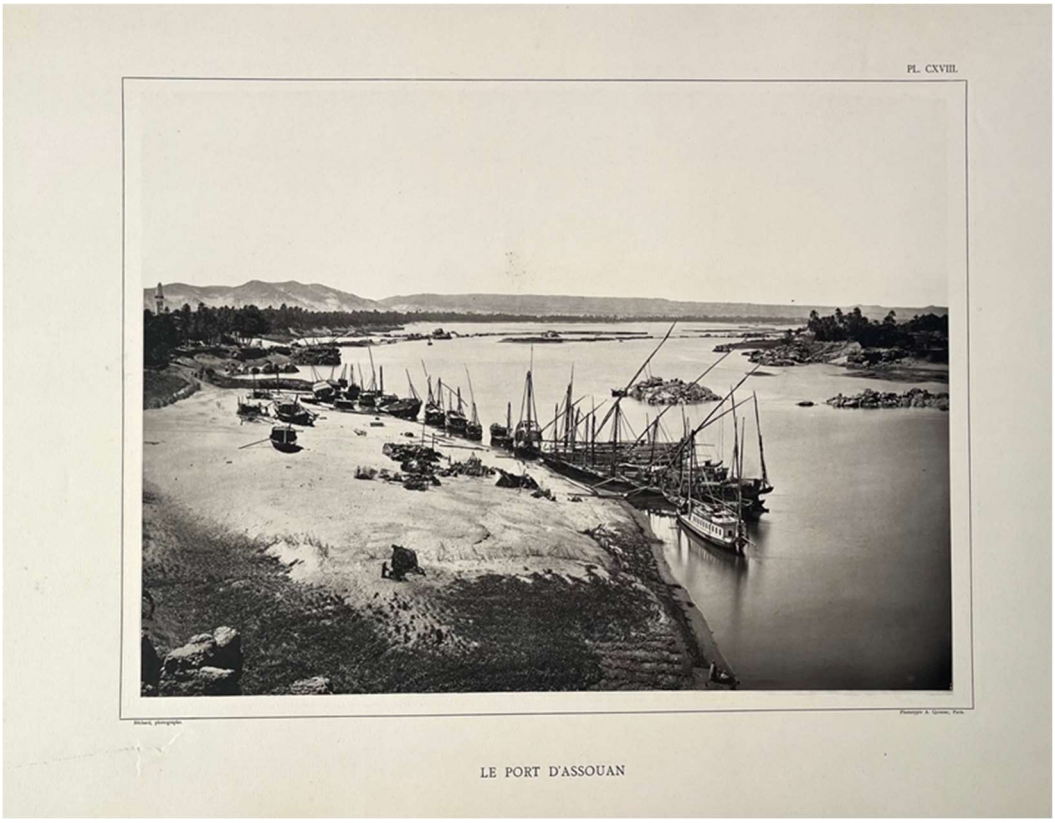


A monumental album containing 150 phototypes of ancient and modern monuments in Egypt, as well as scenes of the daily life and customs of its inhabitants; this extraordinary work is the creation of the famous Orientalist photographer Émile Béchard, who was awarded the gold medal at the 1878 Paris World's Fair.

The end of Bonaparte's military campaigns opened up access to the Middle East, allowing travelers, artists, archaeologists, and scholars to discover this mysterious "new world." Émile Béchard (1840–1891) was one of these explorers. Armed with his camera, he traveled throughout Egypt and settled in Cairo, where he opened a photography studio from 1869 to 1873, partnering with Hippolyte Délié (1841–1899). Like their local colleagues Antonio Beato, Ermé Désiré, and Hippolyte Arnoux, Délié and Béchard photographed city streets and their inhabitants, as well as Egypt's monuments and antiquities, and produced studio portraits. The studio, named "Au jardin de l'Esbékieh," sold numerous photo-postcards to tourists. In 1871, Délié and Béchard sought permission from the Egyptologist Auguste Mariette (1821–1881) to photograph the rooms and objects of the Boulaq Museum, which he had founded in 1858—the same year he established the Egyptian Antiquities Conservation Service—and of which he was the director. Mariette, supportive of the project, collaborated with them by selecting objects of interest and writing the accompanying texts. The Album of the Boulaq Museum, illustrated with forty photographic plates, was published in 1872. The work, one of the first of its kind, helped introduce Pharaonic Egypt to the world beyond its borders. A curious man, Béchard also photographed everything that came within range of his lens, producing a body of work of such high quality that his images were presented at the 1878 World's Fair in Paris, where his work was awarded a gold medal. The perfection of his photographs was extraordinary for the time, and even today we remain in awe of this vision of Egypt as we will never see it again. All of these photographs are brought together in the present "Grand album monumental," co-published in 1887, which, through its success, helped to introduce Egypt to the world.

In his preface, Béchard writes: "At the beginning of the album, we have included a letter from Amrou addressed to Caliph Omar; although it dates back more than twelve centuries, it remains the truest and simplest image of Egypt, whose vast history, buried in an endless succession of centuries, is far from being fully written. "Letter from Amrou to Caliph Omar, in the year 642: O Prince of the Faithful, picture for yourself an arid desert and a magnificent countryside between two mountains: this is Egypt. All its produce and all its riches, from Aswan to Mencha, come from a blessed river that flows majestically through the heart of the land. The timing of the flood and the retreat of its waters are also governed by the course of the sun and the moon; there is a time of year when all the springs of the universe come to pay this king of rivers the tribute to which Providence has subjected them. Then the waters rise, overflow their banks, and cover the entire face of Egypt to deposit the fertile silt. There is no longer

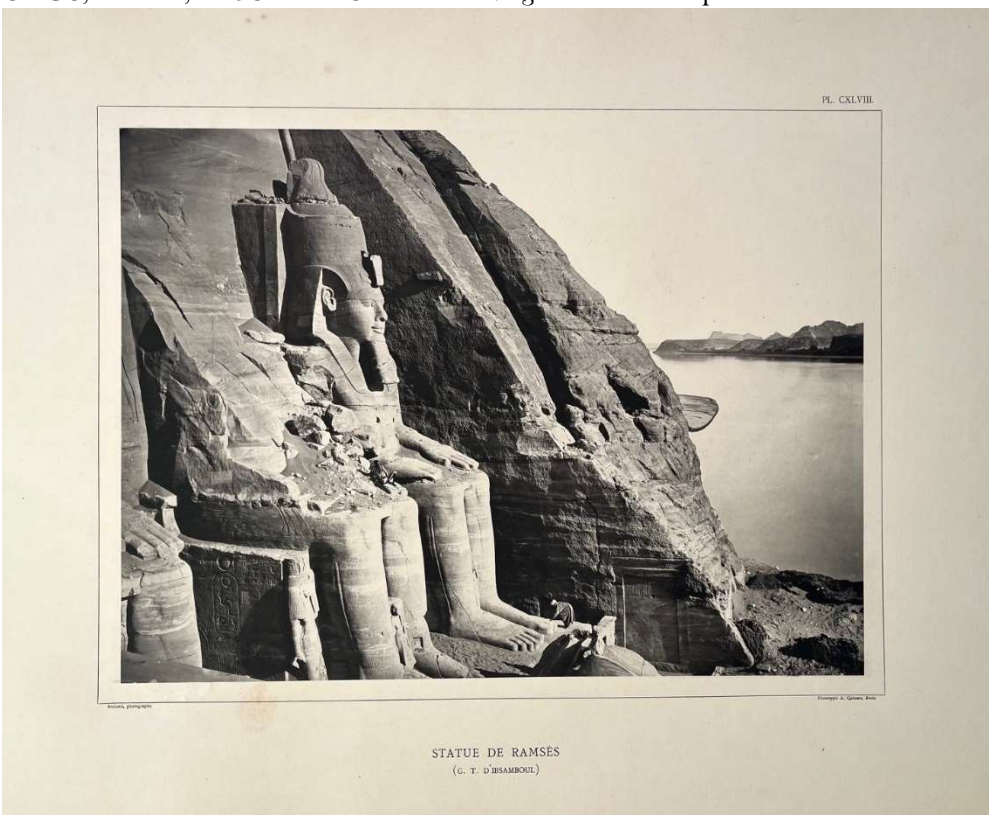




any communication from one village to another except by means of boats, as numerous as palm leaves. When, subsequently, the time comes when its waters are no longer necessary for the fertility of the soil, the docile river returns to the boundaries that destiny has prescribed for it, to allow the treasure it has hidden in the bosom of the earth to be gathered..."

This impressive album stands out for its original perspectives, its evident attention to composition and the clear proportions of the buildings depicted, as well as for its innovative printing process. It is one of the most significant photographic albums published in the 19th century devoted to Egypt, a major work by Emile Béchard, regarded in Egypt as one of the greatest photographers of the late 19th century. Its 150 plates were printed using the phototype process by Quinsac at Chaix, a printing method employing oil-based ink via bichromate gelatin exposed onto a glass plate, developed in 1856 by Louis-Alphonse Poitevin. This technique would later serve as the basis for the development of heliogravure, a process allowing for a continuous, non-halftone rendering that provides greater definition of the printed image.

The one hundred and fifty exquisite photographs that make up this album form an unforgettable historical record, accompanied by an explanatory introductory text by André Palmieri. The list of some thirty ancient and modern authors provided by the publishers Palmery as the source for the "explanation of the plates" includes: AMPERE, BELZONI, BRUCE, CHAMPOLLION the Younger, CORRINGE, CHIPIEZ, DUCAMP, DIODORE OF SICILY, EBERS, FONTANE, FERRY, HUGONNET, HERVÉ, JOMARD, LETRONNE, LAMBERT DE LA CROIX, L'HOTE, MARIETTE, PERROT, HERODOTUS, PLINY, and STRABO. This text begins with the explanation of Plate No. 1: General View of Cairo: "El Kahira" in Arabic (The Victorious). "He who has not seen Cairo has not seen the world" (One Thousand and One Nights). The first stone of the city of Cairo was laid in the year 970 A.D. by Djaühar, an Arab general who established the Fatimid dynasty in Egypt [...] The city forms a sort of oblong square, whose greatest extent, from southwest to northeast, is approximately 4 kilometers long by 2 kilometers wide. Its perimeter is 24 kilometers, not including Boulaq and Old Cairo [...] A canal, "Al-Khalig," diverted from the Nile, crosses the city along its entire length [...] Cairo contains 4 large squares, 400 mosques, 40 Christian churches, 13 synagogues, 1,300 okells, 1,200 cafés, 300 fountains and





CHADOUF. — SYSTÈME D'ARROSAGE ARABE

cisterns, 140 schools, and 70 public baths. The Okells are enclosed buildings serving as general stores, where each merchant deposits his goods [...]

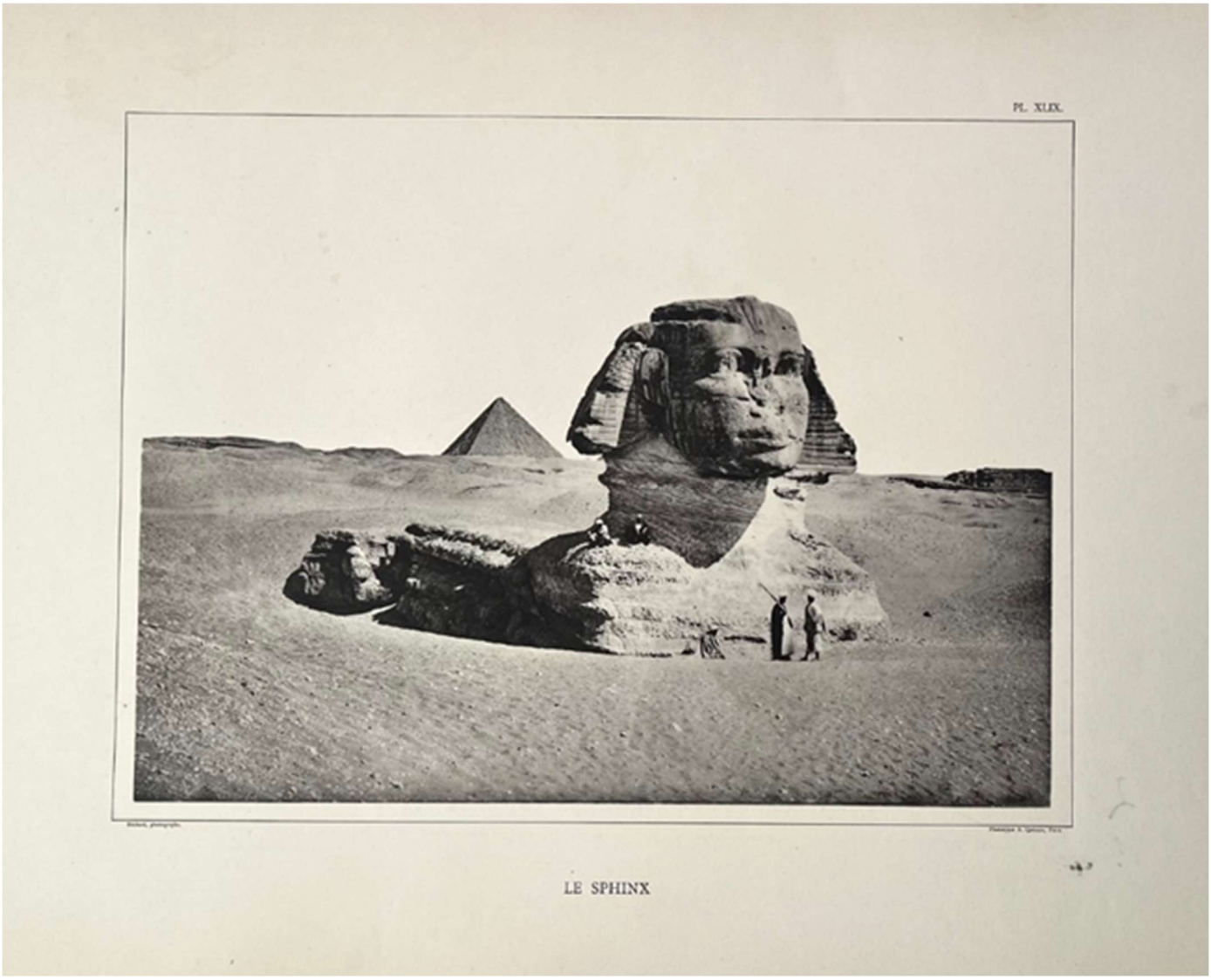
Next come: Entrance to the citadel, Mehmet Ali Mosque, Touloum Street, Kaid Bey Mosque, Souq el-Sylah Street, Tomb of the Caliphs, El-Hakem Mosque, Tomb of the Caliphs, panoramic view of Cairo, Gate of Victory, Sultan Hassan Mosque, Tombs of the Mamluks, Mansour Pasha Street, interior of the Amrou Mosque, Barquq Mosque, Djebbel-Mokatam, Sebil-Hallah Fountain, Dossay: religious festival in Cairo, Mashrabiya, the Khalig, Arab School, El-Achraf Mosque and Tomb, fountain and Arab School, Courtyard of an Arab House, Seideh-Zeileh Street, corner of Mokatam, Sakieh, Chadouf, Obelisk of Heliopolis, Virgin's Tree in Matarieh, Shoubrah Avenue, panoramic view of Cairo, the Great Pyramid, climbing the Great Pyramid, descending the Great Pyramid, the Great Pyramid viewed from the east, flooding, periodic flooding of the Nile, tomb of Ti, statue of Sesostris, pyramid of Saqqara, village of Chekh-Abadeh, Girgeh and Qeneh Arab villages, the Beni-Hassan, Abydos: temple and portrait of Seti, temple of Denderah, palm grove, obelisk and pylon of Ramses II, Luxor, the poem of Panthor, colonnade of the Luxor Temple, village of Karnak and funerary mountains, Avenue of the Sphinxes, Gate of Evergete, Temple of Khonsu—Pylon-Gate of Evergete, Karnak: the Pylon of Horus, the Pylons, the Sacred Lake, ruins and courtyard of the temple, Hypostyle Hall, ruins, obelisk of Queen Hatshepsut, procession of the sacred boats, Medinet Habu: Temple of Ramses III, colossi, gallery, courtyard of the Great Temple, columns of the Coptic church, Thebes: Ramesseum Temple, broken colossi, the ruined pylon, Hypostyle Hall, the Colossi of Memnon, the Temple of Qurnah, the Valley of the Kings, entrance to a tomb, Temple of Esna, Pronaos: Temple of Edfu: gallery, pylon, courtyard, corridor, coronation of the King by the goddesses; Gebel Silsileh, the Temple of Ombos, the port of Aswan, view of the First Cataract, the island of Philae: Temple of Isis: colonnades and Dromos, hypostyle temple, triumphal arch, general view of the temples; Lea, First Cataract: Beghe Island, crocodile hunt, the Temple of Kerdadeh, the Temple of Kalapcheh, the Temple of Dandour, the Temple of Kircheh, the Temple of Dakkeh, Great Temple of Isamboul: the statue of Ramses, the Sphinx of Hathor; view of the Second Cataract.



TOMBEAUX DES KALIFES
(KOM-ALA-OSMAN)

Béchard thus concludes his monumental album: "As an essential conclusion to this work, we have reproduced the text of an interesting letter by Champollion the Younger dated from Wadi Halfa on January 1, 1829. It was at this location that our illustrious and late compatriot ended his journey, and it is there that we, too, have stopped":

9th of the "Letters Written from Egypt and Nubia" by Champollion the Younger, Wadi Halfa, Second Cataract, January 1829. Excerpt: "Here I am, having fortunately reached the very end of my journey; before me lies the Second Cataract, a granite barrier that the Nile has managed to overcome, but which I shall not cross. Beyond it there are indeed many monuments, but of little importance: moreover, we would have to abandon our boats, perch on camels that are hard to find, traverse deserts, and risk starving to death; for twenty-four mouths must eat at least as much as ten, and provisions are already very scarce here: it is our Syene biscuit that has saved us. I must therefore halt my straight-line journey and change course, to begin in

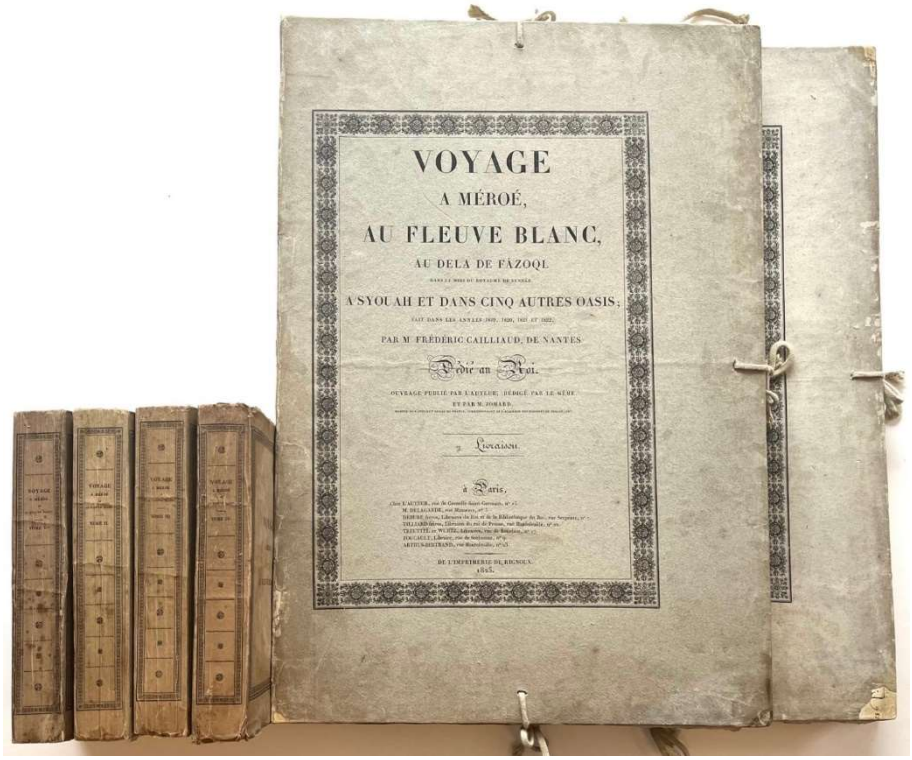


earnest the exploration of Nubia and Egypt, of which I have gained a general idea on my way up: my work truly begins today, though I already have more than six hundred drawings in my portfolio; but there remains so much to do that I am almost daunted; however, I expect to do myself credit with eight months of effort. I will explore Nubia during the month of January, and in mid-February I will settle in Thebes until mid-August, when I will quickly travel down the Nile, stopping only at Dendera and Abydos. The rest is already in my portfolio. We will then revisit Cairo and Alexandria. [...] The great temple of Ibsamboul alone is worth the trip to Nubia: it is a marvel that would be a truly magnificent sight even in Thebes. The labor required for this excavation is beyond imagination. The façade is adorned with four seated colossi no less than sixty-one feet in height; all four superbly crafted, representing Ramses the Great; their faces are portraits and resemble the figures of this king found in Memphis, Thebes, and everywhere else. It is a work worthy of the highest admiration. Such is the entrance; the interior is entirely worthy of it; but visiting it is a grueling ordeal. Upon our arrival, the sand, and the Nubians who are responsible for pushing it, had blocked the entrance. We had it cleared; we secured as best we could the small passage that had been cut through, and we took every possible precaution against the flow of that infernal sand which, in Egypt as in Nubia, threatens to engulf everything. I stripped down almost completely, keeping only my Arab shirt and a pair of linen breeches, and presented myself face down at the small opening of a doorway which, once cleared, would be at least twenty-five feet high. I felt as though I were standing at the mouth of a furnace, and as I slipped fully into the temple, I found myself in an atmosphere heated to 51 degrees; we explored this astonishing excavation—Rosellini, Ricci, myself, and one of our Arabs—each holding a candle in hand. The first hall is supported by eight pillars against which stand an equal number of colossal figures, each thirty feet tall, again representing Ramses the Great: on the walls of this vast hall runs a row of large historical bas-reliefs depicting the Pharaoh's conquests in Africa; one bas-relief in particular, depicting his triumphal chariot, accompanied by groups of Nubian and African prisoners, etc., life-sized, offers a composition of great beauty and the greatest effect. The other halls—and there are sixteen of them—abound in beautiful religious bas-reliefs, displaying highly curious details. The whole is concluded by a sanctuary at the back of which sit four beautiful statues, much larger than life-size and of very fine workmanship. This group, representing Amun-Ra, Phre, Ptah, and Ramses the Great seated in their midst, would be well worth sketching again" ...

A fine copy, free of foxing and preserved in its publisher's cardboard slipcase. 6485

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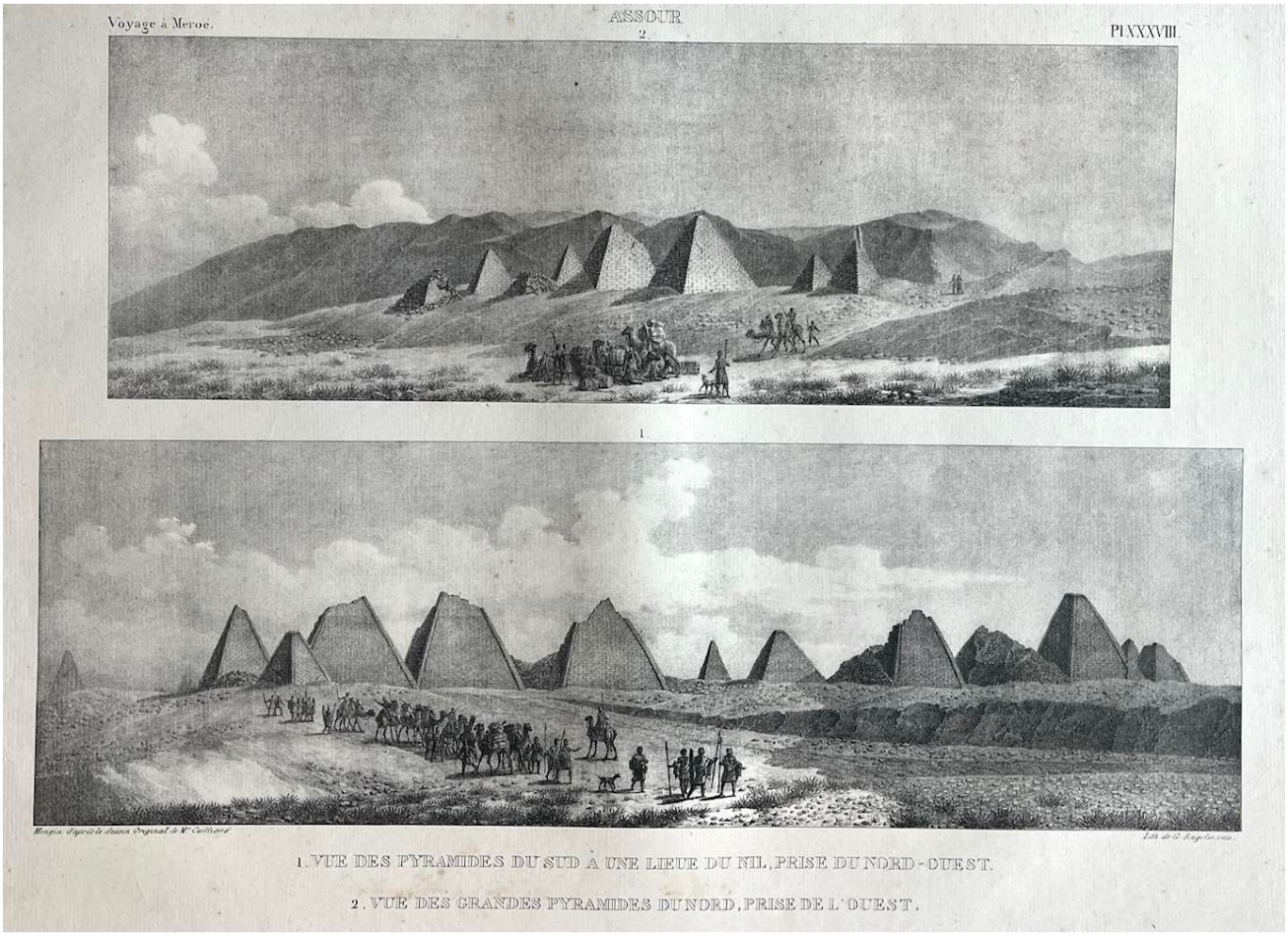
32. CAILLIAUD (FREDERIC) -VOYAGE A MEROE, AU FLEUVE BLANC, AU DELA DE FAZOQL DANS LE MIDI DU ROYAUME DE SENNAR, A SYOUAH ET DANS CINQ AUTRES OASIS; FAIT DANS LES ANNEES 1819, 1820 ,1821 ET 1822 PAR M. FREDERIC CAILLAUD DE NANTES. *Paris, Imprimerie Royale, 1823-1827.*

4 vol. 8vo (223 x 136 mm) and 2 atlas vol. in-plano untrimmed and unbound (540 x 375 mm) of: I. [2] ff. (false title, title) ; XV (privilege, preface), 429 pp (including table), plates; II. [2] ff. (false title, title), 442 pp (including table), 4 colored plates; III. [2] ff. (false title, title), 429 pp (including table), 4 colored plates and 2 plates in black; IV. [2] ff. (false title, title), 416 pp (including table) ; 1 plate in black, making a total of 15 numbered hors texte plates, 12 of which are watercolored and gummed; and of: Atlas I. [2] ff. (false title, title in 2 copies), [15] ff. (dedication, explanation of plates), 75 plates numbered 1 to 75; Atlas II. [10] ff. (false title, title, explanation of plates); 74 plates numbered 1 to 75 (the large double-page map of Nubia is numbered 54 and 55°, for a total of 149 plates. Signed ex-dono from the author "to Mme Libaudière" in black ink on the false title of vol. 1 (text volumes in full uncut margins, spines preserved, stains, foxing, traces of wetness in margins, restored tears to upper corner of 2 plates). Text volumes preserved in their publisher's paperback binding with printed covers, title on cover and spine framed, unbound atlas plates housed in boards covered with printed covers, with retaining laces. (stains, wear and tear, small tears).

A rare, full-margin copy of the first edition of this monumental work on the Egyptian antiquities of Upper Egypt by Frédéric Cailliaud, alias Mourad Effendi, naturalist, explorer and pioneer of Egyptology.

Fréderic Cailliaud (1787-1869) came from Nantes, where he was a neighbor of Jean-Jacques Audubon (1785-1851), considered the first ornithologist of the New World. In 1809, attracted by minerals, collections and the Orient, he left for Paris, where he worked as a jeweler and took mineralogy courses at the Muséum. In 1811, he travelled to Italy. In August 1814, the fall of Napoleon forced him to flee to Greece, Istanbul and Egypt. In Alexandria, Cailliaud stayed with Chevalier B. Drovetti, the French consul. A collector, Drovetti spotted the young man's skills in minerals and stonework and took him into his service. In March 1816, Frédéric Cailliaud was dazzled by the ascent of the Nile, struck by the sheer wealth of archaeological treasures. Already his notes on rural life in Egypt bear witness to his gift for observation, and his descriptions are precise and detailed. The sovereign Mehemet Ali Pacha appointed him official mineralogist in a firman dated August 7, 1816, and sent him in search of the emerald mines of Zaharah, forgotten for twenty centuries. Criss-crossing the desert between the Nile and the Red Sea in November 1816, he found the remains of buildings and, near a vein of micaceous schist, abandoned underground tunnels. He went down alone and discovered his first emerald. Two pounds of emeralds would later be extracted from these abandoned mines. In February 1817, he sailed up the Nile to Upper Egypt.

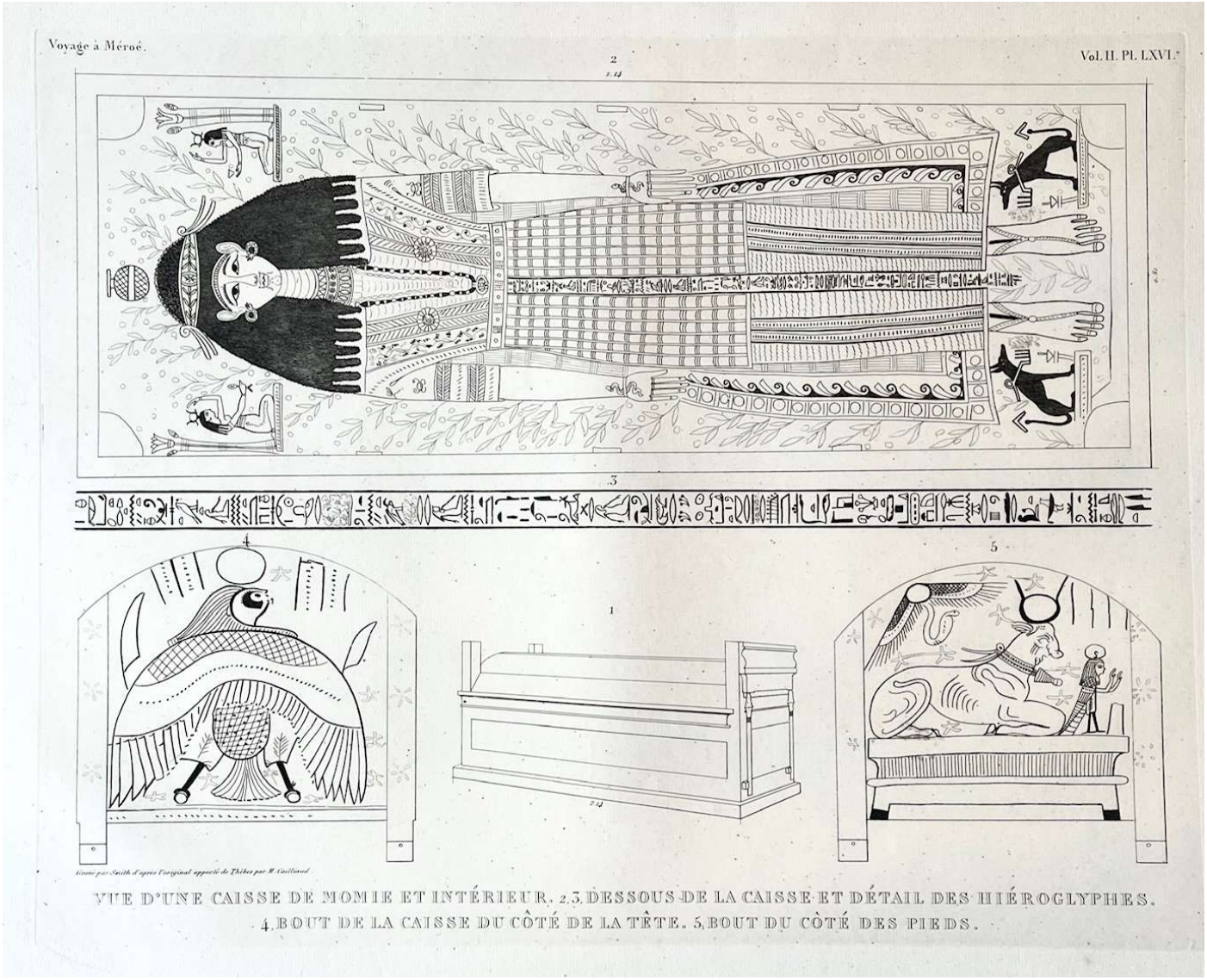
In May, at Syout (Assioût), he witnessed the arrival of a huge caravan of "sixteen thousand head of cattle" from Darfur. In November 1817, he rediscovered Sekket (Bandar-el-Kebir), a mining town that had also been abandoned for twenty centuries, and, shortly afterwards, the site of the ancient port of Berenice. In 1818, he was the first to explore the Kharga (Khargeh) oases west of Thebes. He had covered 7,500 kilometers by camel and felucca, and understood Arabic when he returned to Paris in February 1815 with his collections, descriptions and drawings. There, he won the admiration and protection of the great geographer and Egyptologist Edme François Jomard (1777-1862).



Frédéric Cailliaud left in an official capacity, with funding. Jomard wanted to draw up a map of Egypt with the precise location of ancient cities and monuments. He was joined by a specialist in astronomical surveys, the midshipman Pierre-Constant Letorzec. From November 1815 to February 1820, they carried out a 1,800-kilometer meharée west of the Nile via the Fayoum, the Siouah oases where buildings are made of sand and salt. They continued on to the oases of Bahariya (El Haïz), Farafra (Qasr el-Farâfra), Dâkhla (El Qasr Dakhel), Teneydeh (Teneida) and Kharga, before returning to Assiout having spotted ruins of temples, Coptic churches, hot springs, fossil deposits... Back in Cairo, Cailliaud and Letorzec were appointed to accompany a large mission led by Ismaël Pacha, son of Mehemet Ali. They saw an opportunity to reach the far south. They bought a felucca and left Cairo on April 22, 1820. At the port of Thebes, Cailliaud resumed his excavations. On October 3, 1820, they set off again: Philae, Absimbolli (Abu Simbel), Semma, Sesce... They inventoried the temples and studied the fauna, from termites to hippopotamuses and giraffes, and found the famous Egyptian beetle. The arid flora also aroused their interest: thalas (Acacia raddiana), buckthorn or jujube (Ziziphus spinachristi), doum palm (Hyphaene thebaïca), roustonnier (Calotropis procera), heglys (Balanites aegyptiaca). On May 27, the expedition reached the confluence of the Blue Nile with the White Nile, known as "Ras (point) el Gartoum", which was to become Khartoum, the future capital of Sudan. Moving up the Blue Nile valley in the middle of the rainy season, the expedition was decimated by disease: dysentery, malaria, yellow fever and gangrene. Continuing southwards, they reach the low hills of Abyssinia; the vegetation changes with bamboo (Oxytenanthera abyssinicaï); they finally find some gold-bearing sands, but the gold mines of Fazoql are not the Eldorado they had hoped for. They reached the southernmost point of the expedition: Singué, between Djibouti and Addis Ababa.

The expedition, decimated by disease and the hostility of the natives, was unable to continue. Letorzec was weakened by malaria, and on February 2nd 1822, the two men from Nantes set off on their return journey by boat or camel. Near Meroe, they came across Linant de Bellefonds, an explorer from Lorient, on a mission to England. Cailliaud took the time to draw the temples of Naga and Messourat, signing his passage with graffiti (found by ethnobotanist Michel Chauvet in 1980). Further afield, in the loop of the Nile, he made a further 26 drawings of the pyramidal ruins of the sandstone butte-témoin of Djebel Barka for his atlas, not hesitating to make a 200-kilometre detour into the desert (west of the second cataract) to visit the oasis of Selimeh (Selima). Before Aswan, he visited Abou-Simbel. On his return from this three-year journey, Cailliaud was convinced that the religion of the Egyptians, whose gods were identified with animals, had been strongly influenced by Ethiopia, which boasted a wealth of flora and fauna.

In Thebes, he completed his collection of drawings of arts and crafts. His testimony is essential, as since this expedition, some tombs have been lost and many frescoes have been altered by the influx of tourists. Similarly, at Abydos, he took care to reproduce an important bas-relief bearing the names of the kings of Egypt inscribed in their cartouches. This will



enable J.F. Champollion to establish the genealogy of the pharaohs of the 18th dynasty. On October 30, 1822, Cailliaud and Letorzec embarked with their collections, disembarking in Marseille on December 11. In Paris, Jomard finally discovered the impressive collection of antiquities brought back: 950 pieces, including ten human mummies as well as mummies of dogs, cats, crocodiles and fish, funerary objects, statues in wood, granite, bronze and ivory, jewelry: necklaces, bracelets, scarabs, sarcophagi sometimes richly decorated, such as the one at Pétéménon, enclosing the mummy of the deceased, not forgetting weapons, insects, shells, stuffed birds and plants that will be studied by Raffeneau-Delile (1826). Added to this are descriptions of the regions crossed, their inhabitants and their habits and customs, the famous Arts et Métiers collection, surveys and maps...

Back in Nantes on February 24, 1823, Cailliaud was welcomed as a local hero. His “Voyage à Méroé et au Fleuve Blanc” in four volumes and two atlases was published between 1823 and 1827, with Jomard contributing the two atlases totalling 150 plates and maps based on Letorzec's astronomical observations. At the suggestion of F. de Chateaubriand, Minister of Foreign Affairs, he is made a Knight of the Legion of Honor. Cailliaud was appointed Curator of the Nantes Natural History Museum in 1836.

In addition to the account of his journey, the work contains precise geographical descriptions, the results of astronomical and meteorological observations (numerous tables in volume IV), “vocabularies of the language of Syouah”, “of the language of the Qamâmyl negroes at Bertât” and “of the language spoken at Dongolah”, a list of oasis villages in lower Egypt and northern Sudan, transcriptions of Greek epigraphs found at Thèbes, remarks on customs and habits, as well as observations on flora and fauna.

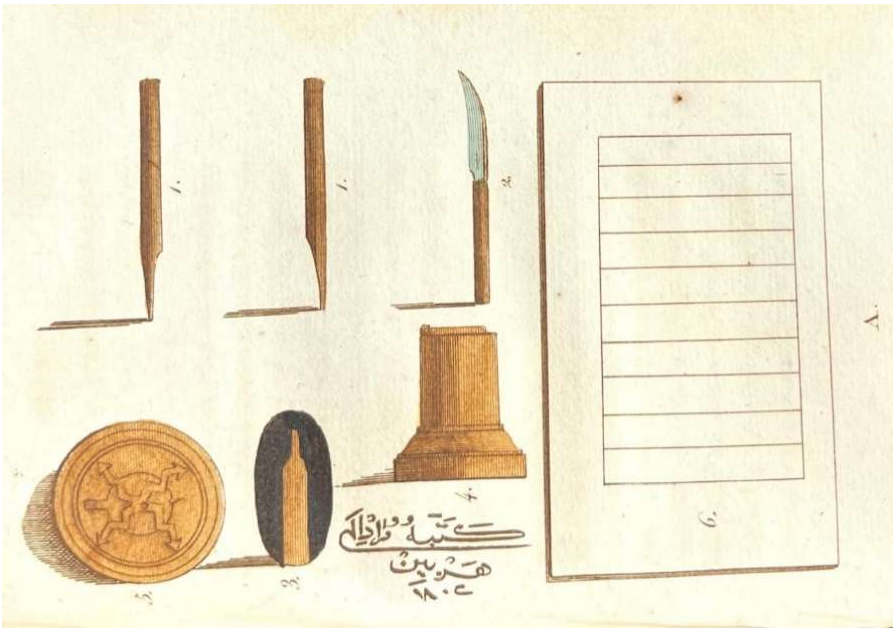
The two atlases total 149 remarkably executed plates and maps. Most are lithographed from the author's own drawings. They feature monuments, landscapes, plans, views, inscriptions, costumes, fauna, flora...

Provenance: copy given by the author “to Mme Libaudière” (inscription in black ink on the false title of vol. 1).

We have not located another copy in its original condition, with full margins, preserved in its publisher's boards. This condition of the unbound plates is of great interest for exhibition purposes. 5680

$ 10 450



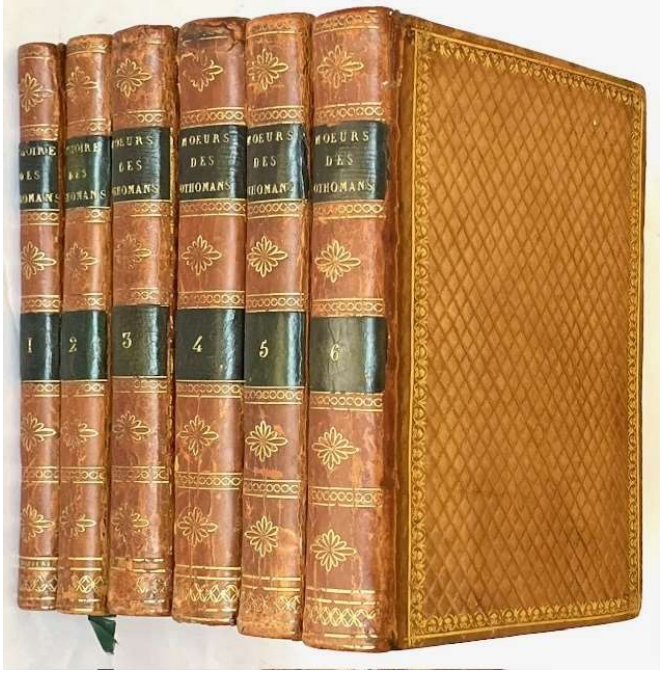


33. CASTELLAN (ANTOINE-LAURENT). -MŒURS, USAGES, COSTUMES DES OTHOMANS ET ABREGE DE LEUR HISTOIRE AVEC DES ECLAIRCISSEMENTS TIRES D'OUVRAGES ORIENTAUX ET COMMUNIQUES PAR M. LANGLES. *Paris, Nepveu, 1812.*

6 vols. 16to (142 x 93 mm) of: I. 1 frontispiece; 20 pp. (half-title, title, foreword); XXXI (historical summary); 119 pp.; [1] p. table; II. 1 frontispiece; [2] ff. (half-title, title); 225 pp.; [1] f. (table); III. 1 frontispiece; [2] ff. (half-title, title); 251 pp.; [1] (table); 15 plates; IV. 1 frontispiece; [2] ff. (half-title, title); 282 pp.; [1] table; 16 plates; V. 1 frontispiece; 9 plates; [2] ff. (half-title, title); 231 pp.; [1] p. (table); VI. 1 frontispiece; [2] ff. (Half-title, title); 235 pp. (including table); 26 plates; a total of 72 color engraved plates (including the 6 frontispieces). (Some browning and transfer marks opposite the plates, overall fresh). Full contemporary cold-mosaic glazed calfskin, smooth decorated and titled spine, gilt frieze on the covers, gilt roulette on the edges and inside, gilt edges, green silk bookmarks, marbled paper endpapers.

First edition of this work on the Ottoman Empire by Antoine-Laurent Castellan (1772-1838), French painter, engraver, and traveler, a publication famous for its rich ethnographic iconography consisting of 72 full-page engravings by M. Lambert, all watercolored in this copy.

While the quality of the coloring may vary from copy to copy, the coloring in this copy is rich and nuanced. The colorist has done a very delicate job, highlighting every detail and thus emphasizing the beauty of the engravings. The success of these small illustrated volumes prompted the French publisher Nepveu to publish other works of this kind on other regions of the world. A pupil of Pierre-Henri de Valenciennes, who taught him the basics of painting, Castellan traveled extensively, notably to Turkey, Greece, Italy, and Switzerland. On his return, he published several works on these travels, which he illustrated with his own drawings, as is the case with this work.



The plates depict a variety of subjects, with a majority of portraits highlighting costumes, but also scenes from everyday life, musical instruments, and architecture (mosques, harems, etc.). Among the many portraits are: "Vizier. Sultan," "Musician. Dancer. Harem Supervisor," "Turch-Oghan Writing with the Calam. Master of Writing," "Sultan's Turban Bearer. Sultan's Sword Bearer," "Mamluks," "Minister of Foreign Affairs. Interpreter," and "Whirling Dervishes." In addition to its rich illustrations, the book is full of information on the history and culture of the vast Ottoman Empire. The author provides a summary of Ottoman history (vols. 1 & 2), a study of the court (vol. 3) and the government (vol. 4), an overview of religion (vol. 5) and a panorama of costumes and crafts (vol. 6). A beautiful copy with particularly vivid and refined colors.

A very fine copy, fresh and superbly bound. 6383

$ 6 050

34. DOMBAY (FRANZ LORENZ VON). -GRAMMATICA LINGUAE PERSICAE; ACCEDUNT DIALOGI, HISTORIAE, SENTENTIAE ET NARRATIONES PERSICAE. *Vindobonae [Vienne], Ex Officina Catharinae Nobilis de Kurtzbek, 1804.*

1 vol. large 4to (280 x 210 mm), ff. (title, dedication, preface), 114 pp.; ex-libris stamp of the House of Saint-Louis in Jersey on the first flyleaf "Dom. S. Aloys. Jerseiens S.J." (a few scattered natural foxing spots and faint, unobtrusive light dampstaining to the upper margin, text entirely unaffected). Contemporary tan half sheep, smooth spine gilt with fillets, rolls, and palettes, red morocco title piece, green and salmon "shell" marbled paper boards (binding rubbed, wear to headcaps and spine).

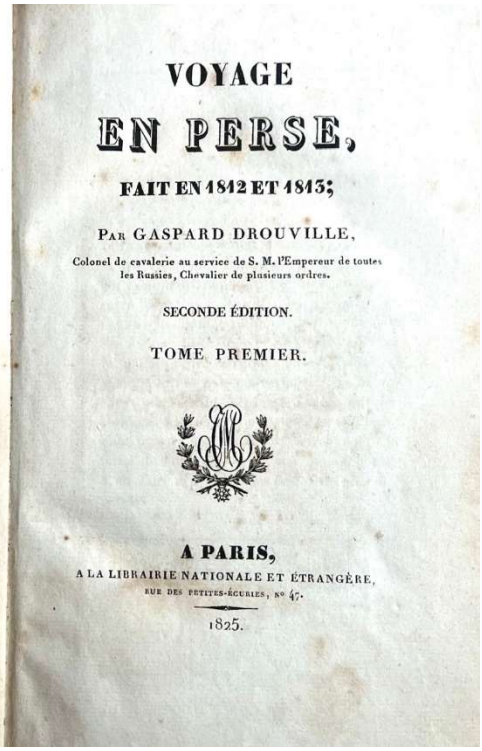
First and only edition of this major Persian grammar and chrestomathy compiled by Franz Lorenz von Dombay (1758–1810), an erudite Orientalist and official interpreter to the Imperial Court of Austria.

A remarkable specimen of early 19th-century Viennese bilingual printing, blending elegant Latin typography with highly crisp Naskh/Nastaliq moveable Persian types. The second part of the work (pp. 37-114) offers a choice anthology of classical fables – including the celebrated bilingual fable Hortulanus, et Luscinia (The Gardener and the Nightingale) –, sentences, and Oriental tales intended for linguistic practice. In his introduction, the author provides a valuable bibliographical history of earlier Persian grammars (Jones, Meninski, Gravius). The work is dedicated to the illustrious Hungarian Count Georgio Festetics de Tolna, founder of the Keszthely Georgikon, the first agricultural college in Europe (explicitly cited in the dedication text). A very nice, wide-margined copy, printed on choice contemporary blue-tinted laid paper (papier vergé azuré).

Zenker, Bibliotheca Orientalis, I, 303; Vater, Litteratur der Grammatiken, Lexika und Wörtersammlungen, p. 282. 6569

$ 600




VOYAGE

EN PERSE,

FAIT EN 1812 ET 1813;

PAR GASPARD DROUVILLE,

Colonel de cavalerie au service de S. M. l'Empereur de toutes les Russies, Chevalier de plusieurs ordres.

SECONDE ÉDITION.

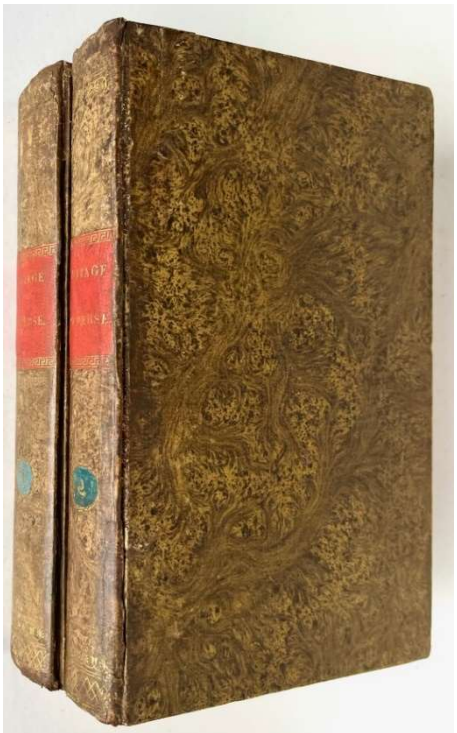
TOME PREMIER.

A PARIS,

A LA LIBRAIRIE NATIONALE ET ÉTRANGÈRE,

RUE DES PETITES-ÉCURIES, N° 47.

1825.



35. DROUVILLE (GASPARD). -VOYAGE EN PERSE FAIT EN 1812 ET 1813 ; PAR GASPARD DROUVILLE, COLONEL DE CAVALERIE AU SERVICE DE S. M. L'EMPEREUR DE TOUTES LES RUSSIES, CHEVALIER DE PLUSIEURS ORDRES. *Paris, Librairie Nationale et Etrangere, 1825.*

2 vols. 8vo (210 x 140 mm), 3 ff., XI, 282 pp.; 2 ff., 243 pp. and 60 lithographed and colored plates, including 6 folding plates, and a folding map with colored outlines. (Fading, lower corner of one plate restored). Contemporary cardboard binding imitating marbled calfskin, smooth decorated spine, titles and volume numbers in red and blue morocco, red edges.

Rare first Parisian edition (following the Moscow edition of 1819) of this account of a journey to Persia, including 60 color plates and a fold-out map.

Its author, Gaspard Drouville, cavalry colonel in the service of His Majesty the Emperor of All Russia and knight of several orders, describes in his preface the circumstances of his journey and stay in Persia: "A three-year stay in Persia would not have provided me with more reliable information on this subject if my close relationships with several distinguished figures had not facilitated my admission to various harems, notably those of the family of Asker Khan, the last Persian ambassador to France. For six months, I occupied part of the house of this respectable old man, who treated me constantly according

to our customs, which he had adopted; and rarely did several days go by without him taking me to visit the ladies of his family. This deference, which at first was merely a matter of politeness, eventually became a habit, to the point that in a short time I was as free to visit them as if they were European women; and despite the well-deserved reputation for jealousy of Orientals, I never noticed that my hosts took the slightest offense at my assiduous visits; on the contrary, I never ceased to receive from them the most gracious expressions of kindness.



Topics covered in the two volumes:

Vol. 1: Introduction. I. General notions on the current state of Persia, and observations on the recent peace with Russia. II. The climate of different provinces; character of the peoples who inhabit them. III. The depopulation of Persia, and its causes. IV. Men and women. V. Public baths. VI. Of harems, lawful wives, female slaves, their occupations, and their establishments. VII. Of the construction of buildings. VIII. Of caravanserais. IX. Of bazaars. X. Of the cuisine, food, and drink of the Persians. XI. Of feasts and the manner of eating of the Persians. XII. Of coffee and qayiau. XIII. Persian furniture. XIV. The nature of property and its Pages. Division among children. XV. Betrothals and marriages. XVI. Divorces and widows. XVII. The various religions practiced in Persia. XVIII. Friday and prayer. XIX. Priests, seids, radjis, dervishes, and fakirs. XX. Newroz, Ramadan, and Moharrem. XXI. The king, his wives, and his children. XXII. Prince Abbas Mirza, heir apparent to the throne. XXIII. Royal authority, laws, justice and its administration, punishments. XXIV. The court, its dignitaries, order of precedence.



Vol. 2: XXV. The beglierbeys, their authority and their income. XXVI. Persian literature, poetry, music, comedy, and dance. XXVII. Athletes and their exercises. XXVIII. Walking and hunting. XXIX. Travel and pilgrimages. XXX. Servitude. XXXI. Horses and other domestic animals

of Persia. XXXII. The army, its leaders, and its councils. XXXIII. Irregular troops and their manner of fighting. XXXIV. Regular troops, their organization, and their numbers. XXXV. Ancient and modern artillery; how it is used; arsenals and military transport. XXXVI. On marches and encampments. XXXVII. On medicine, surgery, and funerals. XXXVIII. On the Kurds. XXXIX. On the Guèbres. Geographical notes.

According to Wilson, the work was published in Saint Petersburg twice in 1819, with only one illustrated edition. Due to its popularity, the work was expanded and reprinted in Paris in 1825 in the present illustrated version, with only 150 copies containing 60 plates, including 6 folding plates and 1 folding map with enhanced contours. The 1828 edition (2nd Parisian edition) contains only 8 plates.

The 60 lithographed and watercolor-enhanced plates, 6 of which are fold-outs, based on the author's drawings, depict dignitaries, religious figures, and the inhabitants of Persia in their private and religious activities, ceremonies, banquets, costumes, interior scenes, and public buildings. The fold-out map bound as the frontispiece of vol. 2 shows the author's journey through Persia and neighboring countries.

A fine copy preserved in its original cardboard slipcase.

Wilson, 62. 6434 **$ 3 850**

36. FERMANEL (GILLES), FAUVEL (ROBERT), LAUNAY (BAUDOUIN DE) ET STOCHOVE (VINCENT). -LE VOYAGE D'ITALIE ET DU LEVANT, DE MESSIEURS FERMANEL CONSEILLER AU PARLEMENT DE NORMANDIE, FAUVEL MAISTRE DES COMPTES EN LADITE PROVINCE, BAUDOUIN DE LAUNAY SIEUR DE STOCHOVE, ET STOCHOVE SIEUR DE SAINTE CATHERINE GENTILHOMME FLAMEN. CONTENANT LA DESCRIPTION DES ROYAUMES, PROVINCES, VILLES, GOUVERNEMENTS, ÉGLISES, PALAIS, MOSQUEES, ÉDIFICES ANCIENS ET MODERNES, VIES, MŒURS, ACTIONS TANT DES ITALIENS QUE DES TURCS, JUIFS, GRECS, ARABES, ARMENIENS, MORES, NEGRES & AUTRES NATIONS QUI HABITENT DANS L'ITALIE, TURQUIE, TERRE SAINTE, ÉGYPTE ET AUTRES LIEUX DE TOUT LE PAYS DU LEVANT. *Rouen, Antoine Ferrand, 1664.*


PASSEPORT
DV GRAND TVRC,
Donné à Meßieurs Fermanel, Fauvel, Baudoüin, & de Stochove, traduit de la langue Turqueſque.

Marque de la famille Ottomane, dans laquelle par lettres Arabiques entrelaſſées, eſt le nom de Sultan regnant.

Sultan Amurat fils de Sultan Achmet, toûjours victorieux.

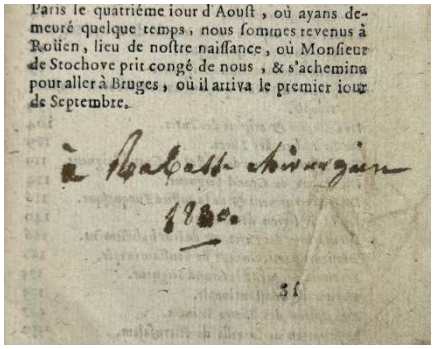
ILLVSTRES & excellens Commandeurs refuge des triomphans, eminens, glorieux &

1 vol. 12mo (170 x 110 mm). [4] leaves (Title, Dedication, To the Reader, Extract of the Privilege), 481 pp., [2] pp. of table of contents, [1] p. blank; Illustrated with a famous full-page woodcut depicting the Ottoman Tughra (p. 11), inserted in the core section of the "Passport of the Grand Turk." Numerous woodcut headpieces, tailpieces, and large decorated initial letters in the text; engraved armorial ex-libris, ink manuscript ex-libris (minor handling soil and faint, marginal dampstaining at the upper edge of the final leaves). Contemporary full rigid vellum, flat spine with title hand-lettered in brown ink at the period, visible stitching on the joints.

A precious and rare copy in contemporary full vellum of this celebrated chorographic relation from the Grand Siècle, retracing the journey accomplished in 1630 through Italy, the Ottoman Empire, the Holy Land, and Egypt by four Norman and Flemish gentlemen—Gilles Fermanel, Robert Fauvel, Baudouin de Launay, and Vincent Stochove—enriched with the dated manuscript signature of its earliest known owner, the Rouen master surgeon Rabasse, in 1680.

This Levant voyage is the fruit of a scholarly expedition led by a close-knit group of Norman and Flemish notables, whose diverse official offices allowed for a particularly rich observation of the Levant: Gilles Fermanel (1609-1672): Scholar and Orientalist born and died in Rouen, who held the prestigious office of Conseiller au Parlement de Normandie [Gilles Fermanel - EHESS]. Principal editor of this collective 1664 version, his keen sense of administration and institutions shines through his sharp focus on the power structures of the Ottoman Empire. Robert Fauvel (fl. 1630-1660): Sieur d'Oustreville, Maître des Comptes in the Province of Normandy. A man of figures and rigorous analysis, he provided the group with a pragmatic approach, meticulously documenting the economic aspects, infrastructure, and sanitary measures encountered (such as plague quarantines). Vincent Stochove (1605-1679): Flemish gentleman and knight, Lord of Sainte-Catherine, born and died in Bruges. An untiring traveler and major political figure (he would serve several terms as burgomaster of Bruges), he had published an initial solo version of his journey as early as 1643. His humanist learning and devotion nourish the architectural and spiritual descriptions of Jerusalem. Baudouin de Launay: Sieur de Stochove, an indispensable companion of the expedition who completes this group of grand bourgeois and lettered aristocrats from the era of Louis XIII. This collaborative relation stands as one of the most comprehensive and reliable accounts on the state of the Mediterranean basin and the Ottoman Empire under the reign of Murad IV. Unlike the purely imaginary or compiled narratives that proliferated in the 17th century, the work of Fermanel, Fauvel, Launay, and Stochove shines by its topographical accuracy and the objectivity of its ethnographic descriptions. The first collective edition, printed in Rouen in 1664, remains the most highly sought-after by bibliophiles as it establishes the definitive text and integrates the woodcut cipher of the Tughra. The rarity of this work in its original vellum binding, combined with a traceable regional provenance from the nobility to 17th-century scientific circles, makes it a paramount witness to the dissemination of geographical and medical knowledge during the Grand Siècle. Selected Extracts: Medical observations during the plague (Page 2): “The first

of April we arrived before Avignon, where we did not enter because of the contagion which was very great there, & we withdrew to Sorgy...". The solemn entry into Jerusalem (Page 346): "...time seemed longer to us than usual, so eager were we to arrive at the holy City of Hierusalem. We arrived there two hours before daybreak... for it is incredible how much one feels moved by devotion & the heart softened when one sees oneself at this holy City...". The geography and borders of Egypt (Page 402): "THE Kingdom of Egypt is bounded on the South side by upper Ethiopia, on the East side by the deserts of Arabia, on the West side by Africa & the Mediterranean sea. Its extent from the twenty-third degree unto the thirty-second... The river Nile, one of the principal veins of the world, floweth through the country...". Picturesque chronicle and local realities of Cairo (Page 412): "Description of Cairo, the pyramids, mummies, & other places which are around the city. [...] It is not permitted for Christians nor for Jews to go through the city on horseback, but only on Donkeys which are hired at street corners, as coaches are done in Paris: there is such a vast quantity of them through the streets that one hath trouble extricating oneself, & the Donkey-drivers always run behind to make them advance, which causeth a strange din & confusion... " Illustration: Illustrated with a famous full-page woodcut depicting the Ottoman Tughra (p. 11), inserted in the core section of the "Passport of the Grand Turk." Numerous woodcut headpieces, tailpieces, and large decorated initial letters in the text. Provenance: 17th-century engraved armorial bookplate pasted onto the upper pastedown: Arms of the House of Sainte-Marie, branch of the Marquis d'Aimiers / d'Agneaux (Lower Normandy), displaying a shield with three swans passant, surmounted by a marquis's coronet and flanked by palms. Ink manuscript ex-libris repeated in brown ink on the title page: "Rabasse". Solemn manuscript ex-libris signed and dated in fine (p. 481): "Rabasse chirurgeon 1680". This historical annotation attests to the acquisition of the volume by a Rouen Master Surgeon a mere sixteen years after its publication.


Paris le quatriéme iour d'Aouſt, où ayans demeuré quelque temps, nous ſommes revenus à Roüen, lieu de noſtre naiſſance, où Monſieur de Stochove prit congé de nous, & s'achemina pour aller à Bruges, où il arriva le premier iour de Septembre.

à Rabasse chirurgien
1680.

31

A highly desirable copy in remarkable original condition, enhanced by its compelling local historical lineage.

Brunet, II, 1222 — Chadenat, no. 1643 — Frère, Manuel du bibliographe normand, I, p. 448 — Tobler, p. 96 — Gay, Bibliographie du Levant, no. 189 — D'Hozier, Armorial général de France (House of Sainte-Marie) [Armorial général de France - Gallica]. 6519

$ 2 420


ARABE BEDOUIN.

37. **HEUDE (WILLIAM)** -VOYAGE DE LA COTE DE MALABAR A CONSTANTINOPLE, PAR LE GOLFE PERSIQUE, L'ARABIE, LA MESOPOTAMIE, LE KOURDISTAN ET LA TURQUIE D'ASIE, FAIT EN 1817. *Paris, Gide fils, 1820.*

1 vol 8vo (208 x 135) of: 358 pp., 6 watercolor plates and 1 large folded map bound in-fine. Period green half-Moroccan, smooth spine decorated and titled in gold, boards covered with marbled paper, speckled edges.

Rare first French edition, translated from the English (1819), of the story of the journey from India to Constantinople by William Heude, journey made between January 1817 to April 1819 including chapters on Arabia, the region of the current emirates and Oman , work illustrated with 6 watercolor plates and a large folding map.

Heude was a lieutenant in the Madras military establishment and later became surgeon-major. He was the grandson of Lady Harriet Sturgeon (née Watson-Wentworth; sister of the second Marquess of Rockingham). He dedicates his work to his relative (uncle?) William Wentworth-Fitzwilliam, 4th Earl Fitzwilliam (1748-1833), powerful and wealthy British statesman.

After Malabar and Bombay, the author goes to the Persian Gulf, Muscat, Hormuz, Bahrain, Nineveh, Babylon, Baghdad, Mosul, Mardin and Istanbul. He describes the life of the Bedouins and the people he meets. P. 61, he gives a description of the Gulf Pirates: "The Gulf Pirates consist of different Arab tribes. The main one, the Joasmis of Rass-al-Kymer, being intimately united with that of the Wahabis, an already recognized power, our government felt repugnance in attacking them, and hence the impunity which they abuse. Their fleet is said to consist of sixty large vessels and eight to nine hundred smaller vessels, and carries eighteen to nineteen thousand men on board. ". The author recounts the 1809 British raid led by Captain Wainright against these pirates and the storming of Rass-all-Kymer. Heude mentions p. 77 pearl fishing in Bahrain: "As we went up the Persian Gulf, we did not pass any other remarkable island, except perhaps that of Bahrain, famous for pearl fishing, and for some water sources fresh which are found at the bottom of the sea, from where divers often report that they draw at certain depths. The author further gives a broad description of the people of Arabia and their culture: p. 176: "The affection that the Arab feels for his children and for his family extends to all the members of his tribe. All the tents, or all the cottages, are open; and, in the midst of a horde of bandits, theft is

unknown. If the community of goods cannot exist in their state of society, boundless liberality takes its place, and the hand of the one who possesses is always ready to give to the one who is deprived. » Heude further recounts his remarkable journey through the mountains of Kurdistan.

The iconography is made up of 6 contemporary colored plates, representing the inhabitants of the regions visited in traditional costume: Arab Bedouin, dervish of Basra, Jew of Baghdad, Tartar, Turk of Merdyn and Hamoud Beg -Effendi. The large folded map bound in-fine is entitled: "Map of Asian Turkey and adjacent countries to be used for the journey of Lieutenant William Heude, from the Persian Gulf to Constantinople". Its cartridge states: "To make this map more generally useful, we have put the ancient names next to the modern names, and we have indicated, in addition to the author's route, the steps of Xenophon, Alexander of Julian and Heraclius, from the large map drawn up by F. Macdonald Kinneir." The English edition has no map and only 4 plates. Both editions are rare and sought after.

Beautiful copy, inside fresh. 5861

$ 4 180

38. JAUBERT (A.) -VOYAGE EN ARMENIE ET EN PERSE, FAIT DANS LES ANNEES 1805 ET 1806. ACCOMPAGNE D'UNE CARTE DES PAYS COMPRIS ENTRE CONSTANTINOPLE ET TEHERAN, DRESSEE PAR M. LE CHEF D'ESCADRON LAPIE, SUIVI D'UNE NOTICE SUR LE GHILAN ET LE MAZENDERAN, PAR M. LE COLONEL TREZEL. *Paris, Pélicier u. Nepveu, 1821.*



1 vol. 8vo (210 x 140 mm) of: [2] ff. (false title, title); 1 engraved frontispiece; XII (foreword); 506 pp (including table); [1] f. (errata); 9 plates; 1 large fold-out map. (Some browning and brown spots, small losses in the margins of pp. 285 and 287, slight tears to the map, 1 plate detached). Contemporary full calf, ornate smooth spine, red morocco title-piece, marbled edges (binding rubbed, joints worn).

First edition of this account of a trip to Armenia and Persia by French translator and traveler Pierre Amédée Jaubert (1779-1847).

It is illustrated with an engraved frontispiece and 9 lithographed plates of views, scenes, portraits and costumes, as well as a large fold-out map of the countries between Constantinople and Teheran, drawn by Lapie, squadron leader.

The report is followed by a note by Colonel Trezel on Gilan and Mazandéran, two provinces bordering the Caspian Sea, north of Teheran.

In 1796, Pierre Amédée Jaubert enrolled at the École spéciale des langues orientales, created the previous year to teach living oriental languages "of recognized utility for politics and commerce" in Paris. There, he studied under Antoine-Isaac Silvestre de Sacy, learning Arabic, Persian and Turkish. He was a member of the Commission des sciences et des arts during the Egyptian campaign, where he served as interpreter (or military interpreter) to Bonaparte between 1798 and 1799. In 1802, Napoleon asked him to accompany ambassador Horace Sébastiani on missions to Tripoli, Egypt, Constantinople and Syria. Sent by Napoleon to negotiate the Franco-Russian alliance with Persia in 1805, he was arrested on his way to the Turkish-Iranian border and imprisoned by the Bayazid pasha, but escaped and resumed his journey via Kurdistan, Armenia, Tabriz, Ardebil and Qazvin, finally arriving at the court of Fath Ali Shah in Tehran in 1806. There, he held various administrative posts before leaving again, having been appointed chargé d'affaires in Constantinople shortly before the fall of the Empire, before returning to France. This journey is the subject of the present book. This account is rich in descriptions and observations on the customs, habits, religion, population and military situation of Persia.

A fine copy in its original binding. 5683

$ 1 320

39. LJ.D....N. /BROWN. (M.). -APERÇU SUR LES HIEROGLYPHES D'ÉGYPTE ET LES PROGRES FAITS JUSQU'A PRESENT DANS LEUR DECHIFFREMENT. PAR M. BROWN. TRADUIT DE L'ANGLAIS. AVEC UNE PLANCHE REPRESENTANT LES ALPHABETS EGYPTIENS. *Paris et Leipzig, Ponthieu et Compagnie, 1827.*

1 volume, 8vo (237 x 156 mm): vii, 80 pp., with 1 engraved plate at the end. (Stains and water stains). Publisher's printed cover, blank spine (soiling and repairs on the spine).

A rare copy of this publication documenting the controversy between the British and the French over who first deciphered hieroglyphs; a pamphlet published anonymously in a small print run, translating an article by Mr. Brown from an English journal.



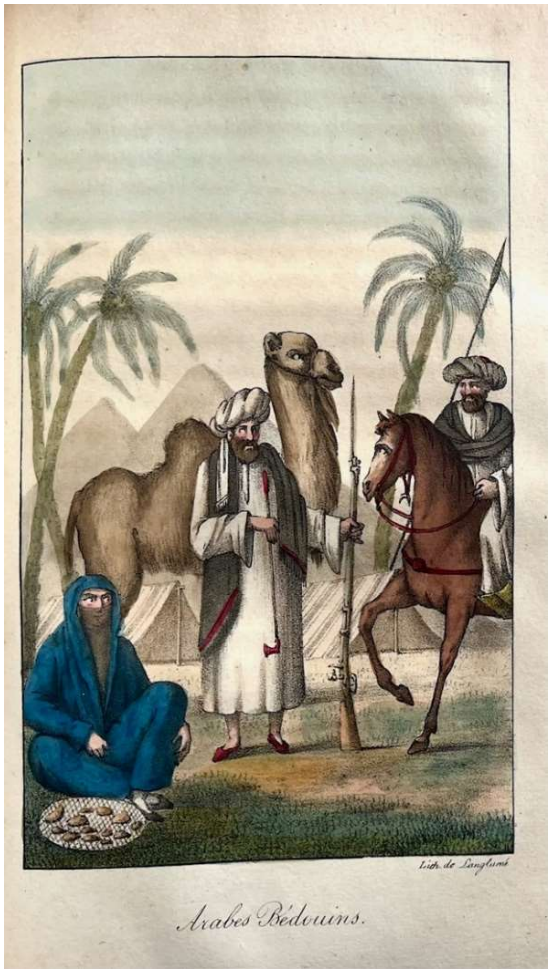
Its author, who signs as "L.J.D...n.," states in his preface: "The numerous works on Egyptian antiquities published in recent years in England, France, and Germany are little known to the public. The newspapers in France have been filled with emphatic announcements and exaggerated assertions regarding a few works printed in Paris; but the utmost silence has been maintained regarding the importance and precedence of the work undertaken in England on the same subjects; one has also managed to conceal their existence and take advantage of them. Certain individuals have succeeded in having these maneuvers regarded as serving the national interest, apparently judging that the national interest demands claiming what does not belong to us, without concerning ourselves with justice or truth, and that the vanity of a few individuals must serve as the standard for the perspective of an entire nation. [...] Mr. Brown published, in the Edinburgh Review (No. 89, 1826; and No. 90, 1822), a very detailed analysis of the works that have recently been published on Egyptian writings and antiquities. It contains what is lacking in all the reviews published in France: a robust, informed, and impartial discussion. The legitimate claims of each party are set forth and fairly assessed. It provides all the necessary details to enable the reader to fully judge the authors' claims and the merit of their work. " [...] And he concludes: "There can therefore be no doubt that Mr. Champollion's so-called discovery is based on that of Dr. Young, to whom belongs the credit for having first demonstrated that hieroglyphic signs were used in Egypt to represent the sounds of proper names. To dispute this scholar's priority in this discovery would be as absurd as claiming that the person who first mixed saltpeter with sulfur and charcoal was not the inventor of gunpowder, but rather the one who first used this mixture as a propellant for projectiles."

Mr. Brown's text provides a historical overview of research on Egyptian hieroglyphs and offers his analysis of recent publications by Young and Champollion on the subject.

Copy with all margins intact. 6511

$ 710

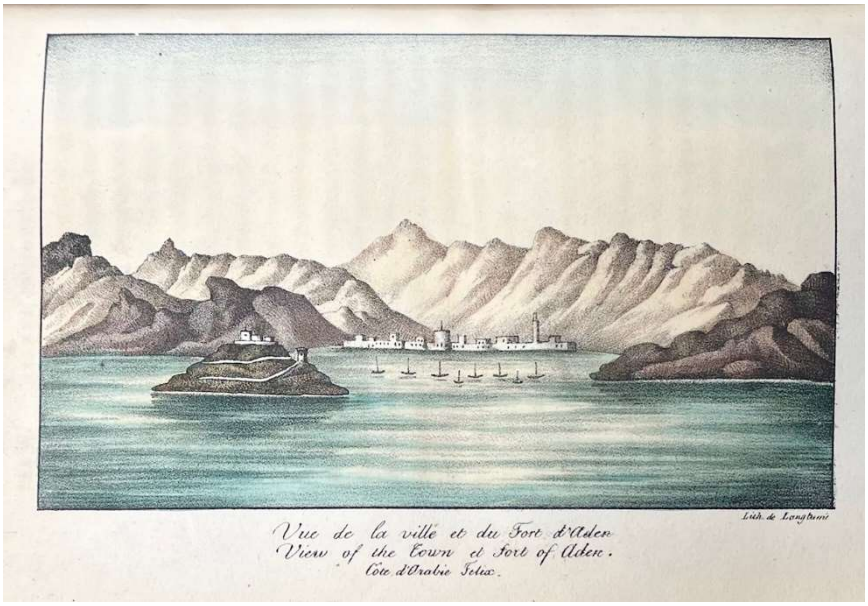




40. NOE (LOUIS PANTALEON JULES AMEDEE, COMTE DE). -MEMOIRES RELATIFS A L'EXPEDITION ANGLAISE, PARTIE DU BENGALE EN 1800 POUR ALLER COMBATTRE EN EGYPTE L'ARMEE D'ORIENT. *Paris, Imprimerie Royale , 1826.*

1 vol. 8vo (220 x 137 mm) of: [2] ff., III, 288 pp. [2] ff. and 19 hand-coloured lithographs and 2 enhanced folding maps. Handwritten bookplate in ink on the title page: 'Fritz': Count Louis Frédéric Ghislain de Merode. (rare foxing or stains). Contemporary half sheepskin, covers covered with marbled paper, red morocco title, decorated spine with false ribs, marbled top edges, preserved paperback covers.

First edition of this account of a British military expedition to Egypt against the French, under the command of General Abercromby, illustrated with 19 colour lithographs and 2 fold-out maps.



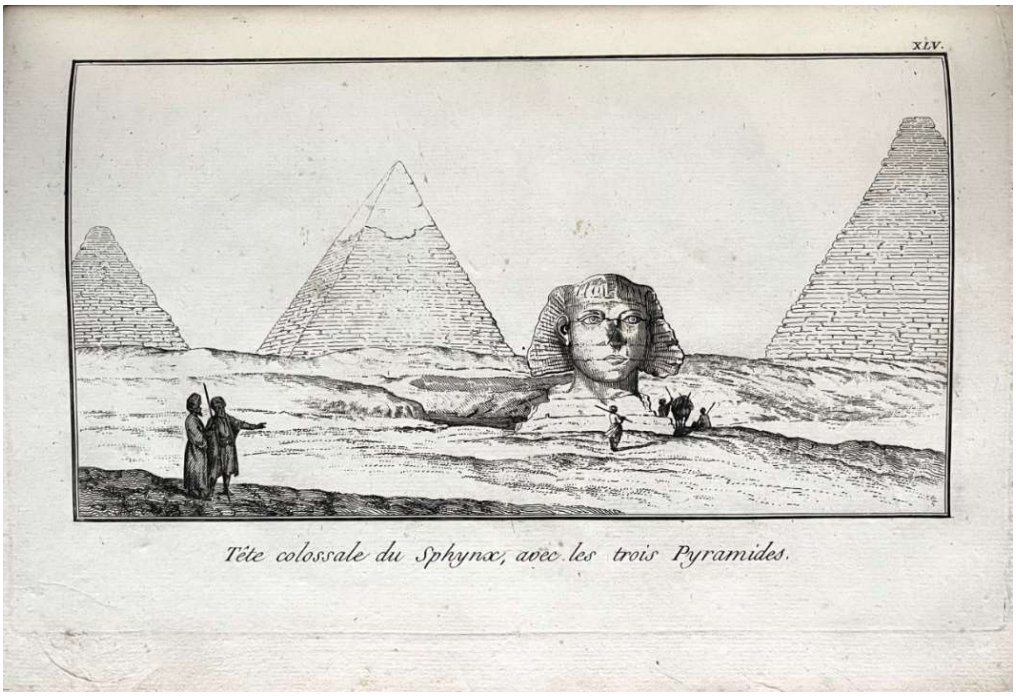
A French émigré who entered the service of England in 1791, Louis-Pantaléon-Jude-Amédée, Comte de Noé (1777-1858) enlisted in the British Army in India. His book recounts his embarkation and the details of his journey to Egypt. He describes in great detail the countries he visited, the inhabitants, their customs, his arrival in Kosseir, his crossing of the desert, Kena, Cairo, Alexandria... and then gives details of the situation after the capitulation and departure of the French.

The book is superbly illustrated with 19 lithographed and watercoloured plates (by Langlumé, except for No. 8, which is by William Daniell) and two fold-out maps. With their high-quality colouring, they depict views, scenes of daily life and the costumes of sepoys, Brahmins, Ceylon and Bombay, the clothing of Egyptian fellahs, Bedouin Arabs, Albanians...

Provenance: 'Fritz': Count Louis Frédéric Ghislain de Merode, born in Maastricht on 9 June 1792 and died in Mechelen on 4 November 1830, volunteer in the Belgian Revolution, enlisted in the Chasseurs Chasteler. (Handwritten bookplate in ink).

A very fresh copy.

Gay, 2168; De Meulenaere p. 157-58. 6438 **$ 1 650**



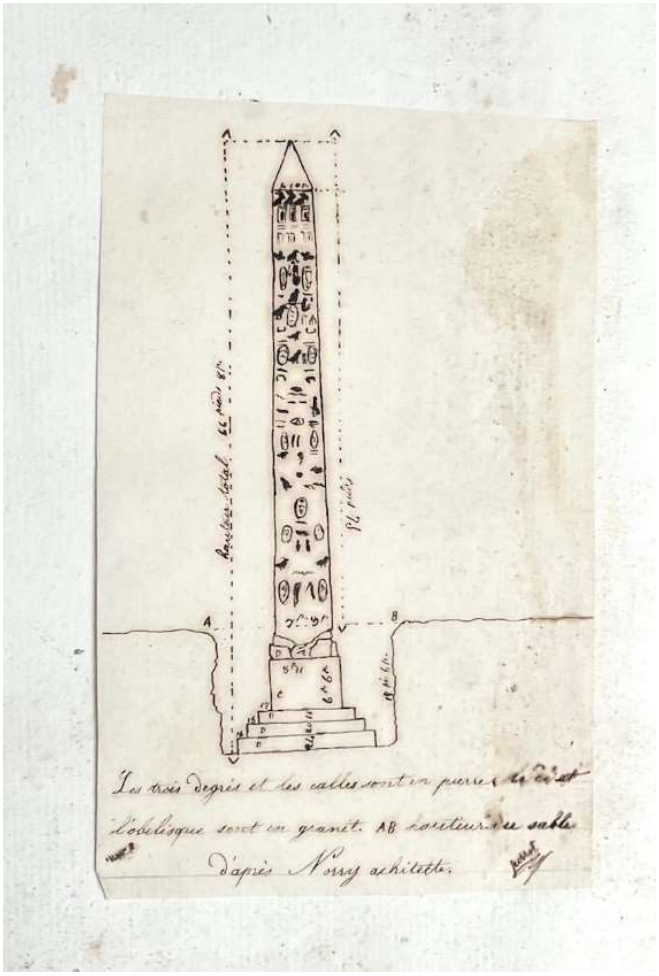
41. NORDEN (FREDERIC-LOUIS). -VOYAGE D'ÉGYPTE ET DE NUBIE. NOUVELLE EDITION, SOIGNEUSEMENT CONFEREE SUR L'ORIGINALE, AVEC DES NOTES ET DES ADDITIONS TIREES DES AUTEURS ANCIENS ET MODERNES, ET DES GEOGRAPHES ARABES PAR L. LANGLES, AUTEUR DE L'ALPHABET TARTARE MANTCHOU. *Paris, de l'imprimerie de Pierre Didot l'aîné, l'an IIIe de la République, 1795 - l'an VIe de la République, 1798.*

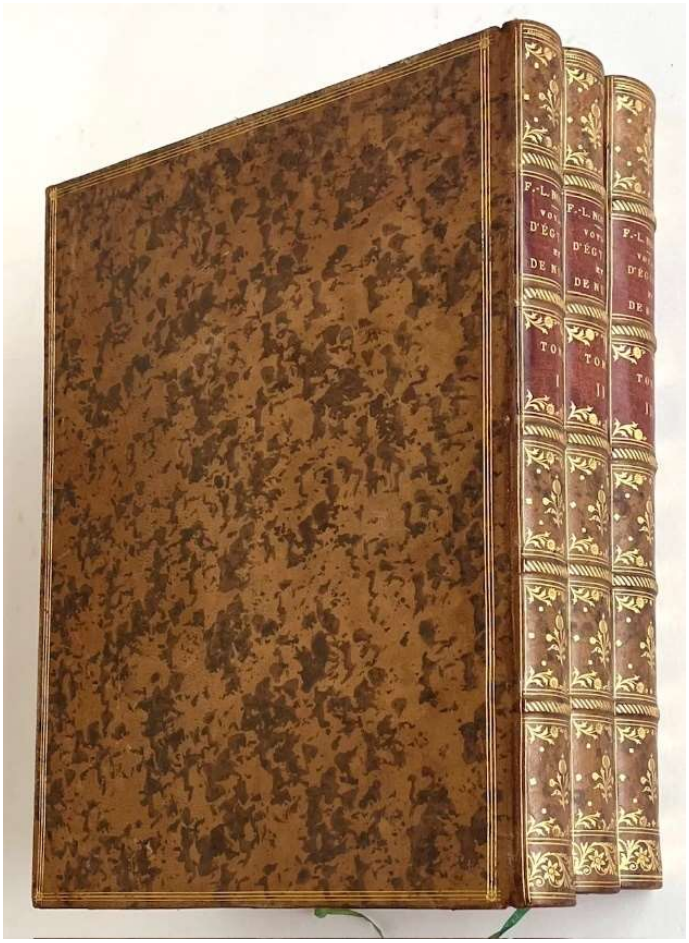
3 vols. 4to (300 x 225 mm) of: I. 1 frontispiece; 1 portrait; LV (including half-title, title, preface); 176 pp. (including table); 59 plates and maps (nos. 1 to 59); II. 256 pp. (including half-title, title); 54 plates and maps (nos. 60 to 113); 149 pp.; [3] ff.; pp. 392 pp (resuming at 153); 53 plates and maps (nos. 114 to 159, 140 and 141, and 142 and 143 combined into two plates + 9 unnumbered); small drawing glued opposite plate no. 8 with handwritten notes. A total of 166 plates and maps, including 2 consisting of 2 numbers, some fold-outs and 9 unnumbered plates of decorative elements. (Small losses on the first pages of the second volume). Full marbled sheepskin, decorated ribbed spine, morocco title label and volume number, gilt fillets on the covers, highly decorated ribbed spine, red edges, colored endpapers. (binding rubbed).

Second French edition of this account of a journey to Egypt and Nubia by Frédéric-Louis Norden (1708-1742), a Danish sailor and traveler.

This second French edition, following the first in two folio volumes (1755, Copenhagen), is by the orientalist Louis Langlès (1763-1824). It was the most comprehensive work on Egyptian antiquities until the publication of L'Expédition d'Égypte in 1809. Frédéric Louis Norden, the son of an infantry lieutenant colonel, quickly distinguished himself for his talents as a cartographer. In 1732, he was appointed second lieutenant by King Christian VI and, in this capacity, carried out numerous missions abroad: to the Netherlands, France, Italy, and Malta to study fortifications. During these trips, he was elected a member of the Academy of Drawing in Florence and met Philipp von Stosch, who passed on his passion for ancient Egypt to him.

At the king's request, Norden joined Pierre Joseph le Roux d'Esneval's French expedition to Egypt to explore the Nile from Alexandria to Aswan. During this trip, Norden kept a journal and made more than 200 drawings of monuments and scenes from everyday life. It was from these notebooks that his friends were able to publish this book.





"After visiting Alexandria and Cairo, he began to travel up the Nile, continuing as far as Derr [100 km northeast of Abu Simbel] in Nubia, thus crossing paths (at night and without knowing it) with Richard Pococke, who was traveling in the opposite direction. From there, Norden retraced his steps to Alexandria and set sail for Europe in May 1738. During his year in Egypt, Norden produced the first coherent maps of the country. He died in Paris in September 1742, but his friends took up the work he had left on Egypt and published it in French, in two volumes in Copenhagen between 1752 and 1755. (Howgego). (Norden died of tuberculosis). Norden "was the first European to venture as far as the city of Derr in Nubia and to publish an account of the Nubian temples. This important work is the first attempt to provide a detailed description of Egypt, and its illustrations are the most significant prior to those of Denon." (Blackmer).

From a cartographic point of view, the work includes the "first map of the Nile between Cairo and Derr based on topographical surveys and indicating all the places located on the banks." (cf. Hence).

This second expanded edition is illustrated with a portrait, a frontispiece, 166 plates and maps, some of which are fold-out, and 9 plates of decorative elements. The plates depict views, landscapes, ruins, antiquities, plans, and maps, and are all captioned in French. 6386

$ 4 950

42. PALLONJEE DINSHAW & CO./EGYPTIAN CIGARETTES FACTORY M. S. LEHEM & CO. (COPYRIGHT) - [YEMEN] [18 CARTES POSTALES DE VUES D'ADEN ET DE SA POPULATION AU DEBUT DU 20EME SIECLE/18 POSTCARDS SHOWING VIEWS OF ADEN AND ITS POPULATION AT THE BEGINNING OF THE 20TH CENTURY]. *Aden /Germany, SD (Circa 1920).*

18 sepia-toned postcards (90 x 140 mm), 9 on bristol and 9 on albumen paper. Neutral paper folder with flaps.



Precious iconography of Aden and its inhabitants circa 1920, consisting of postcards captioned in English, including 9 photographic prints with the words "This is a real photo".

The set includes : "The Tanks, The Landing stage, Steamer Point, Barraks, Jopp Promenade, the Harbour, Water Cart, Native Camel Carts, the Scott Market Maala, the Crater Bazaar, Oil tanks, Signal Station, the Crescent, Sappers Bay, Esplanade Road, The War Memorial Prince of Wales Pier...".

Set in perfect condition. 5789 **$ 380**

43. VIGUIER (PIERRE-FRANÇOIS). -ÉLEMENS DE LA LANGUE TURQUE, OU TABLES ANALYTIQUES DE LA LANGUE TURQUE USUELLE, AVEC LEUR DEVELOPPEMENT. *Constantinople, Imprimerie du Palais de France, Mars 1790.*

1 vol. 4-to (255 x 200 mm.) of : XXXII pp. (half-title, title, au Roy, instruction, analytical tables of the Turkish language), 462 pp. ; [1] f. (errata). (Faint wetness at the end of the volume in the lower corner). Brown half-chagrin, smooth spine, speckled edges.

Unique first edition of this grammar of the Turkish language by Pierre-François Viguier (1745-1821), French missionary, orientalist and linguist.

It is the fourth book to come out of the presses of the French embassy in Constantinople, established by Choiseul-Gouffier in 1787. The Arabic characters that it contains come from Basel. Born in Besançon, he studied at the Seminary before teaching rhetoric at the college of the city and then theology with the Lazarists at the seminary of Sens. The Lazarists having been put in charge of the establishments of the Society of Jesus in the Levant, he went to Constantinople where he was appointed apostolic prefect with the mission of developing the Congregation of the Mission for the Levant. During his 18-year stay, he perfected his knowledge of Oriental languages, enabling him to write his Élémens de la langue turque, a work published in 1790 and dedicated to Louis XVI. As a renowned orientalist, Viguier was the first to distinguish in Turkish the exclusive use of guttural or palatal vowels in the same unit (word or syntagm). This is a question of vowel harmony, which requires that the syllables of a single unit be a sequence of "compatible" vowels and thus belong to the same " category " as the preceding vowel. In Turkish, as Viguier had pointed out, this is the case for gutturals and palatals, which, not belonging to the same " category ", are not found at the same time in the same unit. This peculiarity of Turkish is one of its most salient features in comparison with the languages of the world.

Being addressed to missionaries and Westerners staying in Turkish-speaking regions, Viguier's grammar is meant to be practical: the grammatical rules are accompanied by dialogues and familiar conversations allowing their concrete application. At the end of the book, a very complete French/Turkish lexicon is also provided. As with many foreign language grammars with a writing system that was particularly different from the Latin alphabet at that time, Figuier uses a romanization of Turkish. In other words, in order to facilitate the teaching of pronunciation but also conjugations, he transcribes Turkish into the Latin alphabet even though his writing system was the Arabic alphabet. However, Figuier also includes an explanation of the use of the Arabic alphabet in Turkish. Nowadays, since the Romanization (called "Sign Revolution") decided by Mustafa Kemal (Kemal Atatürk) in 1928, the Latin alphabet definitely replaced the Arabic alphabet which had been in use since the 13th century. This decision was part of his policy of both nationalism and modernization of Turkish society. Turkish is an Oghuz language, itself included in the family of Turkic languages. It is typically an SOV (subject-object-verb) and agglutinative language, i.e. its grammatical features are marked by the assembly

of basic elements called morphemes. This agglutinative aspect of the Turkish language makes it particularly interesting. For example, in Turkish, from "ev" (house) one forms: "evler" (the houses), "evlerim" (my houses), then "evlerimde" (in my houses) or even "evlerimdekiler" (those who are in my houses).

Nice copy of this very complete grammar of Turkish by Jean-François Figuier. *5519*

$ 1 980

Africa - Maghreb

44. [PHOTOGRAPH ALBUM ALGERIA, TUNISIA, EGYPT]. *1899-1901.* 1 vol. 4to oblong (175 x 375 mm) containing: 115 photographs of Algeria and Tunisia and 140 of Egypt. Labels on the front endpaper: “Fournitures photographiques Louis Schrambach, 15 rue de pépinière, gare St Lazare” “DF Paris, MG222.” (A few stains). Black half-shagreen with corners, spine with blind-stamped raised bands, covers covered with wine-colored paper, gilt paper endpapers.



Magnificent album of photographs from a trip to Algeria, Tunisia, and Egypt from 1899 to 1901.

Although the author is unknown, three men are nevertheless the subject of the first photographs as they embark for Algiers. The small-format photographs are mounted 3 to 6 per page. Most are in landscape format, and some form sublime panoramas in a single shot or by assembly. The quality of the compositions clearly demonstrates a photographic eye. The subjects are very varied and faithfully depict North Africa with its inhabitants, scenes of daily life, natural landscapes, architecture, and remarkable historical sites. The first part is devoted to Algeria, where the author stayed from April 1899, while the second depicts Egypt from December 1900 to January 1901. Each section is introduced by a full-page title beautifully calligraphied in black ink. Some of the photographs in the section on Egypt are captioned, and it begins with the departure of the three men from Messina for Cairo. Below is the list of titles: Barracks in Cairo, The Obelisk of Heliopolis, Ostriches, Tombs of the Caliphs, Old Cairo, The Sphinx and the Pyramids, Luxor, Gate of Thebes, Avenue of Sphinxes Karnak, Karnak, Mr. Legrain at work (Georges Legrain, 1865-1917, Egyptologist), Luxor, The Nile at Luxor, Valley of the Kings, Colossi of Memnon, Esneh Landing Stage, Temple of Edfu, View of Edfu, Kom Ombo, Karnak Sphinx Avenue, Chadoufs, View of Aswan, Market in Aswan, Wig Maker in Aswan, Grain Market in Aswan, Bisharin Camp in Aswan, Bisharin Tent, Bisharin Women and Children, Philae, Arrival at Philae, Lunch in the Temple at Philae, The cataracts near Philae, Children near the first cataract, Panoramic view taken from the temple of Philae, First cataract, Work on the dam at the first cataract, Potter in Keneh, Chadoufs, Potter, Medinet El-Fayoum, Dovecote, Lunch in the temple of Abydos, Banks of the Nile, Abydos Memphis, Pyramid at Saqqara.

Beautiful album in good condition. *5575*

$ 1 650

45. LALANDE (JOSEPH-JEROME, LE FRANÇAIS DE) -MEMOIRE SUR L'INTERIEUR DE L'AFRIQUE. *Paris, Imprimerie des Administrations Nationales, An troisième de la République [1795].* 1 vol. 4to (270 x 220 mm) of : [1] f. (title); 39 pp. Original pink cardboard. (Soiling and defects of use).

First edition of this rare book due to the famous astronomer Jérôme Lalande.

The author encourages the French to explore in depth the Senegal and Niger, little known at the time, and revives the idea of the possibility of crossing Africa from Senegal to the Red Sea.

Boucher de la Richarderie IV, p. 196. Quérard, La France Littéraire IV, p. 457. 4352

$ 1 320

46. MOUËTTE (GERMAIN) -RELATION DE LA CAPTIVITE DU SR. MOÜETTE DANS LES ROYAUMES DE FEZ ET DU MAROC, OU IL A DEMEURE PENDANT ONZE ANS. OU L'ON VOIT LES PERSECUTIONS QUI Y SONT ARRIVEES AUX CHRETIENS CAPTIFS, SOUS LES REGNES DE MOULEY ARCHY, ET DE MOULEY SEMEIN SON SUCCESSEUR REGNANT AUJOURD'HUY, ET LES TRAVAUX ORDINAIRES AUXQUELS ON LES OCCUPE. AVEC UN TRAITE DU COMMERCE, ET DE LA MANIERE QUE LES NEGOCIATIONS S'Y DOIVENT COMPORTER... *Paris, Jean Cochart, 1683.*

1 vol. 12mo of: [6] ff. ; 362 pp. (of which 33 pp. of Arabic dictionary), [5] ff. Handwritten bookplate in brown ink on the title "Quincy St Maurice" (ff. 59 to 62 formerly held by a pin, small trace of clear wetness in the lower corner of the first 20 ff., a few rare, if not fresh, spots). Full contemporary calf.

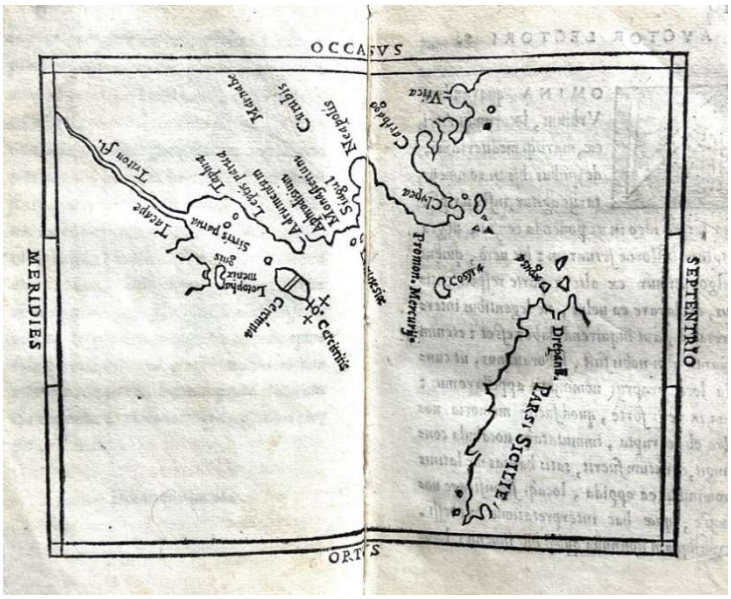
First edition of this autobiographical work by Germain Moüette (1651-1691), famous for his detailed description of his eleven years of captivity in Morocco following his capture by the corsairs of Salé at the age of 19.

Left for "the West Indies of America" in September 1670, Germain Moüette was captured and sold as a slave. He then has several masters, with whom he exercises various trades. With one of them, Doctor Bougiman, he learned Arabic and Spanish. After two years spent in Salé, he found himself in Fez, where he spent another two or three years, then he went to Meknes, where he remained six or seven years, participating in the vast construction sites ordered by Moulay Ismaïl. He was redeemed in 1680 with 45 other captives by the religious of the order of Notre-Dame-de-la-Merci. He then returned to Paris via Tetouan, Malaga, Marseille, Toulon and Lyon.

The account of his adventures is a considerable source of first-hand information for historians on the lives of Christian slaves captured by the Barbarians. It is also a very rich text on daily life in Morocco at the time, for which Doctor Bougiman provided him with a great deal of information. It also includes a vast Franco-Arabic glossary of nearly 900 words and expressions which occupies pages 330 to 362 of the work, followed by a list of "Names of Provinces and Towns belonging to both the King of Morocco, 'to Christians, on its shores'.

Provenance: manuscript ex-libris "Quincy-St Maurice": Charles Sevin, Marquis de Quincy (1660-1728), French artillery general, author of a Military History of the Reign of Louis the Great (1726), married Geneviève Pecquot of Saint-Maurice. They had a daughter, Catherine Charlotte Sevin de Quincy (1699-1736).

Beautiful copy. 4663 **$ 1 320**



47. NUCULA (ORAZIO) -COMMENTARIORUM DE BELLO APHRODISIENSI. *Roma, Valerium et Ludovicum, fratres Brixienses, 1552.* 1 vol 8vo (165 x 105 mm) of : 368 pp. (including title and 1 map); [4] pp. (privilege, table). (Mottling on the corners of a few leaves). Dedication to Pope Julius III (1487-1555): woodcut vignette of his coat of arms on the title page. Ex-libris on back cover: "Ex Libris D. De Auria Montis Aldei Comitis". Half vellum, spine ribbed, hand-titled, marbled paper-covered boards, handwritten title on lower edge.

Rare first and only edition of this account of Charles V's campaign in Tunisia against Ottoman corsairs, by the 16th-century Italian writer, diplomat and patron Orazio Nucula.

The present work is the account of the attack and capture of Mahdia (Tunisia), which took place from June to September 1550, during the struggle between the Ottoman Empire and the Spanish Habsburgs for control of the Mediterranean. In that year, a Spanish naval expedition, also made up of Charles V's imperial troops and commanded by the Genoese condottiero and admiral Andrea Doria (1466-1560), besieged and captured the Ottoman fortress of Mahdia, defended by the Ottoman admiral Turgut Reis

(1485-1565), known as Dragut. A condottiere is a noble soldier trained in the art of combat, but above all with the money to equip soldiers, thus putting his art of war at the service of states. The expedition also included the Spaniard Bernardino de Mendoza, as well as the Knights of Malta and their Grand Master Claude de la Sengle. Turgut Reis used the fortified coastal town as a base for his piratical activities along the Spanish and Italian coasts. Although Mahdia was abandoned by the Spanish three years later, they nevertheless took care to demolish all its fortifications to prevent the city from being reoccupied by the Ottomans.

At the beginning of the book is a Latin-Italian glossary of terms used in the book to designate African cities of modern foundation that had no Latin translation. The book also includes a double-page map of the Strait of Sicily.

A fine copy. 5710

$ 3 300



48. PHOTOGRAPHS - MALI - IVORY COAST - GUINEA] - *[Mali, Côte d'Ivoire, Guinée], 1904.* 1 volume, oblong 8vo (210 x 265 mm), comprising [24] leaves, each containing 4 photographs (95 x 65 mm) and 1 additional photograph (110 x 65 mm) glued to the back of the rear cover. A total of 97 photographs. Full red percaline cloth binding with cold-stamped spine and corners, ornate title "Kodak Souvenirs" on the front cover, blank spine.

A beautiful album containing 97 photographs from a trip to Sudan in 1904. This refers to French Sudan, a French colony established in West Africa from 1890 to 1958, which was part of the French West African Federation.

The itinerary of this trip is a loop starting from Bamako (Mali) and passing through Sikasso (Mali), Korhogo (Ivory Coast), Odienné (Ivory Coast), Kankan (Guinea), and Siguiri (Guinea) before returning to Bamako.

A handwritten note on the title page reads: "To Messrs. Buchau, father and son, & Teisfevre, of Saint Louis. Souvenirs of my trip to Sudan, Oct. 1903–Sept. 1904. Respectfully yours, Orthez, December 1, 1906." This dedication, along with several photographs depicting Buchau Teisfevre buildings taken during the trip, suggests that the author of this album was a member of one of these families established in French Sudan or a close relative.

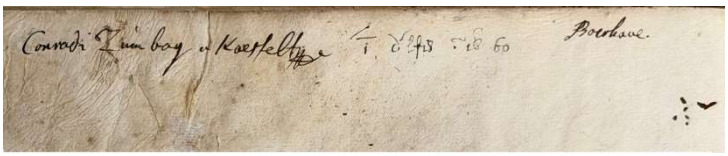
The photographs include landscapes, dwellings, portraits of local people, and scenes of daily life, such as: "Panorama of Bamako," "The Bamako Bridge, a flotilla used for transport to Kankan," "The Bamako Mosque," "A section of the Bamako market. Its butcher shop," "My hammock and my porters," "The Buchau Teisfevre building, viewed from inside the building; rubber porters. Husband and wife," "Road from Korhogo to Bambougou," "View taken at the Bambougou market," "View of the Cofca building. French African Trading Company," "The Bambougou Mosque," "Road to the Outpost [in Odienné]. The outpost in the background. In the middle, a chieftain's grave," "Food vendors at the market," "The market in Kankan," "The Niger River at Siguiri, Washerwomen."

Well-preserved album. 6480

$ 1 650

Kircher







49. [EGYPTOLOGY - HISTORY OF SCIENCE - CABINET OF CURIOSITIES] [ÉGYPTOLOGIE - HISTOIRE DES SCIENCES - CABINET DE CURIOSITÉS] KIRCHER (ATHANASIUS). -ROMANI COLLEGII SOCIETATIS JESU MUSAEUM CELEBERRIMUM, CUJUS MAGNAM ANTIQUITATIS, STATUARUM, IMAGINUM, PICTURARUMQUE PARTEM... P. ATHANASIUS KIRCHERUS SOC. JESU, NOVIS & RARIS INVENTIS LOCUPLETATUM... GEORGIUS DE SEPIBUS VALESIUS, AUTHORIS IN MACHINIS CONCINNANDIS EXECUTOR. *[éd. G. de Sepibus]. Amstelodami [Amsterdam], Ex Officina Janssonio-Waesbergiana, 1678.*

1 vol. folio (395 x 255 mm) consisting of : ff. (engraved frontispiece; title-page with copper-engraved printer's device depicting a shrub, 1 engraved portrait of Athanasius Kircher, ff. (dedicatory epistles and the address Curioso Lectori from Amsterdam), 66 pp. of continuous text (including the analytical bibliography Elenchus Librorum on pp. 61-65); 3 ff. of index at the end (Index Figurarum and Index Rerum) and 17 plates (including 7 folding). Manuscript ink inscriptions on the front flyleaf by 3 distinct hands, including 2 ex-libris; a fragment of a shipping manifest written on heavy paper, used as a structural binding component, revealed during restoration. (Early flyleaves stained with minor losses discreetly filled, first text leaves marked with a central brown stain, a few corners reinforced, occasional handling stains or light thumbing). Contemporary unadorned quarter-vellum using recycled manuscript/document stock, corners, over combed marbled paper boards. (Joints and spine discreetly reinforced, mounting keys and flyleaves down again, paper losses to the boards and edges).

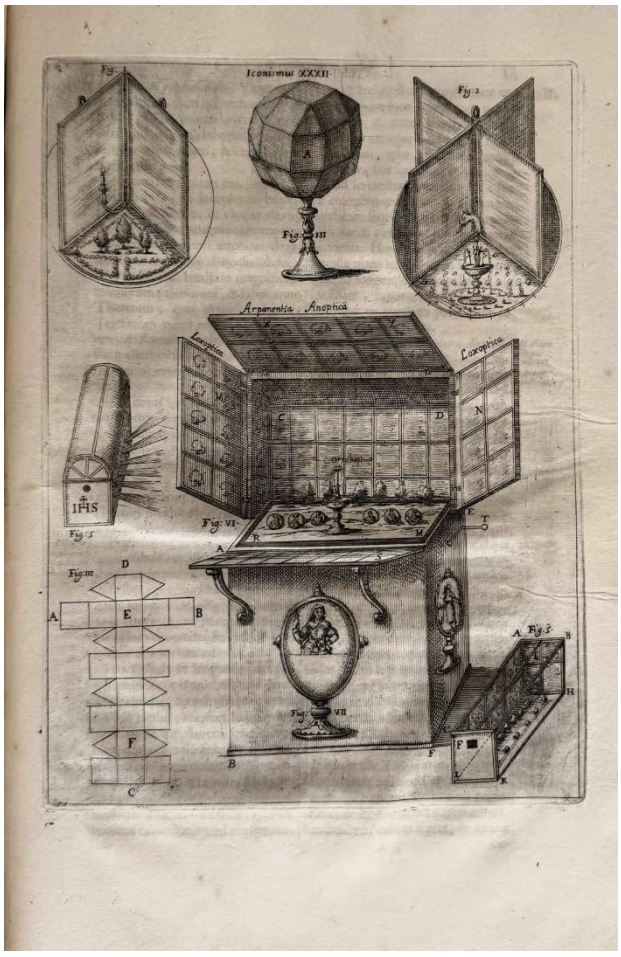
First edition of one of Athanasius Kircher's (1602-1680) most celebrated works, a precious scholarly copy preserved in its typical modest original binding which retains the physical evidence allowing us to trace its shipment from Kircher's scriptorium in Rome (1678) to the botanist Paul Hermann, and to identify its subsequent owners from the physician and botanist Herman Boerhaave to the dynasty of astronomers Lothar and Conrad Zumbach van Koesfeld.

Athanasius Kircher was a German Jesuit, polymath, and titanic figure of the scientific Baroque, often described as the "master of a hundred arts." A universal mind, he published monumental treatises touching upon optics, volcanology, acoustics, and linguistics. His monumental editorial output forms a veritable encyclopedia of 17th-century knowledge: from the Prodromus Coptus (1636), the first European study of the Coptic language, to the monumental Polygraphia (1663) laying the foundations for a universal language and modern cryptography; passing through the famous Ars Magna Lucis et Umbrae (1646) dedicated to optics, perspective, and the magic lantern; the Oedipus Aegyptiacus (1652-54), his monumental attempt to decipher hieroglyphs; the Musurgia Universalis (1650) on musical theory and acoustics; or the spectacular Mundus Subterraneus (1665), a foundational work of Baroque geology and volcanology. He notably attempted to decipher Egyptian hieroglyphs, which he regarded as universal mystical symbols. His cabinet of curiosities at the Collegio Romano became the intellectual magnet for all of learned Europe. Giorgio de Sepi (17th century): Disciple, appointed mechanician, and curator (custos) of Kircher's museum. He was the master craftsman responsible for the physical construction and maintenance of the Jesuit's famous automata, hydraulic machines, and optical instruments. It is to his pen that we owe the compilation of this first printed catalogue. The work offers a methodical textual and visual tour of the

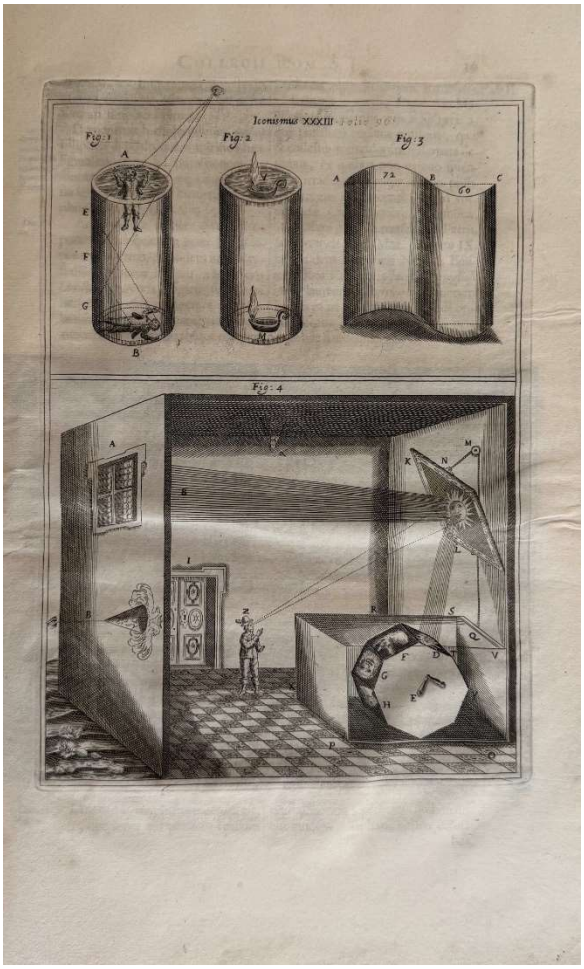
Musaeum Kircherianum, the cabinet of curiosities of the Collegio Romano. The text is divided into thematic sections that embody 17th-century Jesuit encyclopedism. The opening chapters are dedicated to Roman archaeology and antiquity (ex-votos, Christian and pagan statues). The work then transitions into the monumental treatise De Obeliscis Aegyptiorum, where Kircher expounds his (mystical and hermetic) theories for decoding hieroglyphs from Roman monuments. Subsequent sections explore natural history and ethnography, describing rare shells, sea monsters, and exotic artifacts brought back by missionaries from all over the world (the Americas, China, the East Indies). The technological core of



the book details Kircher's physical and mechanical inventions: time-measurement instruments (clepsydras), precursor optical instruments (the magic lantern, anamorphic mirrors, and catoptric theater), as well as fluid technology and automata (the flying dove of Archytas, the hydraulic eagle). The work concludes with considerations on metallurgy/alchemy (Proteus Metallorum) and Kircher's invaluable, comprehensive bibliography (Elenchus Librorum). The volume is sumptuously illustrated with 17 plates outside the text (including 7 folding) and numerous large in-text engravings, comprising: 7 Large Folding Plates (Egyptology): Monumental hieroglyphic surveys of the Roman obelisks studied by Kircher (Obeliscus Minerve, Obeliscus Pamphilius / Bernini's Fountain, Obeliscus Ramessaeus / Lateran in two plates,



Obeliscus Vaticanus, Obeliscus Medicis, Obeliscus Mahuteus, Obeliscus Constantinopolitanus). 8 Simple Full-Page Plates (Sciences, Optics, and Automata): Notably including the famous Magic Lantern in action (Iconismus XXXI, p. 40), multi-mirror boxes (catoptrics), cylindrical anamorphoses, the mechanical dove of Archytas, and the automated hydraulic eagle. In-Text Figures: Ancient coins, natural history specimens (shells, sea monsters, a rhinoceros), primitive thermometers, and kinetic machines (De Lusu Globulorum). There are an additional 24 in-text figures, mostly woodcuts inserted directly into the text columns, supplemented by a few highly refined copper engravings for complex technical details (mechanisms, coins). Distribution: Egyptology and Antiquities (pp. 10 to 35): Approximately 10 figures of engraved tablets, amulets, hieroglyphs, and details of idols. Natural History (pp. 25 to 34): 4 figures representing specimens of conchology, fish, and skeletons. Numismatics (pp. 46 to 51): 4 figures detailing Jewish shekels, Roman coins, and ancient Samaritan characters. Physics and Optics (pp. 52 to 60): 6 figures illustrating thermoscopes, string hygrometers, and the famous ball bearings of the De Lusu Globulorum mechanism. Examination of the manuscript annotations on the front flyleaf and the fragment of the shipping wrapper discovered within the binding structure—along with the binding itself—allows us to reconstruct an unbroken and absolutely remarkable chain of provenance for the history of 17th and 18th-century science, linking five major figures of the Respublica Literaria: Publishing and Shipping: Athanasius Kircher (1602-1680): The work was published in Amsterdam in 1678. Upon leaving the presses, our



copy was sent "in sheets" (unbound) to the Dutch network. The original Latin address note bears the inscription in iron-gall ink: “Excellentißimo Dno: D. Paulo Hermanno, Medicinae et Botanices Professori Celeberrimo in [Leiden]...”, marked in the margin with the Italian postal chancery term “Raccomandata”. Paleographic analysis confirms that this hand, with its characteristic Jesuit double long S (Excellentißimo), emanated directly from Kircher’s scriptorium or from his private secretary (amanuensis) at the Collegio Romano. This material vestige sits at the very heart of current fragmentology

research conducted on Jesuit distribution networks. Structurally similar delivery documents and transport traces have been identified in the digitized epistolary archives of major American research institutions, such as Harvard’s Houghton Library (MS Lat 306 collection), Stanford University (within the Mapping the Republic of Letters project), and Yale’s Beinecke Library, where the versos of folded correspondences served as envelopes and bear these identical Latin honorific formulas accompanied by chancery postal notations (Per Corriere, Raccomandata, or tax marks). Similarly, waste strips of paper from packing lists or distribution instructions printed in Amsterdam by Janssonio-Waesbergiana have been occasionally found in other major Kircher treatises (such as the Mundus Subterraneus), confirming the implementation of a truly global logistics network managed from Rome. Reception and Binding: Paul Hermann (1646-1695): It was on November 21, 1678, that this physician and famous pioneer of exotic botany officially took possession of his chair at Leiden University. Hermann received the package in sheets and had it bound immediately by his local artisan in marbled paper. The binder recycled the heavy sheet of paper bearing Kircher’s shipping slip as a first-stage lining key, structurally inserted just before the first gathering to ensure a physical and solid connection to the front cover board. The artisanal anchoring at Leiden University: This structural binding method is central to the research conducted by Dutch book historians (notably Erik Kwakkel and Paul Hoftijzer) on the collections of the Bibliotheca Thysiana in Leiden. Their work on binding waste demonstrates that at the end of the 17th century, binders established around the Rapenburg canal systematically used

heavy paper envelopes left behind by professors to reinforce the hinges of their books. The choice of full combed marbled paper with a mute vellum spine precisely corresponds to the standard of the robust "study book" favored by Paul Hermann for his working library and his famous exotic herbarium-books. Inheritance and Transition into a Cabinet: Herman Boerhaave (1668-1738): A direct pupil and protégé of Paul Hermann, Boerhaave was the greatest physician of the 18th century (the "teacher of Europe"). Upon his master's untimely death in 1695, Boerhaave took over his chair at Leiden and acquired a select portion of his library. The entry of this precious Kircher volume into his private collection is materialized at the top of the first blank flyleaf (opposite the title-page) by the solemn inscription of



his name: “Boerhaave.”, affixed in a very dense, oily, and distinct carbon black ink. Joint Transmission: Lothar Zumbach van Koesfeld (1661-1727): An eminent mathematician and astronomer, Lothar was Paul Hermann’s personal assistant and right-hand man in Leiden (editing his posthumous works in 1690), as well as a close collaborator of Boerhaave. It was within this triangle of Dutch scholars that the bound Kircher was transmitted from the Hermann-Boerhaave collection to the Zumbach family. The Working Laboratory Copy: Conrad Zumbach van Koesfeld (1697-1780). Son of Lothar, Conrad Zumbach became in his turn a physician and astronomer of high standing. At the top of the first blank flyleaf, his ex-libris unfolds, presenting a remarkable stratification of inks and hands that bears witness to the accounting life of the cabinet: the main signature “Conradi Zumbag a Koesfelt” is penned in a rapid cursive script in dense brown ink, while the Dutch monetary evaluation “f 2 : 60”

(indicating 2 guilders and 60 stuivers) was added in its immediate continuation in a paler gray ink and with a drier nib, marking a distinct moment of inventory or shelf-checking. A member of the scientific circles of the Prussian Court under Frederick Great, he took this Kircher volume with him to Potsdam to use as a laboratory book for studying the Jesuit's optics (magic lantern) and kinetics.

A highly desirable copy preserved in its perfectly restored original binding.

De Backer - Sommervogel, Bibliothèque de la Compagnie de Jésus, t. IV, col. 1076, n° 38. Caillet, Albert-Louis, Manuel raisonné des sciences psychiques ou occultes, II, n° 5784. Merrill, Brian L., Athanasius Kircher (1602-1680): Jesuit Polymath, n° 28. Cicognara, Leopoldo, Catalogo ragionato dei libri d'arte e d'antichità, II, n° 3399. Ferguson, John, Bibliotheca Chemica, I, p. 467. Nissen, Claus, Die Zoologische Buchillustration (ZBI), n° 2198. 6628

$ 15 620

50. KIRCHER (ATHANASE). -LA CHINE, ILLUSTREE DE PLUSIEURS MONUMENTS TANT SACRES QUE PROFANES, ET DE QUANTITE DE RECHERCHES DE LA NATURE ET DE L'ART. QUOY ON A ADJOUSTE DE NOUVEAU LES QUESTIONS CURIEUSES QUE LE SERENISSIME GRAND DUC DE TOSCANE A FAIT DEPUIS PEU AU P. JEAN GRUBERE TOUCHANT CE GRAND EMPIRE. AVEC UN DICTIONAIRE CHINOIS ET FRANÇOIS, LEQUEL EST TRES RARE, ET QUI N'A PAS ENCORES PARU AU JOUR. *Amsterdam, J. Janssonius 1670.*

1 vol. in-folio (400 x 255 mm) with : 1 engraved frontispiece title; [7] ff. (including title, preface, table); portrait of Kircher missing (not always present for this edition) ; 367 pp.; [12] pp. (table); 24 plates out of text including 2 maps (some on double-page or folding); numerous copper-engraved vignettes in the text. Handwritten note on title page: "D'Arminy". Contemporary full calf, spine ribbed, decorated and titled with red morocco, roulette on the edges.

First edition of the French translation (original edition 1667) of one of the most important early works on China by Athanase Kircher (1602 - 1680), illustrating European fascination with the country in the late 17th century.



This French translation was written by François-Savinien d'Alquié, and is enhanced by replies from Fr. Johann Grüber, who traveled in China, and a Chinese-French dictionary.

Athanasius Kircher is one of the most famous German scholars of the 17th century, sometimes referred to as "the last Renaissance man". This scholar, endowed with a prodigious memory and a visionary mind, spent his life collecting and cataloguing the world's knowledge, using a vast network of correspondents to gather information. His written output is considerable, covering a wide range of subjects to which he made many contributions: orientalism, mathematics, physics, medicine, philosophy and more.

"China Monumentis" was rapidly republished and translated into Dutch, English and French, corresponding to the present work. Magnificently illustrated, it covers a wide range of subjects: the Chinese language, history, religion, government, architecture, the mechanical arts and the natural wonders of this land. It contains Dorville and Gruebe's first description of Lhasa and central Tibet, as well as the first mention in a European publication of the kingdom of Nepal. Kircher's work on China drew the attention of many Westerners to the wonders and curiosities of the Far East, including the custom of bound feet, Confucianism, the Great Wall, lacquerware, the famous "Swallow's Nest" soup and tea. This book represents a milestone in the study of the Chinese language. Kircher learned from missionary Michael Boym the now-famous Nestorian inscription at His-an fu, which showed that Christian missionaries had reached China in 781. The transcription and transliteration of the His-an fu inscription, printed here for the first time, constitutes the first Chinese vocabulary ever printed in the West, and is also the most commonly used text for the study of Chinese until the 19th century.

The illustrations include a title-frontispiece, 2 fold-out maps of China and 24 plates and numerous vignettes engraved in the text, depicting Asian characters, costumes, deities, animals, plants and the 10 fabulous incarnations of Hindu gods. As with other copies of this edition, there is no portrait of Kircher.

A fine copy preserved in its original binding. 5727

$ 8 250

Moreau Mod. Paris.





51. **KIRCHER, ATHANASIUS (ATHANASE)** -ARS MAGNA LUCIS ET UMBRAE IN DECEM LIBROS DIGESTA. QUIBUS ADMIRANDAE LUCIS ET UMBRAE IN MUNDO, ATQUE ADEO UNIVERSA NATURA, VIRES EFFECTUSQUE UTI NOVA, ITA VARIA NOVORUM RECONDITIORUMQUE SPECIMINUM EXHIBITIONE, AD VARIOS MORTALIUM USUS, PANDUNTUR. *Rome, Hermann Scheus (ex typographia Ludovici Grignani), 1646.*

1 volume, thick folio (310 x 215 mm) of 2 parts bound in 1 vol. of: f. (including title); 935 pp., f. (table), hundreds of woodcut text-illustrations and diagrams depicting small optical, geometrical, and gnomonic schematics, as well as astrological and astronomical representations (including the earliest drawings of Jupiter and Saturn) and 38 engraved plates hors-texte (numbered I to XXXIV, two plates VII and XXIV numbered twice, two unnumbered double-sided plates, inserted between pages 252/253 and 402/403) and 1 frontispiece signed Petrus Miotte. Printed ex-dono pasted onto the front doublure: « The gift of Mr Thomas Heathley, Citizen and Iron-Monger of London to the Mathematical School in Christ's Hospital, anno dom. 1700 » and brown ink manuscript inscriptions on the flyleaves. (Staining and minor wear from use, text block remaining crisp.) Contemporary full calf, blind-ruled borders, spine with raised bands decorated and lettered gilt, sprinkled edges. (Spine and corners skillfully restored).

A monumental masterpiece of Baroque science, this splendid 1646 first edition embodies the encyclopedic genius of Athanasius Kircher, the "last Renaissance man", bearing the spectacular mark of the Jesuit reviser Gaspar Ruess (contemporary with the publication) and enhanced here by a prestigious provenance from the collection of Thomas Heathley dated 1700.

Athanasius Kircher (1602-1680), a German Jesuit priest, mathematician, physicist, and orientalist, stands as one of the most prolific and fascinating minds of the 17th century. Appointed to the Collegio Romano in 1634 under papal patronage, he established there a celebrated museum of antiquities and scientific curiosities (the Museum Kircherianum) which became the beating heart of European erudition. A true polymath in the era of the Scientific Revolution, Kircher corresponded with the leading scholars of his time through the global network of the Society of Jesus. His immense and spectacular body of work encompasses geology (with the study of volcanoes), the deciphering of Egyptian hieroglyphs, universal musicology, as well as optics and magnetism, combining brilliant experimental intuition with mysticism and the Jesuit taste for wondrous machines and Baroque illusions.

At the core of this vast production, his research in optics marks a decisive turning point in the history of visual perception and projection. Through his experiments on refraction, Kircher perfected the principles of the camera obscura by designing giant projection booths capable of capturing and rectifying the outside world. By manipulating light and shadow

to conjure phantasmagoric apparitions and metamorphoses through catoptric systems (anamorphoses), Kircher placed geometric rigor at the service of the spectacular, thereby laying the scientific foundations of modern visual arts and setting the milestones for optical projection theories that would lead, centuries later, to the invention of the magic lantern and cinema.

The Ars Magna Lucis et Umbrae thus constitutes the absolute encyclopedic compendium of Baroque optics, systematically expounding the physical applications of reflectivity, along with innovative treatises on phosphorescence, solar magnetism, gnomonics, and occult botany (heliotropism).

The work features an iconographic apparatus of exceptional scientific and artistic richness, executed on copper and wood, notably including:

1 Monumental frontispiece engraved by Petrus Miotte of Burgundy, staging the allegory of the four sources of knowledge of light (Sacred Authority, Philosophical Reason, Profane Sense, and Divine Revelation). The Hebrew Tetragrammaton radiates at the center of the composition;

38 Plates hors-texte engraved on copper, numbered I to XXXIV (including the duplicate plates VII and XXIV), as well as two unnumbered double-sided plates geographically inserted between pages 252/253 and 402/403, including a large folding plate of the universal gnomonic tree (Horoscopium Catholicum Societatis Jesu) cartographically linking Rome to the major missionary territories (Mexico, Peru, Brazil, Canada, Japan, China);

Hundreds of woodcuts in-text, including pioneering celestial observations (the "tricorporate" shape of Saturn, the bands of Jupiter), cylindrical anamorphoses, the optical system of the water lens, and diagrams of hydraulic and magnetic clocks.

Exceptional provenance, collation, and textual history: This copy offers one of the most precious archaeological testimonies to the international circulation, internal control, and secularization of scientific texts in the early modern period.





Collation and library mark (17th century): The rear doublure and the flyleaf bear the marks of an extensive institutional examination related to the book's entry into the Jesuit network. A revision and control cross traced in contemporary brown ink is visible in the upper margin. The lower margin features, in a fine hand of the same period, the official verification note « coll. complet[us] » (collationatus completus), certifying the perfect integrity of the plates and text during its inspection.

The rediscovered identity of the reviser (Gasparus Ruess): The offset ink transfer (mirror-image contact print) preserved

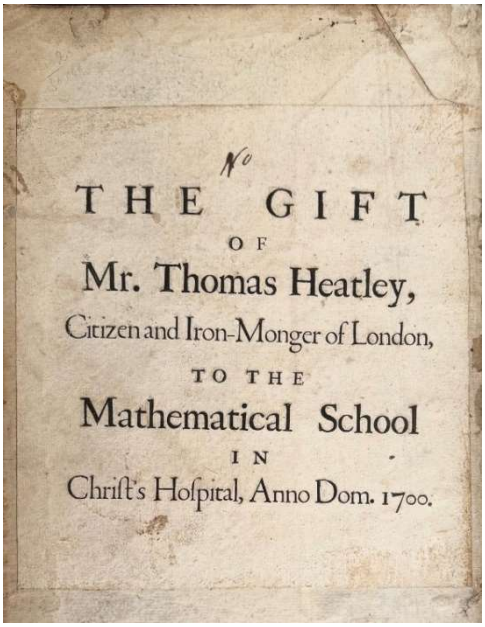
on the facing leaf spectacularly reveals, when read in a mirror, the original signature of the Jesuit father Gasparus Ruess (Gaspar Ruess). A prominent member of the Jesuit province of Austria and an exact contemporary of Athanasius Kircher, he held the important office of Procurator of the Province during the mid-17th century, a key role responsible for administration, intellectual oversight, and the distribution of major scientific works throughout the colleges of Central Europe.

The original signature written on the flyleaf was subsequently scratched out with a blade (leaving an abrasion mark and iron-gall migration within the paper fibers). This operation was most likely performed in 1700 when the book entered the Protestant and Anglican collection of Thomas Heathley in London, in order to efface this mark of Catholic and Jesuit clerical allegiance, while inadvertently leaving its reversed impression on the facing page.

Deciphering of the minor manuscript annotations: The notation « AE » discreetly traced in the lower corner of the doublure corresponds to an early shelfmark from a 17th or 18th-century private or institutional library (indicating the physical location of the volume, e.g., Press A, Shelf E). The underlined central inscription « \(\frac{\text{11\ r}}{\text{m}}\) » or « \(\frac{\text{y\ r}}{\text{m}}\) » reflects early book trade pr

actices: it is an early price note written in pen (for instance, 11 Reales / Moneda) or a registration mark during a merchant inventory.

Protestant scientific integration (1700): A large and perfectly preserved printed ex-dono is pasted onto the front doublure of the binding: « THE GIFT OF Mr Thomas Heathley, Citizen and Iron-Monger of London to the Mathematical School in Christ's Hospital, anno dom. 1700. » The donor, Thomas Heathley, was a high-ranking member of the venerable Worshipful Company of Ironmongers (one of the Great Twelve Livery Companies of the City of London). The recipient



institution, the Royal Mathematical School of Christ's Hospital, had been founded in 1673 by King Charles II to instruct forty elite boys in advanced mathematics and astronomy, training them to become future navigating officers for the British Royal Navy.

Passage through the Parisian art trade (19th century): The title page bears the fine ink stamp « Moreau Md. Paris », the mark of the famous Parisian Moreau dynasty, premier dealers in prints and illustrated books, who were captivated by the exceptional visual quality of the copperplates in this Roman edition.

A copy preserved in its original binding. Interior remarkably fresh. The paper has retained all its crispness, thickness, and excellent ink contrast, far superior to the usual copies found on the market.

Caillet, Manuel bibliographique des sciences psychiques ou occultes, II, 5766; De Backer-Sommervogel, Bibliothèque de la Compagnie de Jésus, IV, 1046, 1; Graesse, Trésor de livres rares, IV, 21; Merrill, Athanasius Kircher (1602-1680) Jesuit Scholar, n° 7; Norman, The Jeremy Norman Collection of Science and Medicine, n° 1216; NLM/Krivatsy, A Catalogue of Seventeenth Century Printed Books in the National Library of Medicine, n° 6396; Wellcome, Catalogue of Printed Books in the Wellcome Historical Medical Library, III, p. 394; Brunet, Manuel du libraire et de l'amateur de livres, III, 666. 6612

$ 14 080

Asia

52. [CHINE/CHINA] [ALBUM OF 12 GOUACHES ON CHINESE PROFESSIONS AND LIFE.] *SLND [Canton, circa 1880].*

1 vol 4to (250 x 205 mm) of: [14] ff including 2 blanks and 12 ink and gouache paintings on paper (rare soiling or stains, very fresh colors).

Vintage accordion-fold boards, covered with blue, red and white japon dominoté paper with geometric and floral motifs. (Wear and tear).

Pretty album containing 12 gouaches on paper depicting various trades and scenes of life in China towards the end of the Qing period, the imperial dynasty that ruled the country for nearly three centuries, from 1644 to 1912.

This type of album, produced in Canton, was destined for export to Europe, where it was particularly appreciated. Scenes depicted: waiter, masseur, water carrier, potter, fish merchant, blind musicians, horticulturist, buffalo riders, travelers taking their meals, portraitist...

Perfectly preserved in its original condition. 6162



$ 1 320

53. GAILDRAUD (AUGUSTE). -LETTRES D'AUGUSTE. PENDANT SON VOYAGE EN COCHINCHINE. *A bord de l'Aveyron entre port Saïd et Saïgon et à Saigon, 27 janvier-28 juin 1876.*

1 notebook 4to (220 x 175 mm) with: [1] f of title, [43] pp handwritten in black ink and [23] blank ff, most of the letters are signed by the author (rare foxing).Green paper cover lined with a blue filled cover titled in ink "Lettres". (imperfections and soiling to cover).

Notebook containing copies of 7 letters sent by Sergeant Auguste Gaildraud to his family during his voyage aboard the Aveyron from Port Saïd to Suez, Aden, Ceylon and Saigon, giving a detailed account of his voyage from January 27 to June 28, 1876.

The notebook contains 7 long, carefully handwritten letters, 2 of which were written during Auguste's voyage and the ship's stopovers, and 5 in Saigon. The first letter begins with the arrival in Port Said. "It's a very mixed population, there are Chinese, English and Arabs." In Suez "the commandant and the other officers went to dine with M. de Lesseps, engineer and director of the canal." L'Aveyron then calls at Aden, where "the heat is overwhelming". Auguste indicates his rank



and assignment: “Sergeant with the 29th Company of the 3rd Marine Regiment in Saigon. Further on, he writes that February 7 is the date of his birth: he is 24 years old. February 9: “We have finally arrived in Aden... The strait of my Bab el Mendeb is strewn with immense rocks that look like real mountains. In front of the Jebel tire archipelago, I caught an Egyptian grasshopper that came down on the front of the building”. Further on, about the people of Aden: “What I noticed about them is that they are all very good traders. They're in little pirogues where they can barely fit two people... All they sell are dates, oysters and eggs. I can't tell you how expensive these things are, as I haven't bought any. We'll be leaving tonight at midnight. Also. I'm hurrying to finish this little letter because I'm afraid the vague Maitre will come and pick them up. In two weeks, we'll be in Ceylon. During the trip from Ceylon to Saigon, Auguste finds himself “late for a night call [...] and [has] been punished with 2 days' iron”. He even draws a small sketch in the margin “of the rings where the feet are caught”. On March 24, the Aveyron reached Saigon. His correspondence resumes on June 12, when we learn that he has “been admitted to hospital with dysentery”. Very ill, he spent a long time in hospital and was short of money, so he asked his parents for help. However, in his last letter, on June 28, the young man gives reassuring news of his state of health and expresses his affection for his family, as well as his evolution since his departure: “See me changed from night to day, from being a foolish and giddy young man, having become serious and full of courage and ever-increasing affection for all my excellent parents.”

Perfectly preserved document. 5868 **$ 1 040**



54. MAFFEI (GIOVANNI PIETRO). -RERUM A SOCIETATE JESU IN ORIENTE GESTARUM VOLUMEN, CONTINENS HISTORIAM IUCUNDAM LECTU OMNIBUS CHRISTIANIS, PRAESERTIMŸS, QUIBUS VERA RELIGIO EST CORDI. IN QUA VIDERE POSSUNT, QUOMODO NUNQUAM DEUS ECCLESIAM SUAM DEFERAT, & IN LOCUM DEFICIENTIUM A VERA FIDE, INNUMEROS ALIOS IN ABDITISSIMIUS ETIAM REGIONIBUS SUBSTITUAT. *Cologne, G. Calenius, 1574.*

1 vol. 8vo (164 x 111 mm) of : [16] ff. (title with engraved wood vignette, epistles, index) ; 472 pp. ; numerous historiated woodcut lettering ; 5 plates of engraved woodcut Japanese characters. Full contemp. vellum, back titled in brown ink (Restoration of paper at the bottom corner of the title page with very slight lack of text).

Fourth expanded edition of this work, the first attempt to establish the history of the Jesuit Missions of the Orient, and particularly of Japan.

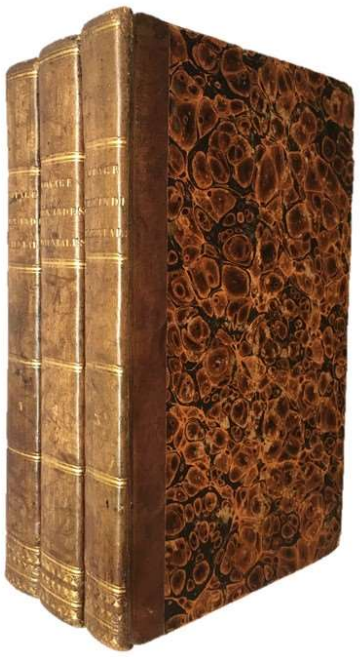
The work is based on missionary correspondence collected by Manuel da Costa and translated by Giovanni Pietro Maffei, one of the leading historians of Asia in the 16th century. From the second half of the 16th century, influential members of the Society of Jesus pushed for this story to be written, before anyone outside did so. The work, published for the first time in Dillingen in 1571, has undergone numerous translations and reissues, and therefore participates in the formation of the image of the Orient in Western minds. It is one of the most important compilations of letters during the first Jesuit missions to the Far East, between 1548 and 1571. The work includes 43 letters concerning Japan written by Saint Francis Xavier (two, one of among them dated November 1549 from Kagoshima), Frois, Almeida, Vilela and others who provide invaluable information and details about Japanese culture and customs. The “Specimen quoddam litterarum vocumque Japonicarum” is illustrated with woodcuts representing Japanese calligraphy characters. The first part is taken from a manuscript: “Historia dos missiones do Oriente até o anno de 1568” due to Manuel da Costa. The latter, a Portuguese Jesuit, missionary and bibliographer, taught in Coimbra, where much of the uncensored Jesuit correspondence was located. The manuscript was sent to Rome, to be translated into Latin and prepared for publication by Giovanni Pietro Maffei (1538-1603). Maffei added a large number of texts to the manuscript in a section which he entitled “De Japonicus rebus epistolarum”. He began working on the texts of Da Costa in 1565, when he began his novitiate at the Society of Jesus in Rome. At the time of the publication of the work, he was ordained a priest and Mercurian, Superior General of the order, charged him with writing a life of Saint Ignatius of Loyola (1585). Mercurian

subsequently sent him to Portugal to write, from the archives of the kingdom, a general history of the Portuguese Missions in the East Indies. The work, "Historiarum Indicarum Libri XVI" which appeared in 1588, is Maffei's masterpiece, and is particularly prized for its contribution to Japan.

Beautiful copy in its period binding of this rare work, one of the first sources on Japan. 2459

$ 3 850

55. **RENOUARD DE SAINTE-CROIX (FELIX).** -VOYAGE COMMERCIAL ET POLITIQUE AUX INDES ORIENTALES, AUX ÎLES PHILIPPINES, A LA CHINE, AVEC DES NOTIONS SUR LA COCHINCHINE ET LE TONQUIN, PENDANT LES ANNEES 1803, 1804, 1805, 1806 ET 1807, CONTENANT DES OBSERVATIONS ET DES RENSEIGNEMENS, TANT SUR LES PRODUCTIONS TERRITORIALES ET INDUSTRIELLES QUE SUR LE COMMERCE DE CES PAYS; DES TABLEAUX D'IMPORTATIONS ET D'EXPORTATIONS DU COMMERCE D'EUROPE EN CHINE, DEPUIS 1804 JUSQU'EN 1807; DES REMARQUES SUR LES MŒURS, LES COUTUMES, LE GOUVERNEMENT, LES LOIS, LES IDIOMES, LES RELIGIONS ETC. ; UN APERÇU DES MOYENS A EMPLOYER POUR AFFRANCHIR CES CONTREES DE LA PUISSANCE ANGLAISE. *Paris, Clament, 1810.*



3 vol. 8vo of : x ; 301 pp. ; [2], 390 pp. ; 291 pp. ; 4 tables ; 2 folding maps. Contemp. half sheep. (Some traces of wetness in the margins of a few pages of T. 1, otherwise fresh).

Scarce original edition of this work retracing the journey made in India, Indonesia, China and the Philippines by Felix Rénouard of Sainte-Croix (1767-1840).

This French officer, commissioned by the Empire for the defense of the Philippines, was imprisoned by the English upon his arrival in Pondicherry in 1802. Ater being released, he spent two years in India where he visited the coasts



of Coromandel and Malabar, Bengal , Madras, Tranquebar and Chalambron. Then, he went to the Philippines where he visited Manila, the gold mines of Mabulao, the provinces of Tondo, Cavite, Valangas, Bulacan, Batangas, Tayabas, Pampangue, Zambales, Pangasinan, Ylocos and Cagayan. He continued his journey through the islands of Babuyannes, the island of Camarines, the archipelago of Bissayes, the island of Mindanao, the Moluccas and Macao. In this Portuguese colony in China, he met in 1807 Pierre-Jacques La Bissachere, a French missionary who spent more than ten years in Tonkin Occidental, before fleeing persecution in 1798. The religious entrusted him with his notes on China. After a stay in the United States, Renouard returned to France in 1809 and published this book which offers a brilliant analysis of local trade, customs, laws and economic statistics concerning these countries, as well as suggestions to limit the British influence in the region. Volume I is mainly devoted to India while Volume II deals with the Philippines. As for the third volume, composed partly from the precious notes of Bissachère, it is devolved to China. 2 folding maps and 4 tables illustrate the author's intention.

Fine copy. 4483

$ 4 950



56. [VIETNAM - PHOTOGRAPHS]. -[VUES DE HANOÏ ET DE SAÏGON/VIEWS OF HANOI AND SAIGON]. *SLND [Vietnam, circa 1890]*

18 original photographs printed on albumen paper, 225 x 155 mm. Mounted on cardboard (295 x 230 mm).

A beautiful collection of original photographs depicting the streets and monuments of Saigon and Hanoi and their inhabitants.

Although unsigned, our research indicates that these photographs can be attributed to the first European photographers to settle in Hanoi, including Aurélien Pestel (1855-1897), Pierre Dieulefils (1862-1937), François-Henri Schneider (1851-1921), and Raphaël Moreau.

Most of the photos are captioned on the negative or in pencil in the margin, including: For Hanoi: Pipe shop, entrance to the Pagoda of the Scholars, entrance to the Great Buddha Pagoda, interior of the Great Buddha Pagoda, the Great Buddha, Paul Bert Street, River Mail landing stage, Cotton Street, Embroiderers' Street, entrance to the Jade Mountain Temple, Hoan Kiem Lake centered on the Turtle Tower, which is topped by a replica of Bartholdi's Statue of Liberty, the small lake, and the Pagodon. And for Saigon: the commercial quay, the botanical garden, the Pagoda of the Seven Congregations, the Annamite tomb, the Annamite cart, or even the Cau-Kho arroyo, the Chinese Arrigo and the Do-Na

These photographs are slightly yellowed and in good condition. 6246

$ 1 210



57. [AMERICAN FOLK ART & PRE-CINEMA]-[EXCEPTIONAL PARLOR MOVING PANORAMA ("CRANKIE"). *SLND [États-Unis, Nouvelle-Angleterre, circa 1875 – 1890]. ND [United States, New England, circa 1875 – 1890].*

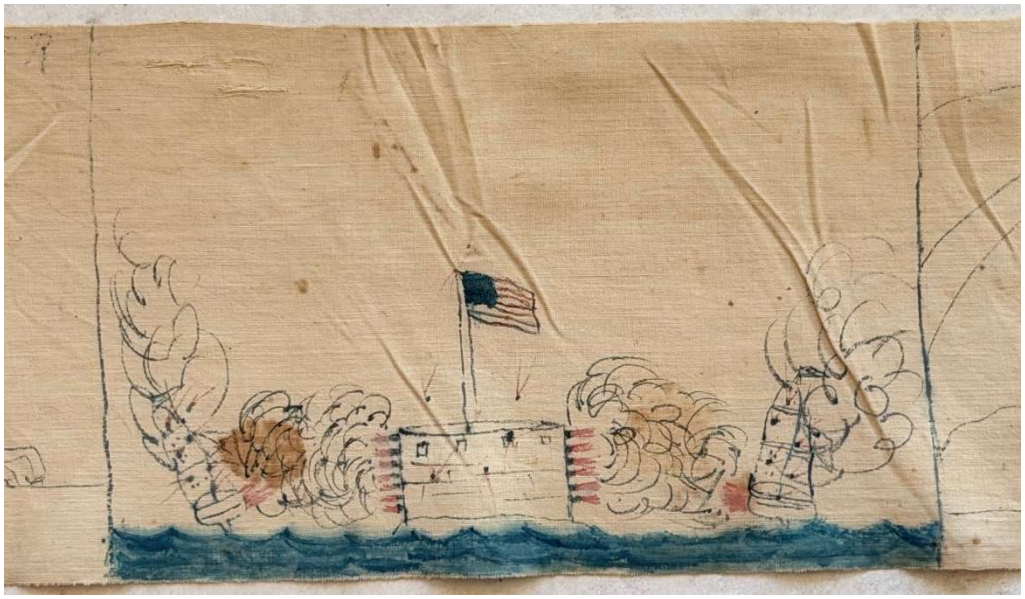
1 oblong panorama (16 × 800 cm) consisting of continuous sections of cotton or calicot joined by tight hand-stitched cotton threads. The specific weave and porosity of the textile were selected for their translucent properties, allowing for a backlit exposition effect and transparency of the scroll. Original manuscript executed in black ink with a metallic nib, stained directly into the fiber with broad transparent washes of watercolor (shades of ultramarine blue, ochre, brown, and meadow-green). Heightened with dense pigments of bright red and orange gouache applied to accentuate dramatic elements such as artillery projectiles, fort explosions, coastal fires, and volcanic lava flows. Highly sophisticated mixed-media technique enriched by the starch-pasting and insertion of several contemporary ephemera and vignettes, including a central suite of three major Victorian chromolithographs captioned in matte gold lettering materializing the passage of time through genre scenes (children at dawn for "MORNING", cattle grazing for "NOON", officers at bivouac around a campfire for "NIGHT"). At the end of the scroll, a calendar-format advertising label from the famous American insurance firm The Home Insurance Company (based in New York) bearing the mention of its financial assets "Cash Assets Over Four Million Dollars" has been down-pasted contemporary to the object's creation. Analysis of the visible grid of the April calendar monthly allows for a precise dating of the object's assembly to the year 1888. (folds, stains, tears, minor wear consistent with age and domestic handling). Preserved pre-cinematic apparatus consisting of an original 410 mm turned wood spindle axis. The oversized wooden dowel features hand-tapered ends forming raw cylindrical tenons, offering ample handling margin and allowing for functional insertion into the lateral rotation points of a miniature proscenium. The 160 mm high textile scroll is secured to it by direct mounting with oxidized hand-forged iron tacks visible at the base of the handle, allowing for functional manual winding and scrolling via the cranks.

A monumental pre-cinematic apparatus: An exceptional manuscript "Crankie", eight meters long, painted on cloth, constituting a landmark for media archaeology and a masterpiece of American folk art.

This manuscript scroll deploys an exceptional narrative iconography for the Victorian period, including fierce naval battles, satirical duels, the bombardment of Fort Sumter (1861), and the flamboyant eruption of a volcano, complemented by a hand-drawn terrestrial planisphere and a satirical Reconstruction cycle, all preserved on its original spindle axis and datable to the year 1888. Unlike Milton Bradley's Myriopticons, which are mass-produced industrial color prints, this textile scroll



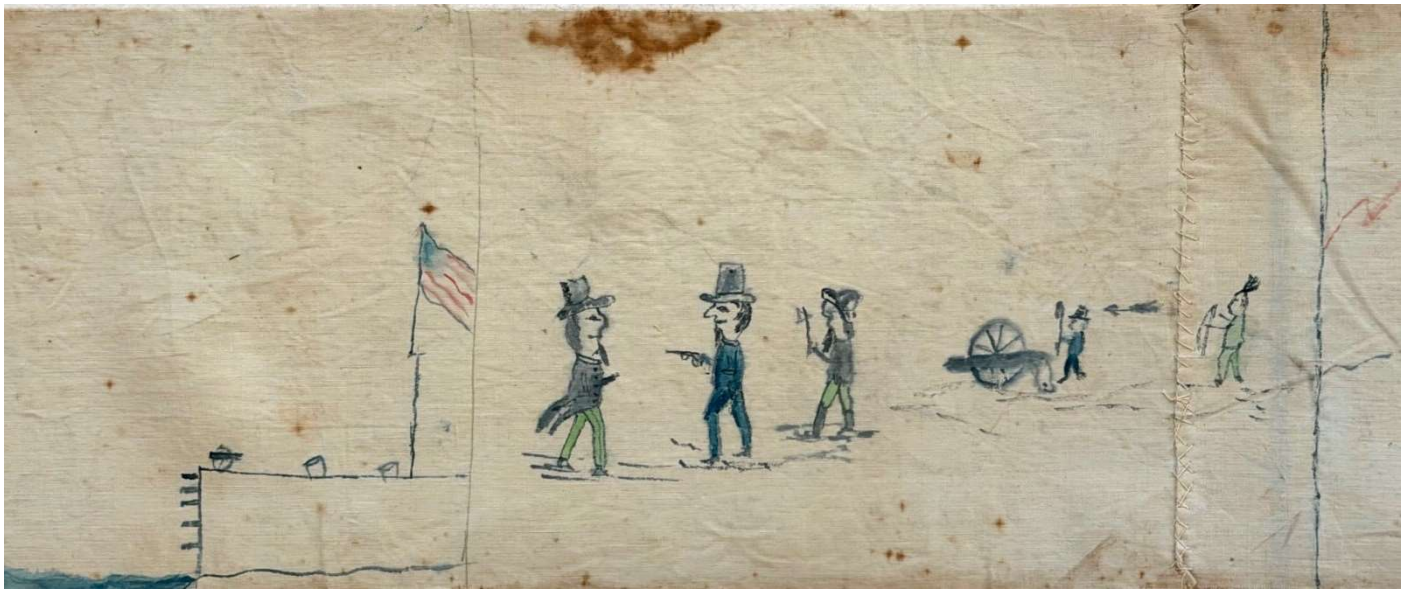
is a unique, original American folk art masterpiece. This "Crankie" is a mechanical work of art brut spanning 8 continuous meters, offering a unique and spectacular testament to American vernacular art of the Victorian era. Intended for parlor entertainment, it adapts the tradition of the itinerant giant moving panoramas of the nineteenth century into a domestic format.



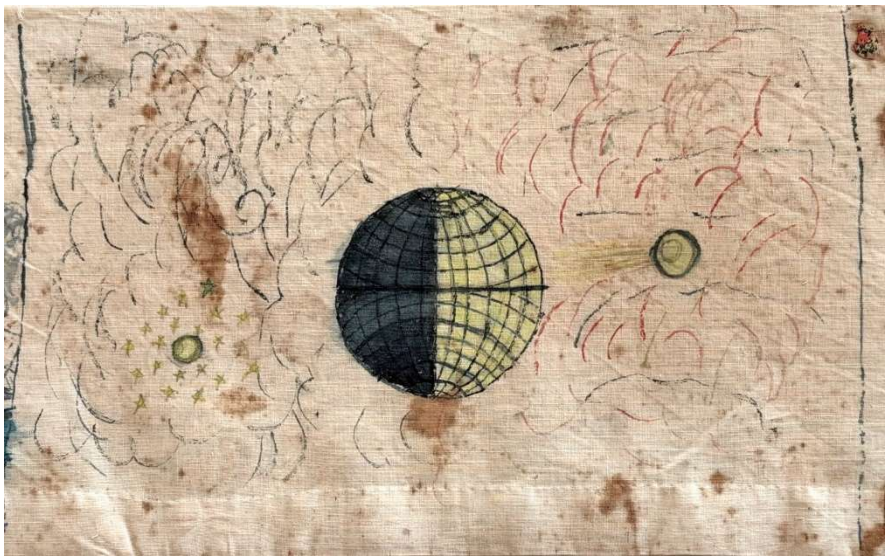
The pictorial narrative unfolds in several movements, retracing the major geopolitical and naval epics that captivated the American public in the second half of the 19th century. The story opens with a long maritime sequence depicting a fleet of mixed sail-and-steam ships belching thick smoke, patrolling before bastion-fortified coastal defense works and garrison encampments with white conical tents; this imagery strikingly evokes either the blockade operations of the American Civil War (the bombardment of Fort Sumter) or Commodore Matthew Perry's famous naval expedition to force the opening of Japan (1853-1854) before the Tokugawa fortifications. The progression of the scroll alternates between coastal garrison scenes, parades of officers in regulatory top hats, and exotic landscapes with large serrated leaves, before shifting into Victorian geographical sensationalism: the spectacular eruption of a volcano in bright red gouache (echoing the trauma of Krakatoa in 1883 or contemporary Japanese current events, the eruption of Mount Bandai in July 1888), a coastal storm battering waves against a gabled harbor, and nocturnal naval engagements.



The structural and cosmological originality rests on the staging of the world, introduced by a binary day/night terrestrial globe with meridians, followed by an exceptional, hand-drawn universal world planisphere representing the continents bordering the Atlantic Ocean. The passing of the hours is then punctuated in a mixed-media fashion by the insertion of three Victorian color



chromolithographs representing Morning, Noon, and Night ("Morning", "Noon", "Night"), the latter featuring naval officers gathered around a campfire. The end of the scroll deploys the verve of art brut and popular political farce from the commercial Reconstruction era, combining patriotic medallions, a burlesque



fall from a horse, duels, and caricatured line-drawn chases with hand-written English dialogues featuring carpetbaggers and profiteers ("Hogs & Pigs") calling out to each other on the way to the railway station ("Is this the way to go the Depot? / Yes after you get a licking."). The pageant takes its leave of the spectators with an anthropomorphic smiling moon figure derived from the traditional repertoire of magic lantern shows. Through its dramatic structure alternating oceanic drifts, crossings of shadows, polar storms, and agonizing temporal fixity, the historian of spectacles will discern a possible and seductive free evocation of Samuel Taylor Coleridge's famous romantic poem, The Rime of the Ancient Mariner, contemporary illustrated editions of which saturated the American popular imagination at the time.



The material epilogue of the scroll constitutes its scientific cornerstone: the April 1888 calendar from the Home Insurance Company of New York used to secure the cloth echoes directly, as an anniversary, the month of the outbreak of the siege

of Fort Sumter (April 1861) or the official proclamation by the United States of the Treaty of Kanagawa (April 1855). Domestic panoramas on cloth of this monumental length and precisely dated are of signal rarity on the market. This specimen shares close technical similarities with the rare vernacular scrolls of the 1870s-1880s preserved in the renowned Erkki Huhtamo Media Archaeology Collection in Los Angeles. Through its vernacular iconography and pasting

system, it offers a direct parallel to the ephemera collections of the William L. Clements Library at the University of Michigan, as well as the theatrical holdings of the John Hay Library at Brown University. While the Milton Bradley Company or McLoughlin Bros. collections preserved in museums are mass-produced printed works (such as the famous commercial desktop toy The Myriopticon: A Historical Panorama of the Rebellion published in 1866), unique manuscript pieces on cloth of such scope find very rare equivalents only within the collections of the Beinecke Rare Book & Manuscript Library at Yale University (notably the unique original parlor scrolls) or within the Cotsen Children's Library at Princeton University, elevating this ephemeron to a museum-grade research object of the first order for the archaeology of entertainment.



A document preserved in its genuine, untouched state of domestic use and familial handling. The pigments, washes, and inks have retained a remarkable freshness and vividness of color under direct light or when viewed by translucency.

Huhtamo (Erkki), Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles, MIT Press, 2013; Avery (Kevin J.), The Moving Panorama: A Nineteenth-Century American Visual Gadget, Metropolitan Museum of Art, 1993; Altick (Richard D.), The Shows of London: A Panoramic History of Exhibitions, 1600–1862, Harvard University Press, 1978; Abaa / Ephemera Society of America, Cataloging Standards for 19th Century American Vernacular & Toy Paper/Cloth Scrolls. 6644 **$ 16 500**

58. BETHENCOURT (JEAN DE) / [BERGERON, PIERRE] -I. HISTOIRE DE LA PREMIERE DESCOUVERTE ET CONQUESTE DES CANARIES. FAITE DES L'AN 1402 PER MESSIRE JEAN DE BETHENCOURT . . . PLUS UN TRAICTE DE LA NAVIGATION ET DES VOYAGES DE DESCOUVERTE & CONQUESTE MODERNES, & PRINCIPALEMENT DES FRANCOIS. PARIS, MICHEL SOLY, 1630. II. TRAICTE DE LA NAVIGATION ET DES VOYAGES DE DESCOUVERTE & CONQUESTE MODERNES, & PRINCIPALEMENT DES FRANCOIS. AVEC UNE EXACTE ET PARTICULIERE DESCRIPTION DE TOUTES LES ISLES CANARIES, LES PREUUES DU TEMPS DE LA CONQUESTS D'ICELLES, & LA GENEALOGIE DES BETHENCOURTS & BRAQUEMONS. *Paris, Michel Soly, 1629.*



2 parts bound in 1 vol., 8vo (175 x 115 mm), comprising: [10] ff.; 208 pp. (including 1 engraved portrait on p. 4); [6] ff. of tables; II. [6] leaves, including 1 blank; 303 pp. Period ex-libris in brown ink on the title page: "Labbe de Champigny d'el Jacobins" (The Abbé de Champigny of the Jacobins). Period full vellum binding, smooth spine titled in ink, traces of lacing. (Stains and signs of wear; a small wormhole in the inner margin of a few leaves; losses along the edges of the endpapers).

A rare copy of this exceptionally rare Americana, complete in both parts; the only edition of the first French publication devoted to the history of maritime explorations, including the most recent French expeditions to America.

The first part offers a direct and immersive account of the expedition led by the intrepid Norman navigator Jean de Béthencourt, Lord of Grainville-la-Teinturière in the Pays de Caux, who set sail in May 1402 from La Rochelle with his ally Gadifer de La Salle. This epic journey, a fundamental milestone in the history of European navigation, aimed to colonize and evangelize the Canary Islands on behalf of King Charles VI of France, before Béthencourt pledged allegiance to the King of Castile to consolidate his conquests and secure the title of "King of the Canary Islands." The text itself is of exceptional documentary value: it is the original logbook kept day by day on the front lines of operations by the expedition's two personal chaplains, the Franciscan monk Pierre Bontier and the secular priest Jean le Verrier. Remaining unpublished as a family manuscript for more than two centuries (a collection known as the *Canarien*), this chronicle was unearthed, compiled, and saved from oblivion by a direct descendant of the explorer, Galien de Béthencourt, a counselor to the Parliament of Rouen. Through short, vivid chapters, the work meticulously recounts the military clashes with the indigenous peoples (the Guanches), the tragic internal dissensions among the French colonists, the establishment of the archipelago's first fortified strongholds (such as Rubicon on the island of Lanzarote), as well as pioneering ethnographic observations on the islands' customs. This chronicle opens with a very rare and splendid portrait of Jean de Béthencourt, finely engraved in intaglio by Balthazar Moncornet, depicting him in majestic pose, armed and facing forward, displaying his family's heraldic coat of arms alongside a landscape view. A monumental alphabetical analytical table completes this first historical account.

The second part, the "Treatise on Navigation and Voyages of Modern Discovery and Conquest, and Primarily of the French" by Pierre Bergeron, forms an inseparable whole that was indispensable for countering the Iberian monopoly on the New World. Conceived as a true scientific and historical treatise, it opens with an in-depth study of the art of navigation at the dawn of the 17th century, analyzing the workings of the compass, the use of the quadrant, and the mathematical theories for calculating longitude on the high seas. To establish the rigor of his argument, Bergeron explicitly draws on the innovative works of the greatest minds of the scientific revolution of the time, notably the magnetic theories of William Gilbert, the cartographic advances of Petrus Plancius, and the navigational treatises of Simon Stevin. The author then provides an exhaustive historical overview of French overseas expansion, meticulously detailing the expeditions to New France led by Sieur de Monts, Jean de Poutrincourt, Marc Lescarbot, Samuel de Champlain, Jacques Cartier, and Jean Alfonce. The treatise also devotes significant attention to the Huguenot attempts to establish settlements in Florida led by Sébastien Cabot, Jean Ribault, and René de Laudonnière. Moving beyond a strictly French perspective, Bergeron broadens his scope to include the major rival maritime powers (Spanish, Portuguese, English, and Dutch), incorporating the voyages of Vespucci, Villegagnon's attempt in Brazil, as well as pioneering accounts of the exploration of Russia, Sweden, China, Japan, and Tibet. At the end of this second part is inserted the important *Extract from the Observations of Sir Edmond Scory*, an English knight who recorded valuable geographical and physical observations on the Peak of Tenerife and the Canary Islands.

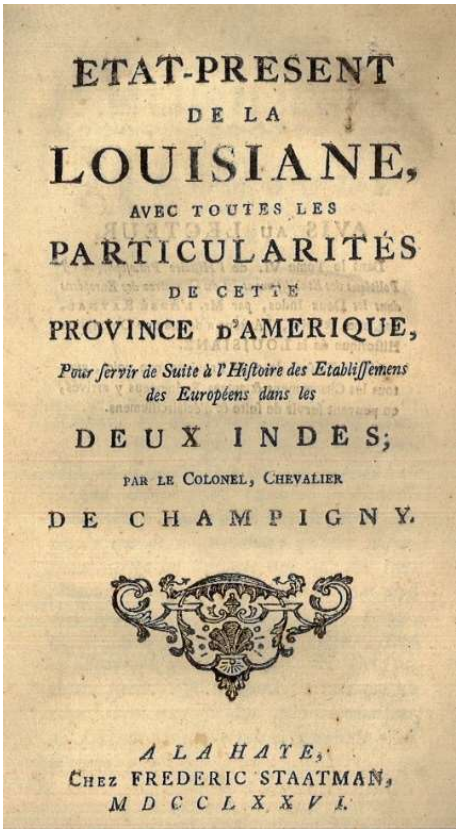
Provenance: The Abbé de Champigny, of the Jacobins (contemporary handwritten bookplate in brown ink at the top of the title page: "Labbe de champigny d'el Jacobins"). This prestigious ownership mark attests that this copy belonged to a high-ranking 17th-century Parisian ecclesiastical dignitary—most likely a member of the illustrious Bochart de Champigny family of the noblesse de robe—before entering the library of the famous Jacobins Convent in Paris (the Order of Preachers, the Dominicans). The volume remained there until the revolutionary seizures of 1789, at which time it was dispersed onto the private market, thus preserving intact the precious record of its historical institutional journey. The spine of the binding also bears its handwritten title and date from that period ("Voyage des Canaries 1630") for its classification on the convent's bookshelves.

The extreme rarity of this first edition in private hands is underscored by the fact that it is found exclusively in the rare book collections of the major American institutions: Harvard University (Houghton Library), Yale University (Beinecke Library), The John Carter Brown Library (JCB), The New York Public Library (NYPL), The Library of Congress (Washington, D.C.), and The Huntington Library (California).

The copy is preserved in its sturdy original full-parchment binding.

Sabin, *Dictionary of Books Relating to America*, 6331 and 4850; Borba de Moraes, *Bibliographia Brasiliana*, I, p. 85; Brunet, *Manuel du libraire*, I, 1024; Church, *Catalogue of Books Relating to America*, 414; Penrose, *Travel and Discovery in the Renaissance*, pp. 310–312. 6543

$ 11 000


ETAT-PRESENT
DE LA
LOUISIANE,
AVEC TOUTES LES
PARTICULARITÉS
DE CETTE
PROVINCE D'AMERIQUE,
Pour servir de Suite à l'Hiſtoire des Etabliſſemens des Européens dans les
DEUX INDES;
PAR LE COLONEL, CHEVALIER
DE CHAMPIGNY.
A LA HAYE,
CHEZ FREDERIC STAATMAN,
M D C C L X X V I.

59. CHAMPIGNY (CHEVALIER JEAN DE) -ETAT-PRESENT DE LA LOUISIANE, AVEC TOUTES LES PARTICULARITES DE CETTE PROVINCE D'AMERIQUE, POUR SERVIR DE SUITE A L'HISTOIRE DES ETABLISSEMENS DES EUROPEENS DANS LES DEUX INDES ; PAR LE COLONEL, CHEVALIER DE CHAMPIGNY. *A la Haye, chez Frederic Staatman, 1776.*

1 vol. 8vo (210 x 130 mm) of : XIV pp. (title, notice to the reader, preamble, foreword) ; 147 pp. (resumption of pagination at 15) ; [2] pp. (table) ; headbands and footnotes. Handwritten bookplate in brown ink on title: "H.W. von der Afseburg". Later identification inscription handwritten in black ink on the first board. (Fresh body of the book). Vintage marbled paper binding. Modern slipcase, half red morocco, boards covered with period marbled paper, smooth spine titled in gold (Loebstein-Laurenchet).

A fascinating account first published under the title "Louisiane ensanglantée" (Mesplet, 1773), devoted to the repression of the New Orleans Rebellion, a work due to Chevalier Jean de Champigny (1712-1787), a colonel of infantry.

The work gives the account of the trial and punishment inflicted by the Spanish governor Alejandro O'Reilly (1723-1794) on the French leaders of the Louisiana insurrection. O'Reilly was a highly respected military reformer and inspector general of infantry in the Spanish empire. He was the second governor of colonial Spanish Louisiana and the first official to have real political power in Louisiana after France ceded it to Spain. For his much appreciated services to the Spanish crown, he was knighted and made a count. Indeed, after its defeat by the Spanish and English in the Seven Years' War, France ceded Louisiana to Spain in the

Treaty of Fontainebleau of 1763, which ratified its expulsion from North America. The French citizens of Louisiana, sensing the weakness of the Spanish government then headed by Antonio Ulloa (1716-1795; explorer, astronomer, writer, military officer, and Spanish governor of Louisiana), proclaimed a republic that existed from 1768 to 1769, and sent a delegation to Versailles. The Spanish government then sent O'Reilly, to re-establish its authority, and he crushed the uprising with a harshness that moved France.

This work covers the whole event: from the cession in 1762 to 1771. According to the publisher's preamble, he collected this manuscript from a witness just before his death: "During my stay in Louisiana, I witnessed the cruelties that the Spaniards exercised there against the Inhabitants of this Colony; curious to know what could be the crime of these unfortunate people, I inquired what could have given rise to such barbarities, & had all the particulars of this procedure explained to me with the most circumstantial details ; I was so struck with horror that I thought it my duty, for the good of mankind and my country, to put it all down in writing, so that in reading it, our Englishmen would feel even better the price of this priceless liberty which our ancestors have handed down to us and which they have cemented in their blood." (translated from French, pp.IV-V).

Provenance: Hermann Werner von der Asseburg (1702-1779), leading minister of the Electorate of Cologne (handwritten bookplate in brown ink on the title). This copy is the one that passed in the Bonhams New-York sale of 2010, whose listing stated: "purchased from William Reese Company, 2001, 50 USD".

A very rare work of which there are only 2 copies sold in the last 40 years.

A beautiful untrimmed copy with large margins preserved in its original binding, fresh inside. 4950

$ 4 950

60. LEON PINELO (ANTONIO DE). -EPITOME DE LA BIBLIOTECA ORIENTAL I OCCIDENTAL, NAUTICA I GEOGRAFICA. *Madrid, Juan Gonzalez, 1629.* 1 vol. small 4to (230 x 167 mm) of: [1] f. (engraved title) ; [43] ff. ; 186pp ; xii. ; [1] f. Full contemp. vellum from re-use, smooth back titled with ink (worm galleries fillings in the margins).



First edition of this very rare bibliography : the first to mention books on America.

Its author, Antonio Leon Pinelo (1589-1660), probably born in Valladolid, immigrated with his parents to the West Indies in 1604. He lived in Argentina and Peru, where he followed the teaching of Jesuits in Lima and graduated from law. This allowed him to occupy many official posts in South America, and in particular that of mayor of Oruro. When he returned to Spain in 1612, he soon became a member of the Indian Council as a lawyer and columnist. He is considered one of the Council's most important chroniclers. This institution was in charge of administering the colonies of the Crown : the East Indies (Philippines) and Western (America), from the 16th to the 17th century. Officially founded in 1524 by Charles V, the Council decides on judicial, governmental, military and religious issues. Around 1615, Pinelo began to catalog these decrees and orders issued by either the Government in Spain or by the Viceroys of the American possessions, and proposed in 1623 a first publication referencing the different articles of laws relating to the administration of the colonies. This is the first of a list of important American works considered by the author as Biblical Paradise (see El Paraiso en el Nuevo Mundo, 1656); including "Tratado de confirmaciones reales, que requieren para las las Indias Occidentales" (1630), a very serious one: "moral questioning if the chocolate quebronta el ayuno ecclesiastica" (1636), "Aparato politico de las Indias Occidentales" (1653), "Acuerdos del Concejo de Indias" (1658), etc.

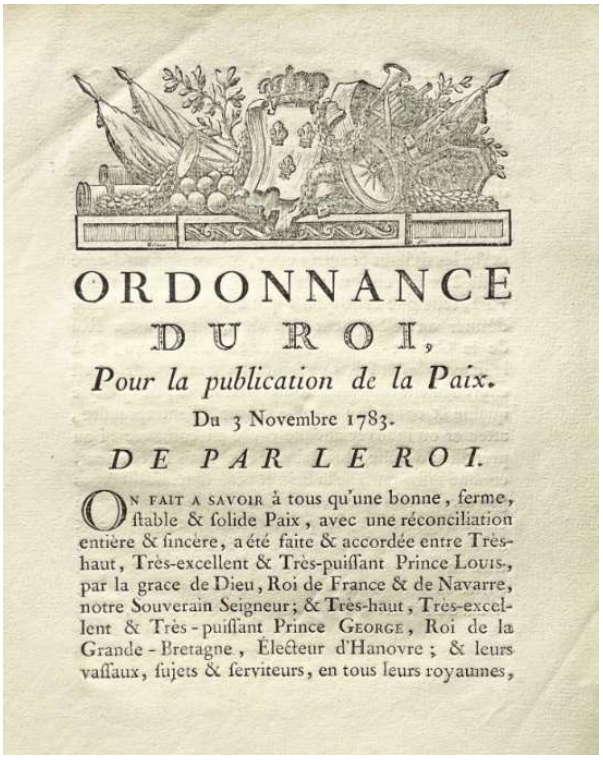
The present work : "Epitome of the Eastern and Western Biblioteca, nautica y geografica" (Madrid, 1629), remains its major work, and an unavoidable reference, the first bibliography to mention travel relations and other works relating to America. Pinelo refers to the titles of two libraries, of 1,200 and 2,250, brought together with particular care ("con particular afecto y devocion"), as well as the 300 volumes which made up his personal library and which he left to the Council of the Indies. He enriched this catalog with references to major works and manuscripts which he could only consult in the great libraries of his time (Duke of Sessa, Ramirez de Prado, Valenzula Velasquez, Nieremberg, Saldierna, Constable of Castile, Count Duke of Olivares, Palace of the Escorial, Archives of Simancas, Chronicler of the Indies). Following a tradition from the beginnings of the Spanish bibliography, the titles of foreign works are translated into Spanish, but Pinelo was inspired by models such as the Libreria de Doni (1550), and French and English cataloging traditions, to arrange his material. The first part (pp. 1 to 60) is devoted to works relating to Asia (especially India) and Ethiopia, the second (pp.

61 to 136) to works dealing with Central America or Southern, as well as Pacific Islands. The last two parts (pp. 137 to 186) refer to many general navigation or geography books, as well as maps. Each section is chronologically classified. At the end of the introductory pieces, the author lists forty-three Indo-American languages, then practiced in the colonies of South America. A second edition appeared in the first half of the 18th century (see n° 18 in this list). On the title, engraved by J. de Courbes, are allegories of India, Spain (Iberica) of Geography and Navigation.

Rare reference book for travel in the New World. 4244

$ 6 050

61. [LOUIS XVI - GRAVIER DE VERGENNES]. -ORDONNANCE DU ROI POUR LA PUBLICATION DE LA PAIX. DU 3 NOVEMBRE 1783. KONIGLICHE BERORNUNG, DIE OFFENTLICHE BERTUNDINGUNG DES FRIEDENS BETRESSEN. VOM 3 WINTERMONAT 1783. *[Paris], Imprimerie de Levrault, Imprimeur du Commandement. [1783].*



ORDONNANCE
DU ROI,
Pour la publication de la Paix.
Du 3 Novembre 1783.
DE PAR LE ROI.

ON FAIT A SAVOIR à tous qu'une bonne, ferme, ſtable & ſolide Paix, avec une réconciliation entière & ſincère, a été faite & accordée entre Très-haut, Très-excellent & Très-puiſſant Prince Louis, par la grace de Dieu, Roi de France & de Navarre, notre Souverain Seigneur; & Très-haut, Très-excellent & Très-puiſſant Prince GEORGE, Roi de la Grande-Bretagne, Électeur d'Hanovre; & leurs vaſſaux, ſujets & ſerviteurs, en tous leurs royaumes,

1 double leaf 4to (256 x 207 mm.) with text in French and German. Engraved band at the top of the title with the king's arms signed Critner.

Official proclamation of peace between England and France putting an end to their conflict in the American war of independence.

Rare copy in bilingual version in French and German intended for the populations of the northeast of the country. The ordinance proclaims the reconciliation of the parties: "That the said peace is general between them and their said vassals and subjects" and re-establishes the free movement of people and trade. Document established on the original made in Fontainebleau on November 3, 1783.

On September 3, 1783, several peace treaties were signed in Paris and Versailles by representatives of the American Congress, Great Britain, France and Spain, putting an end to the American War of Independence. This body of texts constitutes what is called the "Peace of Paris". On September 3, the Treaty of Paris was signed between the Congress of the Confederacy and the British Crown. The latter recognized the independence of the United States, whose borders were delimited by the Great Lakes to the north, the Mississippi to the west and the 31st parallel to the south. The right to fish was assured for the Americans in the Grand Banks, off Newfoundland and in the Gulf of St. Lawrence. Navigation on the Mississippi became free for both nations. Mutual debts legally contracted will be paid. The Congress of the Confederation will recommend to each state to ensure the restitution of all loyalist property. On the same day, treaties were signed in Versailles between France and Great Britain (at the Hôtel des Affaires Étrangères, now the municipal library) and Spain and Great Britain. France recovered full sovereignty over Dunkirk, recovered or was confirmed in possession of the islands of Saint-Pierre and Miquelon, the islands of Saint Lucia and Tobago, the island of Goree and the Senegal River, and the Indian trading posts. It ceded the islands of Grenada and the Grenadines, St. Vincent, Dominica, St. Christopher, Nevis and Montserrat. On the coasts of Newfoundland, it gave up fishing rights from Cape Bonavista to Cape St. John but in return obtained the same rights from Cape St. John to Cape Raye. The British Crown ceded Minorca and Florida to Spain and received the islands of Providence and the Bahamas. Finally, by a treaty of May 20, 1784 signed in Paris, Great Britain agreed to return almost all the Dutch possessions captured in the East Indies but kept Negapatnam on the Indian coast.

This French military victory is often considered to have restored its honor and to be a revenge for the disastrous treaty of Paris of 1763. It gave back to France its role of arbiter of European diplomacy. However, this peace of 1783 did not modify the territorial and commercial situation for France. Moreover, the quasi-monopoly of Great Britain with its former colonies survives the American independence. The strategy of Vergennes to strike a decisive blow to the British commercial power was therefore a bitter failure. Finally, France, like Great Britain, came out of this conflict financially exhausted with an abysmal debt. In the eyes of many, the human and financial sacrifices of France had only served Spain and the United States (several critical works were published, such as that of Abbé Raynal, which he disavowed in 1785).

For the French people, and Parisians in particular, the proclamation of peace is always a source of joy. This one appears during big festivities (distribution of food, fireworks) given in Paris on December 14, 1783.

A very fresh copy. 5637

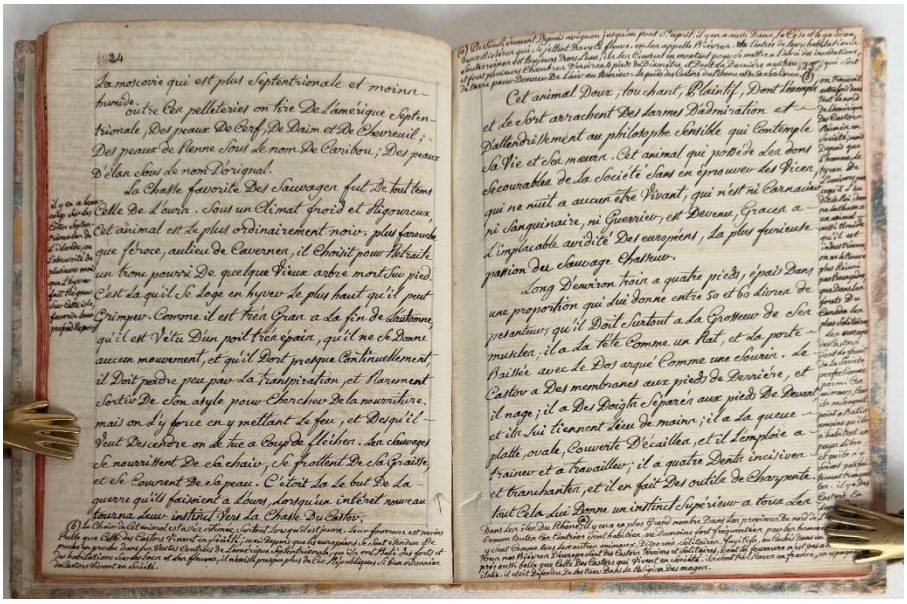
$ 1 540

62. [MANUSCRIT ANONYME CRITIQUE - HISTOIRE DES COLONIES & BOTANIQUE] [ANONYMOUS CRITICAL MANUSCRIPT - COLONIAL HISTORY & BOTANY] RAYNAL (GUILLAUME-THOMAS, ABBE). - [COMPENDIUM MANUSCRIT D'EXTRAITS, DE SYNTHESES ET DE GLOSES CRITIQUES DE L'HISTOIRE PHILOSOPHIQUE ET POLITIQUE DES ETABLISSEMENS ET DU COMMERCE DES EUROPEENS DANS LES DEUX INDES]. [MANUSCRIPT COMPENDIUM OF EXCERPTS, SUMMARIES, AND CRITICAL GLOSSES ON THE HISTOIRE PHILOSOPHIQUE ET POLITIQUE DES ETABLISSEMENS ET DU COMMERCE DES EUROPEENS DANS LES DEUX INDES]. *S.l. [France], s.d. [Circa 1780].*

1 vol. octavo (205 x 135 mm) manuscript in brown ink consisting of: [1] f, 70 numbered pages on Ancien Régime laid paper with a crowned coat of arms watermark with interlaced initials (R.C. / J.R.C.), typical of the great French paper mills (Auvergne or Angoumois) of the late 18th century. Some marginal staining. Contemporary rigid quarter-vellum with small corners, sides covered in marbled paper, flat silent spine, red edges, boards slightly rubbed.

A precious study manuscript from the late 18th century constituting a critical witness to the reception and clandestine appropriation of the greatest "forbidden best-seller" of the Enlightenment: Abbé Raynal's Histoire des deux Indes.

Written in a highly regular, metronomic secretarial cursive hand across 70 pages, this organic commonplace book embodies the working method of the pre-revolutionary elite. The work is by the hand of an anonymous author with a highly distinctive profile: a young legal scholar, physiocrat, or high-ranking official attached to the offices of the Ministry of the Navy and Colonies. Deliberately casting aside Raynal's lyricism, literary emphasis, and eloquence, this scientific mind condenses Volumes V and VI of the Geneva edition (1780) to extract and archive exclusively the neuralgic, empirical, macroeconomic, and biological data of the Americas on the eve of the great revolutionary upheavals.



Abbé Raynal's Histoire des deux Indes was the most transgressive philosophical war machine of the last third of the 18th century. Condemned by the Sorbonne and burned in a public square by the hand of the executioner in 1781, the book enjoyed immense circulation under the cloak. This manuscript thus offers an intimate plunge into the intellectual workshop of a contemporary. Lodged in the margins, the critical apparatus transforms the linear transcription into a veritable rapid-reference tool. Written vertically or horizontally in the outer margins, the annotations isolate key administrative, economic, or botanical concepts (La première production de Cayenne, Le Castor, Le Tabac). The recurring presence of reference crosses (+) and dense textual insertions proves a meticulous proofreading work by the author. In the agronomic sections, the writer employs specific graphic signs (the hashmark # and the asterisk *) to connect long reflective glosses in the upper or lower margins to the main text (e.g.: "# Ici on voit la proportion entre les frais et les masses..."). Double exclamation points in the margins (!!) signal the boldest political theses, while explicit page citations (Tom. 6. p. 380) directly link the manuscript to its printed reference edition.

The content of this compendium isolates the most strategic areas of the European colonial empire and natural history, divided into two rigorous documentary approaches. For descriptive passages involving analytical condensation, the scribe retains only the factual and scientific structure. The volume thus contains a very rich summary of the manners and anatomy of the beaver in Canada (p. 24-28), dissecting the shape of its jaw, its webbed hind paws, and the concept of animal "conjugal love." Added to this are descriptions of the soils of Guyana and the West Indies (p. 1-5), as well as a major agronomic transcription of Book XIV devoted to the sexuality of plants, the hermaphroditic flowers of the fig tree, and the technical process of caprification (forced fertilization by the introduction of wild gnats, p. 11-13).

As soon as the text approaches financial balance sheets, the writer binds himself to a literal fidelity and copies the data word-for-word, as these carry the weight of doctrinal demonstration. Thus are recorded the exact demographic census of Martinique in 1766 (12,450 Whites, 70,553 slaves, 443 Maroon Negroes) as well as the financial balance sheet of Saint-Domingue, numbering the return of crops at 55 million livres tournois for an impact of 500 million in the world (p. 8-9). The scribe also archives the trade balance of the Exclusif in North America (44 million in English imports against 32 million in colonial returns) and the dense geopolitical tensions in Grenada after the Treaty of Paris of 1763, pitting French Catholic planters against the new British administration (p. 14, 68).

This document masterfully demonstrates that reading Raynal was not a matter of simple cabinet entertainment, but a true enterprise of technical assimilation by the enlightened upper bourgeoisie who would, a few years later, take the reins of the revolutionary administration and manage the major crisis of the colonies. A very fresh copy.

References: Raynal (Abbé G.-T.), Histoire philosophique et politique des établissemens et du commerce des Européens dans les deux Indes, Genève, Jean-Léonard Pellet, 1780 [Reference octavo edition]; Brunet (J.-Ch.), Manuel du libraire et de l'amateur de livres, IV, 1121; Sabin (J.), A Dictionary of Books Relating to America, XVI, 68081; Adams (A.), The American Controversy: A Bibliographical Study of the British Pamphlets and Books, II, pp. 70-82; Bourde (A. J.), Agronomie et agronomes en France au XVIIIe siècle, Paris, SEVPEN, 1967; Tourneux (M.), Marie-Antoinette et la fin de l'Ancien Régime : Sources manuscrites, Paris, 1893. 6327

$ 2 640

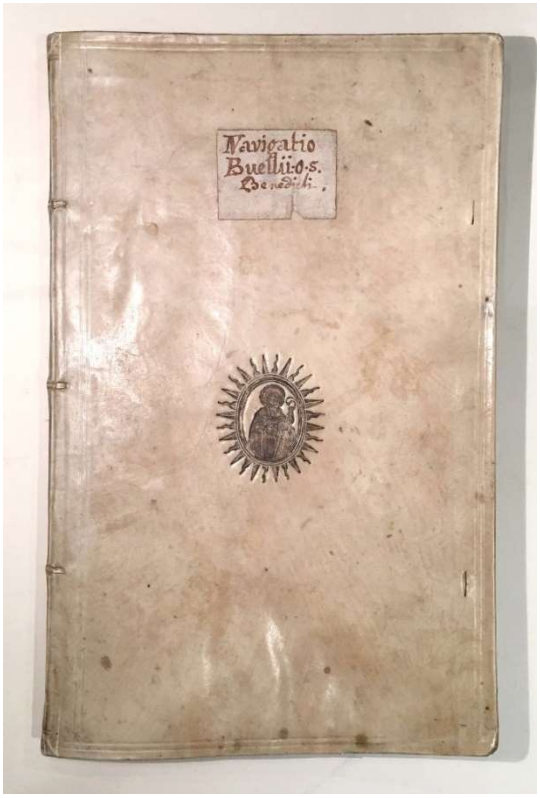


63. [PHILOPONUS (HONORIUS), PSEUDONYME]. – PLAUTIUS (CASPAR). -NOVA TYPIS TRANSACTA NAVIGATIO NOVI ORBIS INDIAE OCCIDENTALIS ADMODUM REVERENDISSIMORUM PP. AC FF. REVERENDISSIMI AC ILLUSTRISSIMI DOMINI, DN. BUELLII CATALONI ABBATIS MONTIS SERRATI, & IN UNIVERSAM AMERICAM... *[Linz, sans nom d'imprimeur], 1621.*

1 folio volume (315 x 197 mm) with 1 engraved title page, [3] leaves, 102 pages, [3] leaves (including 1 full-page woodcut astronomical diagram), 18 numbered full-page engraved plates, and 1 half-page plate. The frontispiece plate depicting Christopher Columbus beneath a map is signed by Wolfgang Kilian. Brown ink inscriptions on the title page. (Traces of old water stains; a few discreet fillings of wormholes in the margins.) Sturdy, full-body ivory-colored vellum binding of the period (a monastic commission from the early 17th century). Smooth spine with running raised bands, bearing a calligraphic title from the period written directly in black ink at the top of the vellum: “Nua Typis trans. Navigatio.” The covers are adorned with a cold-stamped fillet border. The upper cover is stamped in the center with a black-ink medallion depicting the heraldic insignia of the prestigious Benedictine Abbey of Benediktbeuern (Bavaria), while the lower cover is stamped with a second die bearing the coat of arms of the abbot in office at the time of acquisition. Original red edges; traces of missing fastening laces.

A spectacular and legendary Baroque chronicle of the New World by Abbot Caspar Plautius, a copy preserved in its binding bearing the coat of arms of Benediktbeuern Abbey, acquired in the very year of its publication in 1621.

First edition, second printing of this famous account of the Benedictine missions in the New World. Caspar Plautius was a major intellectual figure of the Counter-Reformation in Central Europe. A Benedictine monk of distinguished lineage, he rose to the rank of abbot of the prestigious monastery of Seitenstetten (Lower Austria), a position he held in the early 17th century. A man of immense theological, historical, and cosmographic knowledge, Plautius put his scholarship to work in defense of his Order against the rise of Protestantism. The publication of *Nova Typis Transacta Navigatio* in 1621 was the result of a delightful literary and editorial ruse: Plautius chose to publish his work under the pseudonym Honorius Philoponus, presenting himself in the text as a modest clergyman eager to dedicate his research... to Abbot Caspar Plautius himself! This stratagem allowed him to write lengthy passages of praise for his own glory and that of his abbey without openly violating the monastic rules of humility. Beyond this anecdote, Plautius emerges here as a formidable polemicist, using the history of the early American missions to reaffirm the leading role of the Roman Catholic Church and the Benedictines in expanding the frontiers of the known world.



The illustrations in this work represent one of the pinnacles of German Baroque engraving, orchestrated by the Augsburg master Wolfgang Kilian (1581–1662). Conceived as a weapon of visual propaganda in response to Théodore de Bry’s engravings—which were deemed one-sided—the plates are striking for their theatricality and cultural syncretism.



The Allegorical Frontispiece (Plate 1) is a veritable political and spiritual manifesto; this monumental composition features the two leading figures of the narrative: on the left, Christopher Columbus in Spanish armor (placed under the patronage of St. Brandanus), and on the right, Father Bernardo Buil, in a Benedictine habit, firmly holding aloft a cross. The figures are surrounded by medallions, including a spectacular oval map depicting the Atlantic Ocean enclosed by the imperial Pillars of Hercules (Plus Ultra), traversed by galleons connecting Europe (India) to the Americas. The Mass on the Whale (Plate 2) is the most famous plate in the work, often torn out or missing. It illustrates the legendary episode of Saint Brendan's voyage: the monks, having mistaken the back of a gigantic whale (Jasconius) for a solid island, disembark there, erect an altar, and celebrate Holy Mass under the astonished gaze of the sailors who remained aboard the ship. The sea monster is depicted with a fantastic anatomical precision characteristic of 17th-century imagination. The Scenes from the New World and the Demonic Iconography depict the arrival of the Benedictines on American shores, their first contacts with indigenous peoples, attempts at conversion, and indigenous rituals. In accordance with Plautius's theological vision, scenes of Native American worship are systematically associated with depictions of demons and monstrous creatures, visually embodying the author's thesis that Satan reigned over the souls of the New World before the missionaries' arrival.



The volume also contains valuable musical notations inscribed on wood (pp. 35–36) .

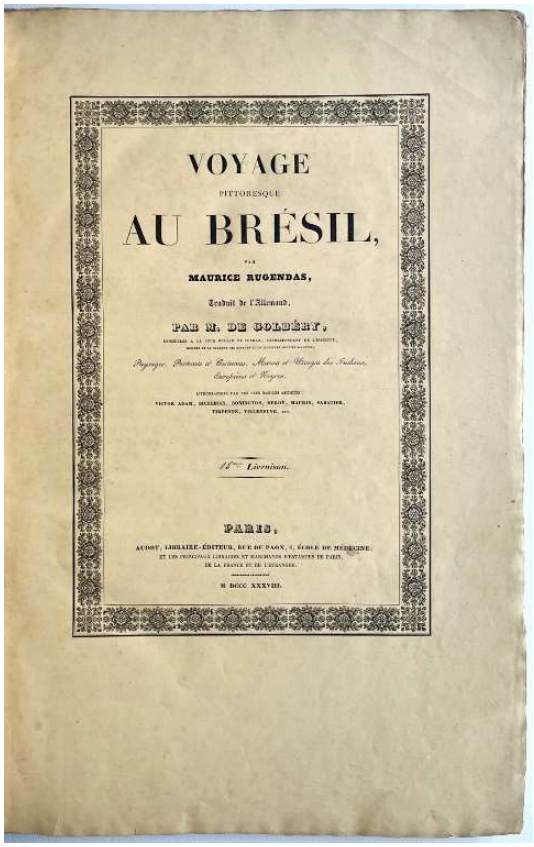
This copy represents an exceptional historical collection, having remained intact in its original Benedictine binding. It comes directly from the library of the Benedictine Monastery of Benediktbeuern in Bavaria, as attested by the 17th-century handwritten inscription in the lower margin of the frontispiece: "Monasterii B.M.V. in Bura 21." The presence of the abbey's seal on the vellum cover confirms the authenticity of this institutional binding, which was acquired and registered in the very year of its publication (1621). Additional notes in ink inserted at the time between the printed lines of the title page (Chronographia Archangeli sub Sancti Michaelis Regno) further place this colonial chronicle under the patronage and protection of Saint Michael the Archangel.

A highly desirable copy preserved in its superb monastic binding, in superb condition.

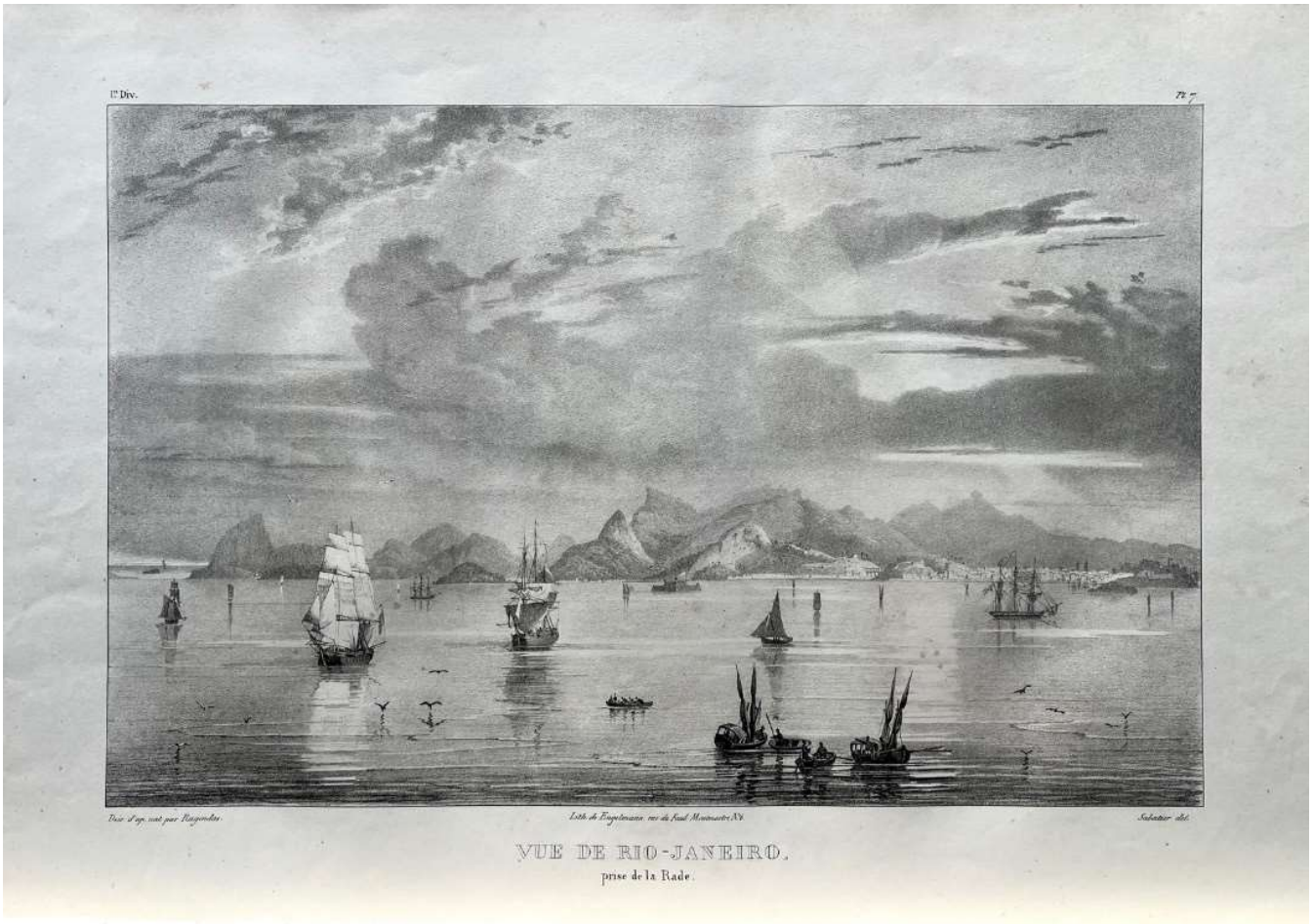
Sabin, 63367 – Alden & Landis, 621/100 – John Carter Brown Library, II, p. 156 – Palau, 224762 – Church, 387 – Brunet, IV, col. 614. 4242

$ 13 750

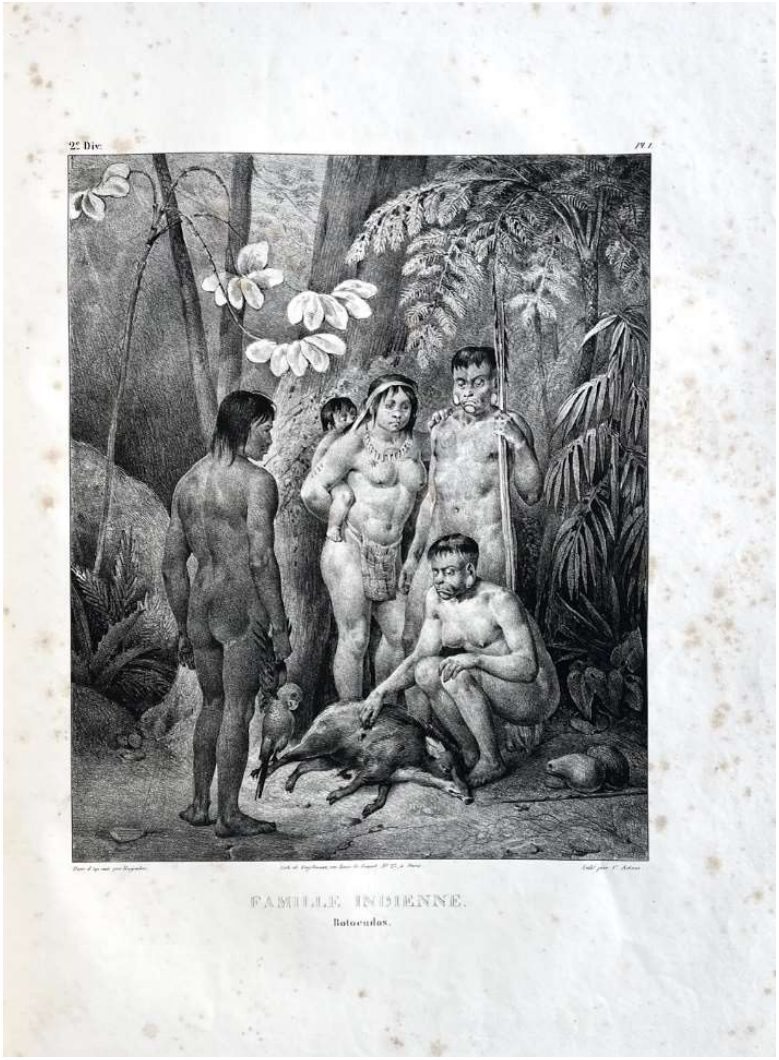
64. RUGENDAS (JOHANN MORITZ). -VOYAGE PITTORESQUE DANS LE BRESIL PAR MAURICE RUGENDAS, TRADUIT DE L'ALLEMAND PAR MR. DE COLBERY, CONSEILLER A LA COUR ROYALE DE COLMAR , CORRESPONDANT DE L'INSTITUT, MEMBRE DE LA CHAMBRE DES DEPUTES ET DE PLUSIEURS SOCIETES SAVANTES ; PAYSAGES, PORTRAITS ET COSTUMES, MŒURS ET USAGES DES INDIENS, EUROPEENS ET NEGRES, LITHOGRAPHIÉS PAR NOS PLUS HABILES ARTISTES : VICTOR ADAM, BICHEBOIS, BONINGTON, DEROY, MAURIN, SABATIER, TIRPENNE, VILLENEUVE, ETC. *Paris, Audot libraire éditeur, 1838 (titre) [Paris, Engelmann et Cie, 1835].*


VOYAGE
PITTORESQUE
AU BRÉSIL,
PAR
MAURICE RUGENDAS,
Traduit de l'Allemand,
PAR M. DE COLBÉRY;
PARIS,
M DCCC XXXVIII.

2 vol in-folio (555 x 370 mm) of I. [1] f yellow paper title page, 48 pp. of text (Landscapes, 1st division), 30 plates; 34 pp. of text (Portraits and Costumes, 2nd division), 20 plates [numbering errors corrected in pencil, plates 12 to 15 bound upside down], [1] f of yellow paper back cover. II. [1] f yellow paper title page, 51 pp. (Mores and Customs of the Indians, 3rd division), 30 pl; 32 pp (Mores and Customs of the Negroes, 4th division), 20 pl., [1] f yellow paper back cover. (Pronounced foxing on text pages and plates 15, 20, 21 of div. 1, plates 5, 11, 12, 13, 15, 16 of div. 2, on pl. 11, 12, 27 of div. 3, on pl. 14, 15, 20 of div. 4, some traces of water damage in the margins, body of the work with all margins, entirely untrimmed). Contemporary red half morocco, smooth spine, black morocco title, marbled paper-covered boards, publisher's delivery covers used as titles in each volume. (discoloration and scratches on the boards, caps and corners skillfully restored).



The only French edition of one of the most beautiful descriptions of Brazil, sought after both for its rarity and for its 100 superb lithographs, published by Engelmann et Cie in 1835, one of the few copies sold by the bookseller Audot with its title printed in 1838.



Johann Moritz (or Maurice or João Maurício) Rugendas, son of a family of watchmakers, painters, draftsmen, and engravers based in Augsburg, Bavaria, was born in 1802. He learned to draw with his father, director of the city's drawing school, then became a boarder at Albrecht Adam's in Munich, where he also studied under Lorenzo Quaglio. We have drawings and lithographs by him dating from before he was twenty. In 1821, he obtained a contract as a draftsman for the expedition organized by G. Langsdorff to Brazil, which arrived in Rio de Janeiro in March 1822. A long journey into the interior was planned, but the political events that led to Brazil's independence prevented the expedition from setting off, and the young Rugendas left the group in October to pursue his own projects. However, when the expedition finally left for Minas in May 1824, he joined it, but on November 1, he left it for good after a falling out with Langsdorff. Rugendas' itinerary in Brazil is unknown except for the periods when he was following the Langsdorff expedition. He left no journal, and what remains of his correspondence provides little information.

According to the archives, Rugendas arrived in Rio by land on March 29, 1825, after five months of traveling alone. He left for Bahia on June 4. He remained in that region from June 15 to August 3, before embarking for Europe.

In 1827, his "Voyage Pittoresque dans le Brésil" (Picturesque Journey through Brazil) began to be published in Paris by Godefroy Engelmann, an Alsatian pioneer of lithography.

Twenty quarterly installments of five lithographed folio plates (54x34 cm) were planned, accompanied by a text in German or its French translation (by M. Golbery). But publication was delayed, and the last installments did not arrive until 1835. Rugendas left for Spanish America again in 1831. The sumptuous plates illustrating the work were engraved by Deroi, V. Adam, J. David, and Vattier based on compositions executed on site by Rugendas. It ultimately comprises four parts: landscapes, portraits and costumes, customs and traditions of the Indians, and customs and traditions of the Negroes.

Translated into Portuguese by Sergio Milliet, the book was not published in Brazil until 1940 and was subsequently reprinted several times. Among the illustrated books on Brazil published in the 19th century, Rugendas' graphic work stands out for its exceptional quality and originality of perspective, including in the commentary. Few people at the time found the people of Brazil, including and especially the Black population, as interesting as high society, nature, or the "savages." A few lines of text in the fourth notebook concern "capoeira" in the fourth section of the book, "Usages and Customs of Negroes." Plate 18 in this section is entitled "Jogar Capoeira or Dance of War" (16th installment, April 1835).



Another interesting drawing can be found in the first section, "Landscapes." It is a detail from plate 27 entitled "San-Salvador," a view of the city from the Itapagipe peninsula, between the church of Boa



Viagem and the fort of Monte Serrat (19th installment, July 1835). In the foreground, four Black men from a group of nine are depicted in poses reminiscent of capoeira.

Our copy is one of the few sold by the Parisian publisher in installments in 1838. Each volume has been bound with full margins and features a delivery cover entitled “Voyage pittoresque au Brésil” (Picturesque Journey to Brazil) and, at the end, the back cover indicating the subscription conditions.

This copy is complete and preserved in its original binding and untrimmed.

Borba de Moraes, 754; Sabin, 73935. 6360

$ 20 350

La Fayette and American war

65. LAFAYETTE (GILBERT DU MOTIER DE), CARLE (1ER COLONEL DE GENDARMERIE NATIONALE), CHARTRON (CHARLES-FRANÇOIS), HENRY (GRENADIER DU BATAILLON D'HENRY IV). -[DEMANDE DE RECOMMANDATION POUR UNE SOULIEUTENANCE]. *SLND*

1 sheet in-folio handwritten in brown ink on both sides (335 X 220 mm.) signed Henry, La Fayette and Carle (traces of folds). Period folder.

Letter from grenadier Henry asking general de La Fayette (1757-1834) to renew his recommendation for a position as second lieutenant in the regiment of Mr Charton.

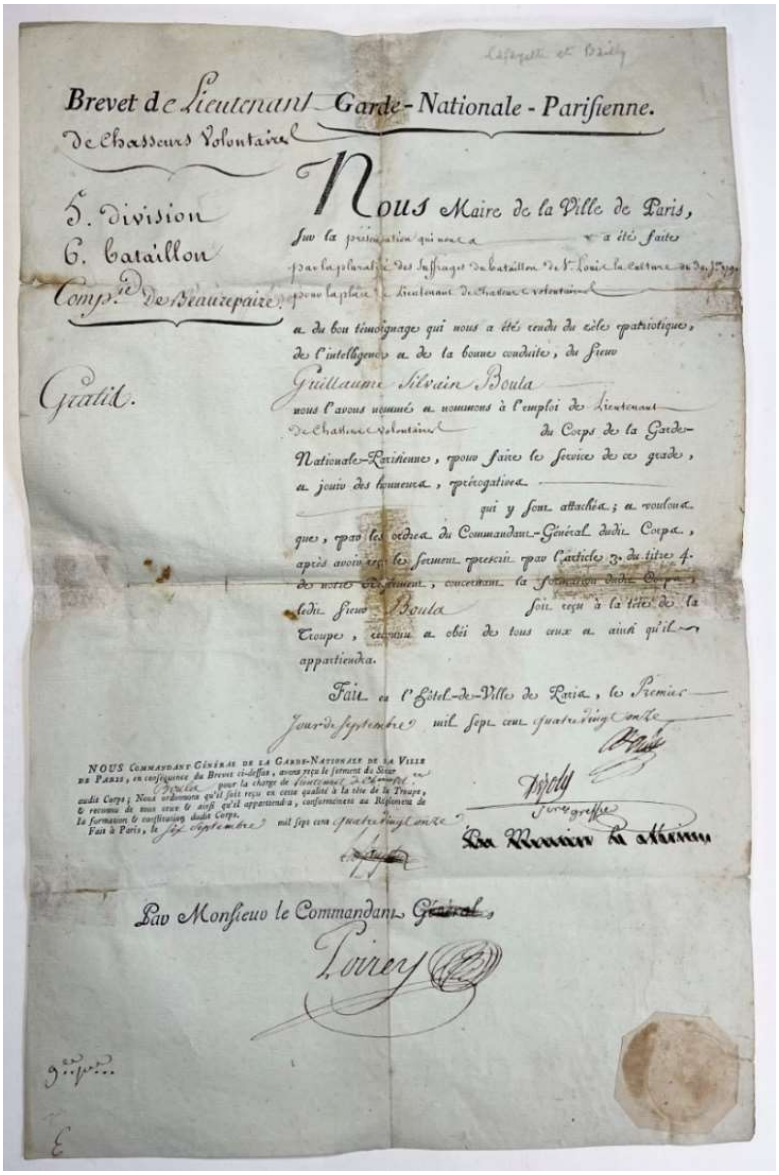
Aged 22, the young man gives the list of the people who recommended him, among whom George Washington de Lafayette, son of the Marquis, who will start a military career in 1797, at his return from exile in the United States. Henry was a grenadier in the Henry IV battalion, one of the elements of the Paris National Guard that La Fayette commanded until October 8, 1791, when he resigned. This guard was composed of 60 battalions, including the one of the Veterans, whose members were distinguished by a Henry IV hat and a white scarf. This letter from Grenadier Henry to his former commander is a second attempt to obtain this position, which he did not obtain despite a first recommendation from La Fayette: "Well my general, the orders you may have given have not been carried out...". He therefore asked for La Fayette's support to join the regiment of Charles François Charton (1765-1796), a brilliant officer of the revolutionary period whose career began in 1789 in the National Guard. Second lieutenant in 1792, he died in the battle of Castellaro on September 12, 1796 with the rank of general. Having been appointed Adjutant General in charge of a battalion by the representatives of the people on December 20, 1793, it was certainly in 1794 that Grenadier Henry tried to integrate his regiment. Now, since La Fayette had been imprisoned since 1792, this would mean that despite his captivity, he maintained a correspondence and that he kept a great influence with the French officers.

Transcription of the letter: "Sieur Henry, 22 years old, height 5,05 feet inches, educated in mathematics, had the honor of representing you about five months ago, he had Monsieur Carte give you a memorandum in which he stated the differences and the last ones that he has rendered since the beginning of the revolution, and which was apostilled by Monsieur George de la Fayette, Carte commandant, and several other persons who all recommended him and asked you to have him obtain a relief in one of the newly formed corps. According to the recommendations of all these people named above, you were kind enough to promise Monsieur Carte that Sieur Henry would be placed in one of the three regiments; well my General, the orders that you may have given concerning the place that you had intended for him have not been executed and he is presently without being placed. Since your departure, Sieur Henri has gone to Monsieur Charton to ask him to have him enter his regiment, observing that he was recommended by Monsieur de La Fayette; Monsieur Charton replied that as he had served in the battalion of Henri IV and was recommended by Monsieur de La Fayette, he would do everything possible to have him have a relief in his regiment. Thus, my general, I hope that you will be kind enough to recommend him to Monsieur Chartons and participate in his advancement. You will oblige the one who has the honor to be with the deepest respect, my general, the very humble and obedient servant. Henri grenadier of the battalion of Henry IV. Signed in La Fayette's hand: "Recommended particularly to Monsieur Chartron. [Signed] La Fayette". And on the right:

"Recommended very particularly by the very humble servant Carle, 1st lieutenant-colonel of the third division of national gendarmerie."

Beautiful document testifying to La Fayette's gesture to a young officer recommended to him by his son George. 5635

$ 1 870



66. LA FAYETTE (GILBERT DU MOTIER DE), POIREY (JOSEPH-LEONARD), BAILLY (JEAN SYLVAIN), BOULA (GUILLAUME-SYLVAIN). - BREVET DE LIEUTENANT DE CHASSEURS VOLONTAIRES DE LA GARDE NATIONALE PARISIENNE. *Hotel de ville de Paris, 1er et 6 septembre 1791.*

1 sheet in-folio handwritten in brown ink on both sides (382 X 246 mm.) signed Henry, La Fayette, Bailly, Poirey and Dejoly, stamped at the bottom right corner (traces of folds with old restored breaks, stains or traces of adesif). Old paper folder.

Patent of lieutenant of the Parisian National Guard bearing the signatures of Bailly, first mayor of Paris, of La Fayette, founding commander of the guard and of Joseph-Léonard POIREY, his former comrade-in-arms of the American War, then secretary general of the National Guard, document erased later.

Marie Joseph Paul Yves Roch Gilbert Motier, marquis de La Fayette (1757-1834), honored by his heroism in defending liberties during the American war of independence, was the founder of the National Guard in Paris on July 15, 1789. He remained its general until his resignation on October 8, 1791, following the revolutionary unrest of the previous months. Joseph-Léonard Poirey (1748- , who was his military secretary during the American Revolution, participated in the battles at Petersburg, Jamestown and Yorktown. Returning to France with Lafayette, he served as captain general secretary of the French National Guard at the end of 1789 and then general secretary of the Parisian troops. In 1790, the U.S. Senate confirmed President George Washington's appointment of Poirey to the rank of captain and the following year he was admitted to the Society of the Cincinnati. George Washington wrote to the Senate on May 30, 1790: "M. de Poirey served in the American Army for several of the last years of the late war, as Secretary to Major General the Marquis de la Fayette, and might probably at that time have obtained the Commission of Captain from Congress upon application to that Body. At present he is an officer in the French National Guards, and solicits a Brevet Commission from the United States of America. I am authorized to add, that, while the compliance will involve no expense on our part, it will be particularly grateful to that friend of America, the Marquis de la Fayette. And La Fayette will write on April 20, 1801. "I do but justice to Captain [Joseph-Léonard] Poirey when being called upon as a witness of his services in the American Revolution..."

Jean Sylvain Bailly (1736-1793), mathematician, astronomer, academician, writer was appointed mayor of Paris on July 15, 1789 by acclamation. It was in this capacity that he gave the tricolor cockade to the king during the latter's visit to the town hall on July 17. On July 17, 1791, the National Guard, under his orders, shot at the petitioners who were standing on the Champ-de-Mars. His popularity fell to a low point and on November 12, he resigned.

The present patent established in the name of lieutenant Guillaume-Sylvain Boula being written at the beginning of September 1791, it bears the signatures of Bailly and La Fayette then in office. The clerk's signature (Dejoly) is added to it. However, that of the general was later crossed out as well as the printed words "Par Monsieur le Maire" and "Général".

Rare and beautiful document. 4503

$ 2 750

67. [RECUEIL FACTICE MARQUIS DE LA FAYETTE/MARQUIS DE LA FAYETTE MOCK COLLECTION]. - I. [DUBERGIER]. HISTOIRE DU GENERAL DE LAFAYETTE, PAR UN CITOYEN AMERICAIN. - II. [BARBAROUX]. VOYAGE DU GENERAL LAFAYETTE AUX ETATS-UNIS D'AMERIQUE EN 1824 ET 1825. [I ET II SUR 4 LIVRAISONS/I AND II OVER 4 DELIVERIES]. III. DISCOURS SUR LES AMELIORATIONS DES GOUVERNEMENTS PAR CHARLES INGERSOL. [LU LE 1ER OCTOBRE 1824 A PHILADELPHIE/READ ON OCTOBER 1, 1824 IN PHILADELPHIA]. *Paris, Ponthieu, Jehenne, 1825. / Paris, L'Huillier, 1826.*

1 vol. 8mo (210 x 132 mm.) of: I. 104 pp. (including false title and title); II. 4 pp. (prospectus), [2] ff. (lithographed portrait, title), 178 pp. (out of 364 pp.); III. 30 pp. (scattered wrinkles, tear previously restored). Contemporary half morocco with corners, smooth spine decorated, brown morocco title.



Factitious collection dedicated to the Marquis de La Fayette comprising 4 rare texts in original editions published in the wake of his final and very popular trip to America.

La Fayette's (1757-1834) participation in the American War of Independence earned him immense fame and a symbolic place as a link between the Americans and France and to be nicknamed "the hero of both worlds". His commitment to the cause at only 19 years of age and the circumstances of his departure from France, without the authorization of the king, financing the trip with his own money, made La Fayette the symbol of French support for the insurgents in America.

In 1824, La Fayette was 66 years old when he undertook his last trip to America. The particularity of this tour, during which he criss-crossed the country, was that he was welcomed with an enthusiasm and popular fervor that lasted from his arrival in New York on August 16, 1824 until his departure on September 9, 1825.

The first text in the collection is Dubergier's original French edition of the general's biography. This work traces the career of the war hero up to his journey in 1825. It ends with the chapters: "Lafayette in America", "Declaration of the Rights of Man and Citizen", "Lafayette's Captivity", and "Stanzas dedicated to General Lafayette by his compatriots living in New-York" (translated from French). Bound afterwards the very rare prospectus announcing the publication of the account of the general's trip to the United States, preceding the first two issues (out of 4) of this famous account, with a lithographed portrait of Lafayette by C. de l'Asteyrie as frontispiece. Finally is bound in-fine " Discourse on the improvements of governments, by Charles J. Ingersoll.

Beautiful set preserved in its original binding. *5539* **$ 1 650**

68. RÉGIMENT DE SAINTONGE INFANTERIE. GILLOT (JEAN ANTOINE), BEAUMONT (COMMANDANT DU REGIMENT), COMTE DE LAMBERTYE (LIEUTENANT POUR LE ROI. -CONGE MILITAIRE DU NOMME JEAN ANTOINE GILLOT, CHASSEUR AU REGIMENT DE SAINTONGE POUR UN NATIF DE SORCEY EN LA PROVINCE DE LORRAINE, JURIDICTION DE COMMERCY. *Sarlouis, le 18 mars 1784.*

1 oblong folio (212 x 286 mm) printed with black ink and completed by hand with brown ink, red wax seal of the regiment and faded red wet seal; and on the back is written and signed by the quartermaster of the regiment, the detail received by this soldier. (soiling, traces of folds, defects of use.)

Military leave of Jean Antoine GILLOT, Chasseur in the Regiment of Saintonge.



This French infantry unit, created in 1684, was part of the land forces involved in the American War of Independence, which included 50 men in total, belonging to the Bourbonnais, Soissonnais, Saintonge, Royal-Deux-Ponts regiments, two Gribeauval artillery battalions, an engineer battalion and siege equipment.

Embarked in Brest in 1780, the men of the Saintonge regiment disembarked with the expeditionary force in Philadelphia and took part in the Rhode Island operations. These men were involved in all the great battles of the conflict, notably in 1781 at the siege of Yorktown, a decisive victory of the American war. History has retained only the names of the officers who distinguished themselves in the regiment: during the conflict, the regiment was commanded from March 8, 1780 by Adam Philippe Blackarth, viscount of Custines, then from November 11, 1782, by Donatien Marie Joseph de Vimeur, viscount of Rochambeau.

Demobilized one year after the proclamation of peace (November 3, 1783), it is very likely that the hunter Jean-Antoine Gillot was part of the troops returning from America. To this day, historians have mostly researched the names of Frenchmen who died in the United States from 1777 to 1783. In 1936, a list of combatants who died in America was published by Warrington Dawson. This list is the result of long and meticulous research, both in France and in America. The same year, a commemorative plaque was inaugurated by the American ambassador in Versailles. This one counts 2112. It is established according to authentic documents deposited in the national archives and in the archives of the ministry of the war, published by the care of the ministry of foreign affairs.

Beautiful document, contemporary of the end of the conflict. 5638

$ 820

Explorations





69. LACROIX (FREDERIC)-HENRICY (CASIMIR) -LES MŒURS ET COSTUMES DE TOUS LES PEUPLES, D'APRES LES DOCUMENTS LES PLUS AUTHENTIQUES, LES VOYAGES LES PLUS RECENTS ET DES MATERIAUX INEDITS. I. AFRIQUE; II. OCEANIE. *Paris, Librairie Ethnographique, 1847.*

2 parts bound in 1 vol in-8vo (256 x 180 mm) of: [2] ff. (f.t., title), 384 pp., [2] ff (table, order of plates) and 35 lithographed watercolored and gummed plates; [2] ff. (f.t., title), [8], 112, [2] ff (table, order of plates), and 20 lithographed, watercolored and gummed plates outside the text. Numerous plates in black mid-page. Period green half morocco, smooth spine decorated and titled in gold, boards covered with green embossed paper, marbled paper endpapers, speckled edges.

First edition of this superb work by Frédéric Lacroix and Casimir Henricy, describing the different traditions of the nations populating Africa and Oceania and illustrated with *55* lithographed plates, finely colored and gummed.

Divisions of the first volume : States of Tunis, Tripoli and Fezzan, Egypt, Nubia, Sennaar, Darfur and Cordofan, Abyssinia, coast of Habesch, country of Adel, Ajan, Zanguebar, Mozambique, Kafrerie, the Cape, Hottentotia, Madagascar, Congo, Guinea, Senegambia, Sudan or Nigeria

Divisions of the second volume: Malaysia ("Sunda Islands (Sumatra, Java, Madure, Flores, Timor, etc.), Borneo, Philippine Islands. 2. Australasia (Australia, New Zealand, Solomon Islands, New Guinea, etc.) . Polynesia (Caroline Islands, Marianas, Fiji, Tonga, Taïti, Marquesas, Sandwich, etc.).

The iconography is composed of half-page steel engravings and 55 full-page lithographs, finely watercolored and erased, with some gold highlights.

List of boards:

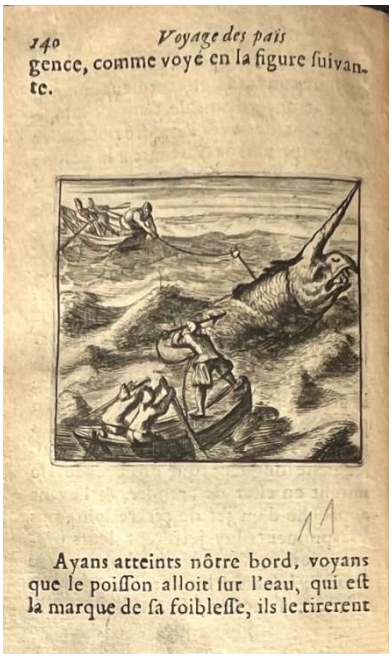
Africa: Moorish merchants. Soldiers of Abd-el-Kader. • Kabyles. • Bedouin, Jewish woman, Jew from Algiers. Women of Algiers. Moroccan rider. Rich lady in Morocco. Young Socknanese girl. Fellahs (Egyptian peasants). Egyptian Bey. Cawas. Egyptian ladies. (harem costume). Egyptian Almea. Amazeh and Ababdeh Arabs. Nubian. Man of Dongolah - Woman Barabras. Woman of Chendy- Arab Chayeh. Chief and young daughter of Fazoglou. Jester and musician from Darfur. Abyssinian. Abyssinian leader. Woman from Massaouali. Kaffir warrior. Hottentot and Hottentot. Queen of Litakou. - Chief of the Maroutzis. Natural from Loango. Woman from Molembo. Lady of the Congo. Negroes of Ardra. Ashanti soldiers. Mandingo. Woman of Cazegut. Tuareg. Young girl from Timbuktu. King of Boussa. Young girl from Kano. Bournouaise.

Oceania: Malay. High class Javanese lady. Javanese in court dress. Javanese in war costume. Warrior of Sawoe Island (Savou). Warrior of Solor. Natural from Rotti Island. Warrior of Timor. Herald of Timor. Warrior of Borneo. Chieftain of New Zealand. Warrior of Souraki. Natural from Vanikoro. Natural from Carteret Harbour. Natural types of New Guinea, 2. Papuan from Dorey Harbour. Natural from the Princess Marianne Strait. Tongan-Tabou warrior. Resident of Noukabiva.

Beautiful copy of this rare superbly illustrated work. 5842 **$ 2 750**







70. LA MARTINIERE (PIERRE MARTIN DE) (1634- 1690). -VOYAGE DES PAIS SEPTENTRIONAUX. DANS LEQUEL SE VOID LES MŒURS, MANIERE DE VIVRE, & SUPERSTITIONS DES NORWEGUIENS, LAPPONS, KILOPPES, BORANDIENS, SYBERIENS, SAMOJEDES, ZEMBLIENS, & ISLANDOIS, ENRICHI DE PLUSIEURS FIGURES. *Paris, Louis Vendosme, 1671.*

1 vol. 12mo (152 x 102 mm) of: 1 engraved frontispiece; [7] ff. (title, epistle, to the reader, table of contents, privilege); 201 pp.; 14 engraved figures in the text on half-pages. (handwritten note on flyleaf, ink bookplate on title pages "Gonon à Autun" and another crossed out). Full period grained calf, decorated spine with gilt title, gilt roulette on edges, speckled edges.

Extremely rare first edition of this account of a journey to Norway, Lapland, Siberia, and with geographical observations on Greenland. The "Nouveau Voyage du Nort" (1700) is only a second edition of this account under a different title.

A doctor from Rouen, Pierre Martin de La Martinière (1634-1690) was the first Frenchman to publish an account of a journey to Northern Europe. After visiting the coasts of Africa and Asia, he traveled to Copenhagen, where he joined, as a naval surgeon, the commercial and scientific expedition sent by Frederick III in February 1653 to the northern regions (Lapland, Novaya Zemlya, the coasts of Siberia, and Iceland). La Martinière recounts his journey through the then little-known Arctic regions. His work has the power and richness that only an eyewitness account can convey. The author describes the customs of the inhabitants, their diet, hunting, the "disease called scurvy," the "boldness of bears," copper

mining, and natural history (reindeer, bears, penguins, a chapter on unicorns, etc.). A large part is devoted to hunting and fishing, particularly the narwhal or sea unicorn, whose twisted horn is the subject of significant trade.

The illustrations consist of a frontispiece depicting a ship and 14 half-page copper engravings showing one or two figures. They are devoted to zoology and the inhabitants in their traditional costumes and activities: a miner dressed in black leather, Lapps, Saint Nicholas, Poles, Samoyeds, a hunter on skis with his dog, a Zemblean with his canoe, Zembleans in sealskin clothing, a local bird of prey, narwhal hunting, a reindeer-drawn sleigh, geese, penguins, a statue of the god Fetizo, and more. The last engraving (p. 187) shows us a map of the regions described by La Martiniere: the Arctic Pole, Greenland, Zemble, Spitsbergen, Iceland, Lapland, the Arctic Ocean, North Cape...

A beautiful copy, preserved in its original binding. 6384

$ 4 950

71. PÉRON (PIERRE FRANÇOIS). -MEMOIRES DU CAPITAINE PERON, SUR SES VOYAGES. *Paris, Brissot-Thivars, 1824.*

2 untrimmed vol. 8vo (230 x 145 mm) of : I. [2] ff. (false title, title) ; V (notice) ; 328 pp (including table) ; II. [2] (false title, title) ; 359 pp. (including table) ; 2 plates and 4 folding maps lithographed by G. Engelmann (rare foxing). Light blue boards, smooth spine with black morocco title page (publisher's binding), modern folder and slipcase.

Rare first edition of these accounts of adventures at sea by French sailor Pierre-François Péron (1769-1846), compiled by Louis Saturnin Brissot-Thivars, bookseller, publisher, journalist and historian.

The work includes accounts of shipwrecks and storms, the abandonment and rescue of Péron and four companions on the desert island of Amsterdam in the Indian Ocean, and Péron's five-month voyage to the northwest coast of the United States under the command of Captain Ebenezer Door. In May 1796, the "Otter" reached the Strait of Juan de Fuca. The following month, she entered Nootka Bay, where the crew had a long relationship with the notorious Macuina chief, whose treachery and cruelty Peron describes. Moving further north, they push on to the Bucareli Bay region of Alaska, which they explore and map. Before turning back, they met and traded with the coastal natives. Important descriptions are given of parts of British Columbia, Vancouver Island and the Queen Charlotte Islands, as well as California, where Péron spent a week in Monterey on the return voyage. Streeter notes that the "Otter" may be the first American ship to visit Monterey of which a record has been transmitted, while Howgego states that it is the first American ship to enter San Francisco Bay. Visits to Tasmania, New South Wales, Hawaii and Sumatra are also chronicled. Lithographed plates show seal and penguin hunting. The maps show Amsterdam Island, the northwest coast from the Strait of Juan de Fuca to south of Nootka, the strait dividing Queen Charlotte and the Prince of Wales, the islands and Bucareli Bay.

A well-preserved copy of this rare first edition. 5714

$ 2 860

Maritime and Military

72. [CERTIFICATE OF NOBILITY] CERTIFICATE OF NOBILITY GRANTING JOHN BAZELY ESQUIRE, CAPTAIN OF THE ROYAL NAVY, THE RIGHT TO BEAR THE ARMS AND EMBLEMS OF HIS FAMILY AS THE SOLE SURVIVING SON OF JOHN AND GRANDSON OF JAMES BAZELY BOTH OF DOVER IN THE COUNTY OF KENT. - *S.L. [Londres], 1784.*

1 sheet of parchment (505 x 435 mm), 25-line manuscript calligraphied in brown ink and framed in red ink and frieze, surmounted by 4 polychrome coats of arms painted in gouache and gold, signatures at bottom of fold, stamp imprints on midnight-blue paper laminated on the left, 2 red wax stamps fastened at the bottom with pink silk ribbons in metal boxes decorated with painted flowers, small armorial bookplate engraved “G R” laminated on the back. (minor creasing at upper end, very fresh coloring). Original hinged wooden case with brass clasps (542 x 135 mm), exterior covered in brown basane decorated with gilt and cold-iron friezes of foliage and fleurs-de-lis, interior lined with polychrome and gilt dominoté paper with floral motifs. (Wear and small chips, faded gold).

Very fine certificate of nobility for Captain John Bazely Esquire, a brilliant officer in the British fleet who began his career and distinguished himself in the American War of Independence, eventually becoming Vice-Admiral of the Royal Navy's Red Squadron.

Admiral John Bazely (1740 - 1809) was an experienced and highly respected officer in the British Royal Navy, serving in three wars and taking part in numerous battles. His first feat of arms was the capture of the American brig USS Lexington in 1777 (originally a 14-gun brigantine named “Wild Duck”, purchased in 1776 for service in the fleet of the newly independent America). Bazely's first action took place off Ushant on September 22, 1777, when the 10-gun “Alert” sighted and engaged the trapped USS Lexington. A three-hour duel, from 7 a.m. to 10 a.m., severely damaged both ships. The American ship tried to escape to the south, but Bazely pursued and caught up with her at 1 pm. At 1:30 p.m., he forced the Lexington to surrender; the ship suffered seven dead and eleven wounded, compared with two dead and three

wounded for the Alert . A prize crew then set sail for Great Britain. Bazely was saluted and promoted to commander, then captain in April 1778. He took command of HMS Formidable and took part in the First Battle of Ushant. The “Formidable” suffered 16 dead and 49 wounded. He then commanded the frigate HMS Pegasus, attached to George Rodney's fleet to relieve the Siege of Gibraltar. He took part in the capture of a Spanish armament convoy off Cape Finisterre on January 8, 1780, then in the Battle of Cape St. Vincent. The “Pegasus” then accompanied Rodney and took part in the Battle of Martinique in the West Indies. Bazely brought battle dispatches back to Britain and was soon given command of the “HMS Apollo”, then the “HMS Amphion”, in command of which Bazely supported British troops at the Battle of Groton Heights and oversaw the burning of New London, Connecticut, and the city's military stores. At the end of the war, Bazely remained in service, commanding the “HMS Alfred” at Chatham during the ten years of peace. He finished his career as vice-admiral of the Royal Navy's Red Squadron.


To all and singular

The present document constitutes a title of nobility giving this Navy officer the right to use the arms and emblems of his family as the only surviving son of John and grandson James Bazely, both of Dover in the county of Kent. It ends with the formula: “In witness whereof we said GARTHER and CLARENCEUX Kings of Arms have to these presents subscribed our Names and affixed the seals of our several offices this sixth day of Augustin the twenty fourth year of the Reign of our Soereign Lord GEORGE the Third by the grace of GOD King of Great Britain France and Ireland defender of the Faith: and in the year of our LORD one thousand seven hundred and eighty four.”

The text is finely calligraphed in brown ink and framed in red ink. It is surmounted by 4 coats of arms painted in gouache and gold, with signatures at the bottom, stamp impressions on paper, and 2 red wax seals are bound at the bottom with silk ribbons and stored in metal boxes decorated with painted flowers. Provenance: A small armorial bookplate engraved “G R” on the spine. The set is housed in its original brown basane case decorated with fleur-de-lis friezes, and lined with superb polychrome dominoté paper.

Very fine set, preserved in its original condition. 6218 **$ 3 190**

73. DANOVSKY (LIEUTENANT CARL-AUGUST VON)-[STOLBERG-WERNIGERODE (CHRISTIAN-ERNEST, COMTE DE)]. -ACCURATE VORSTELLUNG DER SÄMTLICHEN CHURFÜRST TROUPPEN. ACCURATE VORSTELLUNG DER SAMTLICHEN CHURFÜRSTS SÄCHSITZ : TROUPPEN. WORINNEN ZUR EIGENTLICHEN KENTNIS DER UNIFORM VON JEDEM REGIMENTE EIN OFFICIER UND SEMEINER IN VÖLLIGER MONTIRUNG UND GANZER STATUR NACH DEM LEBEN ABGEBILDET SIND. NEBST BEIGEFÜGTER NACHRICHT DER URKUNDE. 1.) VON DER STIFTUNG. 2). DENEN CHEFS 3) DER STÄRCKE UND. 4) DER IN FRIEDENSZEITEN HABENDEN GARNISONS JEDEN REGIMENTS ODER SEPARIRTEN CORPS HERAUS GEGEBEN UND GEZEICHNET VON. CARL AUG. V. DANOWSKY LIEUT. CI DEVANT DES INGEN. [PRECISE PRESENTATION OF ALL THE TROOPS OF THE ELECTORATE OF SAXONY. IN WHICH, FOR THE ACTUAL ACQUAINTANCE WITH THE UNIFORM OF EACH REGIMENT, AN OFFICER AND A WEEKMAN ARE REPRESENTED IN ACTION IN FULL DRESS AND IN FULL STATURE. WITH THE CERTIFICATE MESSAGE ATTACHED. 1.) FROM THE FOUNDATION. 2). CHIEFS. 3) BY FORCE AND. 4) OF THE PEACETIME GARRISON OF EACH REGIMENT OR SEPARATE CORPS. ISSUED AND SIGNED BY CARL AUG. V. DANOWSKY, LIEUTENANT ENGINEER.] *Sans lieu, 1766.*

1 vol. 4to (257 x 160 mm.) manuscript in German written in brown ink of : [1] folding leaf (title page in red and black ink in a frame decorated with a coat of arms, flags and weapons drawn in ink wash), [33] ff. comprising two to three gouaches of officers in uniform for a total of 67 titled polychrome drawings surmounting explanatory tables. Engraved armorial bookplate "Christian Ernest Grafzustolberg" pasted on the back cover. Full contemporary vellum, smooth spine, gilt title with handwritten date, red speckled edges.



Beautiful military manuscript illustrated with 67 polychrome drawings presenting all the troops of the Electorate of Saxony in Germany, work executed by the lieutenant engineer Carl Auguste Von Danowsky most certainly for the count Christian de Stolberg-Wernigerode, (1691-1771) whose ex-libris it bears.

The Electorate of Saxony was a state of the Holy Roman Empire which played a major role in the history of Germany, located in the center of the country. It was born from the duchy of Saxony-Wittemberg in 1356, during the Golden Bull promulgated by Emperor Charles IV. It disappeared with the dissolution of the Holy Roman Empire in 1806. The last elector, Frederick-Augustus III, allied with Napoleon I, became King of Saxony. Due to its geographical position, this state was often involved in conflicts and hence the importance of its army.

In his title, richly illuminated and surmounted by a coat of arms, Lieutenant Daniovsky announces his objective to represent for each regiment an officer and a semainier (non-commissioned officer) in action in full dress and in full stature. Each of the 31 sheets is dedicated to a regiment. It includes a title and two to three gouaches of officers in uniform surmounting an explanatory table in 4 columns: 1.) Of the foundation. 2). Of the leaders. 3) Units. 4) Of the peacetime garrison of each regiment or separate corps. Each portrait has been finely executed by this engineer officer with artistic talents in very vivid colors (gouache, watercolor, gold and silver): Gardes du Corps, Carabiniers, Cuirassiers, Chevaux légers, Gardes Suisses, Grenadiers, Infantry, Fusillers, Mousquetaires, Invalides, Engineers, Artillery, Canonier and Hussards.

Provenance: engraved bookplate of Christian-Ernest, Count of Stolberg-Wernigerode, (1691-1771), German politician and member of the House of Stolberg. From 1710 to 1771, he governed the county of Wernigerode, a town in Saxony-Anhalt, Germany, located in the Harz Mountains, which became a dependency of Brandenburg-Prussia in 1714. Knight of the Order of the Black Eagle and Order of the Perfect Union, he served his cousin on his mother's side, King Christian VI of Denmark, as a privy councillor from 1735 to 1745. During his reign, a great deal of building activity was undertaken in the county of Wernigerode. The Lustgarten (Pleasure Garden) in Wernigerode was remodeled in the French style and an Orangery was installed. He is also responsible for the construction of the Wolkenhäuschen ("Hut in the Clouds"), a small refuge on the Brocken, the highest mountain in the Harz. It is very likely that this count is the sponsor of the present manuscript

A precious document of a prestigious provenance that has remained very fresh. 5644 **$ 7 150**

74. MALOUET (PIERRE-VICTOR). -MEMOIRES DE M. MALOUET, INTENDANT DE LA MARINE SUR L'ADMINISTRATION DE CE DEPARTEMENT. *S.l., s.n., 1789.*

1 vol. 8vo (215 x 140 mm) of: [1] f (half-title), xiv pp; (including title), 306 pp and 1 f manuscript in brown ink on blue paper titled "It is preceded by a manuscript leaf entitled Marine de Louis XIV en 1792" glued to p. 281 (wet stamp "Collection Brun" on the half-title and last page, frayed page edges and normal wear and tear). Original brown paper binding, plain spine (signs of wear, untrimmed).

First edition of a few copies of this study on the French navy and its administration on the eve of the 1789 revolution by one of its administrators, containing important data on the period of the American War of Independence.

The absence of a place and publisher on the title page suggests that it was printed at the expense of its author. Victor Malouët (1740-1814), elected in 1789 as deputy of the Third Estate of the bailiwick of Riom to the Estates General, was one of the main drafters of the cahiers de doléances (lists of grievances). In the National Assembly, he became one of the most prominent leaders of the Constitutional Party. He was a proponent of "monarchianism," which sought to reconcile a powerful monarchy with the achievements of 1789. Intendant of the Navy in Toulon and author of a book on slavery the previous year, Malouet drew up a comprehensive and remarkably intelligent assessment of the navy at the end of the Ancien Régime, based on his ideas and experience. His memoir denounced the harmful consequences of the 1776 ordinance and the monopolization of positions by the nobility since the end of the American War of Independence and its harmful consequences.

Excerpts from the author's preface: "It was daring to rise up [in 1776] with perseverance, under an absolute government, against the dominant system, against this obvious tendency towards aristocracy, which was bound to produce a revolution sooner or later; but I must pay tribute to the moderation of the ministers whose orders I have served since 1776, by declaring now that the freedom of my opinions has always left me in the position befitting good citizens, between disgrace and favor. And when I described the exclusive pretensions of the nobility and military aristocracy, they were at their height, and it is not out of place to note that it was at the time of 1776 that these principles were most brilliantly developed. There was nothing more anti-monarchical than this general invasion of all military and civil authority by a single class of citizens,

and it was not possible, in a century of enlightenment, that this should not soon result in a general movement in our ideas, a universal demand; thus, in this regard, it was the most impolitic innovation to unite administrative authority with military authority, and to prohibit, soon after, military service to anyone who was not a nobleman... It was in 1776, I repeat, that I began my remonstrances against the new law, and I have not ceased since then to point out its flaws. But I have never thought that the best administration of the navy was attached to that of the intendants, commissioners, and all the civil servants, as they existed in the past or as they exist today; and I believe more than ever that by renouncing the system of prerogatives, by making the authorizing officers, whoever they may be, responsible for their operations, by simplifying the principles and forms, it is possible to establish a perfectly economical administration in the arsenals and to entrust it to military officers, who will become, by the nature of their duties, civil officers. These observations are developed in my memoirs, whose sole purpose is to prove that it is impossible to accurately assess or reduce naval expenditure without abandoning the forms and principles of the current administration. "

The author demonstrates, with figures to support his argument, the considerable investment made by Louis XVI on the eve of entering the war alongside the American independence fighters against the British and throughout the conflict (p. 69 ff.): “The navy spent only 73 million in 1759, and in 1779 it cost 180...” "... In 1781, the navy had cost 696 million, of which: In 1775: 46 million, in 1776: 60 million, in 1777: 80 million, in 1778: 150 million, in 1779: 180 million, in 1780: 180 million."

At the end of the volume (pp. 281-306), there is a “Statement of French Forces at Sea and on Land in 1692” which lists the ships and their armament. It is preceded by a handwritten page in brown ink, secured with a wax seal, which compares Louis XVI's fleet in 1778 on the eve of France's entry into the American War of Independence, detailing the number of ships, cannons, and crews. Provenance: “Brun Collection” (wet seal).

Copy preserved in its original condition, with all margins.

Polak 6302. 6325 **$ 1 540**



75. [MILITARIA - HANDWRITTEN DIRECTORY]. -STATISTIQUE EXTERIEURE. *s.l., Octobre 1837.* 1 vol. 8vo oblong (183 x 248 mm) ff. with lithographed tables in black and completed by hand in brown ink of : [8] ff. (indicative note); 80 ff.; 2 folding maps lithographed in black, completed in brown ink and enhanced with watercolor. Full contemporary red calf, smooth spine decorated with double gilt fillets, gilt fillet framing the boards, 1st board titled in gilt letters: "Statistique extérieure. October 1837." (Covers restored, soiling and wear to the tabs with small angular misses).

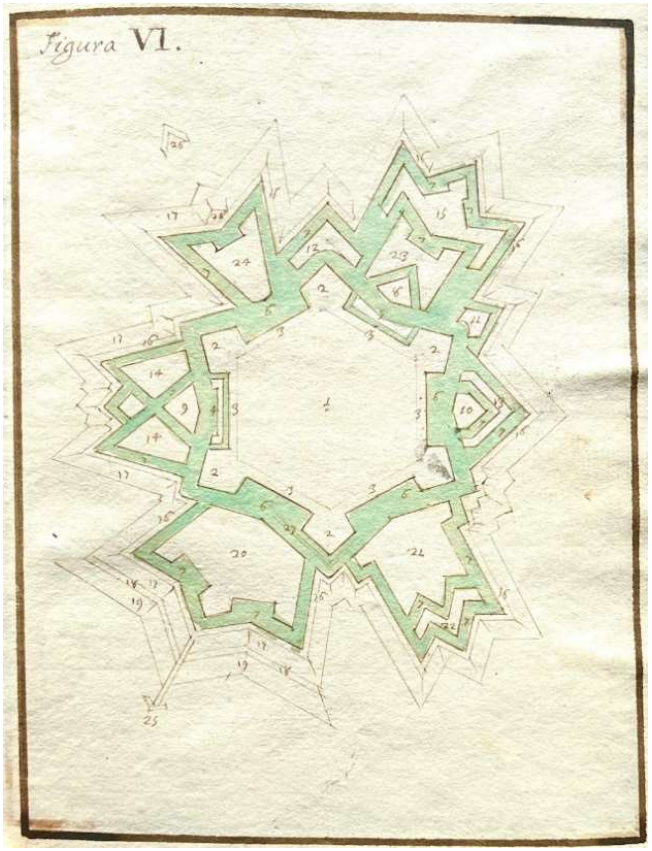
Remarkable handwritten directory of information with individual cards per country, work of an official of the diplomatic corps or the French secret services intended for the use of a minister.

This meticulous and rigorous work offers the main military statistical data of twenty-two countries. The manuscript begins with an "Indicative Note" (translated from French) on the changes that have occurred since July 1, 1837 concerning the

statistical situation of the countries mentioned. Arranged in alphabetical order with a tab system, the nations appear as follows: England, Austria (augmented by a fold-out map enhanced with watercolor), Baden, Bavaria, Belgium, Denmark, Egypt, Spain, United States, Greece, Hanover, Holland, Ottoman Empire, Portugal, Prussia (augmented by a fold-out map enhanced with watercolor), Roman States, Russia, Sardinia, Kingdom of Saxony, the Two Sicilies, Sweden and Norway, and Wurtemberg. For each state, the following information is recorded: the members of the diplomatic corps of the various powers present in the capital, the population, the sovereign and the presumptive successors, the ministers, the main generals, the military state of the army, the distribution of the troops in the world, the Navy, with the vessels, their positions and their commanders, and a point on their finances. For each of the information given, the author indicates at the top or bottom of the page the source: thus, concerning the military state of the army of Austria, he specifies: "According to the information of a special agent" (translated from French, f.6 verso) or for the navy of Egypt: "According to a dispatch of Mr. Lesseps" (translated from French, f.24 verso) and of the United States: "According to the dispatches of Mr. Laforest and the English gazettes" (translated from French, f.32 verso).

Very beautiful document, remarkably calligraphed on a quality laid paper and preserved in its original official binding. 4178

$ 2 750



76. [TREATISE ON FORTIFICATION] -TRATTATO DELLA FORTIFICAZIONE. *[Circa 1750]*

1 vol. 4to manuscript (210 x 170 mm): [1] f. (handwritten title in engraved frontispiece); 155 pp. 7 leaves of illustration accompanied by 2 leaves of explanation. Contemporary full parchment, smooth spine hand-titled, speckled edges.

Interesting 18th-century Italian manuscript treatise on fortification. By an anonymous author, the work is written in fine black ink, with numerous two- and even three-dimensional diagrams and geometrical figures in the margins.

At the end of the book, there are a total of 12 figures, some in color, depicting various fortifications seen from above or from the side. However, the author humbly acknowledges in the introduction that his treatise on fortifications is not intended to be a complete course on the subject: "This brief treatise on fortifications is but a pure introduction to this art; it is made only for the erudite entertainment of noble novices wishing to draw rather to amuse themselves on maps (translated from Italian)". The first part covers the essential mathematical basics (definitions, basic geometric concepts, drawing basic figures, etc.). The second and third parts cover the more advanced concepts needed to draw your first maps. Finally, the fourth and last part deals with the drawing of the most complex plans.

Well-preserved in its original binding. 5709

$ 2 750

Astronomy and Navigation

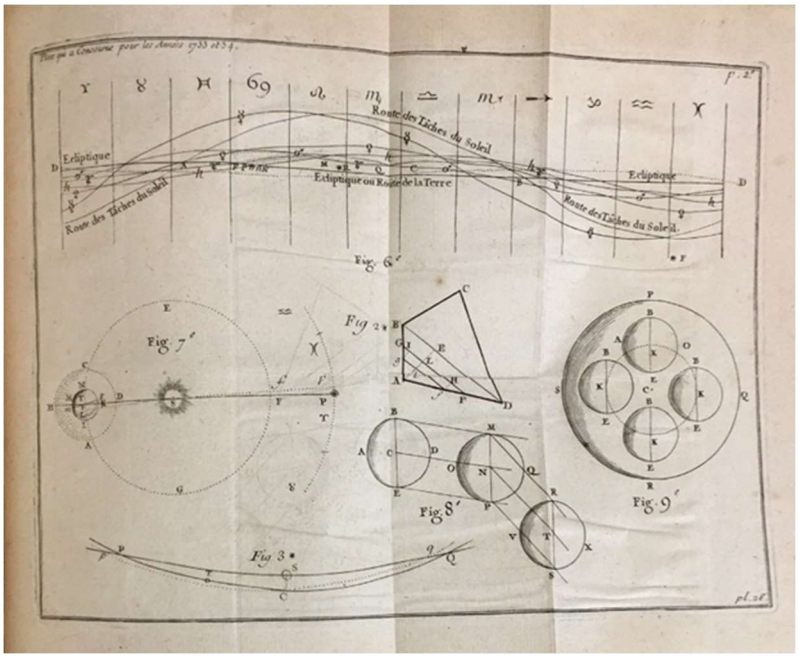
77. BOUGUER (PIERRE). -ENTRETIENS SUR LA CAUSE DE L'INCLINAISON DES ORBITES DES PLANETES. OU L'ON REPOND A LA QUESTION PROPOSEE PAR L'ACADEMIE ROYALE DES SCIENCES, POUR LE SUJET DU PRIX DES ANNEES 1732. & 1734. SECONDE EDITION DANS LAQUELLE ON A SAISI L'OCCASION D'EXAMINER QUELLE EST L'ETENDUE DU MECHANISME OU DES LOIS DE PHYSIQUE. *Paris, Jombert, 1748.*

1 vol. 4to of : [2] ff. ; 140 pp.; 2 folding plates, culs-de-lampes, vignette on the title. Contemp. marlbled cover.

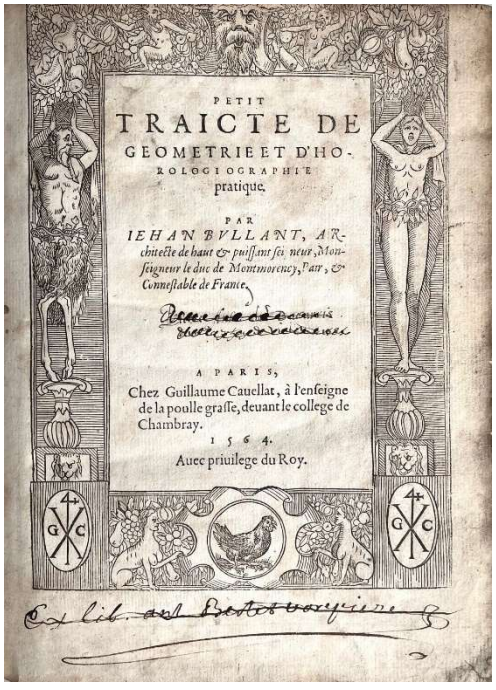
Second edition (1st: 1734), updated, of the theories on the cause the inclination of the orbits of the planets exposed by Pierre Bouguer at the French Academy of Sciences.

Pierre Bouguer (1698-1758), appointed royal hydrographer in Le Havre in 1730, then attached to the Academy as associate surveyor, he was sent in 1735 to Peru with Godin and La Condamine to measure a degree of the meridian under the equator. Bouguer is the author of numerous scientific publications, including "The Figure of the Earth, determined by the Observations of Messrs. Bouguer and La Condamine ..." (1749). Bouguer is the first to notice the deviation that the attraction of the mountains causes to pendulum. He is also credited with the invention of the heliometer, which is used to

measure the diameter and distances of the celestial bodies. He is also the creator of the photometry, part of physics that teaches to measure the intensity of light.This second edition of the "Conversations on the Inclination of the Planets" gives Bouguer the opportunity to update his theories on the subject and to compare them with his experience and the publications that have been made since 1734. Extract: "... it is always very certain that everything is now arranged as if matter had first been moved according to an infinity of various senses. The parts which form each spherical layer, had to be easily forced by the shock to follow exactly the same path; that is why all these parts have described almost exactly from the beginning exactly parallel circles. But it is evident that the layers could not subjugate their neighbors in the same way in the same direction: for they can only act very little on each other; they can only act by friction, and because there is always between them, in spite of the extreme fluidity of the ether, some kind of engrainment. Thus, although the motion of some always influences the movement of others, and their directions become continually more conformable, it is not surprising that we still observe a great obliquity in all celestial movements." [translated from French]]. Bouguer illustrates his subject of demonstrations and mathematical equations.

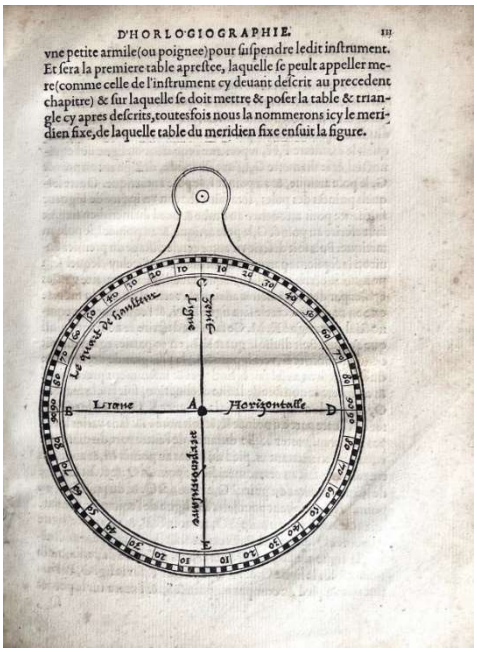


Fine copy, very fresh. 4617 **$ 880**


PETIT
TRAICTE DE
GEOMETRIE ET D'HO-
ROLOGIOGRAPHIE
pratique,
PAR
IEHAN BVLLANT, AR-
chitecte de haut & puissant Sei-neur, Mon-
seigneur le duc de Montmorency, Pair, & Connestable de France.
A PARIS,
Chez Guillaume Cauellat, à l'enseigne de la poulle grasse, deuant le college de Chambray.
1564.
Auec priuilege du Roy.

78. BULLANT (JEHAN). -I. PETIT TRAICTE DE GEOMETRIE ET D'HORLOGIOGRAPHIE PRATIQUE [1564]; II. RECUEIL D'HORLOGIOGRAPHIE, CONTENANT LA DESCRIPTION, FABRICATION ET USAGE DES HORLOGES SOLAIRES, PAR JEHAN BULLANT, ARCHITECTE DE HAUT & PUISSANT SEIGNEUR, MONSEIGNEUR LE DUC DE MONTMORANCY, PAIR, & CONNESTABLE DE FRANCE [1561]. *Paris, Guillaume Cavellat, Jean Bridier, Vincent Sertenas, 1561-1564.*

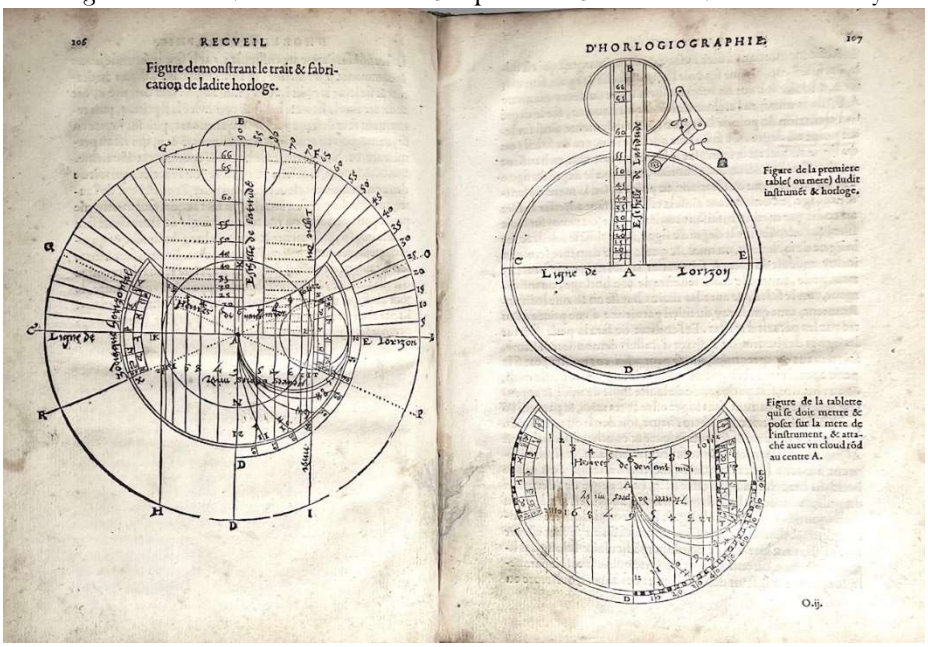
2 works bound in 1 vol. 4to (243 × 185 mm) of: I. 28 pp.; II. 142 pp., [1] ff. (bookseller's colophon). (Handwritten reference from a mathematics library and engraved bookplate on the inside cover, title trimmed short at the top and featuring two brown ink bookplates with corrections: De Baccaris dated 1585 and “Bertet Vorepiere,” light foxing, wormholes filled in the inner margin with worms at the foot of the inner margin). Full contemporary vellum, cold-stamped fillets on the covers, smooth spine titled in brown ink, (covers warped, stains, signs of wear, wormholes).


D'HORLOGIOGRAPHIE. 113
vne petite armile (ou poignee) pour suspendre ledit instrument. Et sera la premiere table apresiee, laquelle se peult appeller mere (comme celle de l'instrument cy deuant descrit au precedent chapitre) & sur laquelle se doit mettre & poser la table & triangle cy apres descrits, toutesfois nous la nommerons icy le meridien fixe, de laquelle table du meridien fixe ensuit la figure.
Ligne Meridionale
Ligne Horizontale
Ligne Meridionale

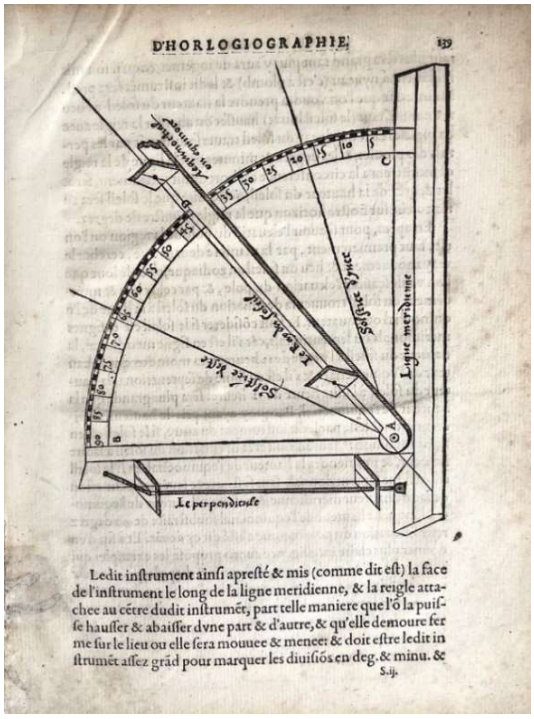
A very rare copy of this edition by the bookseller Guillaume Cavellat, bringing together these two treatises on gnomonics, richly illustrated with figures, by the French architect Jehan Bullant (1515-1598). This volume comes from the libraries of the encyclopedist Dupiney de Vorpierre and the Lyon bibliophiles Brölemann.

Jehan Bullant is considered one of the greatest French architects of the Renaissance. Born into a family of master masons in Picardy, he spent time in Rome at the beginning of his career, around 1540. He was appointed architect to Anne and François de Montmorency around 1551 and remained so until his death. He completed the construction of the Château d'Ecouen, which had begun in 1539. From 1554 to 1559, he transformed the access bridge to the Château de Fère-en-Tardenois sur Aisne, creating a sumptuous gallery on a functional bridge (connecting the château and the outbuildings), which was a particularly novel feature at the time. From 1557 to 1560, he renovated the

small château in Chantilly. In addition, in 1557 he succeeded Pierre Deshôtels as controller of buildings, but lost his position upon the death of Henry II. Recalled by Catherine de Medici around 1567 as general controller of her buildings, he succeeded Philibert de l'Orme as architect to the queen mother in 1570. He also obtained the positions of architect to the king at Fontainebleau in 1571 and superintendent of the burial of Henry II at Saint-Denis the following year.



Bullant is the author of three technical works, including the following: "Recueil d'horlogiographie" (1561); and "Petit Traicté de géométrie et d'horlogiographie practique" (1562, 1564, 1599, and 1608). Finally, in 1564, he published "Reigle generalle d'architecture des cinq manières de colonnes, à sçavoir: tuscane, dorique, ionique, corinthe et composite, à l'exemple de l'antique suivant les reigles et doctrine de Vitruve" (reprinted in 1568, 1619, and 1647). In this volume, the bookseller Guillaume Cavellat included the "petit traité de géométrie" (short treatise on geometry), which he followed, as in 1562, with a copy of the Recueil d'horlogiographie (Collection of Horlogography) from 1561, with the only change being the date '1562' in the title of the work updated to "1564." The "Petit traicté" of 1564 is not in the BNF, and neither of these two titles can be found in the library of the Duke of Aumale, who owned a magnificent copy of the "Reigle générale d'architecture des cinq manières de colonnes."



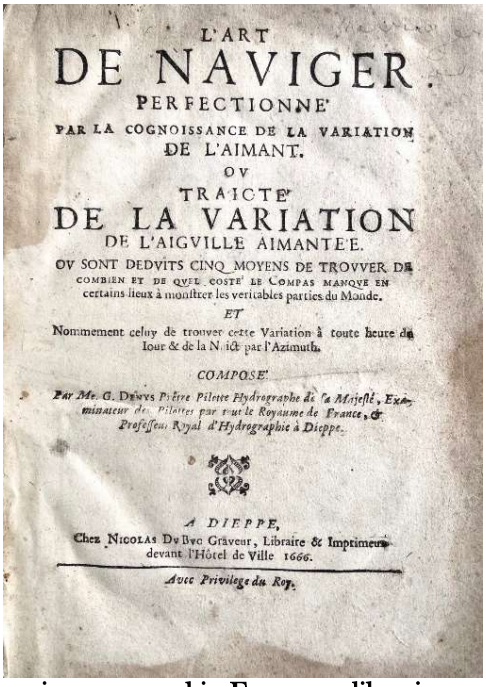
The first text lays the foundations of geometry. The title is placed in an engraved frame depicting mythical characters and animals and bearing the mark of the bookseller Guillaume Cavellat. In his address, Bullant writes modestly: "I beg you, Reader, if you happen to find any errors in my little book, to examine them with a ruler, set square, and compass before judging them, and then to strive to do better if you can." The author lays out the basics of geometry, illustrating them with 22 engraved figures, including one full-page illustration. The second treatise is a practical application of geometry to the manufacture of "sundials," with details of the techniques used to design, manufacture, and use them. The text is illustrated with 57 engraved figures and tables, half-page or full-page, giving geometric diagrams, planispheres, and models of sundials.

Provenance: ... From Baccarris, dated 1585 (bookplate in brown ink crossed out in the middle of the title); Jean-François-Marie Bertet-Dupiney, known as de Vorepierre (1811-1880), famous French encyclopedist and author of numerous works, including the Dictionnaire français illustré et encyclopédie universelle (Paris, 1876). (Handwritten bookplate crossed out at the bottom of the title); Arthur-Auguste (1826-1904), member of the Société des Bibliophiles lyonnais, heir to the 40-volume library of his grandfather, Henri-Auguste, whose description of the 201 most beautiful works he published (Lyon, 1897). His bookplate, pasted on the inside front cover and bearing his coat of arms, was designed by the engraver François-Auguste-Jean Patricot (1865-1928).

A fine copy, preserved in its original binding.

J.-P. Manceau, « La place des mathématiques dans les écrits de Jean Bullant et Philibert De l'Orme », Journal de la Renaissance, 2008; P. Renouard, Imprimeurs et libraires parisiens du XVIe siècle, Fascicule Cavellat, Marnef et Cavellat, Paris, Bibliothèque nationale, 1986, n°186 ; CESR, Architecture, textes et images XVe-XVIIe siècle, J-P Manceau, Tours, 2009 (exemplaire numérisé). 6397

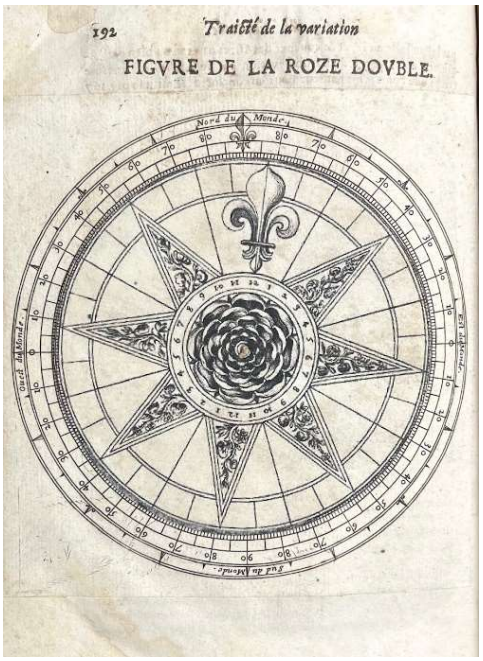
$ 8 580


L'ART
DE NAVIGER.
PERFECTIONNE'
PAR LA COGNOISSANCE DE LA VARIATION
DE L'AIMANT.
OV
TRAICTE'
DE LA VARIATION
DE L'AIGVILLE AIMANTE'E.
OV SONT DEDVITS CINQ MOYENS DE TROVVER DE COMBIEN ET DE QVEL COSTE' LE COMPAS MANQVE EN certains lieux à monstrer les veritables parties du Monde.
ET
Nommement celuy de trouver cette Variation à toute heure de Iour & de la Nuict par l'Azimuth.
COMPOSE'
Par Mr. G. Denys Prêtre Pilotte Hydrographe de sa Majesté, Examinateur des Pilottes par tout le Royaume de France, & Professeur Royal d'Hydrographie à Dieppe.
A DIEPPE,
Chez NICOLAS DuVec Graveur, Libraire & Imprimeur devant l'Hôtel de Ville 1666.
Avec Privilege du Roy.

79. DENYS (GUILLAUME). -L'ART DE NAVIGUER PERFECTIONNE PAR LA COGNOISSANCE DE LA VARIATION DE L'AIMANT. OU TRAICTE DE LA VARIATION DE L'AIGUILLE AIMANTEE OU SONT DEDUITS CINQ MOYENS DE TROUVER DE COMBIEN ET DE QUEL COSTE LE COMPAS MANQUE EN CERTAINS LIEUX A MONSTRER LES VERITABLES PARTIES DU MONDE [...] *Dieppe, Nicolas du Buc, 1666.*

1 vol. 4to (205 x 155 mm) of: [4] ff. (title, dedication, privilege), 220 pp., [3] ff. (table, errata) and [4] ff. of tables inserted between pp. 98 and 99, 6 copperplate engravings in the text on pp. 18, 72, 122, 167, 192 and 1 woodcut engraving at the end; The movable parts of the engravings on pp. 122, 167, and 192 are completed in facsimile. Handwritten bookplate in brown ink "Jean-Baptiste Foche," engraved bookplate in red "J.M." Traces of old water damage, hole in upper margin of final pages discreetly filled. Full brown calfskin of the period, decorated ribbed spine. (Caps shaved, scuffs).

First edition of this important treatise on navigation devoted to the variation of the magnetic needle, a work of great rarity of which we have found only a few copies preserved in European libraries and none in North America.

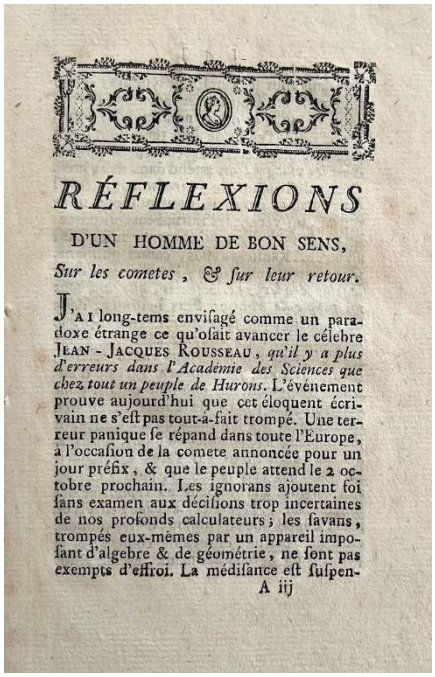

192 *Traicté de la variation*
FIGVRE DE LA ROZE DOVBLE.

A native of Dieppe, Guillaume Denys (1624-1689) was ordained a priest in 1647, but his keen interest in navigation led him to teach hydrography, supported in this vocation by the great Colbert, who granted him a pension of 1,200 livres, enabling him to found the Dieppe School of Hydrography in 1664. The school soon welcomed around a hundred students, including future great navigators such as Cauvette and Corruble.

Denys dedicated his work to JB Colbert. It is illustrated with six copperplate engravings in the text, one woodcut engraving in-t. and four ff. of engraved tables. The volvelles on pp. 122, 167, and 192, which are missing from most copies, are reproduced here in facsimile.

Polak no. 2513. 5803 **$ 4 950**

80. [GELIEU (JONAS DE)] -RÉFLEXIONS D'UN HOMME DE BON SENS SUR LES COMÈTES, & SUR LEUR RETOUR : OU PRESERVATIF CONTRE LA PEUR. *S.l.n.e., août 1773.* 1 volume 8vo (197 x 135 mm) of 56 pp., including half-title and title page; engraved vignette on the title page framing a sun with a human face, engraved headpiece. Bookplate pasted to the spine of the title page (P. Veron). Untrimmed, original tan-colored paper cover, modern green cloth slipcase.


RÉFLEXIONS
D'UN HOMME DE BON SENS,
Sur les cometes, & sur leur retour.
J'AI long-tems enviſagé comme un paradoxe étrange ce qu'oſait avancer le célebre JEAN-JACQUES ROUSSEAU, *qu'il y a plus d'erreurs dans l'Académie des Sciences que chez tout un peuple de Hurons.* L'événement prouve aujourd'hui que cet éloquent écrivain ne s'eſt pas tout-à-fait trompé. Une terreur panique ſe répand dans toute l'Europe, à l'occaſion de la comete annoncée pour un jour préfix, & que le peuple attend le 2 octobre prochain. Les ignorans ajoutent foi ſans examen aux déciſions trop incertaines de nos profonds calculateurs; les ſavans, trompés eux-mêmes par un appareil impoſant d'algebre & de géométrie, ne ſont pas exempts d'effroi. La médiſance eſt ſuſpen-
A iij

First edition of this extremely rare publication on comets by Jonas de Gélieu, published anonymously.

Jonas de Gélieu (1740–1827) was a Swiss pastor and scientist considered one of the forerunners of modern beekeeping. He pursued scientific studies and belonged to learned societies. He is the author of several scientific publications, notably in *Corps d'observations de la Société d'agriculture, de commerce et des arts, établissements par les États de Bretagne* (Rennes, 1758) and the work *Le Conservateur des Abeilles, ou moyens éprouvés pour conserver les ruches et pour les renouvelable* (Mulhausen, 1816).

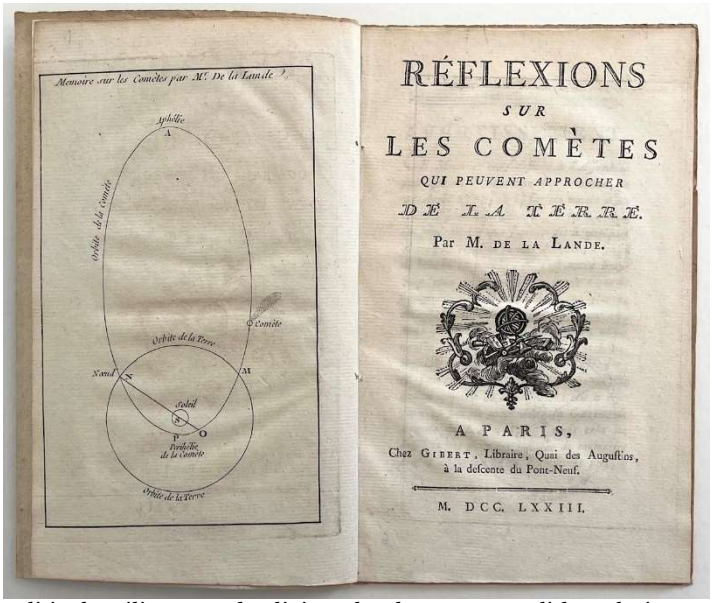
This publication appeared in the same year as *Réflexions sur les comètes qui peuvent approcher de la terre* (Paris, Gibert, 1773) by the French astronomer Jérôme de La Lande. Comets have always surprised, even frightened, us. Sometimes spectacular, unexpected, and often misunderstood, celestial phenomena, comets have always generated fears, which have been used by political, military, and religious leaders to consolidate their power. Promoting fear has often been an effective way to establish authority, and comets have been a powerful tool for this purpose. It was only during the Enlightenment that Edmond Halley proved that comets follow the natural laws of planetary motion. He showed

that the comet bearing his name returns every 75 years, following a highly elongated orbit. But while the mystery of comets' appearance was thus solved, fears persisted, along with their accompanying predictions of the end of the world.

Gélieu's objective was the same as Lalande's: to explain and reassure the public. He thus introduced his essay: "For a long time, I considered it a strange paradox what the famous Jean-Jacques Rousseau dared to assert, that there are more errors in the Academy of Sciences than among an entire people of Huron. Events today prove that this eloquent writer was not entirely mistaken." Panic terror is spreading throughout Europe, due to the comet predicted for a specific day, which the people expect on October 2nd. The ignorant place their faith without question in the overly uncertain pronouncements of our profound calculators; even the learned, deceived by an imposing apparatus of algebra and geometry, are not immune to dread. Mistrust hangs heavy in every circle of women; they can be seen paling as they listen to and recount, in turn, what they have learned of the universal flood or the total conflagration threatening our globe. Fear has even reached the villages; the destruction of humankind is expected in two months; and if there were another globe to which we could retreat, we would see Europeans leaving this one by the thousands, seeking refuge elsewhere... Rest assured, cowardly hearts; Learn that there are more errors in the Academy of Sciences alone than among an entire tribe of Huron. Happier, at this moment, through profound ignorance, the stupid American knows enough about the stars to find his way in the vastest deserts and to find his way home... Gélieu then gives an overview of astronomical knowledge about comets and their components: “The nucleus of the comet is the body of this celestial body itself, roughly spherical in shape. When it approaches the sun, and when it moves away from it, it leaves behind a trail of light, more or less long, which is sometimes called a beard, sometimes a tail, and sometimes a coma; different names for the same thing, depending on the various aspects from which we see the tail; for comets never have a real coma or beard.” By the admission of all observers, the enormous tails that usually follow comets are formed by the vapors and exhalations of their nuclei, heated, perhaps even ignited, by the sun's heat. This conjecture is more than probable, and even becomes a certainty, when one considers that the tail increases in length as the comet approaches the sun... Provenance: P. Veron, collector of books on comets (Bookplate affixed to the back of the title page).

A fine copy, preserved in its original, untrimmed condition. 6488

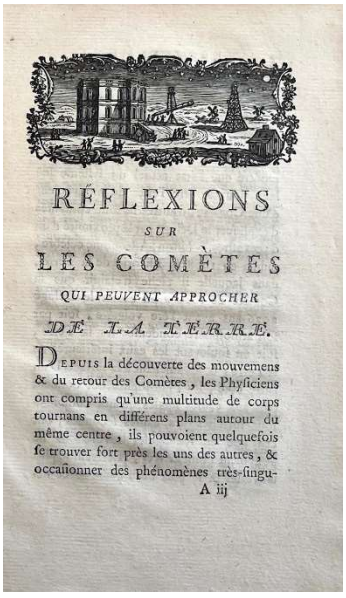
$ 935



81. LALANDE (JOSEPH-JEROME LE FRANÇOIS DE). - REFLEXIONS SUR LES COMETES QUI PEUVENT APPROCHER DE LA TERRE. *Paris, Gibert, 1773.* 1 vol. 8vo (198 x 123 mm.) of: 40 pp., 1 copper engraved frontispiece and 1 wood engraved banner at the beginning of the work dated 1770 and representing the Paris Observatory. (stains and small foxing on the first pages, trace of dampness in the upper inner corner). Ancient blue paper cover.

Rare first edition of this text devoted to comets that can approach our planet, by the French astronomer Jérôme de La Lande.

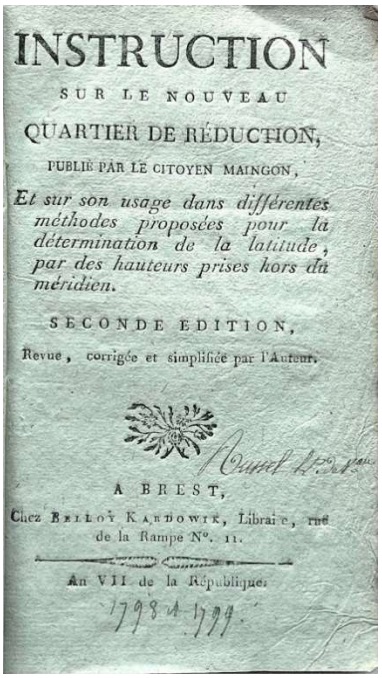
Comets have always surprised and even frightened us. Sometimes spectacular, unexpected, and misunderstood celestial phenomena, comets have always been a source of fear, used by political, military, and religious leaders to consolidate their power. Promoting fear has often been an effective way to establish authority, and comets were a powerful means of doing so. It was not until the Age of Enlightenment that Edmond Halley proved that comets follow the natural laws of planetary motion. He showed that the comet that bears his name returns every 75 years, describing a very elongated orbit. But although the mystery of the appearance of comets was thus solved, fears persisted, along with predictions of the end of the world.


RÉFLEXIONS
SUR
LES COMÈTES
QUI PEUVENT APPROCHER
DE LA TERRE.
DEPUIS la découverte des mouvemens & du retour des Comètes, les Phyſiciens ont compris qu'une multitude de corps tournans en différens plans autour du même centre, ils pouvoient quelquefois ſe trouver fort près les uns des autres, & occaſionner des phénomènes très-ſingu-
A iij

The author of this memoir, French astronomer Jérôme La Lande (1732-1807), professor at the Collège de France, director of the Paris Observatory, and author of numerous publications (Traité d'astronomie (1764), Histoire céleste française (1801)), was forced to publish it to silence a rumor. This publication, which appeared in 1773, was intended to enlighten the public about the nature of comets and to silence an alarmist rumor: Prior to a communication to the Academy of Sciences, La Lande discussed with some friends the possibility of a collision between the Earth and a comet. His ongoing work on the perturbation of comets by planets indicated that a comet's orbit could be altered enough to

cause a collision with the Earth, although the probability of such a collision was extremely low. However, rumors of an imminent cataclysmic collision spread among the public and caused panic. The Astronomer then published this memoir in order to restore scientific truth. La Lande's work provides us with a history of knowledge about comets since ancient times, as well as a summary of the knowledge of the time about their characteristics, their elliptical orbit, and more. The end of his memoir deals with the cataclysmic risks, albeit very low, that these celestial bodies could pose to Earth. As a result, the public at the time was not entirely reassured. The work is illustrated with a frontispiece showing the orbit of a comet and the Earth around the Sun and a banner depicting the Paris Observatory. 250 years later, our knowledge of comets and asteroids is considerable, thanks in particular to the data collected by the latest Deep Impact and Rosetta probes. However, rumors of an impact risk have never been so likely to spread as they are in the age of the internet!

Fine copy, fresh. 6487 **$ 1 320**


INSTRUCTION
SUR LE NOUVEAU
QUARTIER DE RÉDUCTION,
PUBLIÉ PAR LE CITOYEN MAINGON,
Et sur son usage dans différentes méthodes proposées pour la détermination de la latitude, par des hauteurs prises hors du méridien.
SECONDE EDITION,
Revue, corrigée et simplifiée par l'Auteur.
A BREST,
Chez Belloy Kardowik, Libraire, rue de la Rampe N°. 11.
An VII de la République.
1798 à 1799.

82. MAINGON (CITOYEN). -INSTRUCTION SUR LE NOUVEAU QUARTIER DE REDUCTION, ET SUR SON USAGE DANS DIFFERENTES METHODES PROPOSEES POUR LA DETERMINATION DE LA LATITUDE, PAR DES HAUTEURS PRISES HORS DU MERIDIEN. SECONDE EDITION, REVUE, CORRIGEE ET SIMPLIFIEE PAR L'AUTEUR. *Brest, Belloy Kardowik, An VII [1798]*

1 vol. 12mo (188 x 115 mm) of: [1] f. (Bookseller's notice), 58 pp.; 5 tables in the text. (Handwritten bookplate on title page: "Aussel, Lieutenant de Vaisseau," small angular stain on last pages). Original blue paper binding with handwritten title in brown ink. (Signs of wear).

Rare publication printed in Brest in small numbers, devoted to a method of calculating latitude.

Its publisher, Citizen Maingon, states in his introduction: "Navigators often face the greatest dangers when approaching land because they do not have an observed latitude: This consideration has led some of the best authors to propose different methods that do not require immediate observation of the meridian height and which, when applied in suitable circumstances, give the latitude with sufficient accuracy in the absence of this height. The same consideration and the desire to be useful have also led me to conduct some research, the first results of which led me to discover a very simple method, printed in Brest in 1788..." The work presents various methods using the reduction quadrant. It includes tables of examples on half-pages.

Copy preserved in its original condition.

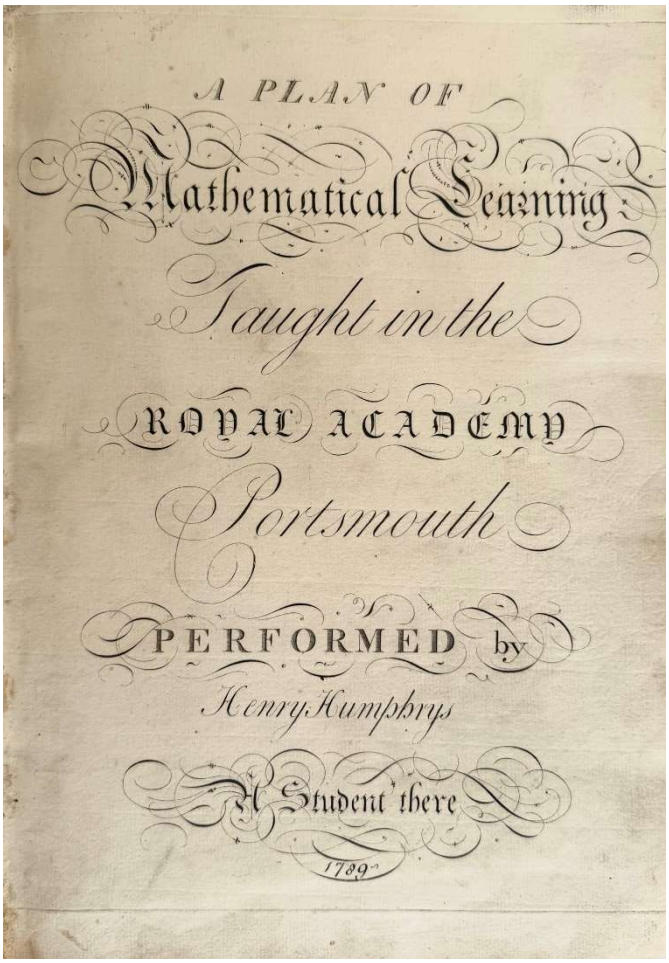
Polak, 6263. 6364 **$ 490**

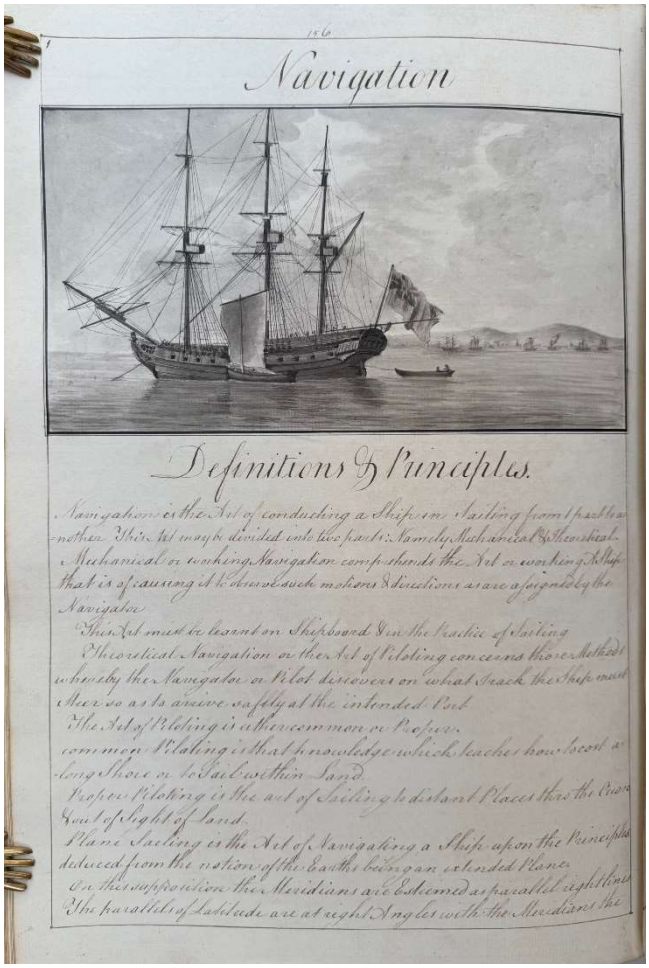
83. [HISTORICALLY IMPORTANT MARITIME MANUSCRIPT]. HUMPHRYS (HENRY). -A PLAN OF MATHEMATICAL LEARNING, TAUGHT IN THE ROYAL ACADEMY. *Portsmouth, 1789.*



1 vol. folio (373 x 260 mm) manuscript in ink on paper, comprising: [3 leaves], 475 pp. (gaps in pagination for pages with blank versos), including: 1 hybrid title-page with an engraved architectural border with the author's name supplied in ink, 34 horizontal chapter headpieces executed in grey wash and bistre depicting seascapes, classical architecture or medieval ruins in a pre-Romantic style, 1 large wash drawing in text of a Royal Navy three-decker man-of-war sailing under full canvas; 1 monumental compass rose finely executed in pen and ink on a full page, 5 pen-and-ink maps and hydrographic charts with contemporary hand-colouring in watercolor, and hundreds of diagrams and charts in text. Complete and continuous text despite the gaps in pagination due to the inserted blank versos. (Unfoxy and exceptionally fresh). Contemporary full diced calf, spine gilt with raised bands, red morocco lettering piece, gilt roll-tooled border to covers and edges. (Headcaps and corners discreetly restored, edges rubbed).

An exceptional manuscript course written and illustrated in 1789 at Portsmouth by Henry Humphrys (1772-1799), future hydrographer and one of the primary illustrators of George Vancouver's Pacific expedition (1791-1795). This masterwork is composed of treatises on blue-water navigation, astronomy, geodesy, artillery, and bastioned fortifications. The copy is superbly illustrated by the author with 34 large chapter headpieces executed in wash, 5 hydrographic charts with contemporary watercoloring, dozens of full- or half-page drawings — including one depicting the Copernican solar system and others showing fortifications in color —, as well as more than 250 geometric diagrams, technical drawings, and logarithmic tables in text.

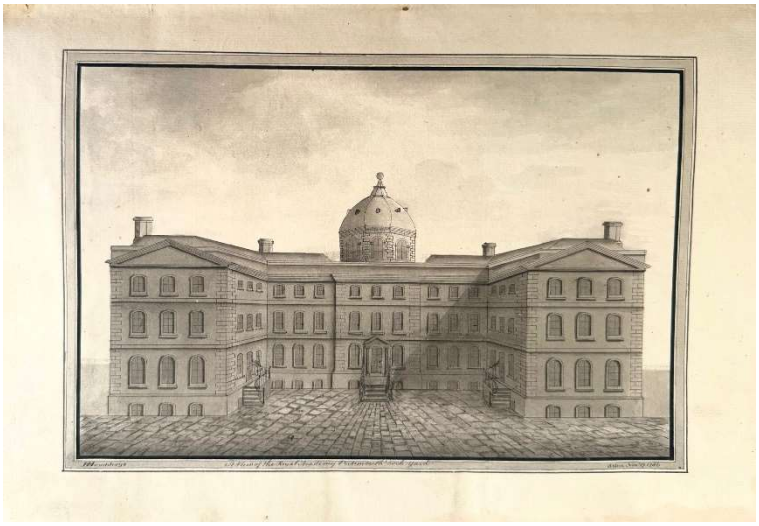


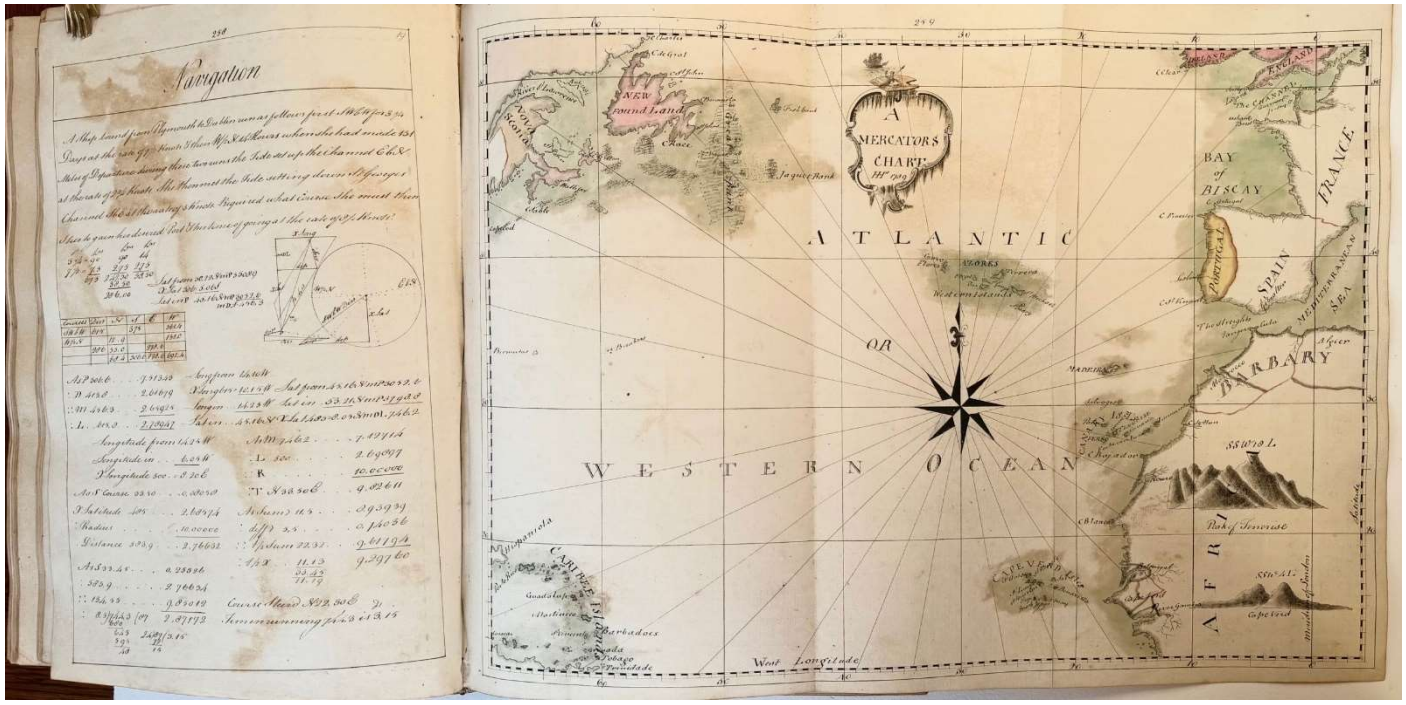


Henry Humphrys (1772–1799), author, calligrapher, and one of the major illustrators of this volume, is a particularly remarkable figure on the late 18th-century British maritime scene. Born into an influential family, he was the nephew of Rear-Admiral Sir Alan Gardner, one of the great commanders of the era and then Lord of the Admiralty, who played a key political and strategic role by personally recommending George Vancouver for the command of his famous expedition. This enlightened nepotism allowed Humphrys access to the voyage. Admitted to the Royal Academy at Portsmouth, he completed this academic masterpiece there on July 31, 1789, under the probable influence of the drawing master John Thomas Serres, official painter to the Admiralty. His operational career led to his selection for one of the most famous scientific and cartographic expeditions in naval history: the Vancouver Expedition (1791–1795). Embarked aboard HMS Discovery under the direct command of Captain George Vancouver, Humphrys actively participated in the hydrographic surveys of unprecedented accuracy of the Northwest Coast of America (present-day British Columbia, Vancouver Island, and Alaska).

Beyond his navigation skills forged in this volume, Humphrys distinguished himself during the voyage by his gifts as an artist and observer. He is notably the author of the famous historic view of Friendly Cove at Nootk

a Sound (1792), a capital archival document illustrating the Anglo-Spanish diplomatic negotiations. Humphrys also executed numerous sketches drawn from life depicting coastal landscapes, the wilderness, and the indigenous populations of Alaska and British Columbia. Sixty-five of his original watercolors are today preciously preserved within the collection of the University of California, Berkeley (OAC), constituting the guarantee of his international institutional recognition. Upon his return to England, his field sketches served as base models for the official Marine Painter, William Alexander. The latter were engraved on copper to illustrate the official atlas and account of the expedition, A Voyage of Discovery (published in 1798). Among his most famous works are the panoramas of Friendly Cove in Nootka Sound and the fleet of indigenous canoes at Port Dick in Alaska. As an educated crew member, Humphrys actively

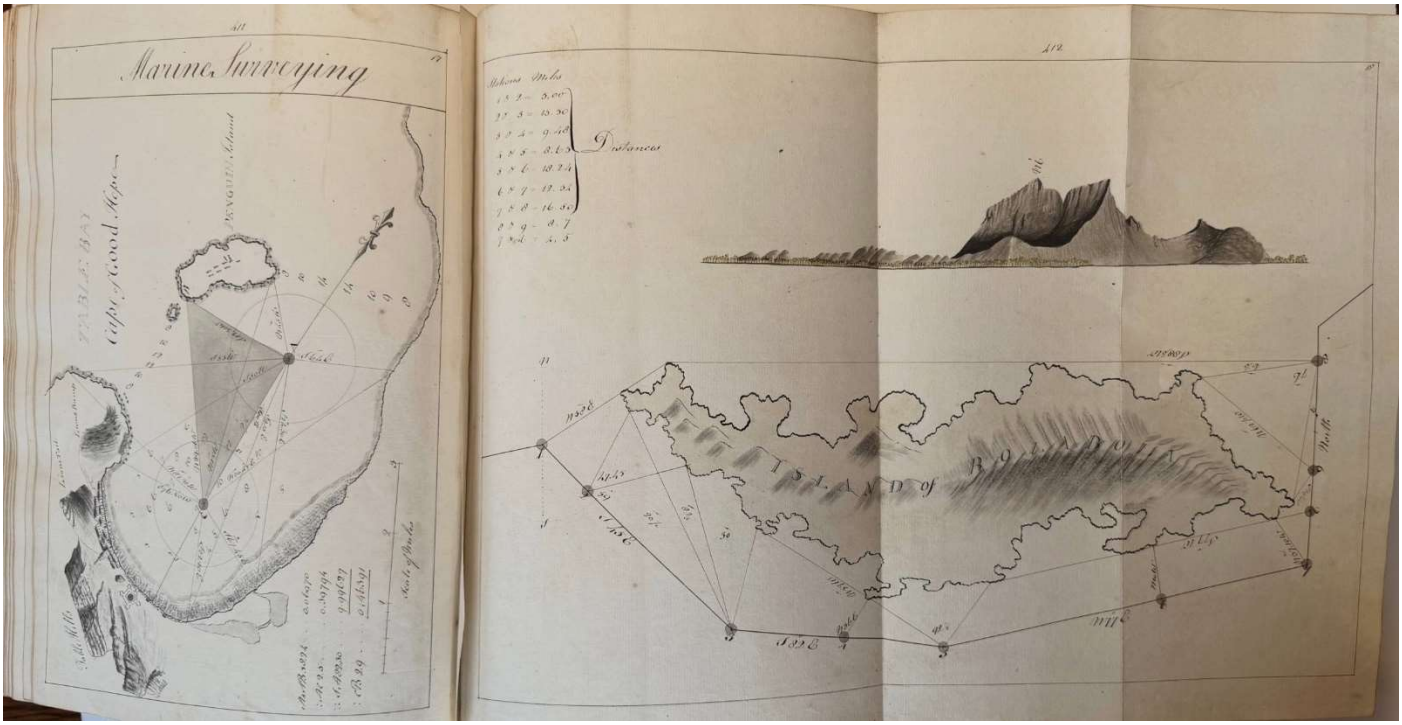




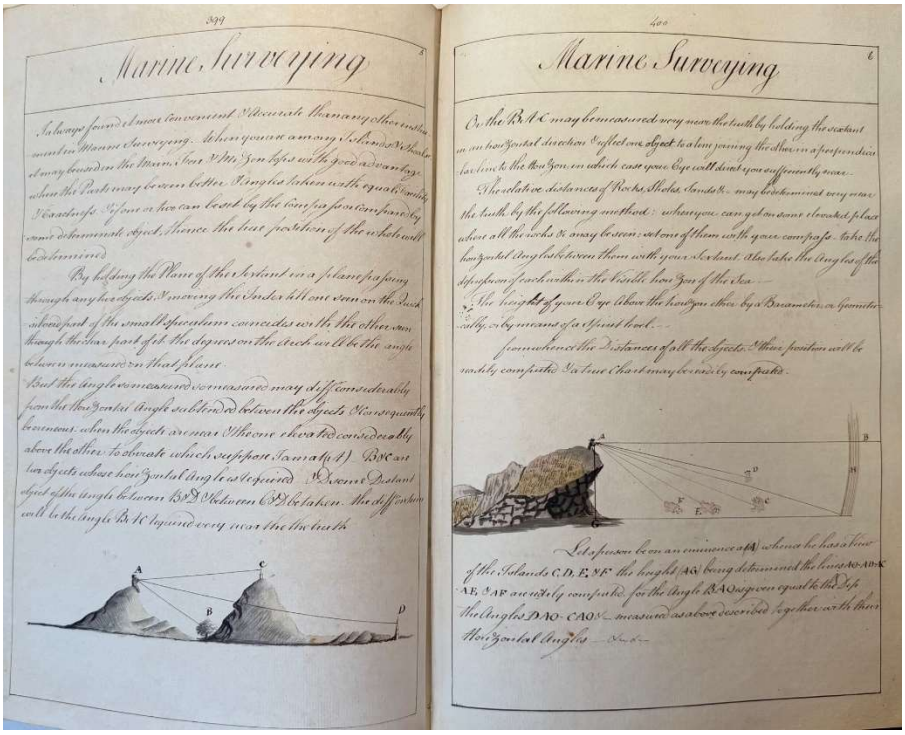
participated in the meticulous hydrographic surveys ordered by Vancouver, which allowed the drafting of the first detailed and accurate charts of the foggy and complex American Northwest Coast. Promoted to the rank of Lieutenant in the Royal Navy upon his return for his eminent services, his promising career was brutally cut short by his premature death from smallpox aboard HMS Gladiator in 1799. His precocious technical mastery, as illustrated in this document when he was only 17 years old, foreshadowed his future major cartographic contributions.

This precious presentation manuscript constitutes a first-rate institutional witness concerning the scientific education of the Royal Navy elite under the reign of George III. Founded in 1733 at the initiative of the Admiralty, the Royal Academy at Portsmouth (which became the Royal Naval College in 1806) had the mission of providing a rigorous scientific and military education to young aristocratic cadets before they embarked. The composition of such a volume, termed a "ciphering book", was an absolute requirement of the institution: the cadet had to copy by hand the entirety of the official curriculum — formalized by the mathematician John Robertson (Head Master from 1755 to 1766) — to prove his perfect mastery of the mathematical tools necessary for British naval survival and supremacy.

The volume by Henry Humphrys, completed in the summer of 1789, is striking for its multidisciplinary and encyclopedic nature, structured into six major theoretical and operational treatises. While the arrangement of these grand manuscripts conforms to a codified program, Henry Humphrys' copy rises to the pinnacle of the known corpus by the unprecedented

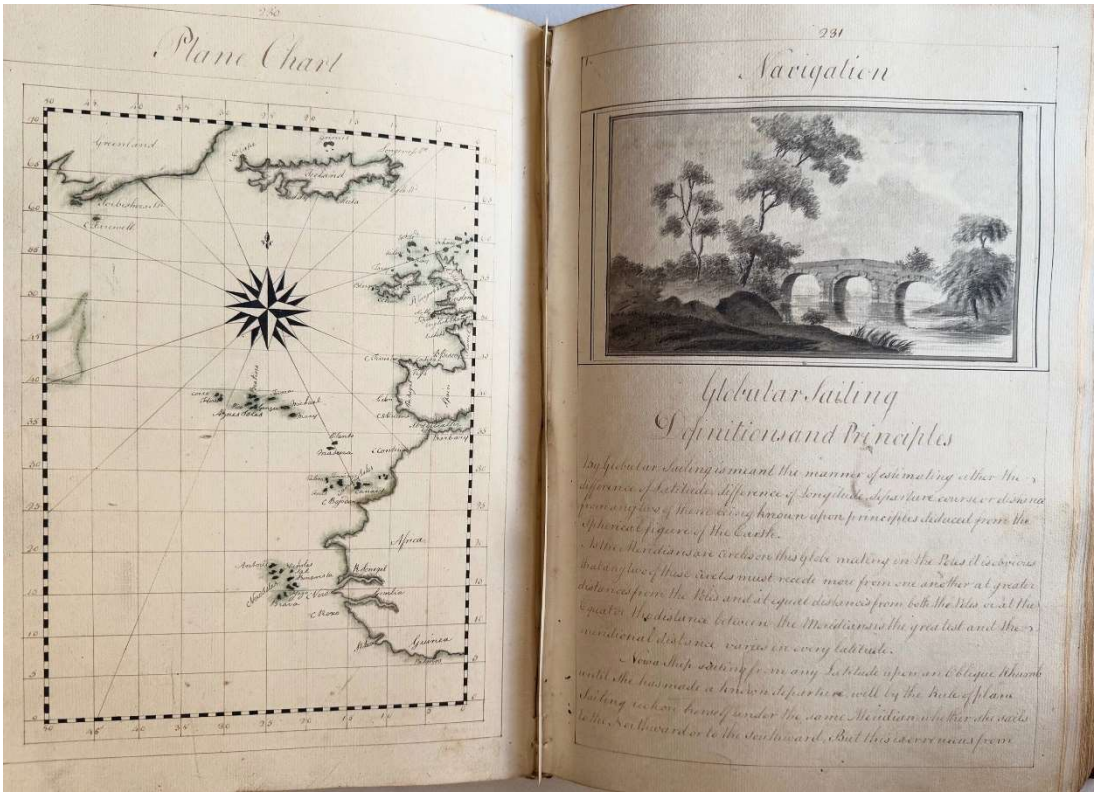


density of its iconographic apparatus. Deploying thirty-four wash headpieces — more than double the fourteen headpieces recorded in the famous Rice manuscript preserved at Yale University [Yale Center for British Art], the work bears witness to an extraordinary aesthetic ambition. The student breaks the dryness of abstract geometric diagrams by integrating pictorial compositions of mature execution: grippingly realistic seascapes, Romantic pre-Gothic ruins, and pastoral landscapes of miniaturist fineness.



The volume culminates with its geometric subtleties, its hundreds of diagrams, its five marine charts, and its plans of military architecture, where contemporary watercolor hand-coloring magnifies masterworks such as the plan of the ideal hexagonal town. Analysis of the large folding chart of the North Atlantic (A Mercator's Chart) reveals criteria of technical excellence that outclass the other recorded student copies. Where the charts in the copy of Charles Sotheby (preserved in the British Library) present only partial and discreet highlights, Humphrys' chart deploys a contemporary watercolor wash of first-rate luminosity and completeness. Furthermore, it structurally surpasses the later manuscript of Thomas Whichcote (1804), which arbitrarily splits the ocean into two separate plates; Humphrys achieves the feat of unifying the entire transatlantic basin — connecting Western Europe to the North American colonies and the Caribbean — on a single, large sheet. Finally, executed in July 1789, before the arrival of the marine painter Richard Livesay as drawing master at Portsmouth, this chart does not adopt the aesthetic of pure illustration that would mark post-1796 pieces. It retains the absolute geometric rigor and hydrographic purity dictated by John Robertson's method, directly foreshadowing the level of precision of the future North Pacific surveys.

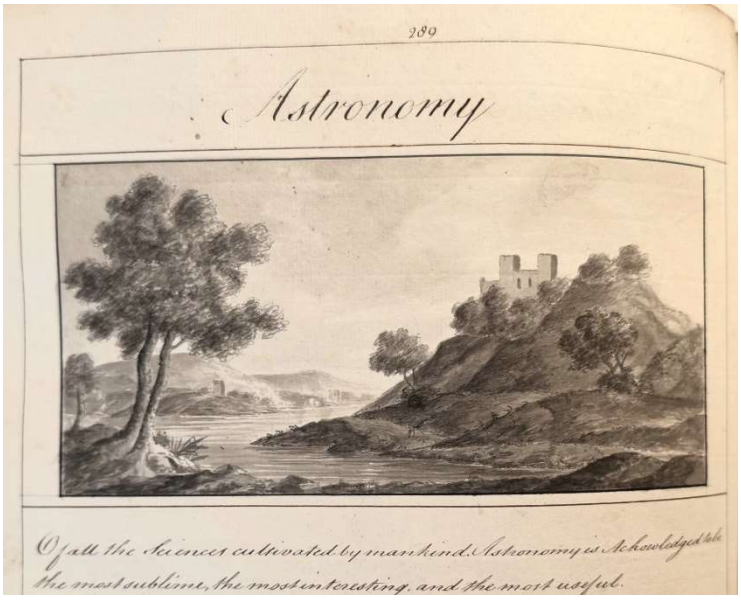
According to our research, only about a dozen copies with this engraved title-page are identified in major global collections [National Maritime Museum in Greenwich, Yale Center for British Art]. In Great Britain, one records the copy of James Inman (1798-1800) at the National Maritime Museum in Greenwich, the two volumes of Charles Sotheby (1795-1798) at the British Library in London, and the volume of George Mundy (1792) at the University of Leicester. In the United States, comparable pieces are preserved at the Yale Center for British Art (Rice copy, c. 1798), at the Clark Library of UCLA (Whichcote copy, 1804), at Harvard University (Houghton Library), as well as at the New York Public Library. Finally, an institutional or colonial copy is recorded at the National Library of Australia in Canberra.



Composition and content of our copy:

• 1 Title-page & Dating: Hybrid title-page with a copper-engraved (intaglio) architectural border official to the institution, bearing the printed regulatory

wording "A Plan of Mathematical Learning, Taught in the Royal Academy, Portsmouth". The text is completed in manuscript by the student in brown ink, who calligraphied his name (Henry Humphrys) and the date in the central blank space provided by the engraver ("Performed by... a student there"). The manuscript formally concludes on the final page (page 475) with the solemn mention of the end of the course: "FINIS — July 31st, 1789" surmounting the student's final signature.



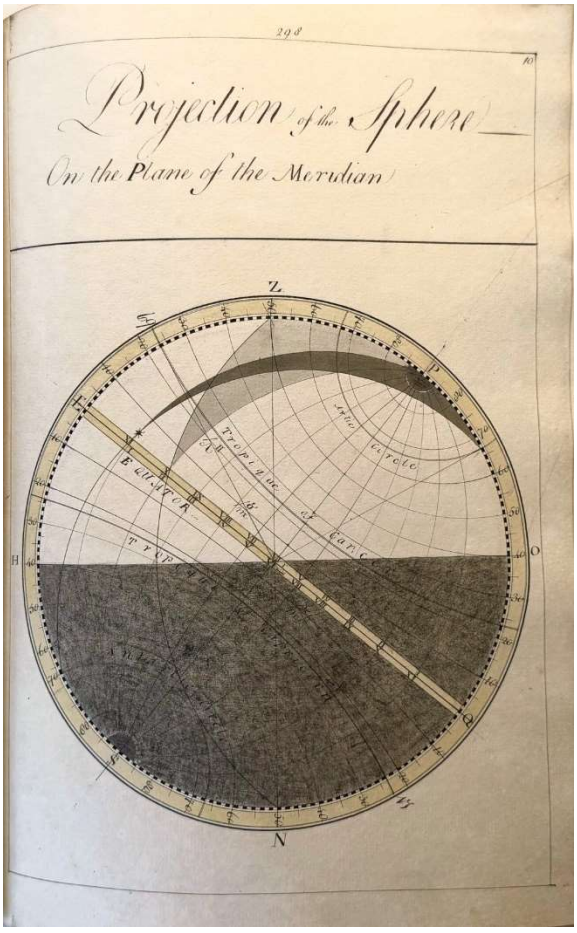
• Script & Condition: English cursive copperplate script of exceptional cleanliness and regularity, characteristic of the high bureaucratic training of the late 18th-century British Navy. No erasure or major ink stain. Textblock of museum-like freshness of paper, totally free from foxing. Contemporary binding invisibly restored by a professional workshop: upper joint and headcaps discreetly consolidated, first gathering (title and frontispiece) formerly detached now perfectly re-sewn and stabilized. A fine library copy, clean and with great soundness of sewing.

Each theoretical section or subdivision opens with a horizontal vignette painted in grey wash and bistre:

• [I. Mathematics & Geometry] Arithmetic (general introduction and fundamental operations), Vulgar Fractions (treatment of ordinary fractions), Decimal Fractions (properties of decimal fractions), The Rule of Three (practical a

pplication of the rule of proportionality), Geometry - Book I (Euclid's definitions and theorems of plane lines), Geometry - Book II (plane geometric properties and rectangles), Geometry - Book III (study of circles, chords, and tangent angles), Geometry - Book IV (inscriptions and circumscriptions of regular polygons), Geometry - Book V / Problems (problems of complex geometric constructions), Plain Trigonometry [sic] - Definitions (introduction to triangles and trigonometric functions), Plain Trigonometry [sic] - Right & Oblique Triangles (resolution of right and oblique triangles).

• [II. Practical Navigation & Piloting] The Construction of the Plain Scale [sic] (drafting of projection scales and lines of sines/tangents), The Description and Use of the Terrestrial Globe (fundamental principles of the terrestrial sphere),



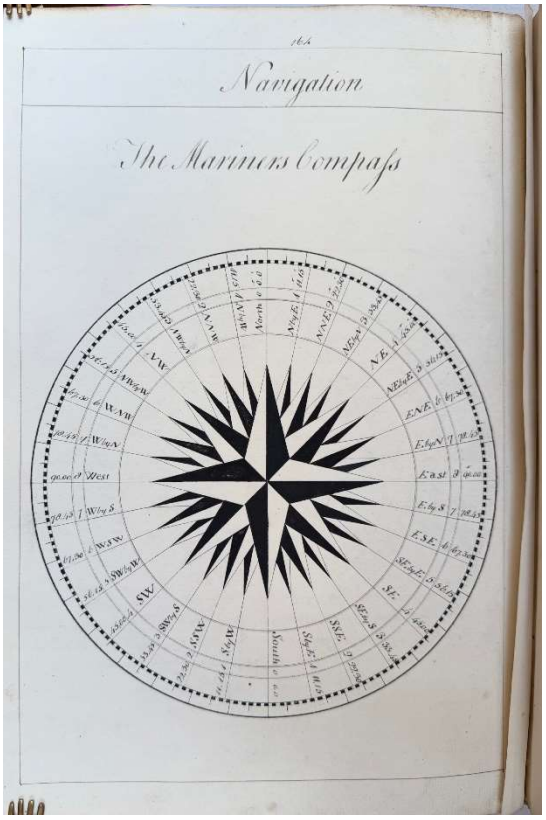
Geography (first lessons in the global description of the globe and coasts), Chronology (calculation of time, lunar cycles, Golden Number, and tide forecasting), Navigation - Definitions & Principles (the laws of coastal dead reckoning navigation), The Mariner's Compass (magnetic principles, variations, and compass), Plain Sailing [sic] (exercises in calculating course and leeway on a plane chart), Traverse Sailing (dead reckoning navigation combining several zigzag tacks), Compound Courses (calculations of complex trajectories around shoals and archipelagos).

• [III. Advanced Ocean Sailing] Sailing to Windward (mathematical tactics of beating and sailing close-hauled), Sailing in a Current (vector correction of leeway due to marine currents), Globular Sailing (principles of spherical and great circle navigation), Parallel Sailing (calculation of distances during direct East-West navigation), Middle Latitude & Mercator Sailing (resolution of the transatlantic route by the Mercator method).

• [IV. Nautical Astronomy] Spheries (stereographic and orthographic projections of the celestial sphere), Spherical Trigonometry (trigonometry applied to arcs of great circles), Astronomy - Problems of the Sphere (calculations of celestial coordinates and azimuths), Latitude & Longitude (final determination of position by celestial bodies and lunar distances).

• [V. Surveying, Fortification & Gunnery] Marine Surveying & Hydrography (military coastal triangulation, reliefs, and soundings), Fortification - Definitions & Outworks (architecture of ramparts and demi-lunes / ravelins), Fortification - Section of a Bastion & Town Planning (plans of bastions and ideal urban planning), Gunnery

(treatise on ballistics, calculation of firing angles and powder charges), and Mechanics (final treatise on mechanical physics on the theory of levers, winches, worms, and pulley blocks).



The iconographic apparatus, drawn and colored by hand, is composed of:

• 1 architectural frontispiece in grey wash representing the classical dome-topped facade of the Royal Academy at Portsmouth.

• 34 large horizontal chapter headpieces (90 x 150 mm to 125 x 220 mm) executed in grey wash and bistre depicting seascapes, classical architecture or medieval ruins in a pre-Romantic style.

• 1 large master drawing in text of a Royal Navy three-decker man-of-war sailing under full canvas in wash.

• 1 monumental compass rose finely executed in pen and ink on a full page (32 rhumb lines).

• 5 geographical maps and hydrographic charts drawn in pen and ink comprising:

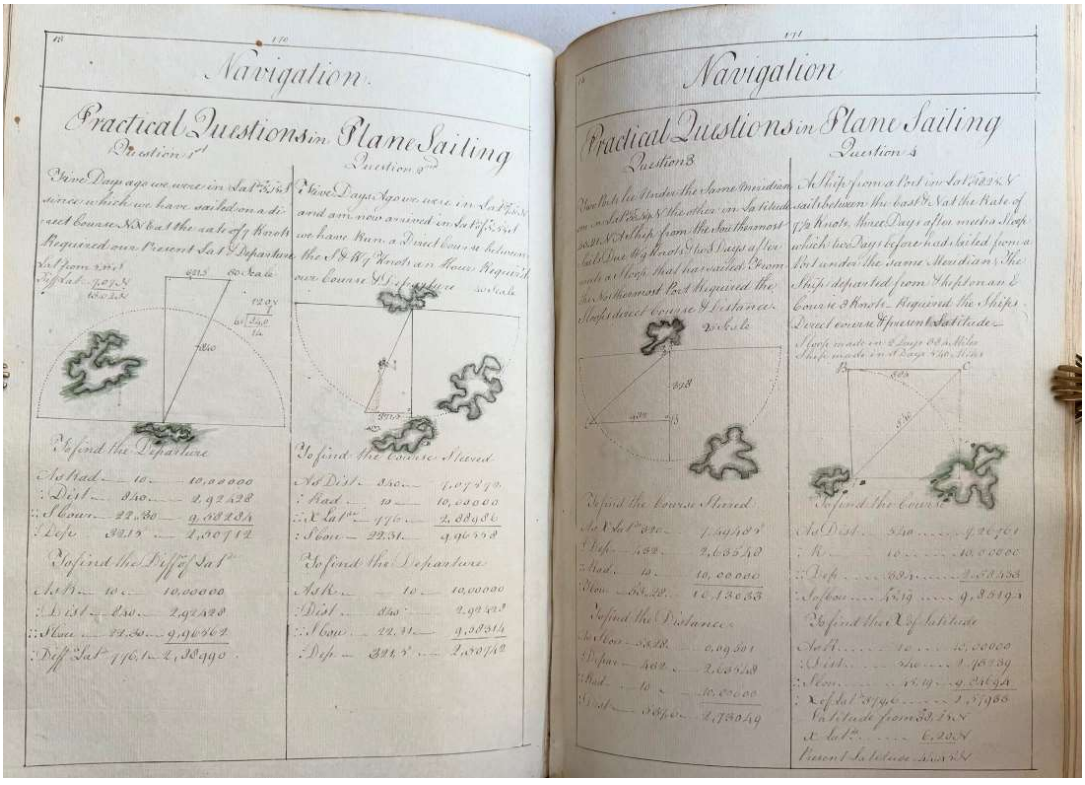
o 2 large folding charts out of text, including the superb general chart of the North Atlantic Ocean (A Mercator's Chart). Drawn in pen and ink with absolute geometric rigor, it displays the Atlantic basin highlighted with delicate contemporary watercolor (pink, yellow, green) outlining the continents. Centered on a radiant compass rose and surmounted by a large calligraphied cartouche with an escutcheon, it materializes the exact transition to the high hydrographic mastery that the student would later place at the service of Captain George Vancouver.

o 3 full-page hydrographic charts and plans, inserted in the text, comprising a shaded coastal chart with a graphic scale (Plane Chart), the chart of Palmerston Island (adorned with palm trees and topography), and the strategic survey of False Bay at the Cape of Good Hope.

• 1 major astronomical plate detailing the Copernican Solar System (depicting the radiant heliocentric Sun and the orbits of the planets, flanked by two realistic terrestrial globes).

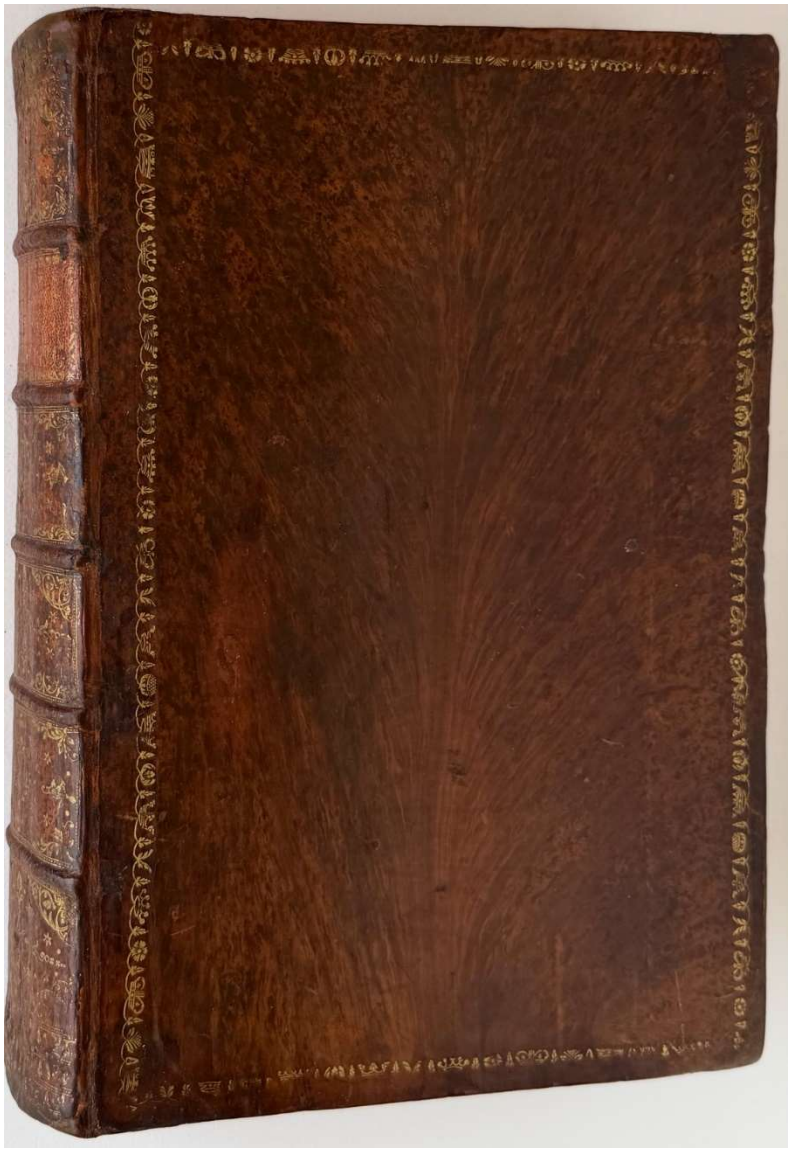
• Several dozen plans of military architecture in contemporary watercolor (yellow, pink, and green) depicting an ideal hexagonal fortified town, bastions, fortified bridges, ditch profiles, and plans of heavy artillery batteries.

• Hundreds of three-dimensional diagrams, plane geometry figures, stereographic projections of the sphere, and logarithmic calculation tables interspersed in the text.



This exceptional graphic virtuosity is explained by the pedagogical context of the institution in the summer of 1789. Executed before the late arrival of Richard Livesay as drawing master at Portsmouth, Humphrys' pictorial apparatus bears the obvious mark of the method of John Thomas Serres (1759-1825). Son of the King's Marine Painter Dominic Serres and a leading figure in naval artistic education (notably at the maritime school in Chelsea), Serres was the

great theorist of marine wash drawing and coastal shading profiles, later theorized in his famous Liber Nauticus (1805). The miniaturist compositions of Humphrys, which combine absolute architectural rigor with a pre-Romantic sense of light and skies, bear witness to a direct assimilation of this major academic school. They mark the technical starting point of one who, under the influence of this elite training, would become the official artist of Friendly Cove and one of the most brilliant hydrographer-illustrators of the Pacific under the command of George Vancouver. No drawing by Henry Humphrys is known prior to 1789, this volume thus being the absolute starting point of his work. It reveals at an early stage the technical and aesthetic genius of the future artist-hydrographer of one of the most legendary Pacific expeditions.



A masterly "Ciphering book", in museum condition and preserved in its original binding.

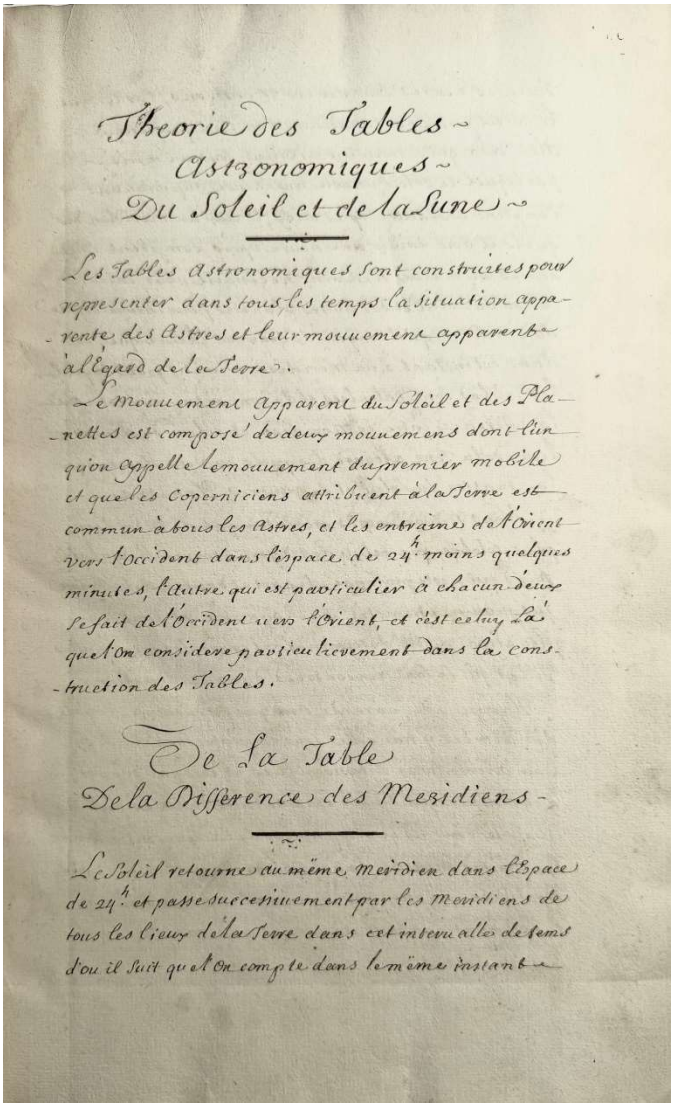
ROBERTSON (John). The Elements of Navigation; Containing the Theory and Practice. London, Nourse, 1754 ; MULLER (John). A Treatise Containing the Practical Part of Fortification. London, A. Millar, 1755 ; VANCOUVER (Captain George). A Voyage of Discovery to the North Pacific Ocean, and Round the World. London, G. G. & J. Robinson and J. Edwards, 1798 ; SERRES (John Thomas). Liber Nauticus, and Instructor in the Art of Marine Drawing. London, Edward Orme, 1805 ; SULLIVAN (F. B.). The Royal Academy at Portsmouth 1729-1806. In The Mariner's Mirror, vol. 63, n°4, London, 1977, pp. 311-326 ; DAVID (Andrew). The Artists on Vancouver's Voyage to the Northwest Coast of America, 1791-1795. London, Hakluyt Society, 1998 ; DEFINAL (F.). Les Ciphering Books maritimes de l'era georgienne : Entre art graphique et science nautique. In Revue d'Histoire de la Haute Bibliophilie, n°42, Paris, 2018, pp. 112-135. 6613

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84. [MANUSCRIT IMPORTANT POUR L'HISTOIRE DES SCIENCES] [CASSINI (JACQUES, DIT CASSINI II) / TEXTE INTELLECTUEL DE JACQUES-EUGÈNE D'ALLONVILLE, CHEVALIER DE LOUVILLE (1671-1732)].

-[IMPORTANT MANUSCRIPT FOR THE HISTORY OF SCIENCE] [CASSINI (JACQUES, KNOWN AS CASSINI II) / INTELLECTUAL TEXT BY JACQUES-EUGÈNE D'ALLONVILLE, CHEVALIER DE LOUVILLE (1671-1732)]. THEORIE DES TABLES ASTRONOMIQUES, DU SOLEIL ET DE LA LUNE. *SLND [Observatoire Royal de Paris, époque astronomique calculée pour le commencement de l'année 1709, copie de secrétaire postérieure à cette date circa 1710-1720]. [Royal Observatory of Paris, astronomical epoch calculated for the beginning of the year 1709, secretary's copy produced after this date circa 1710-1720].*

1 volume folio (383 x 240 mm) manuscript of: 145 leaves of text in black ink on stout laid paper, the last 39 of which are paginated 1 to 79 comprising tables of measurements, the whole calligraphed in brown ink in an elegant cursive chancery hand, highly regular and perfectly legible, wide ceremonial margins, titles highlighted by display characters, a few annotations/corrections in ink. (Endpapers slightly browned, contents fresh). Contemporary full brown calf, spine with 6 raised bands marked with blind fillets, tan morocco title label, covers bordered with a triple blind fillet with a central gilt coat of arms, gilt roll on edges, edges speckled red, red silk ribbon marker. (Volume showing a striking historical patina: leather of the spine partly charred with 2 compartments missing, joints cracked, headcaps missing, corners rubbed with loss of leather.) Important French scientific manuscript containing the astronomical tables of Jacques Cassini (known as Cassini II, 1677-1756) prior to publication (1740) and an avant-garde didactic text attributed to Jacques-Eugène



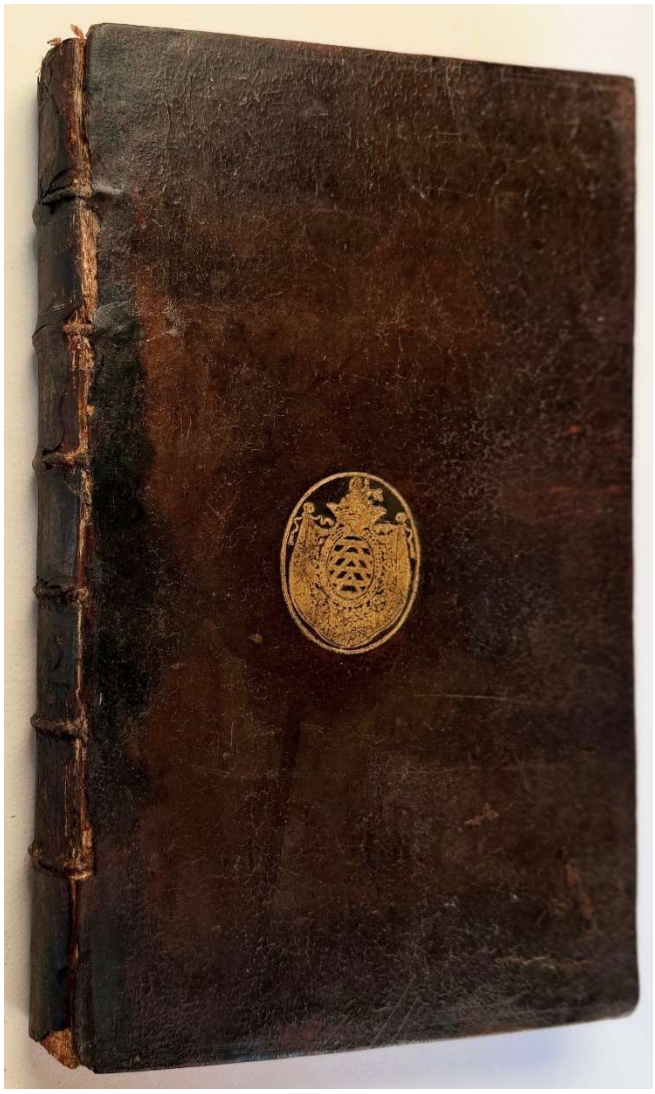
Theorie des Tables
Astronomiques
Du Soleil et de la Lune

Les Tables Astronomiques sont construites pour representer dans tous les temps la situation apparente des Astres et leur mouuement apparent à l'égard de la Terre.

Le mouuement apparent du Soleil et des Planettes est composé de deux mouuemens dont l'un qu'on appelle le mouuement du premier mobile et que les Copernicians attribuent à la Terre est commun à tous les Astres, et les entraine de l'Orient vers l'occident dans l'espace de 24h moins quelques minutes, l'autre qui est particulier à chacun d'eux se fait de l'Occident vers l'Orient, et c'est celuy là que l'on considere particulierement dans la construction des Tables.

De la Table
De la Difference des Meridiens

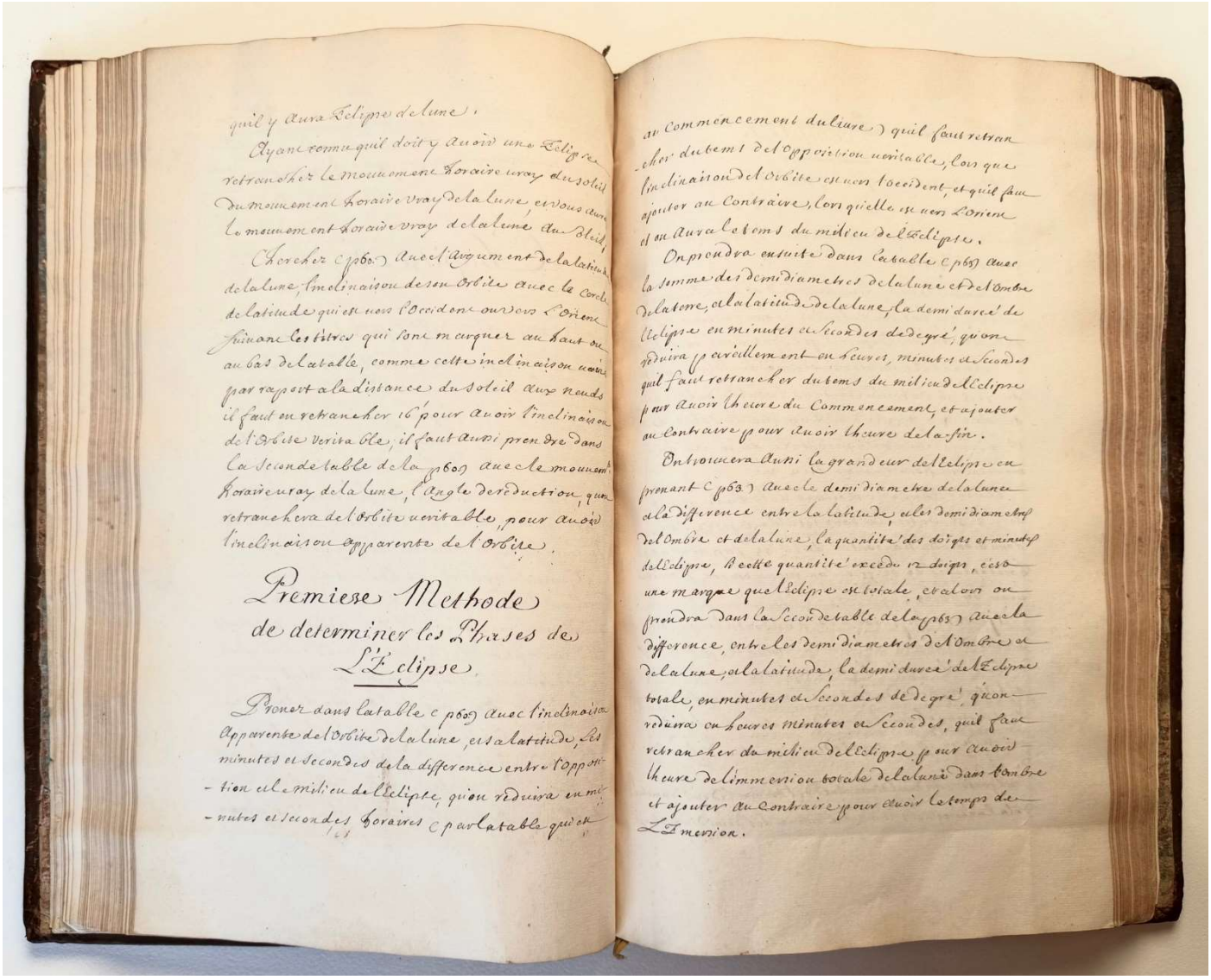
Le Soleil retourne au même Meridien dans l'Espace de 24h et passe successiuement par les Meridiens de tous les lieux de la Terre dans cet intervalle de tems d'ou il suit que l'on compte dans le même instant



d'Allonville, chevalier de Louville (1671-1732) referring to the theories of Kepler and Copernicus, the only copy in private hands, bearing the arms of Alexandre de La Rochefoucauld,

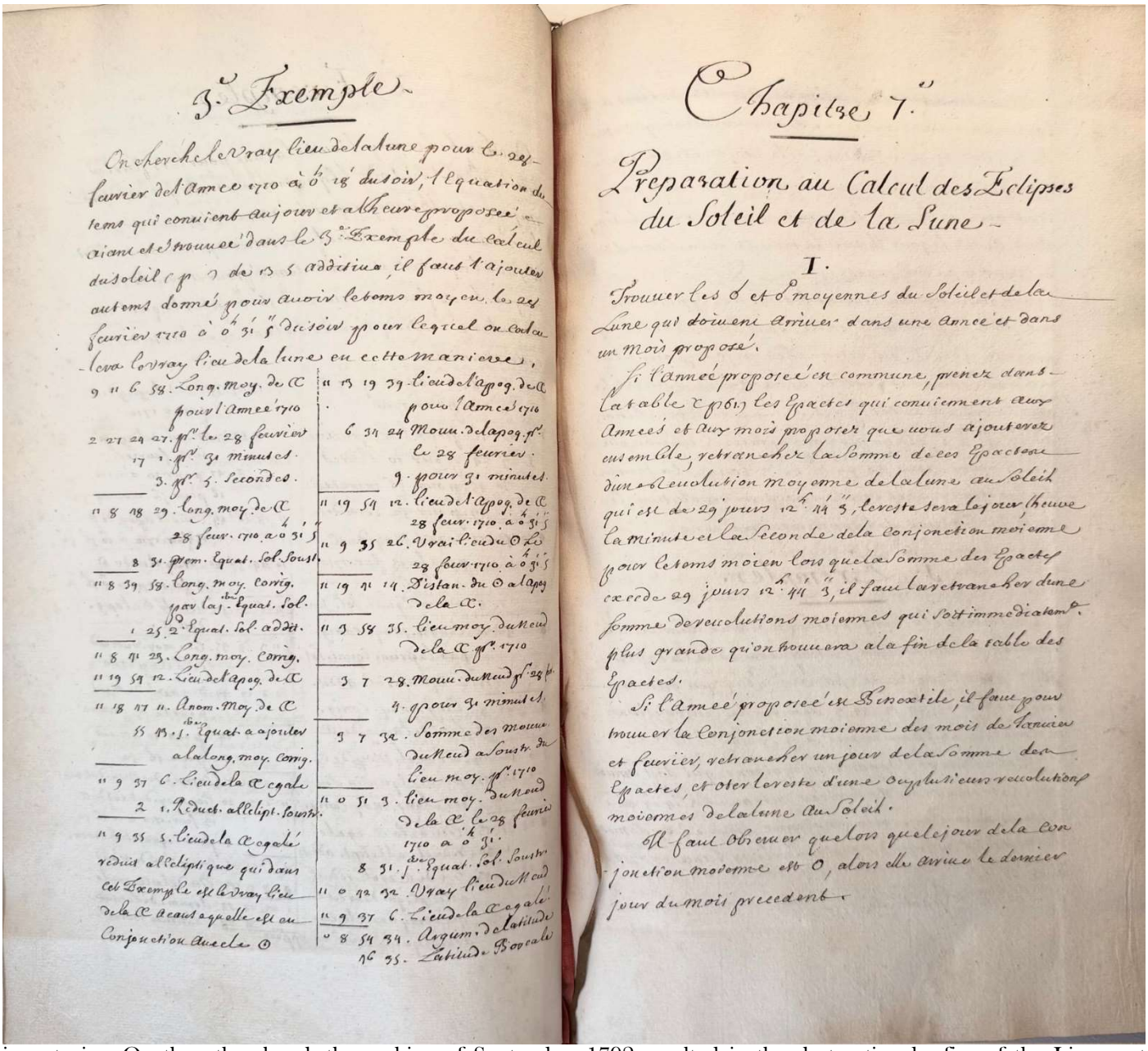
duc de Liancourt (1690-1762). Jacques Cassini (Cassini II, 1677-1756) was a Cartesian astronomer who succeeded his father at the head of the Paris Observatory in 1712. A

traditionalist, he composed confidential numerical and geodesic calculation grids based on a geocentric model. The Chevalier de Louville (1671-1732) was a military officer who successfully transitioned to astronomy, joining the Académie des sciences in 1714. An avant-garde mind, he broke the conservatism of the Observatory by validating Kepler's heliocentric laws to streamline Cassini's calculations. Alexandre de La Rochefoucauld (1690-1762) was a grand seigneur of the Enlightenment, Duke of Liancourt, and an honorary member of the Académie des sciences from 1742. A passionate collector, he assembled one of the most important scientific libraries of the high nobility of his era. Their relationships closely intertwined cutting-edge research, popularization, and aristocratic patronage. Louville used the raw calculations of his colleague Cassini to deliver modern astronomy courses to the high court; the Duke of La Rochefoucauld, captivated by these secret and innovative works, then had these notebooks ceremonially copied by his secretary for his private collection. Our manuscript is undated, however, examination of the paper by transparency reveals production in the decade 1710-1720, coinciding with the phase of immediate copying after the establishment of the astronomical epoch of 1709. A watermark featuring a bunch of grapes is observed, a traditional symbol of French mills (notably from Auvergne and Angoumois), surmounting the regulatory mention “FIN”. This mark precedes the strict standardization of sizes enacted by the decree of 1741, and is countermarked within the chain-lines by the manufacturer's name “C LA CROIX”, attesting to the activity of a master papermaker under the end of the reign of Louis XIV and the Regency. Paleographic analysis and attribution of our manuscript: Examination of the script reveals absolute homogeneity and perfect regularity across all 145 leaves. Far removed from the nervous handwriting cluttered with conceptual erasures typical of an astronomer in the research phase, one observes here the steady hand of a chancery scribe. The rigorously calibrated layout and the calligraphic care given to the headings demonstrate an intent to produce a fine ceremonial object. This secretary's copy is irrefutably confirmed by a classic paleographic accident on leaf 106. The scribe committed an eye-skip (or haplography): distracted by the similarity of the terms, his eyes skipped from one line to the next on his model, leading



him to mechanically repeat the same phrase twice in succession: “nous nous conformons au lan- / -gage Vulgaire...”. A scholar composing his own text would never introduce such a textual repetition. While Louville's physical hand is ruled

out by the regularity of the transcription, three factors allow us to consider Jacques-Eugène d'Allonville, chevalier de Louville, as the exclusive intellectual author of this treatise: The matrix proof: Rigorous cross-referencing of sources with French public collections reveals that the Médiathèque d'Orléans holds under shelfmark MS 0437 the original reference manuscript of this text, which bears the uncontested contemporary inscription: “écrite par le chevalier de Louville, mort en 1732”. Our volume is its luxury twin copy. The conceptual proof (The Keplerian avant-garde): At the time the tables were composed (reference epoch 1709), the Paris Observatory under the aegis of the Cassinis refused to accept heliocentric and elliptical theories. Louville was the first astronomer of this circle to break with this conservatism by openly integrating Kepler's laws. His physical and geometric stance shines through word for word in our leaves. The vector of aristocratic transmission: Born into the nobility of the sword, Louville was the preferred popularizer for the high court. This manual was drafted with the aim of initiating grand seigneurs into the subtleties of Cassini's calculations. Duke Alexandre de La Rochefoucauld thus had this ceremonial copy executed by his secretary from the academician astronomer's course notebooks. Provenance of our copy and recorded copies: The covers of the work are stamped in the center with a large gilt armorial medallion bearing the arms of Alexandre de LA ROCHEFOUCAULD, duc de Liancourt (1690-1762): Barry of silver and azure, three chevrons gules overall, the first chevron couped. A grand seigneur of the Enlightenment, military officer, and courtier, he was admitted as an honorary member of the Académie royale des sciences in 1742. His scientific library, from which this book originates, was one of the most important among the French high nobility. Furthermore, the leather of the spine shows the characteristics of direct exposure to intense heat. This degradation undoubtedly traces its origin to September 1792, during the pillage and partial burning of the Château de Liancourt following the Duke's flight to the United States during the height of the Terror. Only the spine of the book suffered, a characteristic of a volume held tightly packed on a library shelf. We have found no trace of this manuscript in the post-mortem inventories of the family or in the surviving printed catalogues of the La Rochefoucauld collection, an absence that can be explained by two factors: On the one hand, Cassini II's works constituted at the time highly confidential internal working documents of the Observatory; these study texts were not intended to be recorded in ceremonial library



3.e Exemple.

On cherche le vray lieu de la lune pour le 28 fevrier de l'annee 1710 à 0h 18' du soir, l'equation du tems qui convient au jour et a l'heure proposée étant et trouvée dans le 3.e Exemple du calcul du soleil ☉ p 7 de 15 s additive, il faut l'ajouter aux tems donné pour avoir le tems moyen le 28 fevrier 1710 à 0h 31' 5" du soir pour le regical ou calcul de le vray lieu de la lune en cette maniere,

9 11 6 58. Long. moy. de ☾ pour l'annee 1710
2 27 29 27. gr.s le 28 fevrier
17 1. gr.s 31 minutes.
3. gr.s 5. secondes.
11 8 18 29. long. moy. de ☾ 28 fevr. 1710 a 0h 31' 5"
8 31. prem. Equat. Sol Soust.
11 8 39 58. long. moy. corrig. par la 1.re Equat. Sol.
1 25. 2.e Equat. Sol. addit.
11 8 41 23. Long. moy. corrig.
11 19 59 12. Lieu de l'apog. de ☾
11 18 17 11. Anom. Moy de ☾
55 13. 1.re Equat. a ajouter a la long. moy. corrig.
11 9 37 6. Lieu de la ☾ egale
2 1. Reduct. a l'eclipt. Soustr.
11 9 35 5. Lieu de la ☾ egalé reduit a l'ecliptique qui dans cet Exemple est le Vray Lieu de la ☾ a cause a quelle est en Conjonction avec le ☉

11 15 19 39. Lieu de l'apog. de ☾ pour l'annee 1710
6 34 24 Mouv. de l'apog. pr. le 28 fevrier.
9. pour 31 minutes.
11 19 59 12. Lieu de l'Apog. de ☾ 28 fevr. 1710. a 0h 31' 5"
11 9 35 26. Vrai Lieu du ☉ le 28 fevr. 1710 à 0h 31' 5"
11 19 41 14. Distan. du ☉ a l'apog de la ☾.
11 3 58 35. Lieu moy. du Nœud de la ☾ pr. 1710
3 7 28. Mouv. du Nœud pr. 28 jr. 4. pour 31 minutes.
3 7 32. Somme des mouv. du Nœud a Soustr. du lieu moy. pr. 1710
11 0 51 3. lieu moy. du Nœud de la ☾ le 28 fevrier 1710 a 0h 31'.
8 31. 3.e Equat. Sol. Soustr.
11 0 42 32. Vray lieu du Nœud
11 9 37 6. Lieu de la ☾ egalé
0 8 54 34. Argum. de latitude
16 35. Latitude Boreale

Chapitre 7.e

Preparation au Calcul des Eclipses du Soleil et de la Lune.

I.

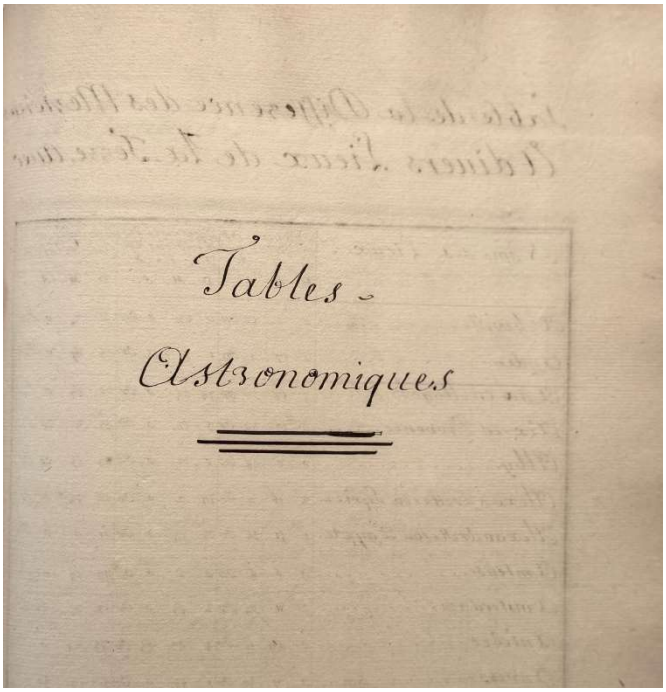
Trouver les ☌ et ☍ moyennes du Soleil et de la Lune qui doivent arriver dans une annee et dans un mois proposé.

Si l'annee proposée est commune, prenez dans la table 2.e les Epactes qui conviennent aux annees et aux mois proposés que vous ajouterez ensemble, retranchez la somme de ces Epactes d'une revolution moyenne de la lune au Soleil qui est de 29 jours 12h 44' 3", le reste sera le jour, heure la minute et la seconde de la conjonction moyenne pour le tems moyen lors que la somme des Epactes excede 29 jours 12h 44' 3", il faut la retrancher d'une somme de revolutions moyennes qui soit immediatem.t plus grande qu'on trouvera a la fin de la table des Epactes.

Si l'annee proposée est Bissextile, il faut pour trouver la conjonction moyenne des mois de Janvier et fevrier, retrancher un jour de la somme des Epactes, et oter le reste d'une semblable revolution moyenne de la lune au Soleil.

Il faut observer que lors que le jour de la conjonction moyenne est 0, alors elle arrive le dernier jour du mois precedent.

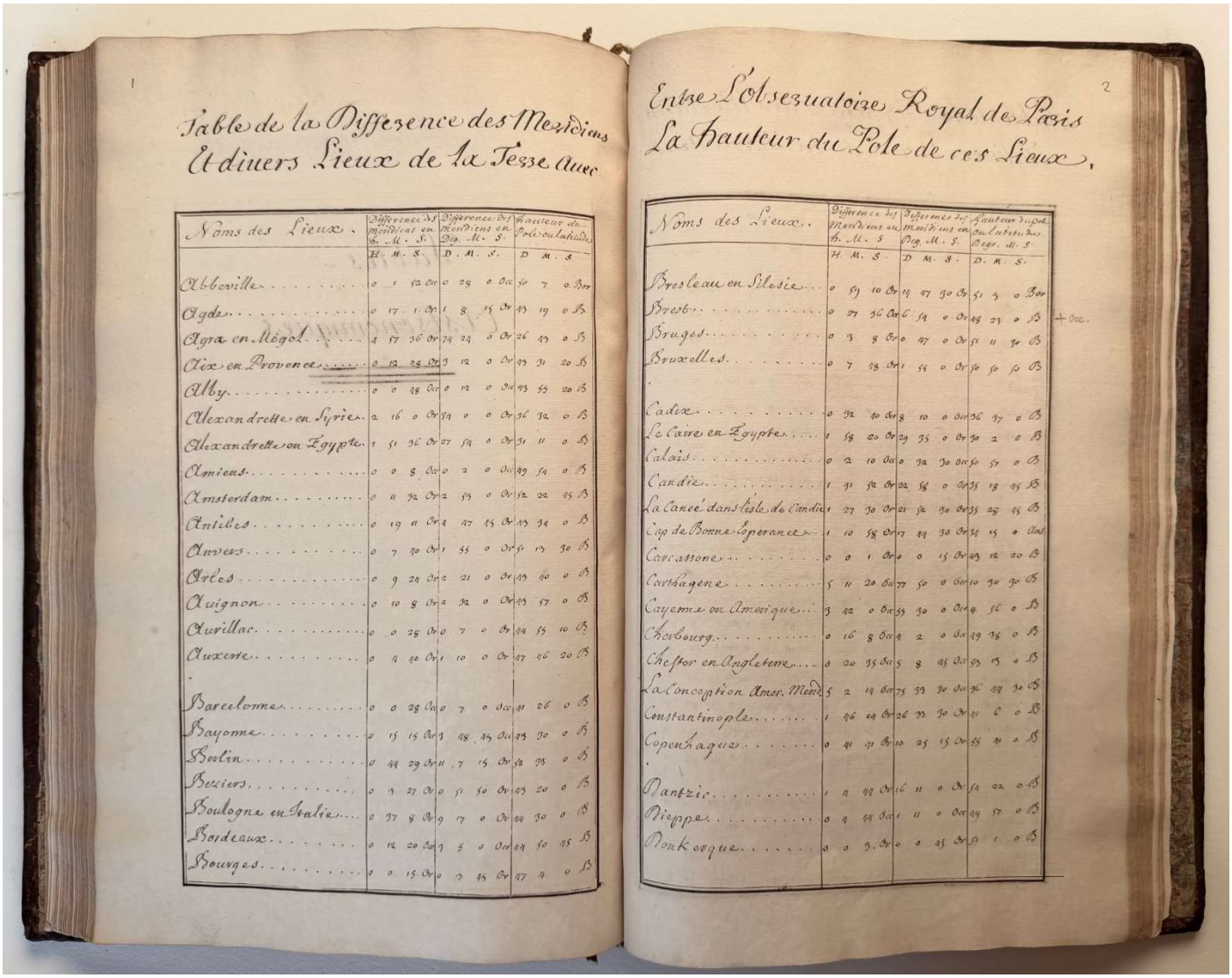
inventories. On the other hand, the sacking of September 1792 resulted in the destruction by fire of the Liancourt muniment room and registries. This volume can therefore be considered a “library ghost”. Our research has located 4 copies worldwide of this specific text that circulated “under the table” at the time, three of which are preserved in French public institutions: The original / reference copy (Médiathèque d'Orléans — Shelfmark MS 0437 [Formerly 456]): Comprising 65 leaves, it constitutes Louville's core manuscript serving as the textual matrix for the corpus. The working copy of the Observatory (Bibliothèque de l'Observatoire de Paris — Shelfmark Ms 75): A technical volume of 160 leaves precisely dated 1735, for internal use within the institution prior to the 1740 printing. The southern study copy (Bibliothèque l'Alcazar de Marseille — Shelfmark MS 952 [Fonds des Pères Minimes]): A circulation copy for ecclesiastical use combining Keplerian theory and raw calculations. Our copy, the ceremonial version from the ducal La Rochefoucauld collection, thus appears as the only one of this quality in the corpus and the unique copy in private hands: the three other versions preserved in public holdings are austere study manuscripts bound in vellum or paperboards, whereas ours was produced on large paper for the private library of a member of the high nobility, who was also an academician. Analysis of the contents: The volume merges geometric theory and numerical application grids in a highly didactic manner. It is divided into three structural pillars: The Theoretical Part (ff. 1 to 106): A treatise on celestial mechanics intended for instruction (apparent motion of the Sun, equations of time, calculation of the apogee, terrestrial meridians). The dissemination of Kepler and Copernicus: An exceptional historical fact for a text linked to the Paris Observatory (historically conservative), the text explicitly validates Kepler's Hypothesis (“Kepler suppose que le Soleil est au foyer d'une Ellipse...”) and the Copernican model. This freedom of tone, free from royal censorship, confirms the nature of a private circle document. The Practical Part / The Tables (ff. 107 to 145, paginés 1 to 79): A collection of numerical tables allowing the calculation of eclipses and the position of celestial bodies. The coordinates of the principal fixed stars are expressly calculated there “at the beginning of the year 1709”, a pivotal year serving as the reference astronomical epoch. Contains

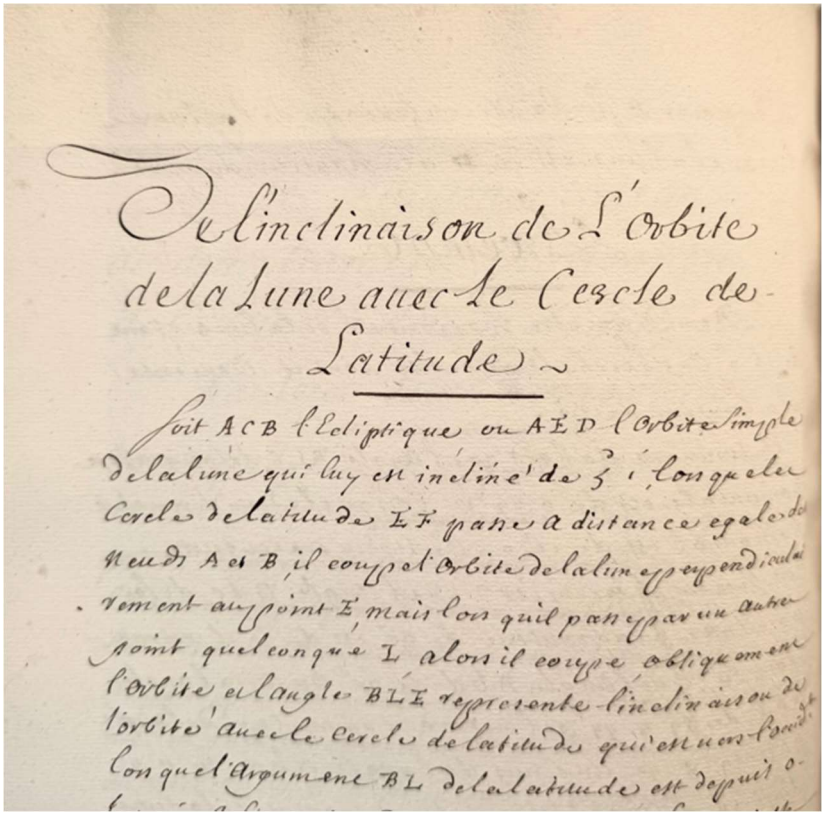


notably: the Table of the difference of Meridians, the Table to reduce into time the parts of the Equator, and the Table of the Equation of the sun. The Physical Constants of the Paris School (Satellites of Jupiter and Refraction): The

compilation integrates the mathematical foundations specific to the great breakthroughs of the Cassini dynasty: Atmospheric Refraction: The insertion of the Table of Astronomical Refractions addresses the crucial challenge of the era consisting in correcting the optical deviation of light rays near the horizon, indispensable for rendering the height of the poles reliable. The Ephemerides of Jupiter: The preparatory calculations refer directly to the Observatory's methods for observing the eclipses of the Galilean satellites. This technique, initiated by Jean-Dominique Cassini to map the kingdom, then served as the first universal “cosmic clock” to resolve the problem of determining terrestrial longitudes. An analysis of the manuscript's text reveals that it appears to be a “first version” from the Cassini Circle, distinguishing it from a simple late copy. Before the official printing of Jacques Cassini's calculations in 1740, the algorithms and geodesic records circulated in the form of highly confidential manuscript copies, shared among the astronomers of the Academy to be tested by observation. The present collection captures precisely this science in motion at its initial stage (circa 1709), offering the raw matrix of a major work in the process of being co-written by Cassini and the Chevalier de Louville. Capital semantic variants appear upon reading the manuscript: The title “Théorie des Tables Astronomiques Du Soleil et de la Lune” bears

witness to a primitive state solely focused on the two luminaries. Thirty years later, the 1740 edition would broaden its scope to encompass planets and satellites. The mutation of geographical references: In the text of the table of meridians,




De l'inclinaison de l'orbite de la Lune avec le Cercle de Latitude.

Soit ACB l'écliptique ou AED l'orbite simple de la lune qui luy est inclinée de 5 ½ lorsque le Cercle de latitude EF passe a distance egale des Nœuds A et B, il coupe l'orbite de la lune perpendiculairement au point E, mais lors qu'il passe par un autre point quelconque L alors il coupe obliquement l'orbite et l'angle BLE représente l'inclinaison de l'orbite avec le Cercle de latitude qui est nommé lorsque l'Argument BL de la latitude est depuis o-

our manuscript uses the archaic nomenclature of “Hauteur du Pôle” (Height of the Pole) and “Différence des Méridiens” (Difference of Meridians). In the definitive printing, Jacques Cassini would adopt modern cartographic vocabulary: “Latitude” and “Longitude”. From the intimacy of the laboratory to academic austerity: The highly emphasized use of the first person plural (“Nous prenons pour premier méridien”, “accommoder nos Tables”) betrays the direct pen of researchers addressing their patron. The printed work of 1740 would erase these personal expressions to adopt a neutral institutional tone. Literal transcription of selected extracts: De l'Apogée du Soleil: « Les Astronomes ayant remarqué comme on a dit cy dessus que le soleil parcouroit l'écliptique par un mouve- / -ment inégal, jugèrent que cette apparence etoit causée / par la distance différente du soleil a la terre en divers tems / de l'année... » Du Mouvement Vray du Soleil: « On suppose cette seconde inégalité d'après / l'Hypothèse de Kepler dont l'Académie des sciences / s'est servie pour faire ses calculs... » L'Établissement de la Méridienne d'Origine: « Nous prenons pour premier méridien plus célèbre que celuy de / l'Observatoire Royal de Paris qui est prolongé d'une part et d'autre de la / France pour savoir la situation juste et déterminée a l'égard des / principales villes qui y doivent rencontrer trois fois... » L'Algorithme de prédiction des Éclipses (Chapitre V): « Si l'année est bissextile il faut pour lors faire la Composition moyenne / des mois de février et des autres suivants un jour de moins qu'il n'est / marqué, et pour lors l'on obtiendra la véritable distance du Soleil... » This early 18th-century manuscript thus captures the major scientific transition of the Enlightenment, where avant-garde concepts such as Kepler's heliocentrism, the correction of atmospheric refraction, and Jupiter's satellites circulated in secret to modernize the conservative calculations of the Paris Observatory and give birth to modern cartography. At this time, the drafts of algorithms and geodesic grids of the Paris School were considered state secrets and matters of high national strategy (notably for mapping the kingdom and calculating longitudes at sea). Their dissemination was therefore strictly confined to the inner circle of the Académie Royale des Sciences de Paris and to the patronage networks of the French high aristocracy. This explains why no copy of this text is, to our knowledge, recorded in American collections.

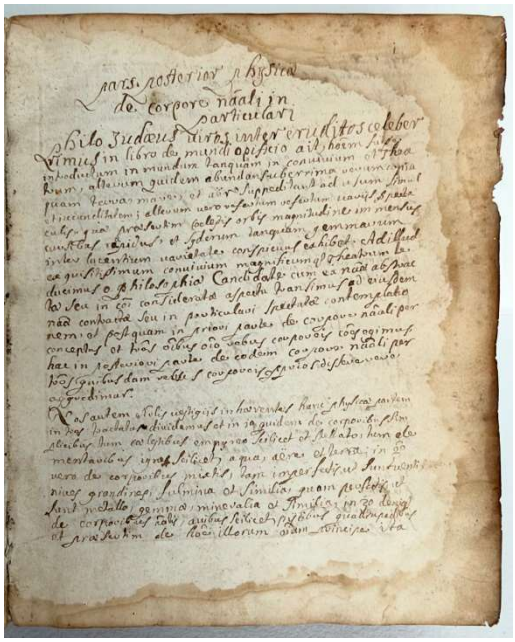
A copy preserved in its original binding bearing the stigmata of its history.

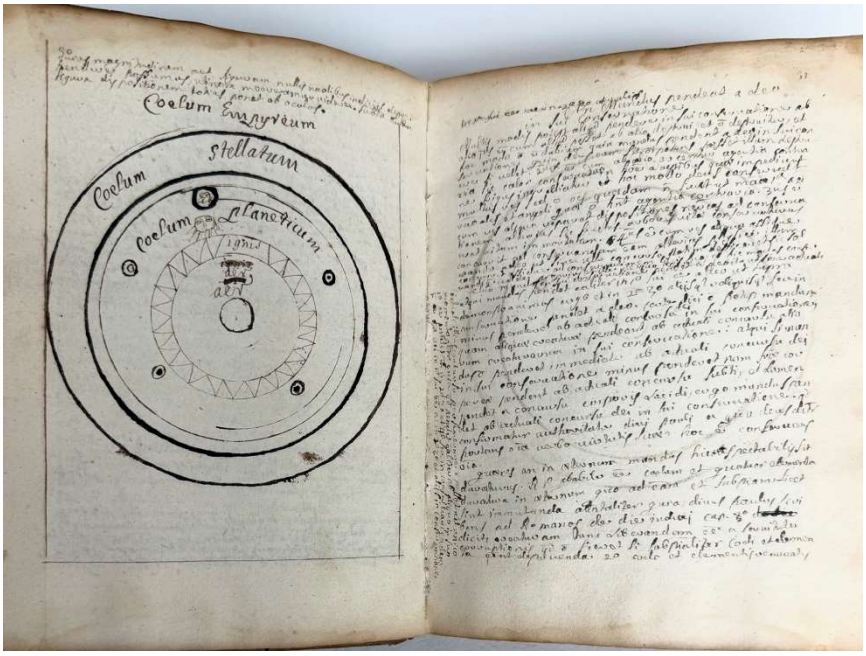
Cassini (J.), Tables astronomiques du soleil, de la lune..., Paris, Imp. Royale, 1740 (Parallel editio princeps). Louville (Chevalier de), Théorie des tables astronomiques..., Twin manuscript, Médiathèque d'Orléans, MS 0437. Observatoire de Paris, Tables astronomiques de Mr Jacques Cassini..., Parallel manuscript, Ms 75. CCFr (Catalogue Collectif de France), Census of 18th-century astronomy manuscripts (Marseille, MS 952). Ohlman (C.), La bibliothèque scientifique des La Rochefoucauld : constitution et dispersion, Paris, 2012. Gaudriault (R.), Filigranes et ratures de papiers fabriqués en France aux XVIIe et XVIIIe siècles, Paris, CNRS Éditions, 1995. 6546

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85. [SCIENTIFIC JESUIT MANUSCRIPT — SIGNED AND SOURCED] JOLY (LUDOVICUS) -[CURSUS PHILOSOPHICUS : TRAITÉS DE PHYSIQUE, D'OPTIQUE APPLIQUÉE, D'ASTRONOMIE, D'ÉTHIQUE ET DE MÉTAPHYSIQUE]. JOLY (LUDOVICUS) [LOUIS JOLY, SCRIBE/POSSESSOR]. -[CURSUS PHILOSOPHICUS COMPRISING THE TREATISES ON PHYSICS (INCLUDING ASTRONOMY AND OPTICS), ETHICS, AND METAPHYSICS]. *SLND [Collège de jésuite de Charleville ou de Chambéry ?, circa 1670-1680]. SLND [Jesuit College of Charleville or Chambéry?, circa 1675-1685].*

1 vol. octavo (175 x 145 mm) manuscript comprising: 513 pp. written in brown ink on laid paper, including Physica (377 numbered pp., with 7 full-page or in-text pen-and-ink diagrams and illustrations integrated into the running pagination), Ethica (87 numbered pp.), and Metaphysica [49 unnumbered pp.]. (Marginal dampstaining, more pronounced at the beginning and end, without loss of text). Contemporary full vellum, silent spine with raised bands, remnants of ties, endbands laced through the headcaps. (Staining and minor wear from use, warping).



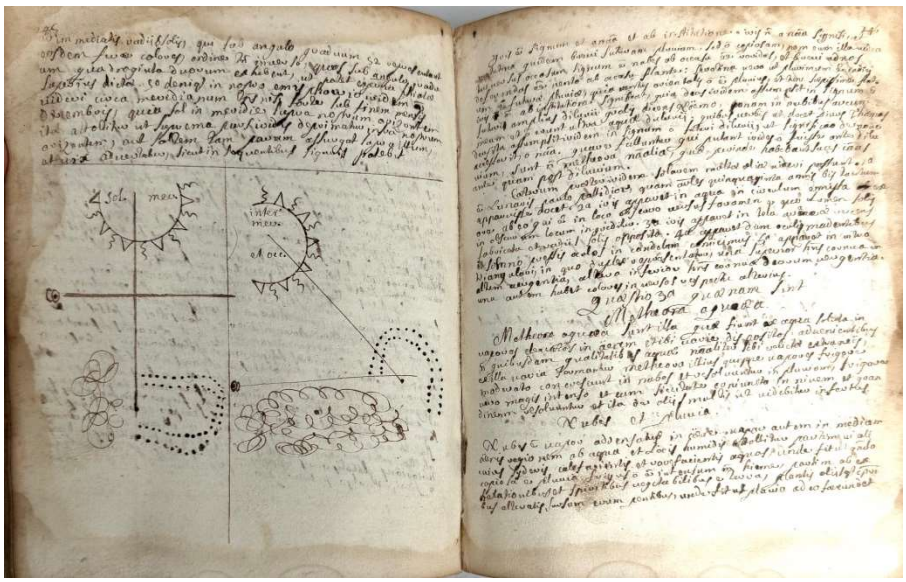


A remarkable and precious witness to Jesuit scientific education, this work is a complete example of reportata (a lecture course dictated by a professor under the Ratio Studiorum, faithfully recorded and illustrated with 7 drawings by a student). This manuscript, strictly Aristotelian in structure, bears witness to the gradual assimilation of the upheavals of the post-Galilean and Cartesian scientific revolution. Its author, the student Louis Joly, who Latinized his name to "Ludovicus Joly," divided his work into three parts:

I. Physica (Physics and Cosmology): Opening with the customary preliminary disputations bearing the marginal notation "...Societatis Jesu selecta...", the course analyzes celestial bodies and the structure of planetary spheres, then studies meteors, the physics of winds, terrestrial exhalations, and the refraction of light.

II. De Ethica (Moral Philosophy): A study of Christian virtues adapted from Scholasticism. These moral dissertations are introduced by theological questions written in an enlarged script: “Quid sit beatitudo...” (What is happiness / the highest good?) or “An beatitudo in hac vita haberi [possit]...”.

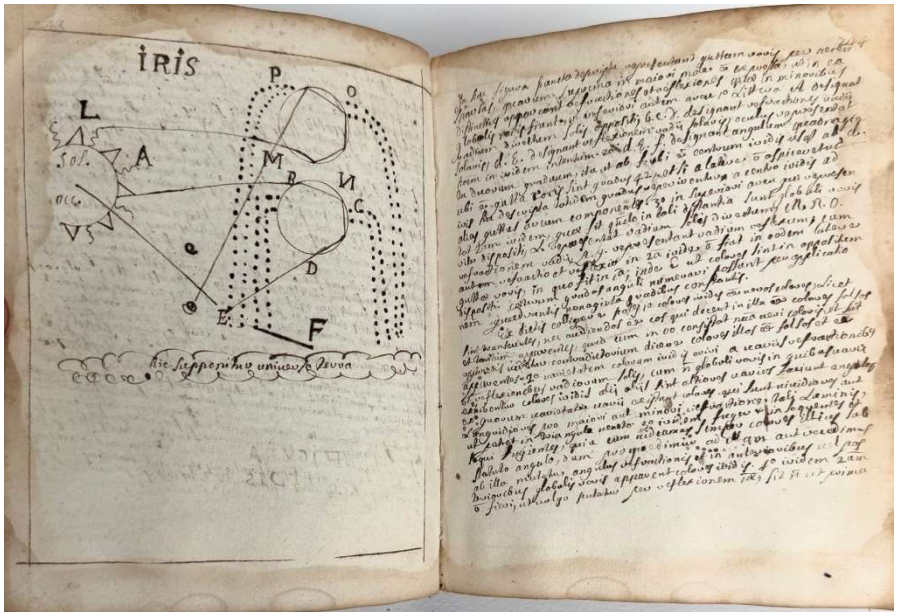
III. Metaphysica (Metaphysics): A final treatise on the study of the abstract principles of being and first causes (“Media generalia quibus obtineri potest maiorum cognitio”). The work concludes on page 513 with the solemn traditional devotional formula of the colleges of the Society of Jesus: Laus Deo, Virgini Matri. Finis Cursus Philosophici, immediately followed by a large calligraphic scribal paraph made of loops and interlocking scrolls.



The manuscript is illustrated with seven optical, geometrical, and astronomical figures inserted within the Physica:

[Geocentric / Tycho-Brahian Cosmos] — Page 50: Large circular figure entitled "Coelum," depicting the compromise astronomical model used by the Jesuits. It details the spheres of the Coelum Empyreum, the Coelum Stellatum (Starry Sky), and the Coelum Planetarium (Planetary Sky) revolving around the Earth (Terra) and the Moon (Luna).

[The Characters and Signs of the Zodiac] — Page 87: An astronomical and astrological plate showing the pen-drawn calligraphic glyphs of the twelve constellations of the Zodiac associated with their Latin names (Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces). The text explains the use of these figures by ancient astronomers (ab astrologis antiquis) to chart the course of the Sun and the division of the seasons of the year (indiciis anni tempestati).



[Theory of Spheres — Circulus Concentricus & Eccentricus] — Page 88: Double geometric figure explaining the anomalies of planetary movements, strictly distinguishing the circulus eccentricus (eccentric circle) from the circulus concentricus (concentric circle) according to the models inherited from Ptolemy, Sacrobosco, and Riccioli.

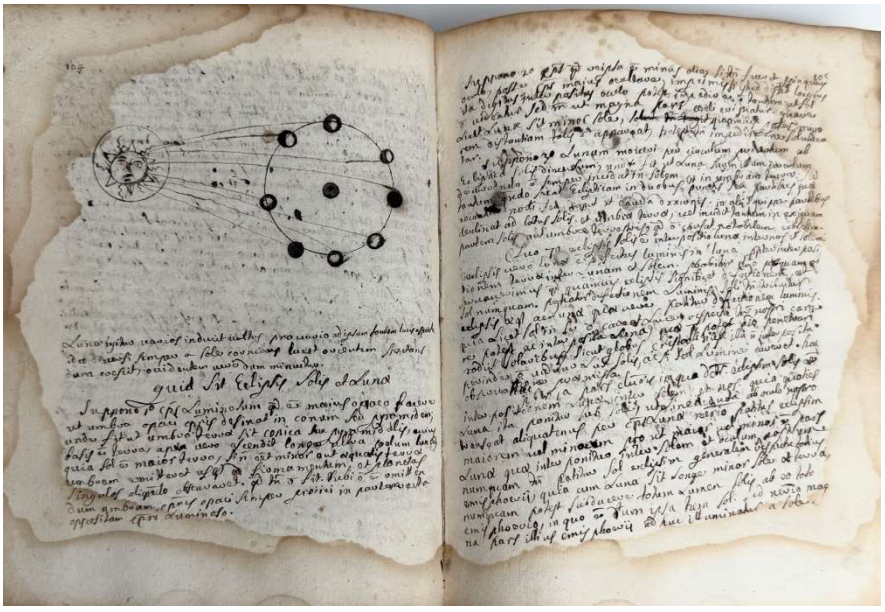
[Phases of the Moon] — Page 107: Geometric diagram featuring a personified Sun (an anthropomorphic, radiant face) and the Moon (Luna) in orbit, graphically depicting the variations of light and shadows projected onto the terrestrial globe.

[Mechanics of Eclipses and Shadow Cone] — Page 108: Two plates entitled "Quid sit Eclipsis Solis et Lunae." The Sun projects geometric refraction lines materializing the dense shadow cone ("Umbra") caused by the interposition of the opaque body of the Earth.

[The Treatise on the Rainbow / Figura Iridis] — Page 266: Announced by the notation "FIGURA IRIDIS infra descripta," this remarkable technical plate captioned "Iris" is directly influenced by René Descartes' Les Météores (1637). It breaks down the trajectory of incident and reflected light rays (reference letters A, B, C, D, E, F, M, N, P, O) through a geometric cross-section of water droplets.

[Trigonometry and Angular Measurements] — Page 268: Mathematical drawings of graduated perpendicular axes in quadrants with a demonstration sundial, used for angular calculations in physical, celestial, and meteorological observations.

Our research into its scientific content allows us to date our manuscript to circa 1675-1685, a pivotal period of intellectual transition:



Post-1651: The astronomical content is based on the Almagestum Novum by Giovanni Battista Riccioli (Bologna, 1651), which established the géo-heliocentric compromise model adopted by the Society of Jesus following Galileo's condemnation.

The integration of modern optics: The presence of the rainbow plate (Iris) demonstrates a direct penetration of the theories of René Descartes (Les Météores, 1637). Although Cartesian philosophy was initially rejected by Jesuit authorities, Descartes' optics and geometry began to be pragmatically assimilated and taught in Western European colleges starting in the 1670s, creating unique syncretisms with Aristotelian physics.

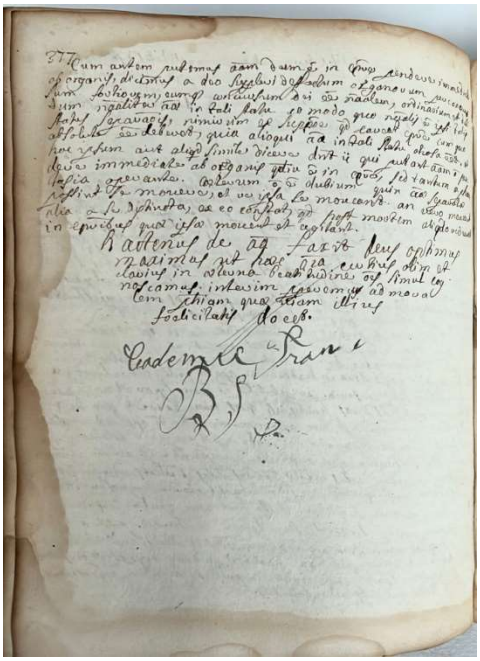
While the 17th century witnessed the progressive collapse of traditional geocentrist models in favor of modern sciences, this manuscript offers a captivating snapshot of Jesuit science attempting to assimilate modernity without relinquishing its theological foundations. Such a synthesis, enhanced by a complete and homogeneous cycle of student diagrams, constitutes a distinguished and rare witness for a Cursus of this era, being entirely complete and signed.

Provenance: Handwritten notations allow us to reconstruct its history and institutional roots: the student placed his signature and his end-of-study mark within a large calligraphic block: “Laus sit Jesu / MENSURARUM det / Altiore / MENSURIA sequi / [...] JOLY”. The name of Louis Joly (Ludovicus Joly) stands at the bottom of this section. The end of the physics treatise (left-hand page) closes with the ritual formula: “Finis Physicae,” immediately followed by the exclusive spiritual authorities of the Order: “Maria, Joseph, Ignatius, Franciscus Xaverius.” The joint invocation of Saint Ignatius of Loyola and Saint Francis Xavier, founders of the Society of Jesus, associated with the general motto written out

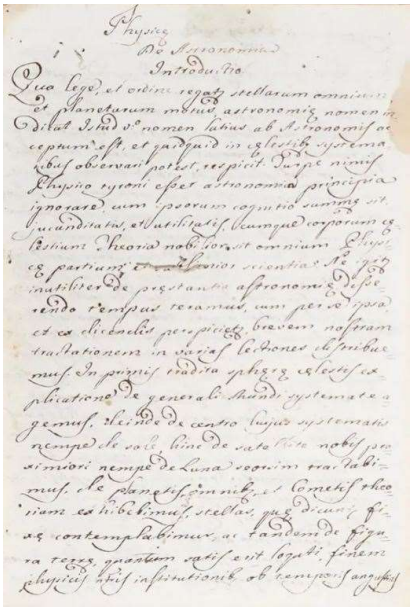


in full "...ad majorem Dei gloriam" (A.M.D.G.), guarantees the Jesuit origin of the notebook. A flyleaf bears the confraternity ex-libris "Emdem tecum" accompanied by the paraph of a Father of the Society (P. / B.P. San. ..).

Subsequent History: A more recent allograph notation (18th century) "Catharina" in the upper margin suggests the manuscript passed into a conventual library or a secondary ecclesiastical collection after the suppression of the Society of Jesus in France in 1762. The rapid cursive script remains highly contrasted. The seven pen-and-ink scientific diagrams are perfectly crisp, intact, and superbly preserved, free from major smudging or rubbing. A copy preserved in its original, untouched state, bearing the marks of its historical use.



Dainville (François de), L'éducation des jésuites (XVIe-XVIIIe siècles), Paris, Éditions de Minuit, 1978. — Schmutz (Jacob), "L'héritage des subtils. Cartographie du scotisme et de la scolastique à l'âge classique," in Les Études philosophiques, 2002. — Riccioli (Giovanni Battista) s.j., Almagestum Novum, Bologna, 1651 (for the astronomical model). — Descartes (René), Les Météores [Discours VIII : De l'Arc-en-ciel], Leiden, 1637 (for the theoretical schema of refraction). 6551 **$ 5 720**



86. [COMPARATIVE ASTRONOMY – A REMEDY AGAINST THE INQUISITION: GEOMETRICAL AND THEOLOGICAL CONFRONTATION OF THE SYSTEMS OF THE WORLD.]. - [ANONYMOUS MANUSCRIPT]. PHYSICAE DE ASTRONOMIA. [INTRODUCTIO, DE SPHÆRA CELESTIS, COPERNICANUM SYSTEMA, DE HELIOGRAPHIA, DE SELENOGRAPHIA, DE PLANETIS ET COMETIS, DE STELLIS FIXIS, ET DE FIGURA TERRAE]. *SLND [France ou Pays-Bas catholiques], sans date [circa 1780-1790].*

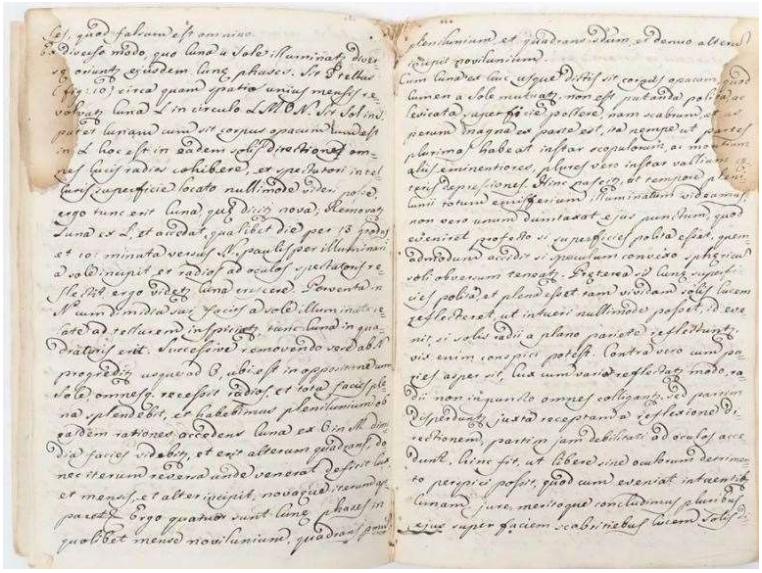
1 vol. 8vo (200 x 140 mm) manuscript of: [35] ff. of text in brown ink, final calligraphic table of the zodiac signs, tight, elegant, and perfectly regular cursive script on watermarked laid paper. (Dampstain and worming in places affecting the text which, however, remains legible, paper reinforcements at the top of the inner margin). Contemporary wrappers of paste-paper, uncut, with wide margins.

A precious and highly complete scientific lecture manuscript on the eve of the 19th century, offering a masterly critical synthesis of the transition between dogmatic celestial physics and post-Newtonian universal mechanics.

Conceived as formal lectures (Lectiones), this treatise stands out for its constant confrontation between historical cosmological theories (Ptolemy, Tycho Brahe, Descartes) and the triumph of Copernican heliocentrism, supported by Kepler's laws and Newton's principles of universal gravitation.

The anonymity of this manuscript is a precious historical and sociological indicator: internal analysis of the text allows us to sketch the portrait of a professor of natural philosophy or physics belonging to the regular clergy (likely an Oratorian or a Benedictine). His profile emerges at the crossroads of two major forces of the 18th century: an absolute mastery of post-Newtonian physics and a profound respect for Catholic dogma. Faced with the condemnation of Galileo by the Sacred Congregation of the Inquisition (explicitly mentioned in the text), the author deploys a subtle theological skill to reconcile the movement of the Earth with Holy Scripture. Appealing to the authority of Saint Thomas Aquinas, he recalls that the Holy Spirit and Moses simply adapted themselves to the sensory language of a "rude people" (rudi populo condescendens). This manuscript stands as a perfect exemplar of this Enlightenment "ecclesiastical science," teaching heliocentrism under the veil of a mathematical hypothesis.

The volume is calligraphed on a superb, handmade rag paper of excellent consistency. Retro-illumination by transparency reveals dense wire lines crossed by regular chain lines and a grand and majestic nominative watermark in capital letters ornamented with scrolls, arranged horizontally and perfectly centered on the fold of the bifolium, a paper typical of Northern Europe from the late 18th century.



The text develops according to the following rigorous plan:

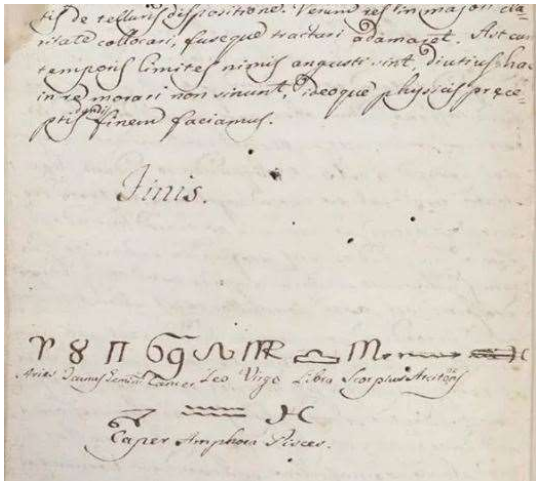
De Sphæra Cælesti: Determination of the circles of the sphere, the apparent and true horizons, and the inclination of climatic zones. Theory of Parallax: Advanced trigonometric demonstrations (sinus parallaxis) applied to the distance of celestial bodies. Heliographia & Selenographia: Physical analysis of sunspots (refutation of the solar volcano hypothesis) and lunar topography (refutation of Christian Wolff's atmosphere). De Cometis: Calculation of the highly eccentric orbits of comets, drawing on the works of Edmond Halley. De Figura Terræ: Empirical demonstration of the flattening of the Earth at the poles through the analysis of variations in pendulum speed observed during the expeditions of the Académie Royale des Sciences in Paris.

Selected extracts translated from the Latin:

-On the superiority of heliocentrism and Newtonian attraction (p. 10) « The first argument is deduced from the famous law of Kepler... A larger body having to attract to itself a smaller one, the Earth cannot be attracted unless it moves [...]; that is why it must revolve around the sun, and not the sun around the Earth »].

-On the conflict with the Inquisition (p. 15): « That is why we prefer the system of Copernicus [...], although it was condemned by the Sacred Congregation of the Inquisition as contrary to Scripture [...]. The Holy Spirit adapted itself to the style and era of the writers: thus Moses lowered himself to the level of a rude people by describing what appears to the senses, as Saint Thomas says »].

-On the shape of the Earth measured by the Académie des Sciences (p. 24-25): [The illustrious Academy of Paris noticed that the movement of pendulums always accelerates from the equator toward the poles [...]. One deduces from the greater attraction of the pendulums that the Earth is flattened at the poles].



The final page concludes with the standard formula of subscription « Finis », followed by a remarkable contemporary calligraphic table of astronomical and astrological symbols representing the twelve signs of the zodiac (from Aries to Pisces), carefully captioned with a quill.

Comparable manuscripts in public collections: Latin lecture notebooks on astronomy and physics (student compendia) directly similar in rhetorical structure and scientific content are preserved in the most prestigious American rare book repositories. Harvard University (Houghton Library) holds several natural philosophy manuscripts documenting this same transition where Newtonian mechanics supplanted Cartesian vortices. Comparable anonymous treatises, combining trigonometric demonstrations on parallax and theological reconciliations in the face of Inquisitorial censorship, can also be found at the Smithsonian Institution (Dibner Library, Washington D.C.) and Columbia University (Rare Book Library, New York).

A highly desirable copy in temporary publisher's wrappers, in its original, untouched condition.

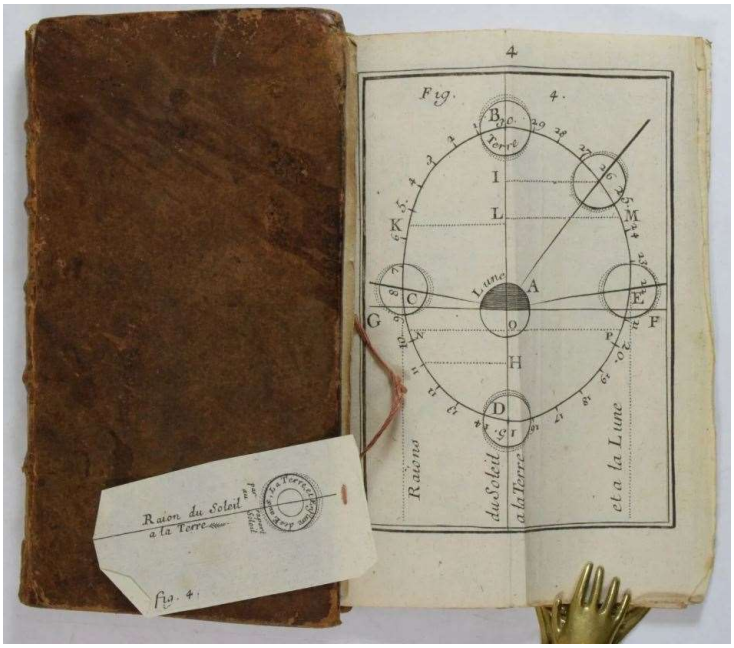
[NB: full text transcribed/translated attached to the copy].

H Heliocentrism/celestial mechanics: COPERNICUS (1543); KEPLER (1609, 1619); NEWTON (1687) - Telescopic observations: GALILEO (1610, 1613, commented on in Heliographia); CASSINI (1673, p. 23) - Plurality of worlds: FONTENELLE (1686, cited p. 23-24) - Flattening of the Earth: MAUPERTUIS (1738) and CASSINI DE THURY (1744, core of the Lectio ultima) - Fixed stars: FLAMSTEED (1725, cited p. 21). 6600

$ 2 970

87. ALEXANDRE (R. P. D. JACQUES). -TRAITE DU FLUX ET REFLUX DE LA MER OU L'ON EXPLIQUE D'UNE MANIERE NOUVELLE & SIMPLE, LA NATURE, LES CAUSES, & LES PARTICULARITEZ DE CE PHENOMENE. *Paris, chez Babuty, 1726.*

1 vol 12mo (155 x 85 mm) of: XIV, (8), 176, 5 (catalog) pp. 6 folding plates + 1 half-page plate and 2 movable figures linked by a thread to plates 2 and 4 (plates soiled from use). full contemporary basane, ornate ribbed spine, gilt roulette on the cups, edges speckled with red.



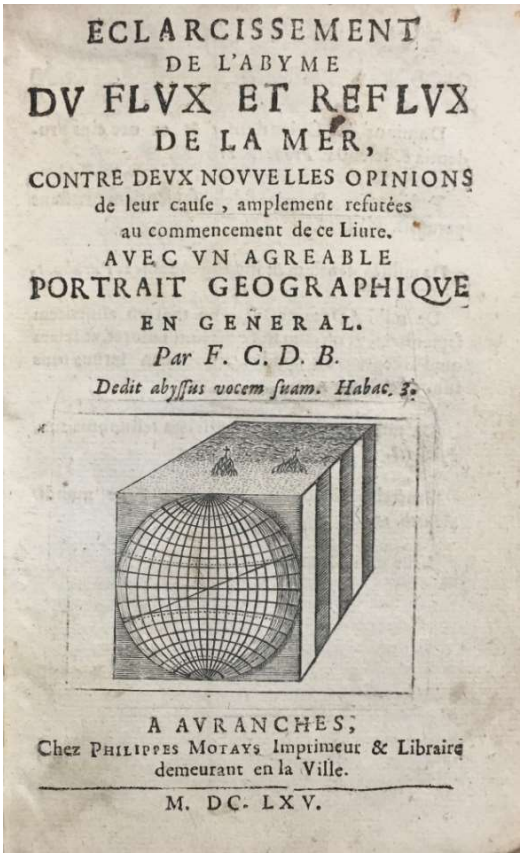
First edition of this work devoted to the explanation of tides maintaining that the earth revolves around the moon.

Its author, Jacques Alexandre (1653-1734), was a Benedictine scholar of the Saint-Maur congregation known for his work on clockmaking, the only published work of which is his "Traité général des horloges" (1734). His other writings, which remained in manuscript, are collected in a large folio volume in the Bonne-Nouvelle library.

At a time when Kepler and Newton had precisely and mathematically established the causes of the tidal phenomenon, as well as the foundations of modern astronomy, Father Alexandre argued in his present work that the earth would revolve around the moon in one month, and that this periodic movement would force the waters to take on an elongated shape, such that the minor axis of the spheroid would be in the direction of the earth's movement on itself in 24 hours, and the major axis would be directed towards the moon. The text is illustrated with 6 engraved fold-out plates opposite the text, and 3 small movable figures linked by a thread to plates 2 and 4.

A fine copy preserved in its original binding, complete with the movable figures, which are almost always missing. 6213

$ 1 320


ECLARCISSEMENT
DE L'ABYME
DV FLVX ET REFLVX
DE LA MER,
CONTRE DEVX NOVVELLES OPINIONS
de leur cauſe, amplement refutées
au commencement de ce Liure.
AVEC VN AGREABLE
PORTRAIT GEOGRAPHIQVE
EN GENERAL.
Par F. C. D. B.
Dedit abyſſus vocem ſuam. Habac. 3.

A AVRANCHES,
Chez PHILIPPES MOTAYS Imprimeur & Libraire
demeurant en la Ville.
M. DC. LXV.

88. [BOISYVON (CHARLES DE)]. -ÉCLAIRCISSEMENT DE L'ABYME DU FLUX ET REFLUX DE LA MER, CONTRE DEUX NOUVELLES OPINIONS DE LEUR CAUSE, AMPLEMENT REFUTEES AU COMMENCEMENT DE CE LIVRE. AVEC UN AGREABLE PORTRAIT GEOGRAPHIQUE EN GENERAL. PAR F.C.D.B. *Avranches, Philippes Motays, 1665.*

1 vol. 12mo of : [16] ff. ; 184 pp. ; [4] ff. Title with a vignette engraved representing 1 cube in perspective which contains a globe surmounted by a schematic representation of Mont Saint-Michel and the islet of Tombelaine, aiming to illustrate the movement of the tides; initial letters engraved on wood. Two extracts from catalogs on the first guard. Handwritten ex-libris "D. Virgue 1713 "on the back of the second cover. [Attached to the book: loose article devoted to the book published in Ouest France in December 1950 by Eugène Deprez (honorary professor at the Faculty of Letters of Rennes).] Full contemporary vellum.

Very rare first edition of this work on the tides composed by a Norman Capuchin monk, Charles de Boisyvon. Printed in the town of Avranches, near Mont Saint-Michel, world famous for the magnitude of its tides of more than 14 meters, this curious work is an attempt to explain this phenomenon.

The astonishing engraving on the title page aims to illustrate the movement of the tides: it shows the terrestrial sphere inscribed in a cube in perspective, and above, the beach and the bay, with Mont Saint-Michel and the islet of Tombelaine. The author indicates that the coat of arms of his family is located on the side of the cube: "l'écusson des Armoireries (écu pâlé d'argent et d'azur) de ceux qui se ne nomment Boisyvon que Dieu veuille toujours les assister et conserver."

Before giving his explanation, the author refutes two commonly held opinions to explain the cause of the tides. The first explained the tides by a rectilinear and reciprocating motion of the earth along the axis of the world from pole to pole in six hours and in just as much time for its return. The underlying mechanism of this motion was said to be a magnetic virtue at each pole which attracts, in turns, the earth sixty feet by six hours in six hours. The second view asserted that the ebb and flow was due to the rays of the sun reflected from the moon's body and that, as it grew and fell, the sea followed its movements. De Boisyvon qualifies the first theory as grotesque because the magnetic virtues seem impertinent to him, while he calls the second a ludicrous tale. Subsequently, the author delivers his own pseudo-scientific explanation of the phenomenon that he attributes to the internal movements of the earth, endowed with cracks and caverns responding to a mysterious lunar influence. Then, in a much longer second part, the author develops, according to his sinuous prose, his representation of the physiognomy of the earth, offering a "Portrait Géographique" ("Geographical Portrait") composed of several chapters: "De la Terre et des Principes de la Géographie", "Description exacte des Figures Géographiques, tant généralles que particulières, pour la correction des deffauts de celles dont on se sert habituellement", "Divisions du Globe Terrestre", "L'Europe", "L'Asie", "L'Afrique", "La Mexicane", "La Perüane", et "La Magellanique". The last 8 pages, absent from most of the copies, contain quotes from Saint Francis of Assisi and religious compositions in verse. In one of them, we learn that de Boisyvon was born in the seventh year of his parents' marriage and that he was a brother of the Order of Saint Francis, and thus speaks of his work: "J'espère que les lieux et la Mer et la Terre payront de leurs secrets ma curiosité, et qu'aucun deformais n'en fera point accroire à la stupidité. Mes écrits ne sont pas de recherches sublimes, mais leur diversité contente le désir."

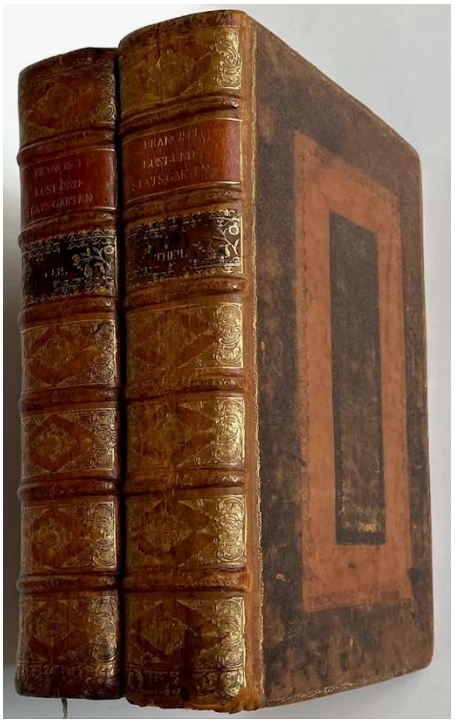
It is difficult to say what motives determined this religious to attempt a personal explanation of the physical phenomena of the tides, more difficult to know the extent of his mathematical knowledge. He was certainly not aware of the discoveries of science and was not to read the Journal des Savants which appeared in Paris at that time. The work is dedicated "à très noble et très illustre messire Pierre de Boisyvon, chevallier, seigneur, baron et patron de Boisyvon, des Essarts, de Saint-Martin, de Fontenermon, de Saint-Pierre Langer, de Coulange, de la Réauté, de Thievile et de Brecé...". The dedication contains information on the Boisyvon family: their ancestors were at the Crusades with Godefroy de Bouillon; others were advisers to the sovereign court of Rouen, and not all of those called de Boisyvon enjoyed the caresses of fortune. He adds, with humor: "Si la mer avait de l'intelligence comme elle montre de la régularité dans son mouvement, elle avouerait que s'abaissant à vos pieds; son élévation serait d'autant plus fameuse que vous ferez un plus favorable accueil à ce divertissement hydro-géographique que je vous dédie." (translated : "If the sea had intelligence as it shows regularity in its movement, it would confess that lowering itself at your feet; its elevation would be all the more famous as you will give a more favorable reception to this hydro-geographical entertainment that I dedicate to you.")

Extremely rare book: to our knowledge only two copies are listed in libraries around the world (B.N.F. and Mazarine Library), one of which is incomplete from the last 4 pages.

Beautiful copy preserved in its original parchment binding. 4727

$ 3 850

89. FRANCISCI (ERASMUS). -OST- UND WEST-INDISCHER WIE AUCH SINESISCHER LUST- UND STATS-GARTEN. *Nuremberg, Johann A. Endters and Wolfgang Sel, 1668.*



3 parts bound in 2 vol. in-folio of: [20] ff. ; 1762 pp., [18] ff. ; 65 full-page engravings numbered from 1 to 63, with plates 45 and 47 line. 17th-century paneled calf gilt.

First edition of this work by Erasmus Francisci (Lübeck 1627, Nuremberg 1694). Polymath, he is best known for his indefatigable collection of all kinds of folklore, natural history and ethnography.

His massive studies, often published under pseudonyms of society, were best-sellers in the seventeenth century Europe. He is considered one of the most influential personalities of the German Baroque period. In his present work, descriptions of natural history are interspersed with ethnographic reflections, homeopathic advice on traditional medicine and history of



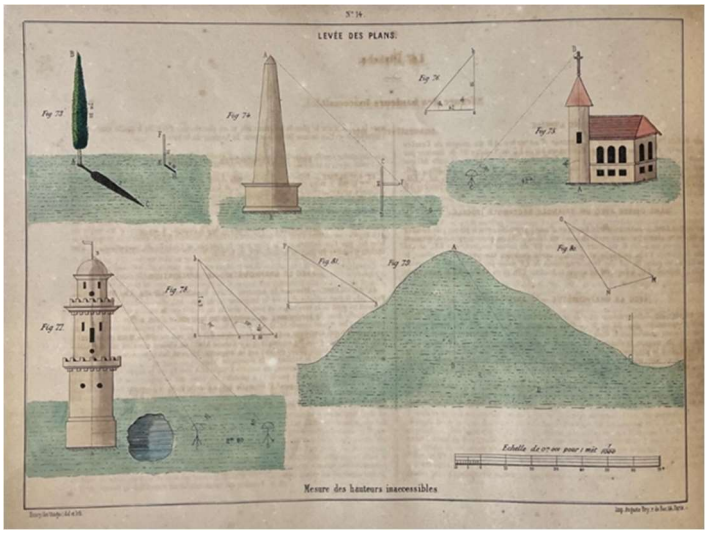
European exploration and expansion, both real and fabulous. The three books of this vast work deal with the natural history, customs and curiosities of the East and West Indies and the Americas, with many very curious details, including a speculation about a fight between a tiger and a dragon, the Anatomy of the sirens and flying turtles from China. The iconography presents multiple subjects, many devoted to botany. With a sumptuous series of detailed planks, including two views of Batavia (founded in 1623), showing the harbor filled with junks and various ships.

Fine copy. 4248

$ 7 150



90. HENRY (J.-B., DES VOSGES). -L'ART DE LEVER LES PLANS : COMPRENANT LA DESCRIPTION DES ELEMENTS GRAPHIQUES, LES DIVERS EMPLOIS DE CES INSTRUMENTS SUR LE TERRAIN, L'ARPENTAGE, LA GEODESIE, LE NIVELLEMENT, LA STEREOMETRIE, LA TOPOGRAPHIE ET LE LAVIS DES PLANS. DESSINE PAR HENRY (DES VOSGES) PROFESSEUR DE DESSIN LINEAIRE, D'ARCHITECTURE, D'ARPENTAGE ET DE LAVIS DES PLANS. *P., Logerot, [1856].*



1 vol. 4to Italian style (235 x 310 mm) of: [24] pp. and 30 numbered full-page plans, 12 of which colored in watercolor, totaling 190 figures. (text slightly browned, overall fresh). Publisher's paperback, printed cover.

Unique edition of this rare work by Professor J.B. Henry des Vosges, devoted to surveying techniques and the production of drawings and maps.

Author of numerous plans and diagrams, as well as explanatory text, the teacher has produced a valuable manual for professionals, including graphic elements and instruments used in the field for surveying, geodesy, levelling, stereometry, topography and the technique of plan washing. The illustration includes 30 plates, 12 of which are finely watercolored, and a total of 190 figures.

Only a few copies are held in public collections. 5783

$ 1 320

91. KELLER (ANTOINE ÉDOUARD). -DES OURAGANS, TORNADOS, TYPHONS ET TEMPETES [&] DES OURAGANS...

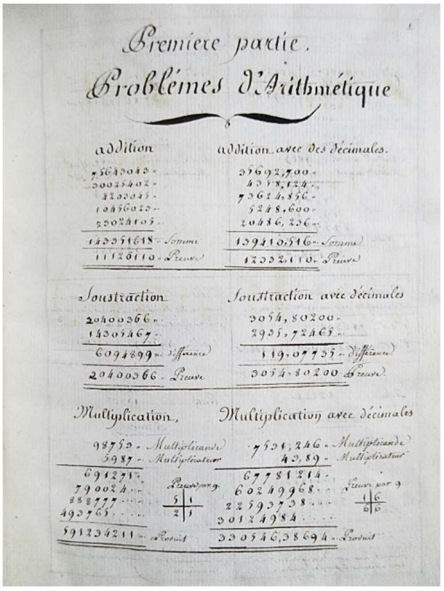
2 parts in 1 vol. 8-vo (222 x 159 mm) of : 24 pp. (including title); [1] f. (errata and additions); 1 full-page diagram; 46 pp. (including title and table), tables in the text. (Stamps of the Library of the Ministry of the Navy and Colonies). Half tan basane, boards covered with marbled paper, smooth spine decorated, gilt title.

First edition of this work on hurricanes, tornadoes and typhoons by François Antoine Édouard Keller (1803-1874), hydrographic engineer of the Navy, former student of the École Polytechnique.

The present work is actually composed of two works bound together, both of which are extracts from Keller's work on currents and tides, one entitled "Des ouragans, tornados, typhons et tempêtes" (1847), the other "Des typhons de 1848, des ouragans obliques et des coups de vent fixe etc" (1849). These excerpts are therefore much earlier than the publication of "Des Ouragans, tornados, typhons et tempêtes, typhons de 1848, typhon de 1849" (1861), whose content is entirely taken from them and completed. After brilliant studies at the École Polytechnique, Keller joined the corps of hydrographic engineers of the French Navy in 1823. From 1824 to 1826, then from 1829 to 1838, he sailed on the western coasts of France under the orders of Charles-François Beautemps-Beaupré. From 1840 to 1850, he made the meteorological

observations that were the basis of his work. Having climbed the ranks, he was promoted to the rank of first class hydrographic engineer in 1848. The quality of Keller's work on hurricanes and other meteorological phenomena was widely recognized. The book has numerous diagrams and tables in the text as well as a full-page diagram showing the "Northern Hemisphere Hurricanes from July to October" and the "Southern Hemisphere Hurricanes from January to April" (translated from French). 4138

$ 710



92. [MANUSCRIPT - MATHEMATICS]. -PROBLEMES D'ARITHMETIQUE ET DE GEOMETRIE. *[Circa 1780].*

1 vol. 8vo manuscript (200 x 150 mm) with : 70 numbered pp. Contemporary full shagreened calf, ornate smooth spine, red morocco title-piece, marbled paper end-papers (corners worn, covers rubbed, stains on first cover).

Impressive mathematics manuscript by an anonymous author, dated late 18th century.

The work is entirely handwritten by the same hand in black ink, in a very small, yet legible script. It consists of 5 major parts: I. "Problèmes d'arithmétique"; II. "Geometry problems"; III. A detailed presentation of measurement systems, the value of a quintal, the pound, the metric system (distance, volume, weight, surface area etc.); IV. "Definition of terms used in arithmetic, statements of the propositions it contains, & explanation of the problems it gives rise to"; V. "Definition of terms used in geometry, statements of the propositions it contains, & explanation of the problems it gives rise to".

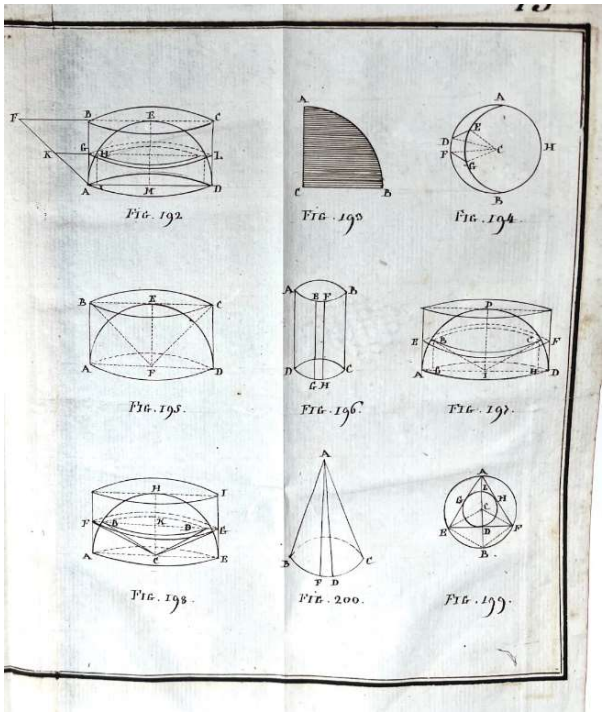
Rigorously composed manuscript. 5838 **$ 1 320**



93. [MANUSCRIPT] -TRAITE DE GEOMETRIE A MR DE MASSINGY. 1ERE PARTIE : THEORIE DE LA GEOMETRIE. *1769.*

1 small vol 4to manuscript (145 x 213 mm) of: [1] f. (frontispiece in black ink wash); 479 pp (including table and errata); 15 folded manuscript plates. Ex-libris with the coat of arms of the Baron de Charansonnex (Mr. de Massingy): "virtus sepulta resurget." Dedication by the author to Mr. de Massingy on the illustrated frontispiece. (Ink stain in upper margin, some plates cut on the frame). Full marbled calfskin of the period, decorated spine, title in tan morocco, roulette on the edges, red edges. (Small loss to the lower cap, small 5 mm split at the top of the upper joint).

Impressive mid-18th century manuscript on geometry, complete with 15 handwritten plates.

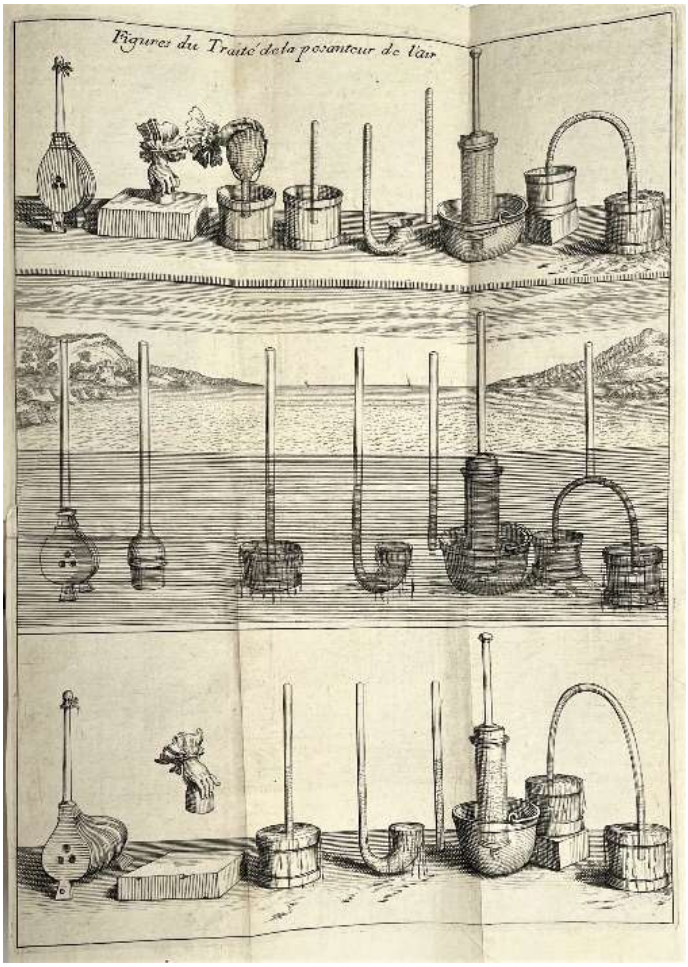


This remarkable anonymous work was undoubtedly intended for publication. It is the first volume of this treatise covering the theory of geometry, including solid bodies and rectilinear trigonometry. The second part, announced in the introduction but missing here, was to cover practical geometry. The work is written in brown and black ink within a double-lined frame, in neat, perfectly legible handwriting. The author presents his work as follows in the introduction: "Geometry is divided into two parts, namely speculative geometry and practical geometry. In the first part, we will focus on developing the different relationships of extension; without giving rules for drawing lines, constructing figures, and measuring extension in the second part, which is practical geometry. We will give these kinds of

rules with a demonstration of their infallibility, so there is no need to get bogged down in the first part with methods for constructing figures; it will suffice to assume that they have been constructed using the rules provided in the second part. It is also worth noting that the figures presented to the eye have no purpose other than to focus the listener's attention..."

At the end of the book are 15 plates containing 211 numbered geometric figures, finely drawn and framed.

The manuscript is very well preserved. 5715 **$ 1 540**



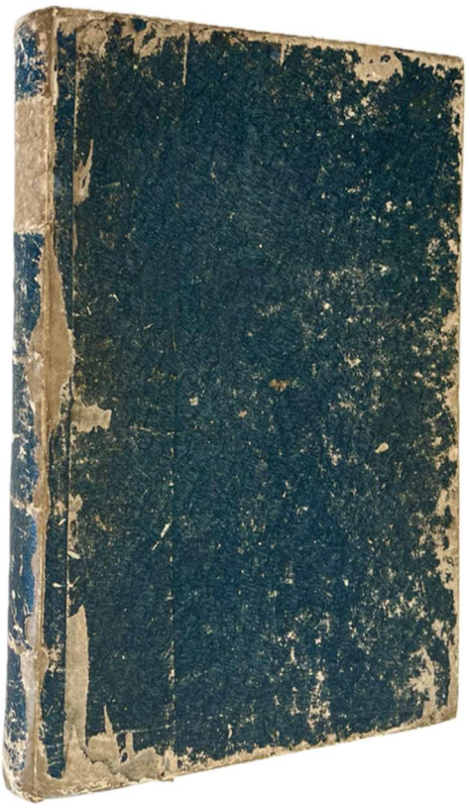
94. PASCAL (BLAISE). -TRAITEZ DE L'EQUILIBRE DES LIQUEURS, ET DE LA PESANTEUR DE LA MASSE DE L'AIR CONTENANT L'EXPLICATION DES CAUSES DE DIVERS EFFETS DE LA NATURE QUI N'AVAIENT POINT ESTE BIEN CONNUS JUSQUES ICI & PARTICULIEREMENT DE CEUX QUE L'ON AVAIT ATTRIBUEZ A L'HOMME DU VUIDE. *Paris, Guillaume Desprez, 1663.*

1 vol 12mo.(147 x 82 mm) of: [28] ff. (title, preface, warning, privilege, errors to be corrected); 232 pp. (including 1 diagram and tables); [4] ff. (table); 2 engraved folding plates. 2 engraved armorial ex-libris on the endpapers. (Tears discreetly restored to the boards). Full period calf, ribbed spine decorated and titled in gold, framed with gilded fillets on the boards, gilded roulette on the cuts, red marbled edges. Provenance: 2 engraved armorial ex-libris.Modern case covered with canvas(Corners restored, one joint partially split).

First edition of the first account of Pascal's aw, stating that pressure in a liquid is transmitted undiminished in all directions.

Divided into two closely related parts, this posthumous work is devoted to the laws of hydrostatics and to the demonstration and description of the various effects of the weight of air. Continuing the investigations of Stevin, Galileo, Torricelli, and Mersenne, he provided in the Traitez a lucid account of the fundamental concept of pressure. Using the recently invented Torricellian barometer, Pascal had his brother-in-law climb the Puy-de-Dome in 1648 and watch the barometer level fall with the ascent, thereby demonstrating that air had weight... The relationship of barometric change and change in the weather was first outlined here. 4279

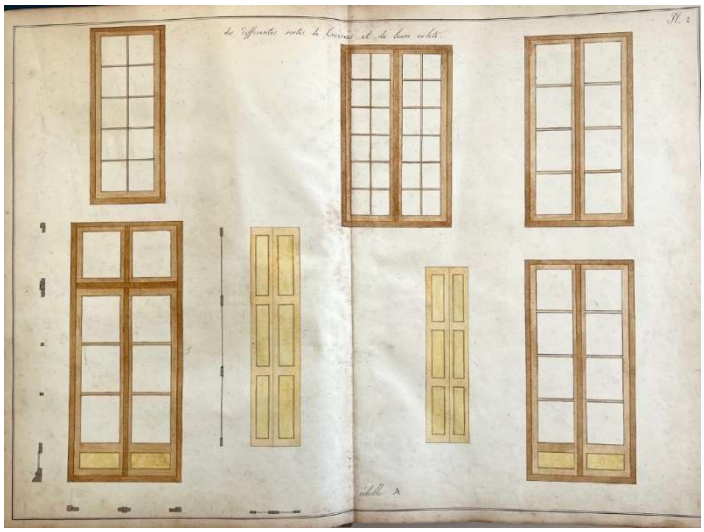
$ 3 850



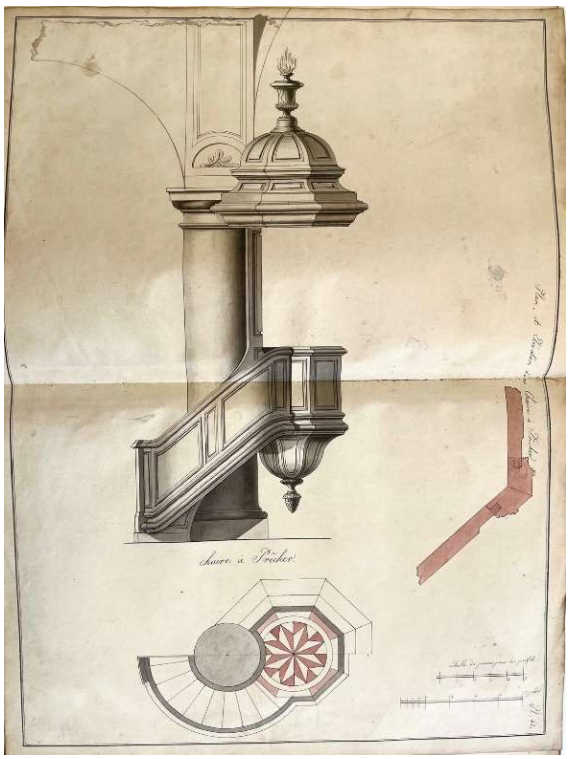
95. [PEJOINE, COMPAGNON] -[ARCHITECTURE - MENUISERIE D'ART/ARCHITECTURE - ARTISTIC CARPENTRY] [RECEUIL DE 65 PLANCHES MANUSCRITES PAR UN COMPAGNON MENUISIER/COLLECTION OF 65 HANDWRITTEN PLATES BY A JOURNEYMAN CARPENTER]. *SLND [France, circa 1800].*

1 folio volume (420 x 300 mm) containing: [1] blank folio, 65 hand-drawn double-page plates mounted on tabs, most measuring 550 x 400 mm and about ten of a smaller size, approximately 450 x 330 mm, executed on thick watermarked vellum paper within a double-line border in ink, wash, and watercolor in , [1] title page written in black ink in two columns, listing 73 plates, of which: 18, 27, 28, 33 are missing and 42, 43, 44, 45 are untitled. (Soiling, stains, and signs of wear). Full contemporary vellum covered with blue paste paper, smooth spine with faded title label. (Paper losses and signs of wear).

A remarkable collection of architectural drawings executed in ink, wash, and watercolor by a journeyman carpenter around 1800.



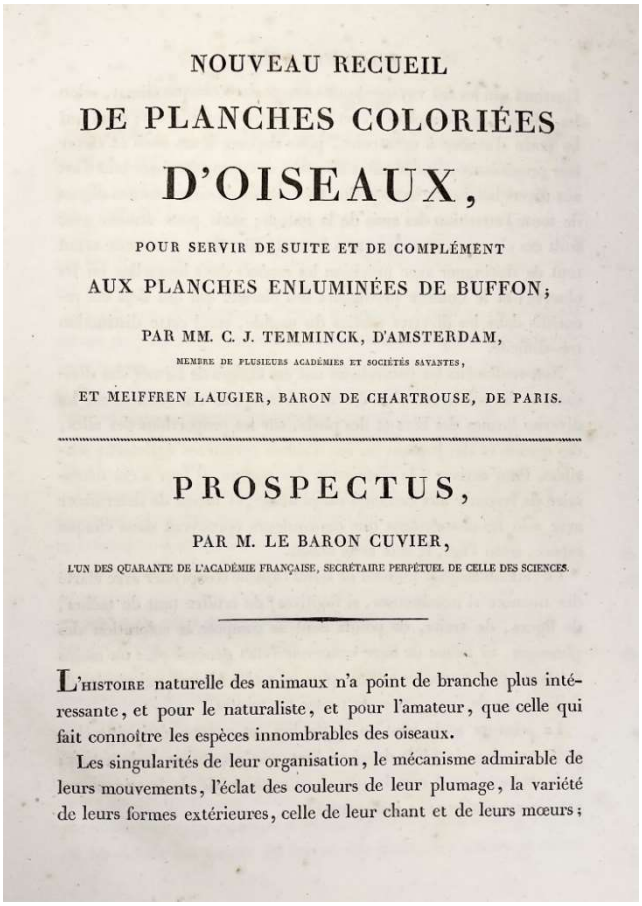
The “Passage” website of the National Library of France states: "The term ‘carpenter’ comes from the Latin minutiare (to make small). For, unlike the carpenter who works with large pieces of wood, the joiner works only on small pieces (furniture, shutters, panels, parquet floors, etc.). He is also called a ‘small-axe carpenter.’ While this distinction was established in 1280, the trade of joiner was sometimes conflated with that of cabinetmaker or paneler. Carpenters could also be referred to by their specialties: huchers, huchiers, or faiseurs de huche (furniture specialists), huissiers faiseurs d’huis (door and window specialists), lambrisseurs (interior walls and ceilings), etc. During the Ancien Régime, carpenters were part of the large Carpenters’ Guild”... “By the end of the 18th century, certain ancestral traditions of the carpentry trade were being upended. Turgot’s abolition of the guilds in 1776 liberalized professional practices: from then on, a cabinetmaker would be allowed to perform the work of a carpenter, and vice versa. The apprenticeship system, inherited from the Middle Ages, fell apart: the transmission of know-how moved away from a master-apprentice model. Nevertheless, the guild system remained, even though it was weakened by the Industrial Revolution, which gave rise to a poorly skilled and poorly organized proletariat. The various guilds, often rivals, worked to defend and train workers and artisans. The status of journeyman is attained after training with a master craftsman, but also after completing a tour of France, during which the aspiring journeyman meets masters and studies their techniques. The tour of France can last several years and culminates in the creation of a “masterpiece.”



This manuscript is typical of the work of a journeyman carpenter from the post-Revolutionary era. The faded title on the back of the binding reads “Pejoine, journeyman.” Plate No. 1 shows measurements in feet, indicating that the work was completed before the law of January 1, 1840, which prohibited the use of the old measurements. This type of collection was produced at the end of the craftsman’s training and then used throughout his career. A true technical manual executed to scale, our manuscript features a very wide range of the various works or projects by this skilled carpenter, a long list of which is provided in the table at the end: exterior door and window frames (crossed, shutters, fans, louvres, landing and passageway doors, carriage entrances, greenhouse doors; various types of paneling and decorative flooring (in capucine, herringbone, fern, leaf, compartmentalized, star, chain, or interlaced patterns; a plan of a store interior with its counters, fixtures, storefront, and doors; furnishings for religious and funerary buildings: altars, confessionals, stalls; all types of staircases: half-winding, octagonal, English, half-landing, half-oval, winding, round, oval, S-shaped, mixed, conical, triangular, spiral, hunting-style, figure-8; assembled ceilings, cornices... Plates 67 through 73 explain gluing and assembly techniques: “how to glue curved arches in plan view,” “how to glue the backs of Marseille voussures” ... Eight plates from the table are missing from the collection, four of which have been left blank and were likely never produced.



The set is in perfect condition, preserved in its very sturdy and functional original binding. 6503 **$ 8 250**



NOUVEAU RECUEIL

DE PLANCHES COLORIÉES

D'OISEAUX,

POUR SERVIR DE SUITE ET DE COMPLÉMENT

AUX PLANCHES ENLUMINÉES DE BUFFON;

PAR MM. C. J. TEMMINCK, D'AMSTERDAM,

MEMBRE DE PLUSIEURS ACADÉMIES ET SOCIÉTÉS SAVANTES,

ET MEIFFREN LAUGIER, BARON DE CHARTROUSE, DE PARIS.

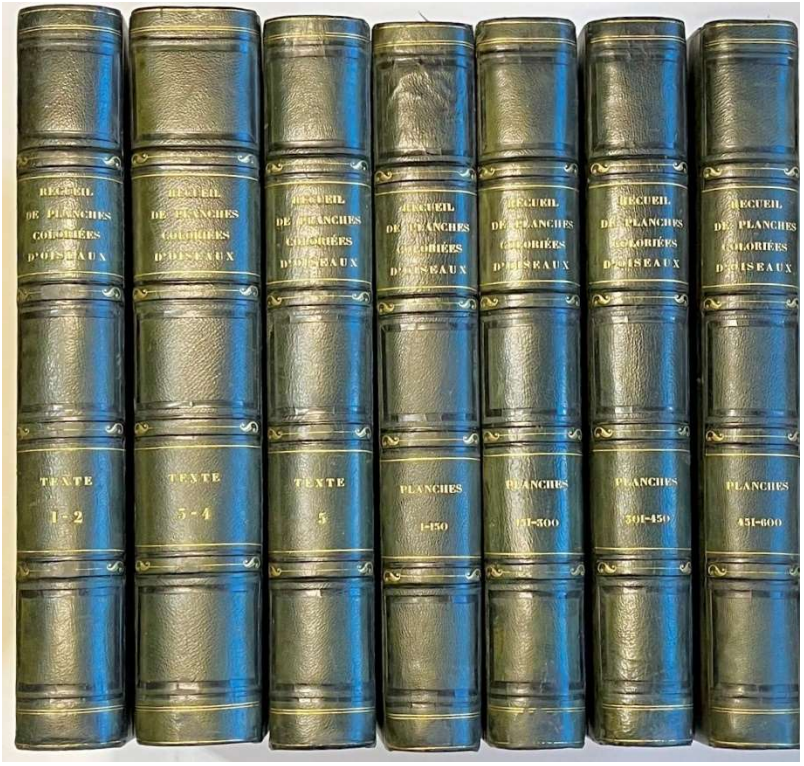
PROSPECTUS,

PAR M. LE BARON CUVIER,

L'UN DES QUARANTE DE L'ACADÉMIE FRANÇAISE, SECRÉTAIRE PERPÉTUEL DE CELLE DES SCIENCES.

L'HISTOIRE naturelle des animaux n'a point de branche plus intéressante, et pour le naturaliste, et pour l'amateur, que celle qui fait connoître les espèces innombrables des oiseaux.

Les singularités de leur organisation, le mécanisme admirable de leurs mouvements, l'éclat des couleurs de leur plumage, la variété de leurs formes extérieures, celle de leur chant et de leurs mœurs;



96. TEMMINCK (COENRAAD JACOB) - MEIFFREN LAUGIER DE CHARTROUSE (BARON). -NOUVEAU RECUEIL DE PLANCHES COLORIEES D'OISEAUX, POUR SERVIR DE SUITE ET DE COMPLEMENT AUX PLANCHES ENLUMINEES DE BUFFON [...] *Paris ; F. G. Levrault, Amsterdam ; Legras Imbert et Comp., 1838 [1820-1839]*

7 vol. in-folio (380 x 285 mm) of: vol. 1 (includes volumes I and II) [3] ff. (false title, title, dedication); 11 pp. (prospectus) [257] pp.; vol. 2 (includes volumes III and IV) [2] ff. (false title, title); [347] pp.; vol. 3 (includes vol. V) [184] pp; 109 pp. (table); vol. 4 (plates from 1 to 150); vol. 5 (plates from 151 to 300); vol. 6 (plates from 301 to 450); vol 7 (plates from 451 to 600); a total of 600 plates. Slight and small scattered foxing to the text volumes, a few yellowed leaves in fine of the 3rd text volume, a few very small foxes to a few plates in the 3rd plate volume. Bound in contemporary green half-chagrin, boards covered with blue marbled paper, spine ribbed and decorated in black and gold, titles and endpapers gilt (some minor rubbing).

Superb copy of this masterpiece of ornithological works co-edited by Coenraad Temminck and Guillaume Meiffren de Laugier, comprising 600 magnificent hand-colored and gummed plates of birds from all over the world, depicting more than 800 birds from all over the world, executed after the drawings of Jean-Gabriel Prêtre and Nicolas Huet.



Coenraad Jacob Temminck (1778-1858) is considered one of the greatest ornithologists of his time. His father, treasurer of the Dutch East India Company, intended him to become an employee of the Company. But he was made aware of natural history by his father, whose personal collection was enriched by François Levaillant (1753-1826), and he turned to the study of birds. He then entered the service of the German ornithologist Meyer in Offenbach who introduced him to taxidermy. Temminck became the first director of the National Museum of Natural History in Leiden, a position he held from 1820 until his death. He was the author of numerous works, including "Manuel d'ornithologie, ou Tableau systématique des oiseaux qui se trouvent en Europe" (1815), for a long time the reference on European birds. But his masterpiece remains his present "Nouveau recueil de planches coloriées d'oiseaux...". A fervent supporter of the classification of species, he wrote in 1820 "The more we want

to agree reciprocally on the nomenclature of genera and species, the more the sciences will gain, and the less we will have to occupy ourselves with the most boring and sterile work that I know of". He co-edited the present work with the Frenchman Guillaume Michel Jérôme Meiffren de Laugier, baron de Chartrouse (1772 -1843), politician, restorer of the Roman monuments of his city, botanist and ornithologist, he lent to the artists many naturalized specimens of his collection to realize the illustration and it is considered that it is Temminck who is the author of the scientific part of the work and the new species which are described there are allotted to him. Many animals, birds and mammals but also fishes, were dedicated to him as Temminck's sandpiper (Calidris temminckii), Temminck's courvite (Cursorius temminckii), Temminck's woodpecker (Dendrocopos temminckii), Temminck's pangolin (Manis temminckii), Temminck's akalat (Pellorneum pyrrogenys), Temminck's tragopan (Tragopan temminckii), Temminck's sporophila (Sporophila falcirostris), Temminck's roller (Coracias temminckii), Temminck's cat (pardofelis temminckii), Temminck's todirostrum (Hemitriccus diops) or the kissing gourami (Helostoma temminckii).



The two illustrators are chosen by the authors among the best animal iconographers of the time. Their names are engraved in the lower left corner of each plate:

Jean-Gabriel Prêtre (1768 - 1849), a Franco-Swiss natural history painter who illustrated birds, mammals and reptiles in a large number of books. An outstanding ornithological artist, he first worked for the zoo of Empress Josephine, then for the Museum of Natural History in Paris. He drew natural history specimens collected during important French geographical and exploratory expeditions, including Dumont d'Urville's Voyage de l'Astrolabe, Freycinet's Voyage autour du monde, Laplace's Voyage autour du monde and others. Early in his career, Prêtre worked closely with Temminck, who complimented him by naming the red-eyed parrot (Phaethornis pretrei) after him. A prolific artist, he also illustrated Palisot's Flore d'Oware et de Benin, Tussac's Flore des Antilles, the Dictionnaire des sciences naturelles published between 1816 and 1830, and the ornithological works of Lesson and Vieillot.



Nicolas Huet (1770 -1830), French painter, draughtsman and engraver. He was the eldest son of Jean-Baptiste Huet, himself the son of Nicolas Huet the Elder, all painters and engravers of animal life. He participated in Napoleon's scientific and artistic exploration of Egypt between 1798 and 1801, illustrating the government report. A talented watercolorist and engraver, he acquired a reputation as a natural history draftsman. In 1804, he was appointed painter to the Museum of Natural History and to the menagerie, Empress Josephine's collection of animals, birds and plants. He also illustrated the works of naturalists Étienne Geoffroy Saint-Hilaire and Georges Cuvier and produced a series of 246 drawings on vellum, published in 1808 under the title "Collection de mammifères du Muséum d'histoire naturelle". A professor of animal iconography, he also created elaborate drawings of animals, often on vellum, for such notables as Frederic-Augustus II of Saxony, the officer André Masséna, the Prince of Essling and the Duke of Rivoli. His contribution to the illustration of the "Nouveau recueil des planches colorées d'oiseaux" is masterly.

The title announces that the work is intended to complement Buffon's "Histoire naturelle des oiseaux" (1770-1786): The very numerous explorations around the world made since Buffon's work had enriched ornithology with a considerable number of species that justified such a publication. The "prospectus" bound at the beginning of

volume 1 announces: "The authors of the present undertaking have taken on the task of responding to the desires of naturalists and the needs of science [...]. They are currently offering to the public a collection of colored plates whose essential object will be the birds that are not represented in Buffon's illuminated plates" and further on: "The work will be published each month by delivery of six plates entrusted to the care of the first engravers in this genre, according to the drawings of Mr. Huet, a painter, attached to the Museum of Natural History, and of Mr. Prêtre, well known by the figures with which he has enriched several modern works. Both of them are especially charged with the supervision of the illumination". Thus, this monumental project appeared in 102 issues over nearly two decades from August 1820 to January 1839, and in folio and large quarto format [the present copy], uniform with Buffon's work. Our copy is bound with the text placed in the order of the "methodical table" of the work, in 15 orders: 1 raptors, 2. Omnivores, 3. Insectivores, 4. Granivores, 5. Zygodactyls, 6. Anisodactyls, 7. Alcions, 8. Chelidons, 9. Pigeons, 10. Gallinaceous, 11. Alectorids, 12. Racers, 13. Grales, 14. Pinnatipeds, 15. Palmipeds, 16. Inerts. That is to say 5 volumes bound in 3 volumes, followed by 4 volumes of plates arranged from 1 to 600 totaling 800 figures, all the original serpents are present. The body of the work has remained at the size of the issues with its wide margins, without being trimmed. The book presents birds from all continents, including America, Africa, Asia and Oceania. The quantity of new species presented for the first time to the public added to the quality of the engravings whose execution and coloring was directed by Prêtre and Huet made this work one of the masterpieces of natural history that Brunet qualifies as "one of the most beautiful and important books on ornithology.

Fine copy, complete with the dedication to Cuvier, the prospectus and all the plates, the body of the book and binding are particularly fresh.

Brunet V, 693-694; Anker 503; Fine Bird Books, 1990, p. 147; Nissen IVB 932. 5615

$ 27 500

97. TOURAINE (MICHEL). -TRAITE DES INSTRUCTIONS DU CALENDRIER UNIVERSEL ET PERPETUEL [...] *A Paris chez Charles Huguier, rue de la Huchette, à la Sagesse, 1707.*

1 vol. 12mo (172 x 107 mm) of : [8] ff. ; 248 pp. Numerous tables, calculations and engravings. Culs-de-lampe. Contemp. marbled paperboard.

Second edition of this very rare work from Touraine (EO: 1705) pointing out the errors of the calendar.

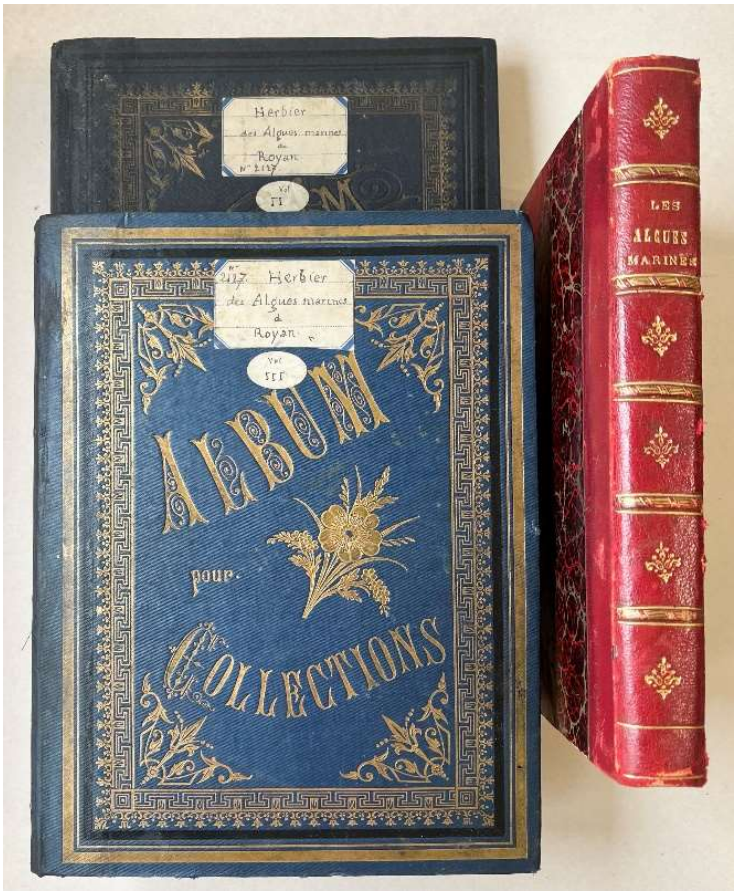
Michel Touraine (circa 1670 - 1733) was priest and parish priest of Margency from 1699 to 1720. Passionate about astronomy, he spent most of his life challenging the reform that would give birth to the Gregorian calendar.

In 1582, Pope Gregory XIII reformed the Julian calendar in order to compensate for the gap accumulated over the centuries in the calculation of the days, which in particular caused the Easter holiday to drift towards summer. This reform, prepared by a college of scientists, gave rise to the Gregorian calendar. The difference between the two calendars is mainly based on the way leap years are distributed. This change in the mode of calculation resulted in a spectacular way: Thursday, October 4, 1582 was immediately followed by Friday, October 15, at least in Catholic countries. This reform aroused much political, religious and scientific resistance: a number of countries (notably Protestant and Muslim) refused what they considered to be a diktat from the Pope, and learned astronomers contested the mode of calculation used to revise the calendar.

Touraine, one of these contenders, spent nearly thirty years pursuing the Gregorian reform. He fought on all fronts and engaged the iron with all his opponents, in particular his fellow priest of Houilles, but also the famous César-François Cassini (1714 - 1784), who had the audacity to sing the praises of the Gregorian reform after having criticized it at first! Touraine appealed to the Pope, who sent him an emissary. It was during this struggle, at once grandiose and derisory, that he first published an "Abrégé des instructions du calendrier universel et perpétuel" in 1690, which went relatively unnoticed. Then, in 1705, he published the first edition of his "Traité des Instructions du Calendrier Universel et Perpetuel [...]" which was republished in 1707. This work, hailed as much as it was contested by many scholars, made a lot of noise in the scientific community of the time. The author demonstrates with precision the errors present in the calendar. His book begins with an explanation of the time, the solar and lunar cycles, the golden section and the epacte ("nombre épactal" p.44). Thanks to numerous demonstrations and mathematical calculations, Touraine presents the 6 errors in the calendar that he has identified, all accompanied by objections and reflections by various scholars. He devotes the second part of his book to the 4 conclusions serving as corrections to the errors previously identified: (1) The number of solar and lunar days of each month is not correct; (2) "the epactal numbers are badly distributed" [translated from French] (p.147); (3) it is useless to alternate between the Epactal and Golden Numbers for the calculations of the solar and lunar calendar; (4) the bisextil years are not correctly identified. These conclusions are accompanied by reflections and questions/answers about them as well as 8 replies from the author in response to one of his protesters. The book ends with a calendar regrouping the universal calendar of Touraine, the Roman calendar before the reform of 1582 and the Gregorian calendar accompanied by 6 explanatory tables useful for the understanding of its calendar.

A very rare work on the calculation of time, of which only 3 copies are listed in public collections and no history of sales.

4829 **$ 1 040**





98. [ALGAE HERBARIUM / ALGUIER]. COLLECTION ET DESCRIPTION DES PLUS BELLES ALGUES ET PLANTES MARINES QU'ON TROUVE SUR LES BORDS DE L'OCEAN AUX ENVIRONS DE ROYAN. *[Circa 1850]*

1 vol. 8-vo (245 x 155 mm) and 2 vol. in-4 (280 x 215 mm) of : 325 species of seaweeds distributed on 161 plates accompanied by important handwritten descriptions. Half red moroco with corners, boards covered with marbled paper, spine ribbed and titled, cold-stamped blue percaline, gilt title "Album for collecting" and decorated with framing the first plate, smooth spine.

Impressive alguier of unknown author gathering a total of 325 seaweeds. As announced on the title page, these species were collected on the coast of Royan in the lower Charente.

This colossal work is divided into two parts: the first entitled "Basic notions on marine algae" and the second entitled "Collection and description of the plants produced in this booklet". The first part, which is an introductory course on seaweed botany, is divided into four chapters: "1. search for and collection of seaweeds", "2. treatment and application of plants", "3. definition of seaweeds, their structure, reproduction and nutrition", "4. general information on seaweeds, their colors, shapes, usefulness and role in nature", and "5. collection and description of the plants produced in this booklet". The second part, much longer, is dedicated to the specimens collected in the vicinity of Royan. The whole is organized in classes (e.g. "Les Frondosées"), tribes (e.g. "Les Ulvassées"), genera and species (e.g. "Chondrus crépu, Chondrus crispis"), most often with vernacular and scientific names. The 325 well-preserved and titled specimens are arranged opposite a very complete description. The whole is written in black ink in a very legible handwriting and paginated.

Remarkable work well preserved and carried out with application. *5559*

$ 3 850

99. FUCHS (LEONHART). -COMMENTAIRES TRES EXCELLENS DE L'HYSTOIRE DES PLANTES, COMPOSEZ PREMIEREMENT EN LATIN PAR LEONARTH FOUSCH, MEDECIN TRES RENOMME : ET DEPUIS, NOUVELLEMENT TRADUICTZ EN LANGUE FRANÇOISE, PAR UN HOMME SCAVANT & BIEN EXPERT EN LA MATIERE *Paris, chez Jacques Gazeau, en la rue Sainct Jehan de Latran, devant le college de Cambray, 1549.*

1 folio volume (316 x 208 mm) comprising: [11] leaves (including title page, dedication, privilege, table of contents), [1] blank leaf, [277] leaves, [14] pages (handwritten chronological table); handwritten annotations from the period. Engraved bookplate and motto “Semper Jucti” on the front endpaper. Marquis de Migien with his signature dated 1751 on the back endpaper. Knight of St. Louis, former captain in the French Guards regiment, a Burgundian bibliophile who lived at the

Château de Savigny-les-Beaunes. (A few wormholes in the lower margin, normal wear, soiling, stains, crease marks, and minor repairs on the first few leaves and on leaf "O"; the rest is in fresh condition). 16th-century full calf, double gilt fillet framing the covers, ribbed spine with gilt title, edges marbled in red. (A few discreet restorations to the mouthpieces).

First edition of the French translation (1549) of Leonhart Fuchs's masterpiece, a copy in period color from a prestigious, unbroken line of ownership dating back to the sixteenth century, including the royal commander (apothecary to the Valois), the Picques family of the nobility, and the famous library of the Marquis de Migien (1751), and preserved in its original binding.

Leonhart Fuchs (1501–1566), a Bavarian physician and botanist, was the author of more than 500 books and pamphlets. An independent-minded Renaissance scholar, he opposed the theories of Arab physicians and philosophers. His writings on the anatomy of the eye and its diseases served as a definitive reference for his time. In 1535, he was appointed professor of medicine at the University of Tübingen, where he taught for 31 years and also founded Germany's first botanical garden. A man of many talents, he also distinguished himself as a translator, commentator, and editor of the works of the famous ancient Greek physician, Claudius Galen. Because of his major contribution to the field of botany, the genus *Fuchsia* was named in his honor by Charles Plumier, who discovered these famous plants in Santo Domingo in the late 17th century.



De l'Espine vinette. Chap. CCVI.

Espine vinette.

C La racine broyee & induicte, tire hors du corps espines & ferremens. On dict qu'elle faict auorter les femmes, si on en frotte, ou si on en frappe tout doulcement le ventre par trois fois.

De Galien.

Tout ainsi que l'Espine vinette n'est gue re dissemblable a vng poyrier sauluaige, auſi est elle quasi pareille en vertu, nō plus ne moins que le fruict. Il est certain que le fruit de poyrier sauluaige, est du tout & simplement austere. Mais celuy de l'Espine vinet te est de subtiles parties, & ha quelque peti te vertu incisiue. Cōbien que lon pourroit dire, que le fruict de cest'arbre n'est pas sem blable au fruict du poyrier sauluage, mais plus tost a celuy de Meurtre, c'est a dire rouge. D'auantaige il ha quelque pepins ou noyaulx. Au reste, celuy nō seulement beu mais aussi mãgé, arreste toutes manieres de flux. De Symeon Sethi.

D Des bayes & fruict de ceste plante, on tire du vin pour enyurer, ne plus ne moins que des grains de grenade. Les grains d'Espine vinette se tiennent cōfictz en sucre ou miel pour estraindre la soif, & pour oster toute facheries d'estomach, en ceulx qui ont la fie ure, ayans la bouche & le palais si faſché, qu'ilz ne trouuent rien bon. Et pourtãt on recree l'appetit languissant, par l'agreable aigreure de ce fruict.

De la Linaire. Chap. CCVII.

Les noms.

A Syris en Grec, se nōme pareillemẽt Osyris en Latin. Es boutiques Linaria. D'aucuns Herba vrinalis. Les modernes l'appellent Linaria, a raison des feuilles que ressemblent aux feuilles de Lin.

La forme.

Ceste plante est quasi cōme vne verge plantee, ou vng sarment iettant de soy plusieurs autres petites vergettes, tenules & courgeasses, desquelles sortent (c'est a sçauoir, de chescune) trois ou quatres petites feuilles tantost cinq & quelque fois six, noires du cōmancement, cōme sont celles du Lin, & puis elles deuiennent rougeatres. Or si tu prend maintenant garde a toutes les marques de ceste description d'osyris, les trouueras toutes en l'herbe pour le iourdhuy nōmee Linaria. Et a ce, se conforme le tesmoignage du vieil herbier escrit a la main, qui dict que Linaria est l'herbe appellee de Dioscoride Osyris: & dict d'auãtage qu'elle ha la fleur iaulne. D'aurantage la peincture du tout y respond.

Le lieu.

Elle vient es lieux champestres, quasi par tout.

Le temps.

Elle fleurist tout l'aisté & l'Automne.

Le temperament.

Osyris est amer & ouure opilations, en sorte qu'il fault necessairemẽt qu'elle soit chaul.

This volume is Eloy Maignan's first French translation of the most famous botanical treatise of the Renaissance, titled *De historia stirpium commentarii insignes* (Basel, 1542). Along with Hieronymus Bock (known as Tragus), Otto Brunfels, and Valerius Cordus, Fuchs established himself as one of the key figures in the emergence of botany as a natural science in its own right—a field that was closely linked to medicine at the time. Fuchs's work reflects a major shift in the history of the natural sciences in that it constitutes the first monograph on medical botany based on a truly scientific approach. At the time, since botany was intrinsically linked to medicine, plants were almost exclusively studied for their medicinal properties alone. Although Fuchs, a physician himself, also adhered to this approach, he nevertheless demonstrated a desire to study plants for their own sake as well. In doing so, he played an active role in the emergence of botany as a natural science in its own right, distinct from medicine.

In this herbarium, Fuchs describes more than 400 plants in all their aspects: name, form, location, season, scent, temperament, and medicinal properties. To do so, he draws primarily on three ancient sources: Dioscorides, Galen, and Pliny. Although the author focuses primarily on German plants, his work is historically significant because it is the very first book to include plants from the Americas, such as corn, cactus, pumpkin, red beans, chili peppers, marigolds, and tobacco.

The engravings accompanying the plant descriptions display a rare level of detail for the time and thus represent a significant advance in scientific botanical illustration. Furthermore, Fuchs took a hands-on approach to creating the illustrations, unlike most authors of the era, who left this responsibility to the publisher. In this way, he ensured that each engraving clearly depicted all parts of the plant being described. To ensure his illustrations were as comprehensive as possible, many plants are depicted at different stages of their development within a single drawing.

This book is now recognized as a major historical work in its field, according to the University of Glasgow. It is even considered one of the best illustrated books of all time and a masterpiece of the German Renaissance by Stanford University Press. Its scientific approach, which was highly rigorous for the time, established a new standard of precision and quality, in addition to being the first known publication of plants native to the Americas. Our copy is distinguished by its complete brown-ink decoration, which beautifully frames the text margins.

Our copy is one of the few in private hands that is entirely in period colors. While the first edition from Basel (1542) included a few deluxe copies painted under Fuchs's direction, Jacques Gazeau's edition was intended exclusively for an academic audience of physicians and students and was printed "in black." Virtually all copies held in major institutions

worldwide and in the United States (such as the National Library of Medicine in Bethesda or Harvard University's Houghton Library) are uncolored. The particularly meticulous illumination work on this volume—extending even to the typographic mark of the three intertwined serpents—is the result of a unique and prestigious private commission. Commissioned by its first owner (the royal pharmacist), this scientific illustration in fine watercolor served as a tool for identifying medicinal plants. The perfect preservation of the pigments—with no discoloration or perforation of the paper caused by the oxidation of the greens (a phenomenon nevertheless common in 16th-century herbariums)—ranks this fully bound copy among the finest known for this edition.

This exceptional copy retains an unbroken physical record of its successive owners since it came off the press:

Provenance I (Mid-16th century – Purchase): A handwritten invoice and binding note in cursive on the first blank endpaper, validated by a large notarial signature with loops, attesting to the initial purchase of the volume and its binding in this city.

Provenance II (Late 16th century – Scholarly use): A handwritten note at the bottom of the dedication: "Ex Libris domini pharmacopole Regis medicis." The work served as a reference for a physician or apothecary at the court of the Valois or the early Bourbons. It is to this scholar that we owe the addition of the 14-page handwritten alphabetical index at the end of the volume, written in Old French in brown ink by the same hand ("Names of the plants contained in this present book that are larger than the one mentioned earlier than the one...").

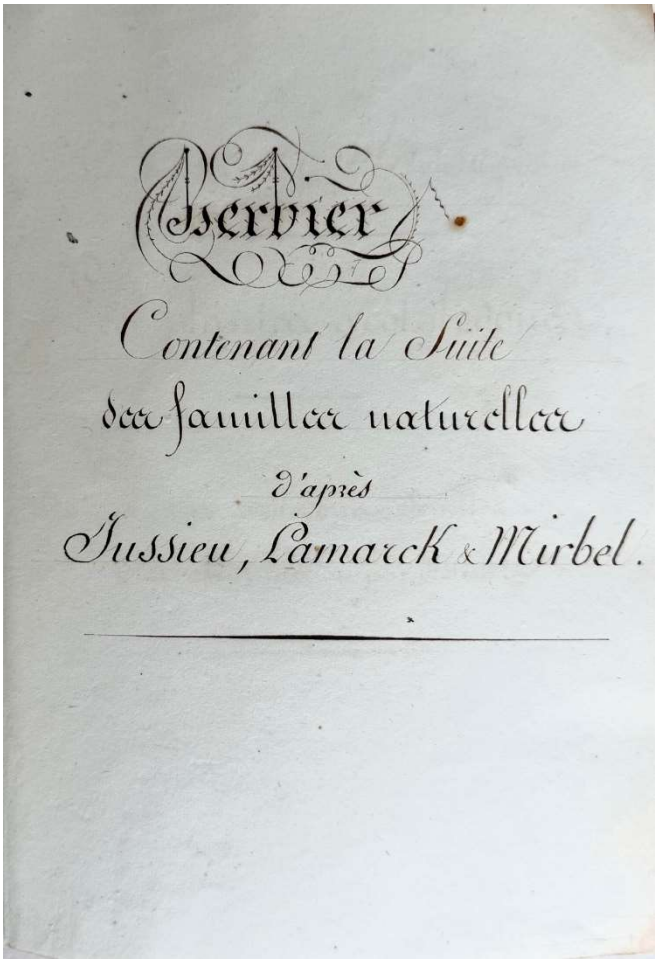
Provenance III (17th century – Nobility of the Robe): An old handwritten inscription, "Picques de...," at the top of the first endpaper, marking the book's entry into the library of the prominent Picques family of parliamentarians.

Provenance IV (18th century – High bibliophilia): Collection of Jean-Louis de Bouhier de Lantenay, Marquis de Migien (1710–1786), a renowned Burgundian bibliophile, Knight of Saint-Louis, and former captain in the French Guards regiment, who resided at the Château de Savigny-les-Beaune. His engraved heraldic bookplate bearing the motto "Semper juncti" is pasted onto the front endpaper; his autograph signature, dated "De migieu 1751," appears on the final blank flyleaf of the volume.

A fresh copy preserved in its original binding.

BNF, Catalog Entry BP16_109727 (Gazeau edition, 1549). — NISSEN, Die botanische Buchillustration, no. 663. — MEYER, The Great Herbal of Leonhart Fuchs, Stanford, 1999. 5239

$ 29 700



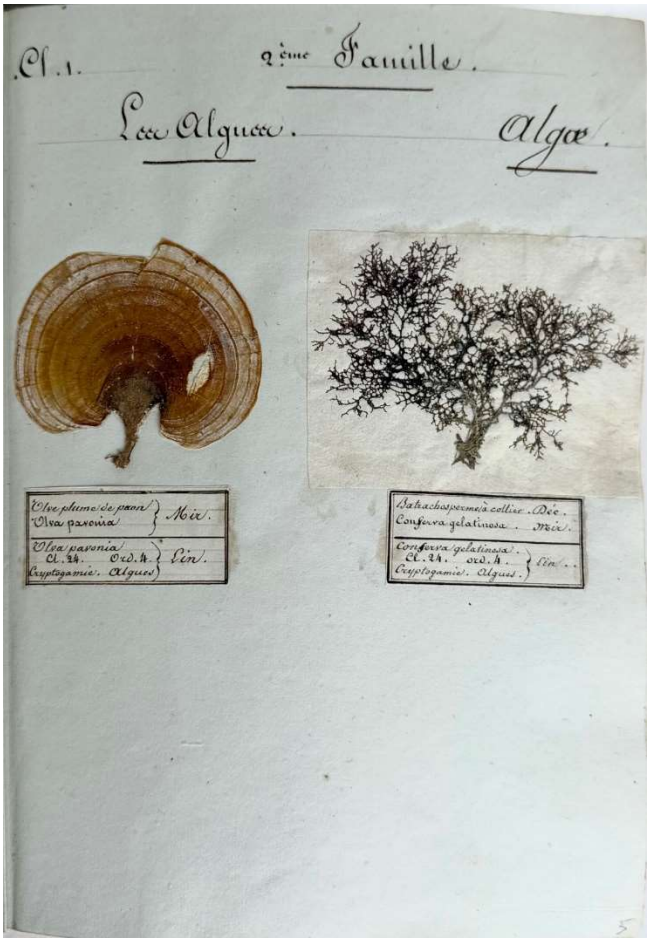
100. -HERBIER CONTENANT LA SUITE DES FAMILLES NATURELLES D'APRÈS JUSSIEU, LAMARCK ET MIRBEL. [HERBARIUM CONTAINING THE SEQUENCE OF NATURAL FAMILIES ACCORDING TO JUSSIEU, LAMARCK AND MIRBEL]. *S.l. [France, région présumée : littoral provençal et arrière-pays alpin], s.d. [circa 1810-1825].*

1 vol. quarto (235 x 180 mm), manuscript on paper, comprising: [1] leaf of unbourd table of contents, and 100 leaves numbered in pencil on the lower right, including: 1 title-leaf, 4 part title-leaves, and 62 dried botanical specimens, mounted, named, and labeled, distributed across 41 families. (A few losses or unplaced specimens, otherwise a very fresh copy). Contemporary Bradel-style paper boards covered in long-grain grained paper, smooth spine titled and decorated with horizontal gilt fillets, speckled edges, original protective slipcase covered in marbled paper.

Remarkable herbarium compiled at the beginning of the 19th century, witnessing the taxonomic transition under the Restoration and documenting through its scientific rigor the practical application of the natural method in France.

Although the work bears no signature, the cross-analysis of the script, the taxonomic precision, and the sampled ecosystems

allows us to draw the profile of its presumed author: an enlightened amateur scholar or a provincial physician-botanist from the cultured elites of the Restoration. The accuracy of the Latin binomials and the deliberate choice to abandon the Linnaean system in favor of the natural method demonstrate a



rigorous mind, perfectly abreast of Parisian academic debates and possessing the financial means required to acquire the costly volumes of Lamarck and Mirbel. His absolute mastery of iron-gall ink and the delicacy of the calligraphed flourishes betray a man of letters who received a refined classical education. A field worker and seasoned herborizer, he was accustomed to traversing challenging biotopes, collecting macrophytes on the rocks of the Mediterranean littoral before climbing the Alpine valleys of the hinterland to gather high-altitude grasses, thus aligning himself fully with the movement of the great naturalist observers and regional learned societies of his time.

This composite volume thus stands as a witness to practical taxonomy from the first quarter of the 19th century. It gathers 62 real plant specimens, prepared according to the rules of desiccation under press and mounting on heavy paper. Each plate is structured by a calligraphed header indicating the class and sequential number of the family, complemented by two pasted-down manuscript labels in brown ink. The first provides the vernacular nomenclature and Latin name; the second specifies the scientific order as well as the abbreviations of the referencing authorities (Lin., Mirb., Pers., Lam.). The binding is covered in a contemporary Romantic red grained paper, mechanically embossed using brass cylinders to imitate the grain of long-grain morocco, a technical covering typical of refined paper boards of the period. The paper stock of the leaves is a h

igh-quality heavy laid paper, revealing by transparency, notably at the center of the Table leaf, a watermark within a rectangular cartouche with flourishes framing the papermaker's initials. This watermark, typical of French manufactures from the end of the Empire or the beginning of the Restoration, can be dated to the 1805-1820 period due to its regular geometric framing structure instituted by the fiscal legislation of the time, confirming a high-end artisanal paper manufacturing immediately contemporary with the botanical collection.



The preliminary Table inventories 41 families, whose classification scheme rejects the sexual system of Carl von Linné to adopt the "Natural Method" initiated by Antoine-Laurent de Jussieu in his Genera Plantarum (1789). The compiler explicitly relies on the update of this method by Jean-Baptiste de Lamarck (1744-1829) and Charles-François Brisseau de Mirbel (1776-1854) within their Histoire naturelle des végétaux, classés par familles (begun in 1802). The entire set of 62 plants is comprehensively distributed according to the following arrangement:

First class (Acotyledonous plants): fungi (2), algae (3), lichens (2), liverworts (2).

Second class (Acotyledonous plants, continued): mosses (2), lycopods (1), ferns (2), pillworts (1), horsetails (1), naiads (2).

Third class (Monocotyledonous plants): cattails (1), galingales (2), grasses (3), arums (1), asparaguses (3), rushes (2), dayflowers (1), flowering rushes (1), merenderas (2), lilies (1), asphodels (3), daffodils (2), irises (1), orchises (3).

Fourth class (Dicotyledonous plants): conifers (1), amentaceous plants (1), spurges (2), nettles (1), saltbushes (2), docks (2), laurels (1), spurge-laurels (2), chaless [sic] (2), amaranths (2), four-o'clocks (1), birthworts (1).

Examination of the Table and samples reveals an apparent ecological contradiction: the juxtaposition of coastal benthic marine macrophytes (such as Padina pavonica) and plants from Alpine or subalpine zones (such as Phleum alpinum). This paradoxical association is explained by the topographical

realities of Southeastern France, and more particularly of the Provençal basin and the County of Nice. In this singular geographical area, the steep altitudinal gradient of the Southern Alps plunges directly into the Mediterranean basin, allowing the same observer to harvest Alpine flora and algae from the infralittoral zone within a restricted radius of travel. This mix also bears witness to the didactic nature of the work. The compiler did not seek to draw up the monographic inventory of a local flora, but endeavored to materialize the complete tree of Creation according to the directives of the Muséum national d'Histoire naturelle in Paris. The specimens from distant ecosystems thus reflect collection through successive herborizations (notably during hydrotherapeutic travels or picturesque journeys in vogue under the Restoration) or reveal the author's integration into the active exchange networks of exsiccatae among provincial learned societies.

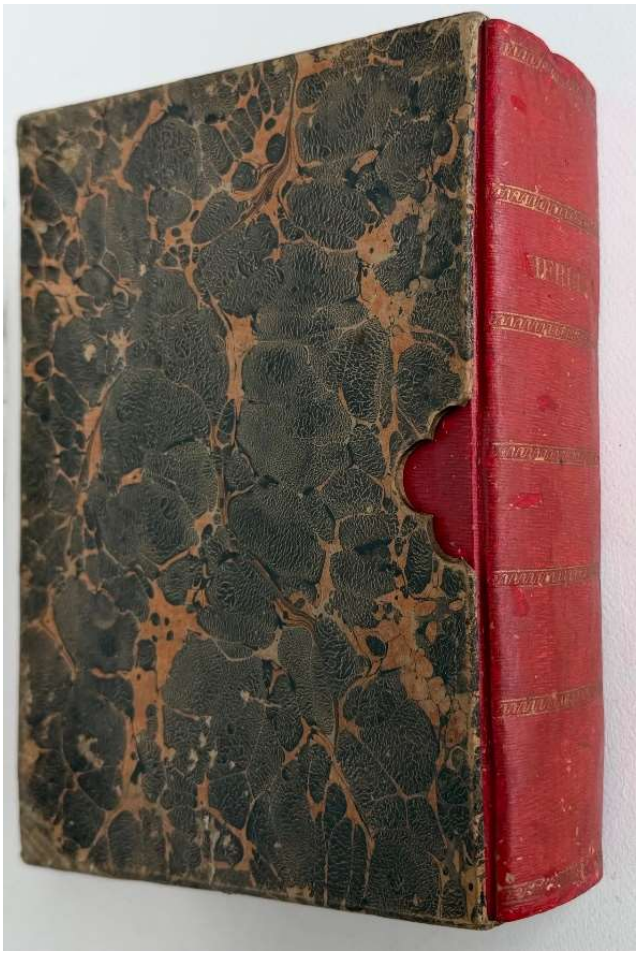


The arrangement follows the order of increasing morphological complexity of the era. Selected examples:

Acotyledonous Plants (Cryptogams): This section is one of the most heavily documented in the volume due to the rarity of preservation of these organisms. Plate 1 (Fungi) presents a Clavaria coralloi

des (after Mirbel) having retained the delicate branching of its stems in a tawny tone, as well as a Merulius cantharellus dried flat without any loss of matter. Plate 2 (Algae) is of great interest for the history of phycology: it shows an Ulva pavonia (currently Padina pavonica or Peacock's tail) fixed in the form of a perfect concentric receptacle, free of any saline alteration, alongside a branched species of the genus Ceramium.

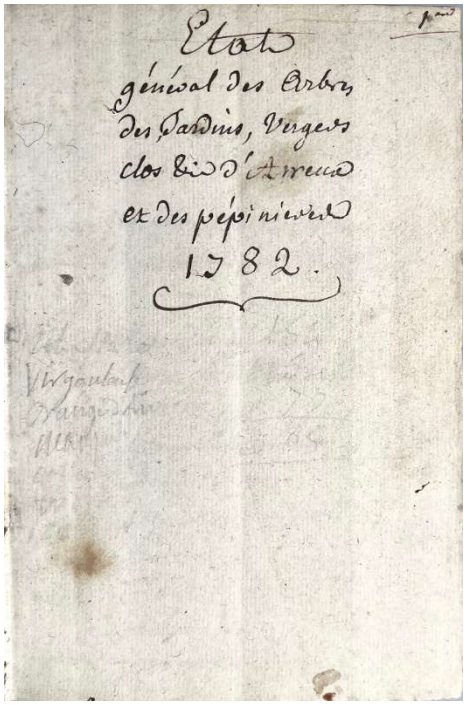
Monocotyledonous Plants: Plate 13 (Gramineae) groups three distinct taxa fixed with their root system and their inflorescences: Phleum alpinum (Alpine timothy), Anthoxanthum odoratum (sweet vernal grass), and Lagurus ovatus (hare's-tail grass). Plate 20 (Junci / Butomes) presents major visual and scientific interest due to its preservation of Sagittaria sagittifolia (European arrowhead), whose three characteristic sagittate leaves have retained their full span and intact blade, flanked by the dried floral axis bearing its whorls.

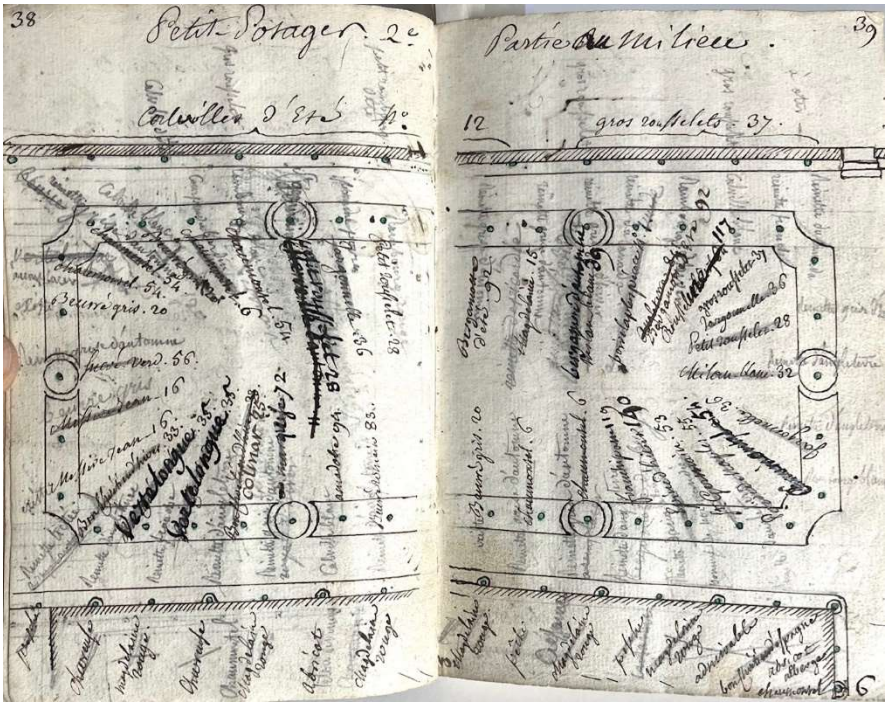


The interior of the work is characterized by a remarkable freshness of preservation for an organic document of this period. The laid paper support displays no acid foxing or tannin offsetting. The glue spots of gum arabic or paste have caused no distortion of the supports. Fragile cellular structures (algae fronds, fungal hymeniums, foliar structures of aquatic plants) are preserved from any brittleness. The rigor of the scientific structure and the presence of the general table make this herbarium an archival document for the study of empirical botanical practice in the early 19th century, particularly relevant for history of science departments and specialized research libraries.

Jussieu (A.-L. de), Genera Plantarum juxta series naturales disposita, Paris, 1789; Lamarck (J.-B. de) and Mirbel (C.-F. Brisseau de), Histoire naturelle des végétaux, classés par familles, Paris, Déterville, 1802, 15 vols.; Davy de Virville (A.), Histoire de la botanique en France, Paris, S.E.D.E.S., 1954, pp. 98-112; Magnin-Gonze (J.), Histoire de la botanique, Paris, Delachaux et Niestlé, 2004, pp. 145-168; as well as the analyses by Charpin (A.) and Timbal (J.) on "Les herbiers et les réseaux de botanistes au XIXe siècle" within the Journal de Botanique de la Société botanique de France, no. 41, 2008, pp. 5-24. 6611

$ 3 850





101. [MANUSCRIPT MANUAL OF A FRUIT PARK AND ACCLIMATIZATION]. -I. ETAT GENERAL DES ARBRES DES JARDINS, VERGERS CLOS & D'ARREUX ET DES PEPINIERES. II. PEPINIERE. III CATALOGUE DES POIRES, SUIVANT L'ORDRE APPROCHES DE LEUR MATURITE. *Arreux, 1782-1796.*

1 vol. 8vo (190 x 125 mm) manuscript in brown ink and pencil: 396 pp., including 12 full-page or double-page garden plans with trees marked in watercolor, about twenty blank pages, numerous corrections, additions, and inserted sheets or laminated modifications. Engraved “Montcourcel” bookplate on the back of the front cover (stains, spots and signs of wear). Half vellum binding, smooth spine titled in black ink, covers covered with marbled paper, body of the book preserved in its original untrimmed condition.



Remarkable manuscript collection containing details of a park of fruit trees and exotic species at the Château d'Arreux (Ardennes), a veritable work manual, abundantly documented and illustrated with 12 plans of gardens and orchards, begun in 1782 by a farmer close to the famous botanists Thouin and Vilmorin.

The Château d'Arreux is a property in a commune in the Ardennes department (Grand Est region) built in 1756 as the country house of the governor of Mézières. Despite transformations and destruction, its park still exists today and includes one of the rare orangery in the French Ardennes.

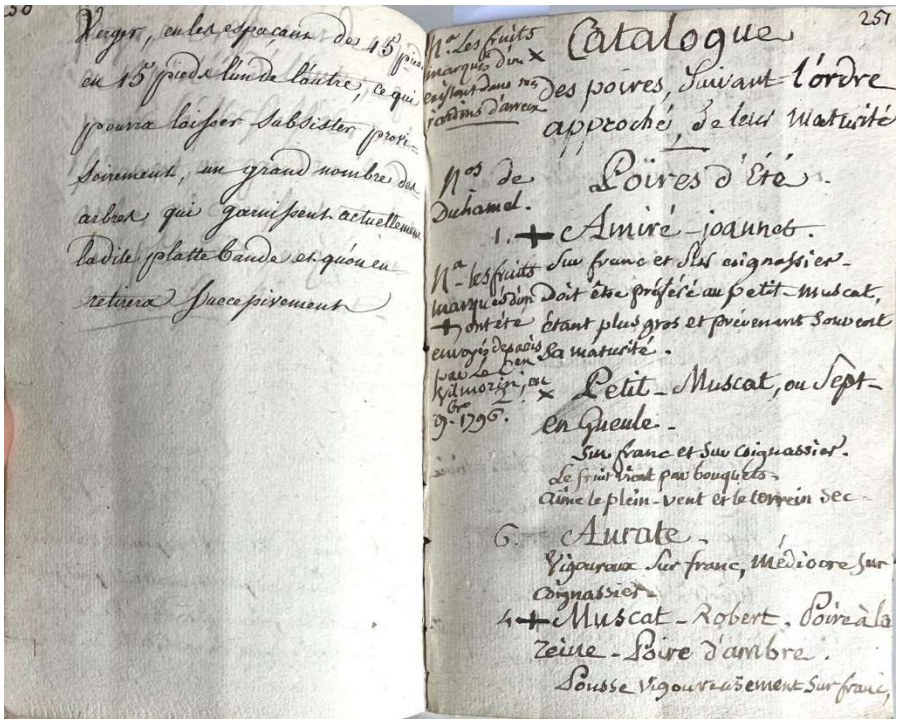
Our manuscript includes a first part describing each plot of the park and its plantings, a second part (p. 148) describing the nursery, and a third part (p. 251) cataloging the fruits with their grafting and cultivation characteristics. Corrections, marginal notes, and pages added later by the author or others show that it was used for farm management for many years, with updates on dead trees and replacements at least until October 1796 (p. 248). The owner of this manual and manager of the farm, who had extensive knowledge of botany, was in contact with botanists André Thouin and Philippe De Vilmorin, from whom he regularly received plans, and he used Duhamel Du Monceau's classification system.

The beginning of the first part provides an exhaustive list of the general condition of the trees in the gardens, enclosed orchards, and nurseries on the property, with tables listing each species of fruit tree and references to the relevant pages, as well as a list of plots and gardens: Apple and pear trees for eating and cider, peach, apricot, cherry, plum, mulberry, orange, and hop trees, etc., with a total of 142 + 109 + 65 + 41 = 357 cultivated species with “flowery” names that are now

forgotten: Apples: Doux Evêque, Petit Rouger, Cul Cousu, La Peau de Vache, etc.; pears: Angélique de Bordeaux, Beurré d'Angleterre, Archiduc, Angoisse d'Automne, Bourdon Musqué, Cuisse-Madame, Merveille d'Automne, etc. The author indicates the origin of the plants in the notes: P. 6: August 1788, 8 species of peach trees and 6 species of apricot trees "sent by Mr. Thouin." In addition to fruit trees, a list [drawn up on P. 380] includes exotic species provided by Thouin: "On November 6, 1786, two rows of foreign trees sent by Mr. Thouin were planted in the northwest corner of the small vegetable garden. This list of 34 species includes: Catalpa, American ash, False acacia, Sycamore, Virginia hackberry... [André Thouin (1747-1824), botanist, agronomist, head gardener of the King's Garden trained by Jussieu, encyclopedist, specialist in grafting and the cultivation of exotic plants. Together with René Desfontaines (1750-1831), he compiled an inventory of the botanical gardens in the Paris area. In 1806, he founded a school of practical agriculture and trained many future explorers, including Jean Nicolas Collignon from La Pérouse's voyage, Félix Lahaie from Entrecasteaux's voyage, Anselme Riedlé, Antoine Sautier, and Antoine Guichenot from the Baudin expedition...]

Starting on page 37, there are 12 detailed plans of the plots, with the trees marked in green watercolor and corresponding captions: small vegetable garden, dovecote vegetable garden, large orchard, flowerbed planted in October 1784, large vegetable garden, melon patch, round garden, Clos Bontemps, Clos des Gacogners.

The third part (p. 251) is a work manual, listing the "catalog of pears, in order of their approximate ripeness." In the margin, a note specifies: "The fruits marked with an 'X' are in my gardens in Arreux (which tells us that the author is the owner of the park). And "The fruits marked with a + were sent from Paris by Citizen Vilmorin in November 1796." [Philippe-Victoire Levêque de Vilmorin (1746-1804), founder of the Vilmorin "dynasty," had many connections with botanist explorers. He introduced the field beet around 1775, then the rutabaga in 1790...]


Verger, en les espaçant des 18 pieds en 15 pieds de l'un de l'autre, ce qui pourra laisser subsister provisoirement, un grand nombre des arbres qui garnissent actuellement ladite platte bande et qu'on en retirera successivement

251

Catalogue des poires, suivant l'ordre approché de leur Maturité

Nos de Duhamel.

Poires d'été.

1. + Amiré-joannet.

Nos les fruits marqués d'un + doit être préféré au petit-muscat, étant plus gros et parvenant souvent à sa maturité.

Petit-Muscat, ou Sept-en-Gueule.

Sur franc et sur coignassier.

Aime le plein-vent et le terrein sec.

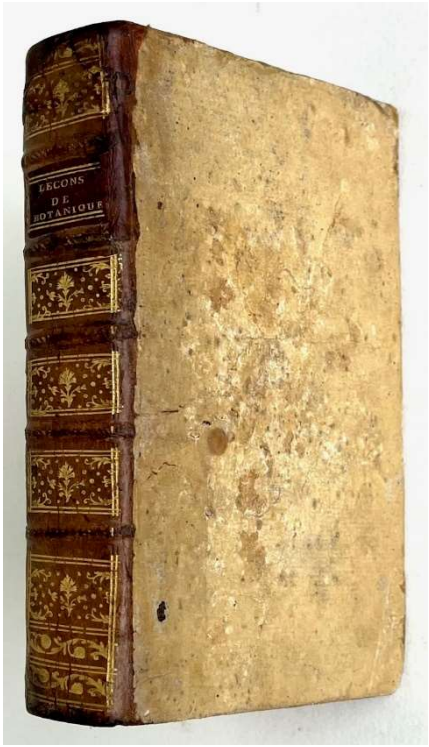
Aurate.

Vigoureux sur franc, médiocre sur coignassier.

+ Muscat-Robert. Poire à la reine - Poire d'ambre.

Pousse vigoureusement sur franc,

For each fruit, the author gives characteristics of grafting, shape, color, growth, etc. P. 252: "11. + Cuisse-madame. Vigorous on its own root: unsuccessful on quince. Ripens at the end of July" ... p. 257: "Good summer muscat. The tree is delicate, even when grafted on its own root; cannot be grafted onto quince. Good, attractive fruit but prone to splitting and cracking before ripening, which occurs in late August and early September..."


LEÇONS DE BOTANIQUE

Provenance: "Montcourcel" (engraved bookplate with coat of arms).

Document in perfect condition, body of work intact, bound in a later binding. 6372

$ 4 180

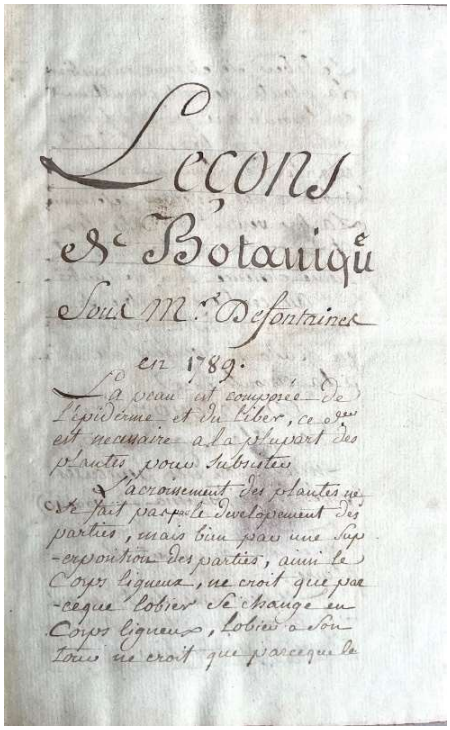
102. [MAUSCRIPT] DESFONTAINES (RENE LOUICHE). -I. LEÇONS DE BOTANIQUE POUR MR. DEFONTAINES EN 1789. II. ORDRES NATURELS DE BERNARD JUSSIEU SUIVANT LESQUELS SONT DISPOSES LES PLANTES DU JARDIN DU ROY A PARIS. *[Paris, le jardin du Roi], 1789.*

1 vol. 8vo (200 x 130 mm) manuscript in brown ink on blue paper in two parts: I. [192] ff, [3] ff blank and 1 folding table; II. [62] ff, [17] ff bl. (stains and browning, traces of water damage on endpapers). Contemporary brown half calf, decorated ribbed spine, red morocco title label, covers covered with yellow paper, red edges. (stains and signs of wear).

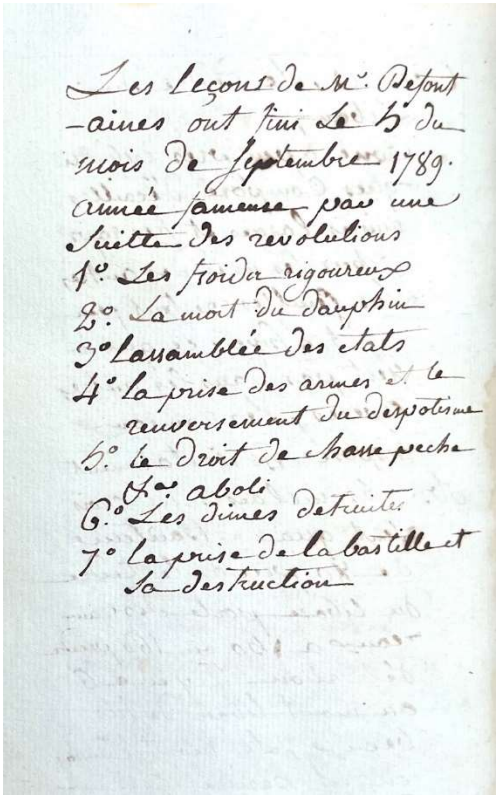
A precious manuscript copy of the famous botanical course given by the renowned botanist René Desfontaines until September 5, 1789, followed by the natural order of plants in the king's garden established by Bernard Jussieu.

René Louiche Desfontaines (1750-1833) was a French botanist. After studying medicine, he studied natural history under Bernard de Jussieu. Articles published on his botanical work earned him admission to the Royal Academy of Sciences in

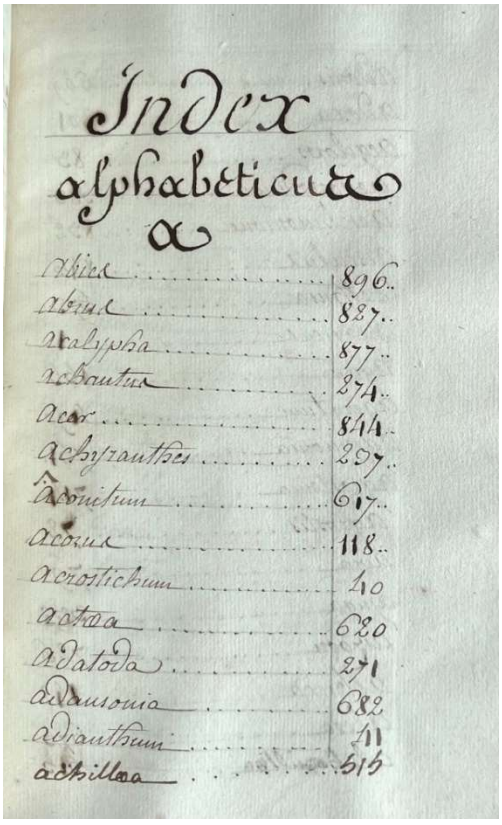
1783, and he became a member of numerous scientific academies. He stayed in North Africa from 1783 to 1785. Appointed physician to the Bey of Tunis, he traveled freely throughout the Maghreb and brought back a herbarium of 1,200 plants, which would form the basis of his future work Flora atlantica (Flora of the Atlas), published in 1798. He is credited with new observations on the date palm, the Libyan lotus, the sweet acorn oak, and the irritability of plants. On his return to France, Desfontaines obtained the prestigious chair of Botany at the Jardin du Roi (April 1786), beating out brilliant botanists (including Jean-Baptiste de Lamarck). He never left the Jardin des Plantes, where he lived with his colleagues, the closest of whom were André Thouin and Antoine-Laurent de Jussieu (André's nephew).


Leçons
de Botanique
Faite M.r Desfontaines
en 1789.

This manuscript is one of the rare copies of the famous botany course he taught until September 5, 1789 (note on the back of page 192). A large audience came to hear his lectures, including many women who had reserved seats in the large amphitheater. His lessons were attended by hundreds of listeners. The fashion for botany, of which Jean-Jacques Rousseau was an important instigator in the 1770s, remained strong for a long time. Only excerpts from his lectures were later published by the revolutionary periodical "Décade philosophique." Desfontaines was a remarkable teacher, as numerous testimonials attest. Among his illustrious students were the inventor of botanical geography, von Humboldt (1769-1859), and the explorer of America, Aimé Bonpland (1773-1858).


Les Leçons de M.r Desfont-aines ont fini le 5 du mois de Septembre 1789. année fameuse par une Suitte des revolutions
1.° Les froids rigoureux
2.° La mort du Dauphin
3.° L'assemblée des états
4.° la prise des armes et le renversement du despotisme
5.° le Droit de Chasse pêche &.ca aboli
6.° Les Dimes detruites
7.° la prise de la bastille et sa Destruction

In the introduction to his course, Desfontaines explains the nature of plant growth and discusses the arrangement of flowers or peduncles according to their group: flowers at the top, flowers in spikes, flowers in clusters... then he presents "Mr. de Jussieu's natural method." A fold-out table showing the three groups: "acotiledona, monocotilodona, dicotidelona" and their division into 14 classes precedes the seventh page, which begins the list of 898 species of algae, flowers, plants, and trees from around the world, with their Latin names and descriptions in French. The last five pages describe unnumbered exotic species, mainly from America, North Africa, and the Middle East, ending with the "cedar of Lebanon." The reverse side bears the inscription: "Mr. Desfontaines' lessons ended on September 5, 1789, a year famous for a series of revolutions. 1) The severe cold 2) The death of the Dauphin 3) The assembly of the estates 4) The taking up of arms and the overthrow of despotism 5) The abolition of hunting and fishing rights 6) The tithes destroyed 7) The storming of the Bastille and its destruction."


Index
alphabetique
a

Abies	896
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actaea	620
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adiantum	682
adonis	411
aesculus	515

The second part of the manuscript, which begins on ff 196, is entitled "Natural orders of Bernard Jussieu according to which the plants in the King's garden in Paris are arranged." This is followed by an alphabetical index of the 898 species with their French names and numbering.

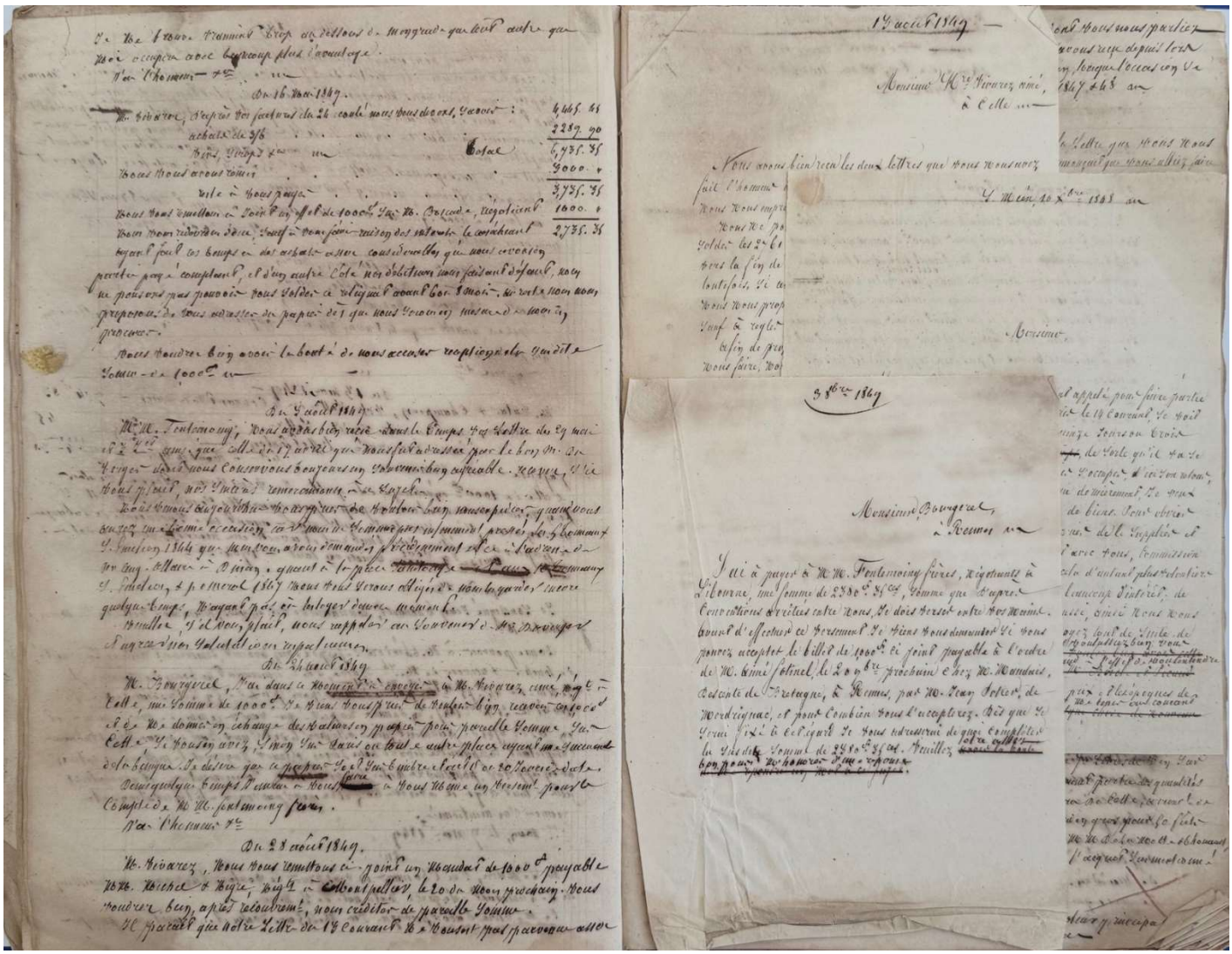
René Desfontaines published his first work on botany, Flora Atlantica, between April 1798 and July 1799. The plants in this herbarium are preserved at the National Museum of Natural History. Desfontaines also wrote Tableau de l'école de botanique (1804) and Histoire des arbres et arbrisseaux qui peuvent être cultivés en pleine terre sur le sol de France (1809). As a professor of botany, René Desfontaines was in charge of the herbariums. He had to organize them for easy access, maintain them, and expand them. He only began to take serious interest in them after the creation of the Museum and spent the end of his life organizing them. The herbarium contained 100 species in 1802 and 250 in 1823. This role gave him a crucial place in the history and development of botany in France in the early 19th century. He exchanged herbarium sheets with many botanists, such as André Thouin, holder of the Chair of Cultures, and exchanged seeds

with gardeners from all over the world. Their correspondents were famous: their great friend James-Edward Smith (1759-1828), president and founder of the Linnean Society of London; Robert Brown (1773-1858), botanist at the British Museum, who visited them in 1816 and then in 1824; Carl Willdenow (1765-1812), professor of natural history at the University of Berlin, who stayed in Paris in 1810 to study Alexander von Humboldt's collections; the director of the Copenhagen Botanical Garden, Martin Vahl (1749-1804), whom Desfontaines met in Barbary, where he had been sent by the King of Denmark. Their correspondents also included more local celebrities, who nevertheless played an important role in their own right, such as Abbé René Le Berriays (1722-1807), a Norman pear grower whom Desfontaines helped to establish the Avranches Botanical Garden (Manche).

Document preserved in its original binding in fairly good condition. 6357

$ 4 950

Economy-Politics



103. [BRETAGNE – VIN & CIDRE] IMPORTANT REGISTRE HISTORIQUE DU NÉGOCE DES SPIRITUEUX. -[VINS]. REGISTRE DE CORRESPONDANCES MANUSCRIT D'UN NEGOCIANT EN VINS (PEUT-ETRE DELAMOTTE & THOUAULT, SAINT-MEEN). [BRITTANY – WINE & CIDER] IMPORTANT HISTORICAL LETTER-BOOK AND LEDGER OF THE SPIRITS TRADE. -[WINES]. MANUSCRIPT LETTER-BOOK OF A WINE MERCHANT (POSSIBLY DELAMOTTE & THOUAULT, SAINT-MEEN). *Bretagne, 1847-1856.*

Small folio, [34] leaves of manuscript in brown ink, [1] leaf with a pencil note, 7 loose manuscript leaves included (ALS from the firm De la Motte & Chopart). Manuscript in a very dense iron-gall ink, perfectly contrasted and legible, [15] blank leaves. (traces of damp-staining, soil, minor wear consistent with age and use). Original temporary stitched binding (brochage), using a recycled wrappers from an 1828 retail spirits ledger. (Wear consistent with age and use).

A fascinating account book and livre de raison from the firm De la Motte (1828-1852), an unrecorded commercial manuscript tracing the economic reinvention of a prominent family of Breton notables, moving from high municipal administration to the wholesale spirits trade in Upper Brittany.

A true mine of information for the economic history of the Second Republic and the Second Empire, this 14-year ledger reveals with rigorous precision the inner workings of interregional supply chains via coastal shipping (cabotage) and overland hauling (roulage). From the Aquitaine axis (correspondence with the Fontémoing dynasty in Libourne and Dumon in Bordeaux) to the southern axis via the port of Sète (importation of forgotten grape varieties such as Picardan), the document maps the logistics routes passing through the port of Dinan. The cross-analysis of grand cru pricing against massive volumes of local cider highlights a dual sociological and commercial reality, making this piece a primary source of industrial and viticultural archaeology for the study of 19th-century distribution networks.

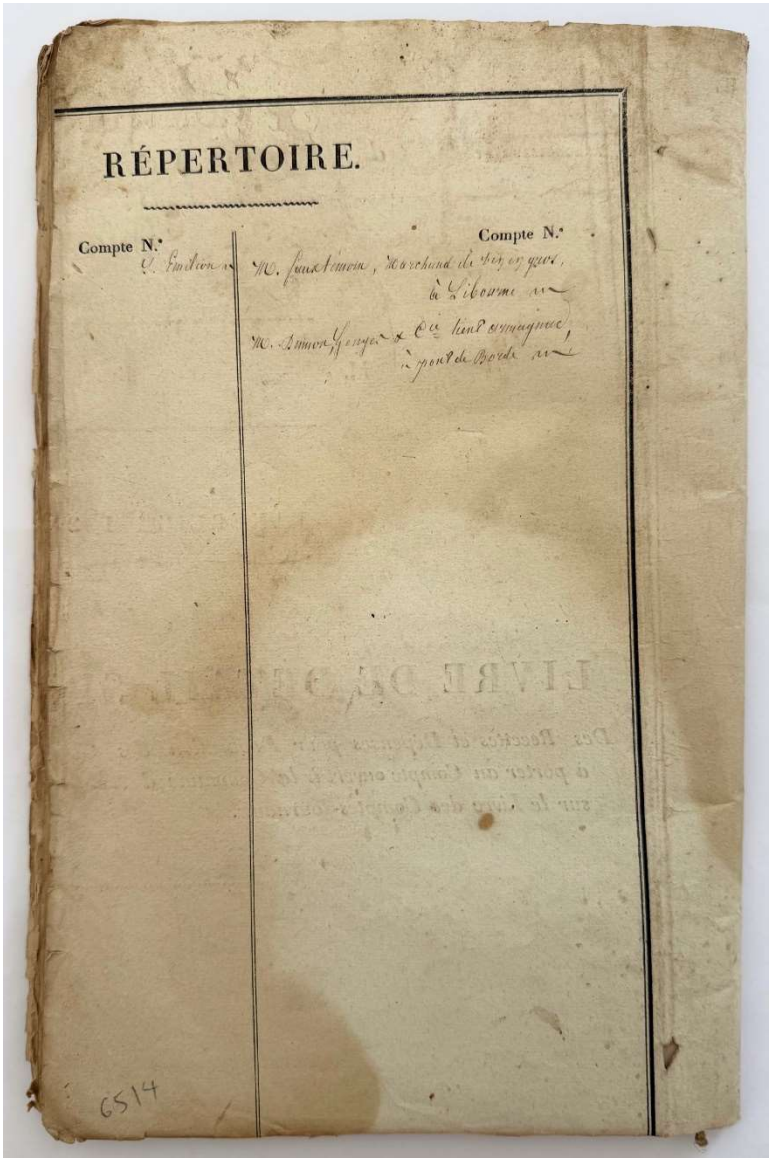
This archive of active correspondence (Letter-book / Copy-book) and merchant ledger is bound in a contemporary official printed document from Morbihan dating from the Fiscal Year 1828. It allows for an analysis of the wine and cider trade in this region of Brittany during the mid-19th century:

The Wine Trade: Our ledger unveils the commercial activities of a prominent family of Breton notables, the De la Mottes. Originally invested in public administration as the municipal collector (Receveur municipal) in Mohon (Morbihan) in 1828, the family transitioned their administrative expertise into the private wholesale spirits trade in Upper Brittany starting in the 1840s. The archive shows them managing two major supply routes via coastal shipping and overland hauling:

The Aquitaine Axis (Right Bank / Left Bank): Sustained correspondence with the leading dynasties of the Gironde wine trade, notably the house of Fontémoing Frères in Libourne and Dumon, Genger & Co. in Bordeaux. Orders were placed for substantial volumes expressed in "Bordelaises" (225-liter barrels), primarily vintages from Montagne (1847, 1850, 1852), Mortagne, and "Vins vieux de Bordeaux" (aged Bordeaux wines). We also note a historical mention of "Vins mousseux de Champagne" (sparkling Champagne wines) in 1847.

The Southern Axis (Languedoc via the Port of Sète): The Breton merchant collaborated with the firm Alvarez Aîné in Sète (Cette) to import robust wines from the Midi: Saint-Georges (Hérault), Langlade (Gard), and Picardan (a traditional white grape variety that has since become exceedingly rare).

The merchandise arrived by vessel at the Port of Dinan, where it was stored in the cellars of the forwarding agent (commissionnaire) Auguste Allaire before being sold to end consumers in the hinterland (the communes of Plouër and Yvignac, where we note the financial involvement of Father Le Corgne).



Economic Analysis of Pricing and the Cider Trade:

Economic Study of Recorded Barrel Prices (1847-1852): An analysis of the account books and correspondence reveals a strict pricing hierarchy indexed against scarcity and transportation costs. In April 1847, a lot of 17 pièces (225-liter barrels) of wine from Maraux was invoiced at the premium price of 151.85 francs per unit (approximately $560 in modern value), reflecting the cost of an elite import destined for the local bourgeoisie. In February 1851, the ledger records the price of a "first-quality aged Bordeaux wine" at 88.75 francs per barrel. The Breton merchant's recurring complaints to his counterpart Alvarez in Sète regarding the "somewhat high" prices of southern vintages (Saint-Georges, Langlade, Picardan) highlight the significant financial burden of coastal freight and overland transit; these logistical expenses and customs duties collected at the wharves of the Port of Dinan could add up to 15% to 20% to the final value of the goods.

Apple Cider at the Heart of the Local Economy (1851): Beyond the imported grands crus, the ledger provides exceptional quantitative evidence on the regional beverage market in Upper Brittany. An entry from February 1851 records a massive lot of 32 barrels of seasonal apple cider valued at 1,720 francs, representing a unit price of 53.75 francs per barrel. Adjusted for comparable purchasing power, this value (approx. $200 today for 225 liters) proves to be nearly half the cost of the most affordable Bordeaux wine. This price disparity underscores the

sociological duality of the De la Motte firm's clientele: while red wine and rare whites from Languedoc remained the exclusive privilege of local notables and fine tables, apple cider established itself as the staple drink for mass consumption in the Dinan hinterland. The inclusion of such considerable volumes within the main commercial ledger demonstrates that wine distribution structures fully integrated regional cider production, thereby maximizing the profitability of overland hauling routes and storage capacities in the cellars of Plouër and Yvignac.

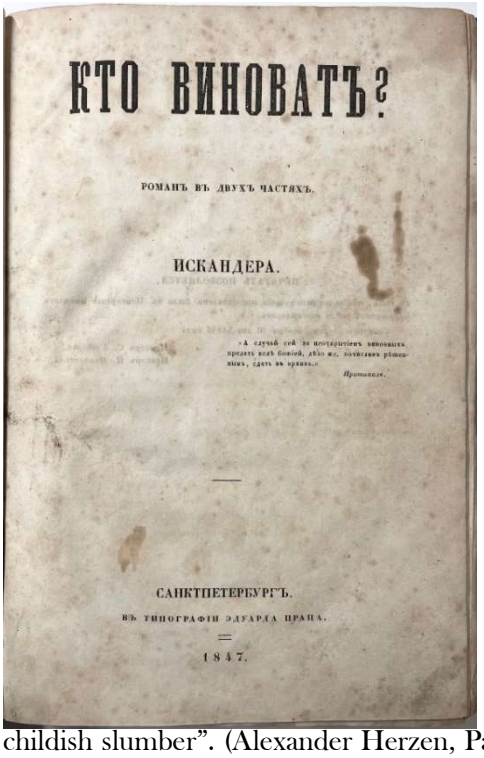
Excerpts: [Letter from De la Motte & Chopart to the merchant Alvarez in Cette – September 9, 1851]: "We find your prices somewhat high, so that for the time being we shall limit ourselves to the following order: 12 Bordelaises of Montagne 1850, 2 St George, 1 Langlade, 1 Picardan. Please have the entire shipment addressed to Mr. Auguste Allaire in Dinan. [...] Kindly wait for a favorable shipping opportunity. We trust you will do your utmost to send us wines of excellent body and strength."

This valuable livre de raison and commercial archive stands as a primary source for industrial and viticultural archaeology, captivating both for its longevity across three political regimes and for the meticulous detail of its interregional trade networks.

A well-preserved copy in its original contemporary paper wrappers.

G. Devailly, Le Commerce maritime de la Bretagne au XIXe siècle, Paris, 1972 ; J. Tanguy, Le Commerce du vin en Bretagne, XVe-XIXe siècles, Rennes, SHAB, 1996 ; P. Pourchasse, Le négoce maritime et les circuits de distribution en Haute-Bretagne sous le Second Empire, Annales de Bretagne, 2004 ; M. Lagrée, Boissons, sociabilité et cultures populaires en Bretagne (1800-1860), Institut culturel de Bretagne, 1989 ; Collectif, Dinan au XIXe siècle : Économie d'un port fluvial et réseaux de roulage, Société d'Émulation des Côtes-d'Armor, 2011. 6514

$ 2 970


КТО ВИНОВАТЪ?

РОМАНЪ ВЪ ДВУХЪ ЧАСТЯХЪ.

ИСКАНДЕРА.

САНКТПЕТЕРБУРГЪ.
ВЪ ТИПОГРАФІИ ЭДУАРДА ПРАЦА.
1847.

104. HERZEN (ALEXANDRE IVANOVITCH). -[A QUI LA FAUTE ?] *Pratz, Saint-Pétersbourg, 1847.*

1 vol. 8vo (235 x 150 mm) with 222 pp. (foxing and slight soiling to pages, engraved bookplate pasted to first counterplate).

Contemporary half basane with corners, smooth spine decorated and titled in Cyrillic, boards covered with marbled paper (spine and corners discreetly restored).

A rare copy of the first edition of this social novel by Alexander Ivanovich Herzen (1812-1870), a Russian Westernist philosopher, writer and political essayist considered the "father of Russian populist socialism" and the inspiration behind the abolition of serfdom in 1861.

Alexander Herzen was the son of Henriette-Wilhelmine Luisa Haag (1795-1851), a young German servant taken in by Ivan Alexeyevich Yakovlev, a high-ranking member of the Russian aristocracy. He received an aristocratic education, largely in French, developing an early sensitivity to revolutionary ideas and an impetuous character. The Decabrist uprising in December 1825 was a key event in his life. "The accounts of the uprising, the trial and the terror that reigned in Moscow made a very strong impression on me [...] The execution of Pestel and his comrades definitively awakened my soul from its childish slumber". (Alexander Herzen, Past and Meditation). He was banished to Perm and Viatka from 1834 to 1838. In March 1838, he returned illegally to Moscow and married Nathalie Zakharine (1817-1852), a Russian letter-writer. In 1841, he moved to St. Petersburg, where he pursued a career as a civil servant. Having become a suspect, he crossed the Russian border with his wife and their two children on January 31, 1847, and settled in Paris, where he became close to Proudhon. In 1748, after a short stay in Rome, he lived between Geneva, Nice and Paris. A patriot, his articles in L'Étoile polaire (1857-1865) focused on the Tsarist regime. From 1857 to 1865, with Nikolai Ogarev, he published Kolokol (The Bell), a libertarian socialist-inspired newspaper dedicated to the Russian revolutionary cause. The intellectual Malwida von Meysenbug introduced his work as a political activist and writer to the German public. In the 1860s, he met writer Fyodor Dostoyevsky on several occasions, who held him in high esteem. Despite censorship, his articles had a great impact in Russia, not least on Kropotkin, who in his Memoirs describes reading The North Star as having inspired him to think politically. He died in Paris on January 9, 1870, just before the Commune.



Dedicated to his wife Natalia Alexandrovna Zakarine, “Whose fault is it?” was first published, partly censored, in the magazine Otechestvennye Zapiski (1845-1846). It is considered the first purely “social” novel in Russian literature. The famous Russian literary critic Vissarion Belinsky (1811-1848) wrote that the novel was “artistically weak, but a valuable social and psychological analysis of contemporary Russian life”.

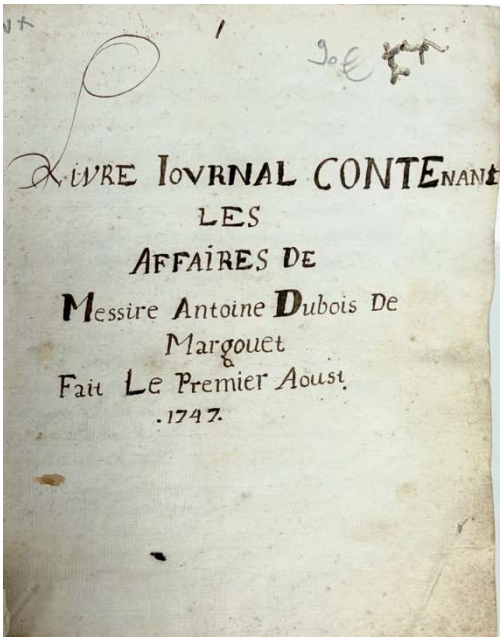
In the first part, Dmitri Kroutsiferski, the poor son of a provincial doctor, is hired to tutor the son of the wealthy Negrov landowner. Kroutsiferski ends up marrying Lyubov, Negrov's illegitimate daughter. In the second part, Krusifersky and Lyubov enjoy a happy marriage and have a child. Their happiness is shattered when a wealthy young landowner, Beltov, befriends the family and begins an illicit relationship with Lyubov. Beltov eventually leaves Russia for Europe, leaving the young couple with a broken and hopeless marriage.

The first part satirizes the Russian landed gentry, revealing their coarseness and pettiness. The second part presents the type of “superfluous man” in the person of Beltov.

Provenance: collection of a Russian exile: “Popov” (bookplate in French).

Copy preserved in its original Russian binding. 6214 **$ 6 600**

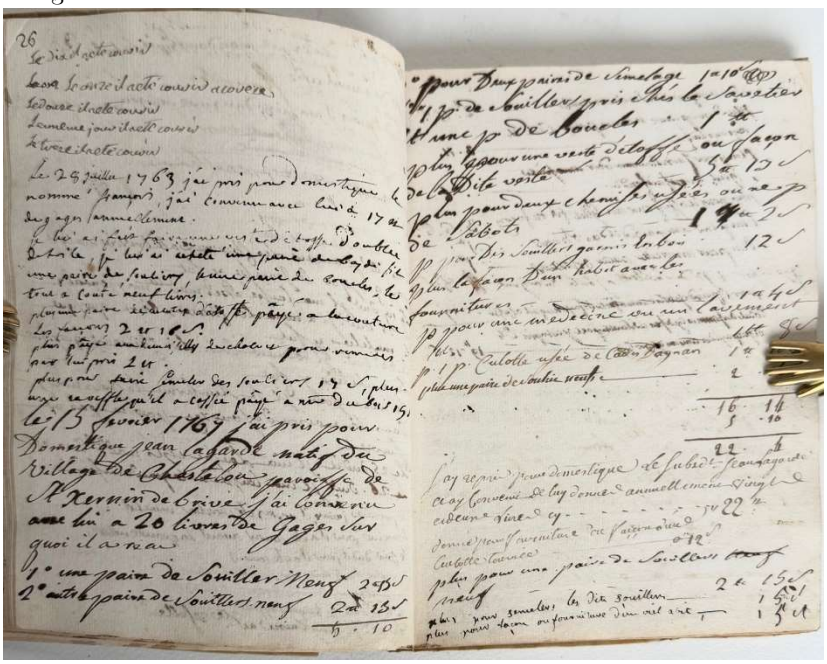
105. [LIVRE DE RAISON MANUSCRIT /ACCOUNT BOOK] MESSIRE ANTOINE DUBOIS, SEIGNEUR DE MARGOUET. -LIVRE JOURNAL CONTENANT LES AFFAIRES DE MESSIRE ANTOINE DUBOIS DE MARGOUET. *Anjou, 1747 - 1767 [Registre domestique manuscrit actif sur deux décennies].*


LIVRE JOURNAL CONTENANT
LES
AFFAIRES DE
Messire Antoine Dubois De
Margouet
Fait Le Premier Aoust
1747.

1 volume octavo (250 x 162 mm), 140 numbered pages, of which only pages 1 to 29 and 140 have been utilized. Manuscript in brown ink. Calligraphic text in a highly legible contemporary administrative and "financial" cursive hand of the Louis XV period. Recurring autograph paraphs: "Dubois De Margouet bon pour Desffet". Worm track in the upper corner of the first gathering, not affecting the text, occasional staining and soiling. Contemporary full limp vellum, smooth spine, unlettered, ink inscription to the front cover: "Mre de margoues Quittance de Ses biens et Des legats qu'il a faits", traces of ties. Wax stains, minor wear from use and rodent damage.

An important seigneurial livre de raison and ledger covering the period 1747-1767, kept by Messire Antoine Dubois, seigneur of Margouet (Anjou, Maine-et-Loire). Preserved in its original binding, this vital primary source, spared from the Vendée wars, provides an unvarnished record of the management of a noble estate under the reign of Louis XV. A source document of great freshness and exceptional heritage value for the discerning bibliophile.

The history of the Dubois de Margouet family perfectly illustrates the aspirations of the provincial nobility in 18th-century France. Elevating their social standing through royal service and a strategy of targeted land acquisitions, this lineage of officers successfully anchored its legitimacy within the Anjou landed aristocracy. The marriage of Catherine Dubois de Margouet to Gabriel de Broc in 1749 — heir to an ancient local chivalric house — marks a turning point in their ascension, consecrating their new status through a highly prestigious alliance. From then on, the family's daily life was structured around the rigorous management of its estates, the meticulous tracking of domestic expenses, and the maintenance of an organic bond with its parish community, faithfully reflecting the ideal of a rural nobility that was both pragmatic and ambitious.



This ledger constitutes a first-rate document for the socio-economic study of the minor provincial nobility:

Rural Economy and Inheritances: The manuscript values the seigniory of Margouet at 1500 livres, details the revenues from the Villefranche estate (vineyards, high forest timber), and mentions inheritance shares amounting to 370 livres.

Alliances and Prestige: The heart of the register documents the marriage (1749) of Catherine Dubois de Margouet to Gabriel de Broc, écuyer, seigneur de la Ville, from the ancient de Broc family of Anjou. The dowry is set at the principal sum of 150 livres.

Official Duties (Laid-in loose piece): Transmittal note from Nicolas Dey (July 17, 1766) accompanied by the autograph draft of the official letter of condolence written by Dubois de Margouet. It reveals administrative and religious functions as vice-syndic of the Venerable Company of White Penitents of Brive, upon the passing of an illustrious Marshal of France.

Servants' Wages: A quantitative source on the cost of labor in the 18th century. Service contracts (Renée Vincens, Amable, Jean Labant) range from 18 to 32 livres per year, supplemented by provisions in kind (clogs at 12 sols, sheepskin breeches at 6 livres, livery clothes).

History of Medicine: Page 140 details meticulously the care provided by an apothecary in 1749-1750 (purchase of infused potions at 1 livre 5 sols, doses of purgative salts at 2 livres).

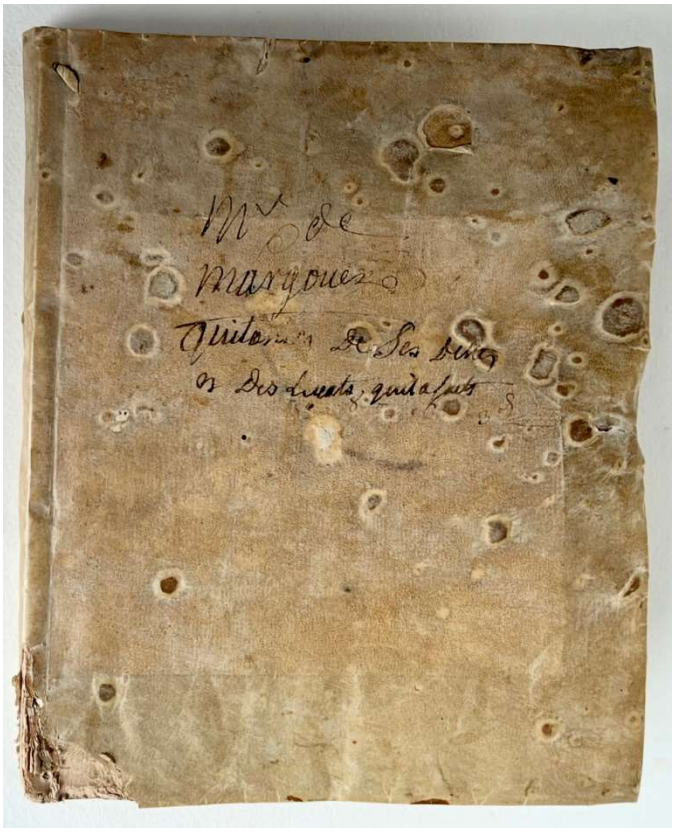
Excerpts from the manuscript:

On education allowances (Page 2):

"J'ay Convenu avec les Demoiselles de Jallais pour avoir soin de d(on)villon sage et De Ses bas à la somme de dix livres annuellement que Je dois payer par quartier..."

On servants' wages and provisions (Pages 3 & 26):

"J'ay pris pour ma Domestique Renée Vincens J'ay Convenu avec elle à 18 lt D'argent annuellement quelques paires de souliers que J'auray portés et une de ses vieilles habits [...] Le 10e d'aoust payé pour ses sabots - 12 s" — "J'ay pris pour domestique à mon service le nommé Amable [...] luy donneray une paire de souliers neufs et une paire de souliers vieux."



On official duties and confraternities (Loose note, 1766):

"Quoique la Compagnie des pénitens blancs de Brive n'eut pas l'honneur de Compter parmi ses confreres l'illustre Maréchal dont nous pleurons avec vous la perte, Elle me charge de vous temoigner ses regrets..."

On pharmacopoeia and remedies (Page 140):

"J'ay payé à l'apothicaire de la paroisse pour les remèdes fournis durant l'année [...] pour une potion infuse – 1 lt 5 s [...] pour prise de sels purgatifs – 2 lt"

A well-preserved document in its original vellum.

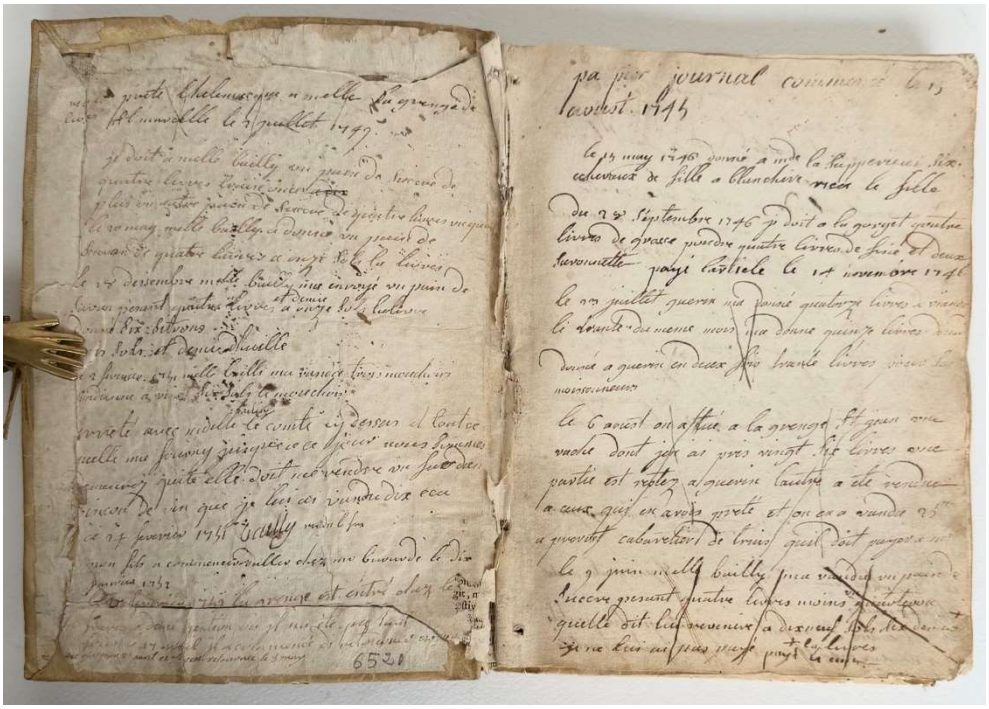
Follain (Antoine). Les livres de raison du Grand Ouest (XVIe-XIXe siècle), Rennes, PUR, 2012. — De Broc (Hervé). La Maison de Broc : Notice historique, généalogique et héraldique, Angers, 1877. — Forestier (Louis). Les Confréries de Pénitents en Limousin (XVIIe-XVIIIe siècles), Limoges, 1935. 6642

$ 1 320

106. [MANUSCRIT - BERRY / HISTOIRE DE LA MÉDECINE & DE LA VIE QUOTIDIENNE]. [MANUSCRIPT - BERRY / HISTORY OF MEDICINE & EVERYDAY LIFE] -[FRANCOIS (CHARLES).] -[LIVRE DE RAISON, REGISTRE COMPTABLE SEIGNEURIAL, CHRONIQUE DOMESTIQUE, JOURNAL DE SANTE ET RECUEIL DE CONTRATS DE LA MAISON DE BELLEGARDE]. [LIVRE DE RAISON, SEIGNEURIAL ACCOUNT BOOK, DOMESTIC CHRONICLE, HEALTH JOURNAL AND COLLECTION OF CONTRACTS OF THE HOUSE OF BELLEGARDE]. *Berry (région de Bourges / Châteauroux / Monchault), 1741 - 1769.*

1 vol. quarto (225 x 170 mm) of : [113] pp. of manuscript text in brown ink including on the endpapers, with some thirty leaves remaining blank, text written in a perfectly legible brown gallo-tannic cursive script. (Soiling and wear from use). Contemporary full limp vellum with flaps, original leather tie preserved. (Vellum missing on the front cover exposing the binding elements, desirable historical patina, normal wear from use to the corners).

Autograph livre de raison spanning 28 years of continuous history under the reign of Louis XV, a true mirror of the material, cultural, and intimate life of the provincial nobility of Berry. This manuscript, remarkable in its density, stands out from ordinary estate ledgers due to the rarity of its intersecting themes.



It contains an unrecorded medical and clinical journal (bloodlettings, epidemics, and family purges), the record of a

meticulous aristocratic education (violin lessons, purchase of theological works), as well as an exceptional, standalone cellar book starting in 1741, enhanced with the autograph signature of a master winemaker. Kept in the very hand of the Lord of Bellegarde, this ledger transcends simple estate accounting to become a first-rate human, medical, and cultural chronicle. The near-obsessive precision with which the master of the house records the slightest pulse of his domain, from his children's illnesses to the bottles of fine wine in his private study, offers an absolutely faithful immersion into the socio-economic structures of the provincial nobility of Berry during the Age of Enlightenment.

The Health Journal and History of Medicine (1757 – 1763)

The author keeps accounts of the doctor's visits and details the ancient pharmacopoeia administered at the bedside of his wife and his daughter Sophie.

Excerpt: « Dans le mois d'aoust 1761 [l'apothicaire/le médecin] a fait sept visites pour voir nos malades. Il a fait venir [la saignée] à St Jean et lui a donné une médecine... Le 5 fevrier mon [malade] m'a envoyé un homme pour [saigner], le 11 et le 17 juin son medecin a fait [saignée]... Le 17 may 1757 jay payé mon [apothicaire/médecin] de toutes les [saignées], visites et medecines... je luy ai donné trente Six livres cy... »

The History of the Berry Vineyard and the Original Inventory of 1741

The manuscript opens with a precious note dated 1741 listing bottles of fine wine and red and white Champagne in the sideboard of the private study. Further on, a full-page commercial agreement concerns the bulk purchase of chestnut barrels and contains the only third-party autograph signature in the volume: that of the winemaker François Charles.

Excerpt: « Ce 15 mars 1741 Jay mis dans le petit buffet de mon Cabinet une bouteille de vin blanc doux, une bouteille de vin rouge et une bouteille de liqueur... plus trois bouteilles de Champagne rouge et une de blanc [note postérieure de 1744] et deux bouteilles de Ratafia de [Sceaux/Scio] de 1741. »

Education, Arts and Cultural Life (1763 - 1768)

The ledger sheds light on the educational practices of a provincial noble family. We discover the purchase of books and the introduction of a music master to the estate for violin instruction.

Excerpt: « Le 17 janvier 1766 mr Raboino est venu montrer à mon fils à jouer du violon, j'ay commencé de ce jour et au douze jours avant j'lui donnes dix écus... Le 15 avril donnes au sr raboino pour deux mois... »

Structure of the Agricultural Estate (Tenant Farmers and Sharecroppers)

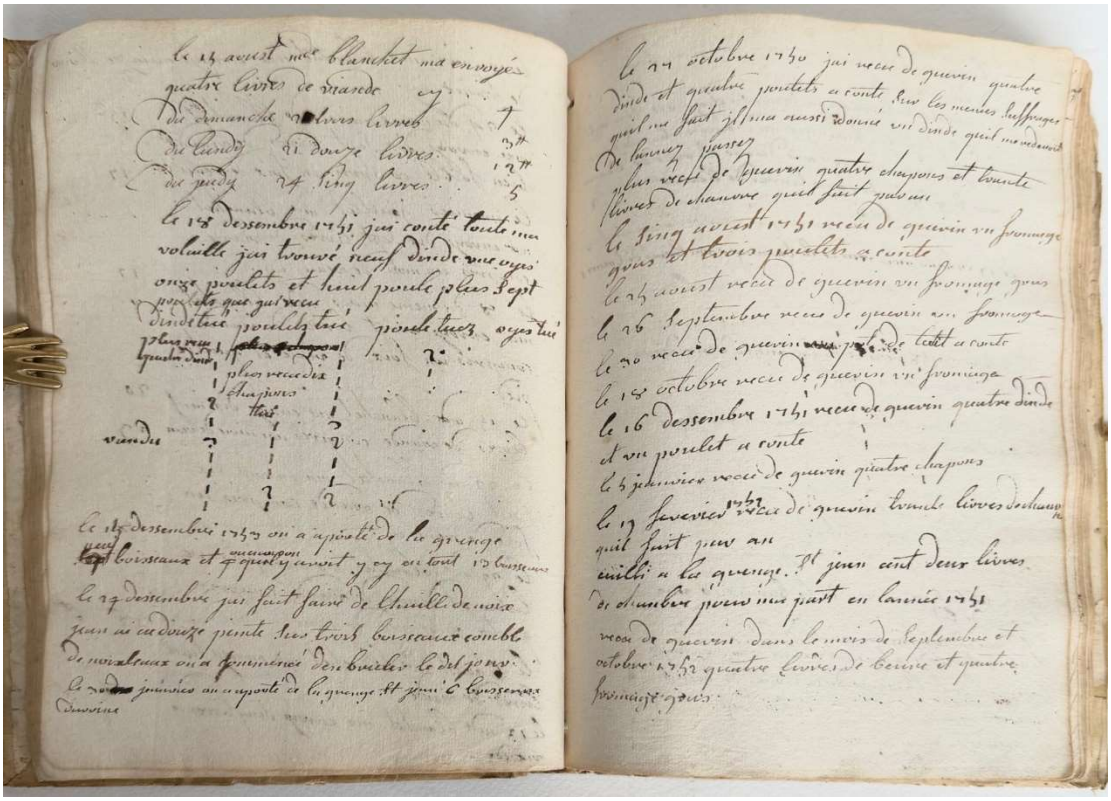
The Bellegarde estate operated as a closed ecosystem based on sharecropping (métayage), lease farming (fermage), and artisanal subcontracting.

La Dodue (La Grange Farm): a pillar of food self-sufficiency, regularly delivering the estate's customary dues in kind (dairy, hemp, poultry).

Bodin (Saint-Jean Farm): a major livestock farmer centralizing the forage reserves essential for the cavalry horses.

La Fosse: an artisan baker managing the baking and return of loaves of bread for the household on a long-term current account (1746-1760).

Excerpt: « J'ay conté avec la Fosse for la cuisson du pain depuis le 4 juin 1746 qu'il ma fourny jusques ce jour il s'est trouvé cent vingt-quatre paires de pain le mien pour luy... Le Six juin 1747 jui arreté avec la fosse de tout le pain qu'il m'a fourny... »



Viticultural Analysis & Selected Excerpts

The Original Inventory of 1741 and Prestige Wines: the earliest entry in the manuscript proves the presence of great European vintages in the lord's private study, testifying to the refinement of the Bellegarde table as early as the 1740s.

Excerpt: « Ce 15 mars 1741 Jay mis dans le petit buffet de mon Cabinet une bouteille de vin blanc doux, une bouteille de vin rouge et une bouteille de liqueur... plus trois bouteilles de Champagne rouge et une de blanc de 1744 et deux bouteilles de Ratafia de [Sceaux/Scio] de 1741. »

The Sales Contract and the Winemaker's Signature (July 26, 1760): this full-page legal document demonstrates the contractual management of coopering and cellar supplies. It concludes with the autograph signature of the estate's master winemaker, François Charles.

Excerpt: « Jai aujourdhui 26 juillet 1760 fait marché avec charles vigneron de me fournir dix-huit poinçons de plus de quatorze vingt tout garni de cercle de chataignier à raison de cent quinze sols le poinçon et un entonnois [entonnoir] par dessus le dit marché... plus il me les fournira au meme prix et me les garantira ainsi que les dix huit premier... [Signé] : Francois Charles »

The Harvest, Racking and Consumption (1754 - 1763): the lord scrupulously records the technical calendar of his cellar: pressing, selection of barrels, and the separation of vintages according to their destination (the lord's table or the kitchen staff).



Excerpt: « Le 15 octobre 1754 jay fait Soutirer un poinçon de vin de 1754 et on a mis en queue petite feuillette de 1749 et deux quarts de 1754 le surplus a servi a remplir mes poinçons... Le 22 avril jay fait venir de la grange st jean un poinçon de vin et le petit couteau on a commencé le meme jour a denbourser [consommer] le poinçon de vin cy dessus... En l'année 1760 jay receuilli vingt quatre piece de vin compris un poinçon de vin blanc et douze piece de demi vin non compris le rapé... »

The Commercial Route to the City of Bourges: the mass transport of poinçons (barrels of approximately 220 liters) to Bourges confirms the sale of production in the large urban and judicial market of Berry during major regional events.

Excerpt: « Jay envoyé a bourges lors que jay voulu justice de la [Guerche]... Le 30 aoust 1748 jay paye vendee a du pont un quart de vin... le 22 octobre jui pris le reste de la feuillet cy dessus pour remplir tout mon vin... »

Ampelographical Note: Historical Grape Varieties of Berry in the 18th Century

In the 18th century, prior to the phylloxera crisis and the modern rise of Sauvignon Blanc, the vineyard of the Bellegarde estate relied on a complex traditional selection of grape varieties, mixing noble varietals with high-yielding vines.

The Reds (L'Auvernat & Le Genouillet): prestige red wine, intended to be sent to Bourges, was produced from Auvernat Noir (the local name for Pinot Noir), renowned for its aromatic finesse and suitability for aging in poinçons. It was field-blended with Genouillet N, the major historical and indigenous red grape of Berry, which brought a peppery freshness and a bright color to the blends. The "demi-vins" and everyday table wines (intended for servants) came from Gouais Noir or Gamay, productive varieties often corrected by the technique of vin râpé (passing over wood shavings) to restore body.

The Whites (Le Romorantin & Le Fié): the precious mention of « vin blanc doux » (1741) echoes directly Romorantin B (historically called Danery in Berry). This very late-ripening grape allowed, during sunny October Indian summers, for the production of cuvées rich in residual sugars. It coexisted with Fié Gris (Sauvignon Rose), a highly aromatic historical variety conferring remarkable power and aging potential to the estate's whites.

Glossary of Terms Used in the Manuscript

Poinçon: the predominant vessel in the manuscript, equivalent in Berry and the Loire Valley to a cask of 220 to 240 liters.

Feuillette (or Petite Feuillette): a technical barrel corresponding exactly to half a poinçon, or about 110 to 120 liters. It was used to store remaining volumes or to hold the finest cuvées.

Quart: a small barrel representing a quarter of the capacity of a poinçon, or 55 to 60 liters. Preferred for topping up (ouillage) or for daily table use.

Pièce: a generic term designating the standard cask for wholesale trade (« jay receuilli vingt quatre piece de vin »). In Berry, it corresponds to the volume of the poinçon.

Chestnut hoop (Cercle de châtaignier): flexible wooden bands specified by the lord for the sturdiness of the barrels (« tout garni de cercle de chataignier »). Chestnut was highly sought after for its exceptional resistance to insects and rot.

Vin râpé (or Râpé): wine resulting from a heavy pressing of the pomace, passed over wood shavings (the « râpe ») to clarify it artificially or to restore body to a weakened cuvée.

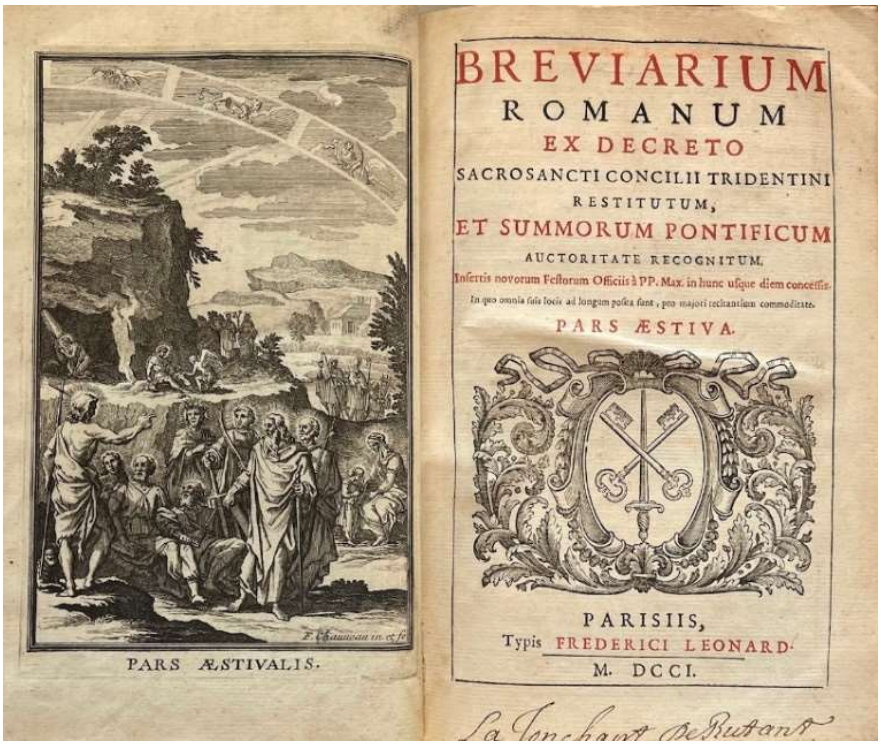


A first-rate primary source, of absolute historical freshness, this highly desirable copy is preserved in its contemporary full limp vellum with flaps, superbly patinated by its daily use.

Flandrin, Familles : parenté, maison, sexualité dans l'ancienne société, Paris, 1976 ; Goubert, Malades et médecins en Bretagne (1770-1790), Paris, 1974 ; Dion, Histoire de la vigne et du vin en France des origines au XIXe siècle, Paris, 1959 ; Lachiver, Vins, vignes et vignerons : histoire du vignoble français, Paris, 1988 ; Ribault, Le livre de raison de la maison de Bellegarde en Berry, Bourges, 1982 ; Pérouas, La piété populaire en Berry au XVIIe et XVIIIe siècles, Paris, 1966 ; Devèze, La vie de la forêt française au XVIe et XVIIIe siècles, Paris, 1961 ; Billaud, Histoire de la médecine en Berry, Châteauroux, 1979. 6521

$ 3 850

Religion



107. BREVIARUM ROMANUM EX DECRETO SACROSANCTI CONCILII TRIDENTINI RESTITUTUM, ET SUMMORUM PONTIFICUM AUCTORITATE RECOGNITUM. *Paris, F. Leonard, 1701.*

4 vol. in-8vo (215 x 145 mm) from: I. [10] ff (frontispieces, titles, table), 584, CCXXXI, 4 pp.; II. [10] ff (frontispieces, titles, table), 604, CCXXXII pp, [14] ff.; III: [10] ff (frontispieces, titles, table), 53é, CCXXXI pp, [13] ff. Printing in red and black, 4 engraved frontispieces, 7 out-of-text engravings (including one repeated), initials, banners. Added publications bound at the end of volumes. Some handwritten inscriptions in brown ink. Full period red morocco, spine with decorated raised bands, titles and volume numbers in green morocco, triple fillets framing the boards with angular fleurons and golden coat of arms later in the center (Harry and Caresse Crosby), gilt fillet on the cuts, gilt edges.

Superb copy, from prestigious collections, of this four-volume breviary printed in red and black by the Parisian publisher Frederic Léonard.

Provenance: 'La Ponchapt. De Rustant' (inscription in brown ink at the bottom of the titles); M. L'Abbé Andreu (engraved ex-libris); Estelle Doheny (oval gold bookplate on red morocco laminated on the first back cover, her sale, Christie's Camarillo California, February 1, 1988, lot 403). Harry and Caresse Crosby (rectangular golden bookplate in green morocco laminated on the first cover, golden coat of arms in the center of the first cover).

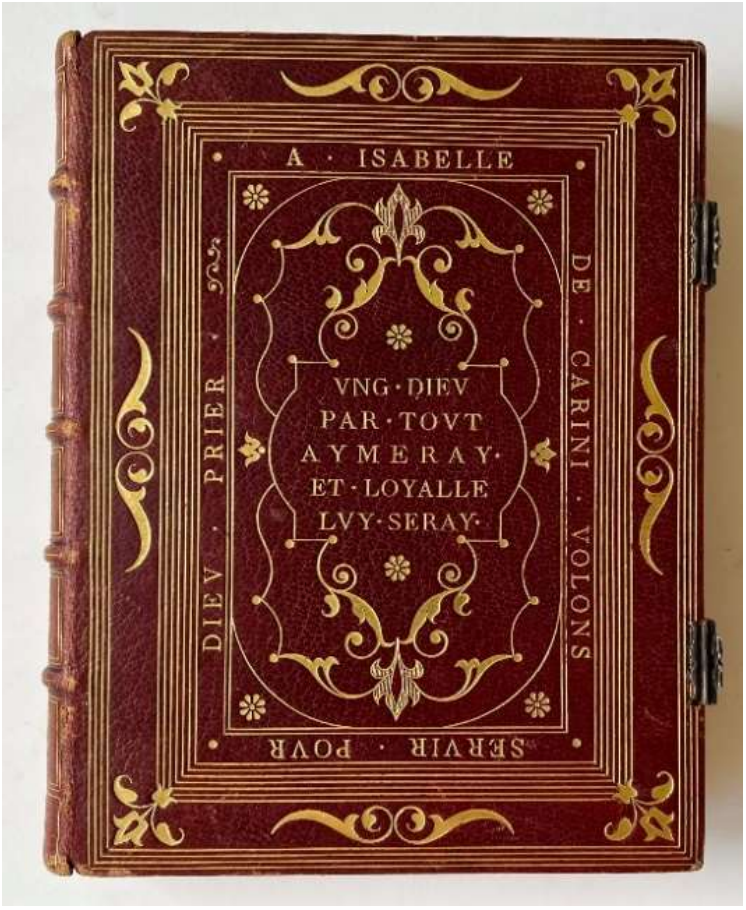
Estelle Doheny, second wife of Californian oil magnate Edward Lawrence Doheny (1856-1935), began her book collection in the mid-1920s, showing a marked taste for books with painted edges, and she built up a collection of manuscripts and books renowned rare prints, counting among the most famous private libraries in the United States, a collection in which bibles and religious books held an important place. Its oval morocco ex-libris is decorated with a Renaissance style frame (shell at the head and mascaron at the tail), with the golden inscription “ex libris * estelle doheny”.



Harry and Caresse Crosby founded the Black Sun Press in Paris in 1927, which influenced the publication of the early works of a number of writers, including James Joyce, D.H. Lawrence, Ezra Pound, Ernest Hemingway... Caresse Crosby, born Mary Phelps in (1892, New York-1970, Rome), is an American columnist, sculptor, poet and woman of letters, notably famous for having participated in the invention of the bra in 1913. 4280

$ 4 950

108. [GRUEL (LEON) & ENGELMANN]. -HEURES DU MOYEN-ÂGE. *Gruel-Engelmann, Rue Royale St-honoré, 10. Paris, Mdccclxii. 1862.*



1 vol. 12mo (160 x 125 mm) of : [1] f. (date and medallion ornaments), CXCII (192, including illuminated title) ; [4] ff. ("Souvenirs de famille": blank leaves with blue and red framing). 1 large full-page illustration and 13 medium-sized illustrations in the text. Full contemporary brown morocco, muted five-rib spine decorated with cold-stamped fillets and motifs in the boxes, concentric cold-stamped fillets framing the boards with floral framing in the center in boards inscribed: "A Isabelle de Carini, volons servir pour Dieu prier, ving Dieu par tout aymeray et loyalle luy seray", double gilt fillet on the necks, chasses and headpieces, gilt edges with motifs, burgundy cloth endpapers, brass clasps with engraved ornaments. (Signed Gruel, in gilt lettering, on tail).

A very well-bound copy of Gruel's Heures du Moyen-ge, a fully illuminated work, lithographed in color and enhanced with gold, respecting the aesthetics of medieval manuscripts, in all their fantasy and refinement. These richly illustrated works were often given as wedding gifts.

In addition to the illuminated frames, the work features a fully illuminated title, a full-page illustration and 13 large figures placed in the center of the page (the Nativity, the Virgin and Child, the Adoration of the Magi and Shepherds, Christ on the Cross, etc.).

The work consists of a calendar (decorated with a large illuminated frame, with medallions historiated according to the seasons, and religious scenes) and the Mass.



The illuminated frames feature full, fully-colored bands with various motifs, arabesque interlacing with flowers and figures, and a construction based on the cathedral motif, with large pillars and statues, and religious scenes. No two frames are alike. The ornamentation is very rich: a wide variety of natural and legendary bestiary, angels, fleurs-de-lis, scenes from medieval life (men practicing archery, elegant ladies in a jewelry shop, a tournament, etc.).

The text is written in black, red and blue ink, with numerous gilded initials and small ornaments.

Very fine work in perfect condition. *5666*

$ 1 650



109. [LE MAITRE DU LIVRE DE LA CHASSE DE PHILIPPE DE CLEVES (ARTISTE)] -[LIVRE D'HEURES FLAMAND A L'USAGE D'UTRECHT . EN LATIN, MANUSCRIT ENLUMINE SUR PARCHEMIN / FLAMISH BOOK OF HOURS FOR THE USE OF UTRECHT. IN LATIN, ILLUMINATED MANUSCRIPT ON PARCHMENT.] *SLND [Pays-Bas ou Belgique, circa 1470-1480].*

1 vol. 12mo (186 x 135 mm) manuscript of [110] ff. of parchment written in ink on rules drawn in pale ink of: [1] f. bl.), [6] ff. handwritten marriage note in brown ink on 1st counterguard dated 1590. (calendar calligraphied in brown and red ink on 32 lines with illuminated initials), [102] ff. with calligraphy on 20 lines, textualis formata ; 14 full-page miniatures, 22 illuminated vignettes (Pericopes, Obsecro te, O intemerata and suffrages), gilt painted champie initials with interlacing three-lobed flowers in their center (on six lines), gilt champie initials (on two lines) sometimes with filigree and flowery antennae, gilded or watermarked initials in the text, frames on gilded cribbed background with blue and orange acanthus leaves and small simple vegetation in bright colors, line ends in red and blue ink with a gilded shield in the middle (litanies), rubrics, [1] f. bl. (rare soiling, traces of use or rubbing, body of the book still fresh and with very vivid colors). Full calf with Renaissance interlacing with vestiges of colored wax and central medallion (XVIth c.), spine with 5 ornate nerves, boards with rich interlacing decorations in a framing of fillets with frieze of foliage and birds, trace of white, blue and red wax in the interlacing, roulette on the edges, gilt edges, spandrels and brass clasps, ; restorations to the spine (minor wear or defects of use).

Sumptuous book of hours for use in Utrecht produced in Bruges around 1470-1480, manuscript illustrated with 36 polychrome paintings including 14 full-page and 22 miniatures and decorated with friezes in the margins and numerous initials, miniatures identified by the hand of the artist "the Master of Philip of Cleves's Livre de la chasse".

A liturgical book intended for the lay Catholic faithful, the Book of Hours allowed them to follow the Liturgy of the Hours. It differs from the breviary or psalter which was reserved for clerics. The result of a long development initiated in the 14th century to make the liturgy accessible to the laity, its production shines with a thousand lights in the 15th century. Artists competed with each other to decorate these precious volumes of private devotion with their own hands. The Limbourg brothers and the Très Riches Heures of the Duke of Berry, Simon Bening and the Hennessy Book of Hours, Jean Fouquet and the Hours of Étienne Chevalier, as well as a myriad of still anonymous masters such as the Master of Bedford, marked the major milestones until the advent of printing, which standardized their production. In addition to this collection of prayers linked to the hours of the day, the book of hours most often includes a calendar to follow the evolution of the liturgy throughout the year, and sometimes psalms, gospels and particular offices. In the Middle Ages, before the advent of printing, because of the very high price of manuscripts and their poor distribution, it was often the only book owned by families who sometimes noted their civil status: marriage, births, deaths. This is the case of our time book which bears on the first counter plate this moving inscription in brown ink: "This last day of September 1590, we ... [Name erased: Claude Le Paige] lieutenant of the guards of his highness of Bar Le Duc on the one hand and Alix de la Taxe on the other hand have married in front of the holy Catholic church at the place of Mircourt". With under the signatures the indication "Age 36 years" and "Aged 17 years" and underneath: "he died on May 9 of the year 1610. She died on September 14 in the year 1622".



Our manuscript is entirely written in Latin on 108 double-sided sheets. It begins with the 12 pages of the Calendar for the use of Rome/Utrecht: Variants: March 19: Landoaldi pbri, March 31:



Valerie v., April 17: Rufi mr., May 7: Gaudencii mr. (Godehardus ?), May 14: Corone Virginis, May 21: Valentis mr., July 5: Donati mr. July 12: cleti pp., Sept. 5: Saturnini mr. (nothing at this date in CoKL), Sept. 12: Ypoliti, Oct. 12: Marvelli mr., Oct. 20: Asterius mr., Nov. 6: Winnoci abb. - ff. 7r-9v : Evangelical pericopes - ff. 11r-14v : Hours of the Cross - ff. 15r-18 : Hours of the Holy Spirit - ff. 18r-20 : Missa Beate Marie - ff. 21-23 : Obsecro te and O Intemerata - ff.24-31 ff. 24-31 : Suffrages (Holy Trinity, St. John the Baptist, St. Peter, St. Paul, St. John, St. Andrew, St. Lawrence, St. Jacob, St. Martin, St. Nicholas, St. Catherine, St. Agatha, St. Barbara, St. Margaret, St. Mary Magdalene, St. Anne) - ff. 33r-69v : Hours of the Blessed Virgin according to the usage of Rome : 33r : Matins - 43r : Lauds - 50r : Prime (antiphon " Assumpta es ", capitulum " Que est ista ") - f.53 r: Tierce - f.56r: Sexte - f.59r: None (antiphon "Pulchra es" and capitula "In plateis sicut") - f.62r: Vespers - 67r: Compline. - ff. 71r-74v: Officium beate Marie quod dicitur per totum adventum - ff. 76r- 81: Penitential psalms - ff. 82-85v: Litany and petitions - ff. 87r-108v: Office of the dead according to the usage of Rome (according to Knud Ottosen, order of the answers: 14, 72, 24, 46, 32, 57, 68, 28, 40)



This book of hours is part of a corpus of ten manuscripts attributed to the artist "the Master of Philip of Cleves's Book of the Hunt", active in the Netherlands from 1470 to 1490. Details of several miniatures allowed CNRS researcher Anno Wijsman, author of a corpus on this artist, to identify it by comparison with other manuscripts: Head of Christ on the miniature of the trinity, profile of David in prayer... The floral elements of the friezes are very similar to other books of hours from the Bruges region produced at this time, notably the graphics and colors of the Acanthus leaves.

List of full-page miniatures: - f.10v : Crucifixion with the Virgin and Saint John; in the background a landscape of groves. - f.14v : Pentecost in the Upper Room. The Virgin is surrounded by the apostles in a building with open arches, showing the enclosure of an estate. - f.17v: Nativity and adoration of the angels. The Virgin is holding the baby Jesus in front of two kneeling angels, in a gothic building with columns and ogival windows. - f.31v: Annunciation. The Virgin's room is colored orange and green; Gabriel wears a long red cloak. - f.41v: Visitation. The Virgin and Elisabeth meet on the threshold of a thatched cottage in front of an imposing lacustrian building with a pointed roof and a dormer window, flanked by a medieval tower with a blue roof and a drawbridge at the back. An entrance through the water is visible behind the Virgin. - f.47v: Nativity. The infant Jesus in his golden oval is framed by Mary, Joseph and the angel in the background, his wings spread, in a sort of threshold between the interior and exterior of a building with cross windows. - f.50v: Annunciation to the shepherds. In front of a landscape alternating between different seasons, with a medieval castle in the background, two shepherds in the midst of their sheep are receiving the rays of the solar message. - f.53v. Adoration of the Magi. Two of the three wise men are standing, another is kneeling. - f.56v. Presentation in the Temple. The Virgin is accompanied by Joseph and a servant girl. - f.59v. Massacre of the Innocents. Herod is depicted standing and ordering a soldier on the right with his sceptre to strike down his sword on a newborn child lying naked on the ground; in the distance, a scene shows a soldier killing the baby a woman is carrying in her arms. f.64v: Flight into Egypt. The Virgin with the child is on a donkey, preceded by Joseph; in the distance a column whose statue is breaking is placed in the middle of a landscape of groves.



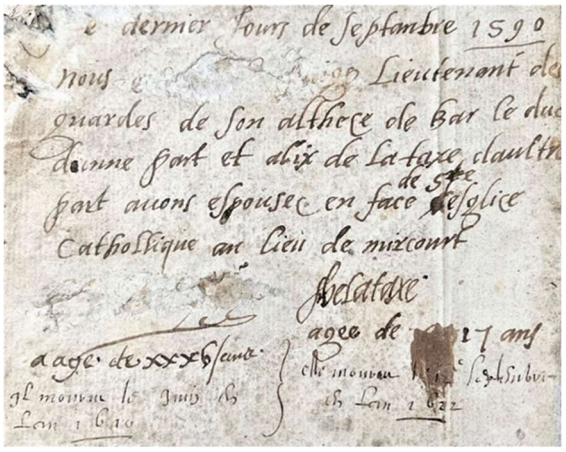


- f.68v. Assumption of the Virgin. The Virgin in heaven, kneeling before the Father, Christ and the Holy Spirit, receives her coronation in a flamboyant gold and red box bordered with azure. - f.73v. King David. Kneeling in prayer in the foreground, his harp and crown on the ground, he receives the divine rays; in the background, a landscape of trees and mountains is completed on the left by a medieval castle. - f.84v: Resurrection of Lazarus. Jesus stands among several figures against the background of a Gothic monastery.

The illuminated initials are particularly well done, as are the friezes composed of various flowers including acanthus leaves and poppies. The 24 miniatures of the saints are of great finesse, with many details such as the small winged devil represented on the first one, behind St John. Historically valuable iconographic source, the backgrounds, foregrounds and backgrounds of the large paintings are equally finely executed, depicting cities, castles, homes and characters of the Middle Ages.

Its elegant Renaissance binding is slightly later. However, the body of the book, with its wide margins, seems not to have been trimmed and it is possible that it replaced a first fragile binding, like velvet.

Provenance : Claude Le PAIGE (circa 1552-1610), married to Alix de La Taxe in 1590 in Mircourt [Mirecourt, French commune of Loraine] (inscription on the back of the first cover transcribed above). He was the son of Gérard Le PAIGE and Isabeau HARDY. He was ennobled at the request of the Elector of Cologne, by letters from Charles Duke of Lorraine, given to Nancy on November 23, 1585, for military services rendered. (Door Azure, 2 doves affrontee Argent, membered and beaked Gules, set on a montjoye Or, & surmounted by a crosslet of the same, & for crest a newborn lion Argent, holding from its right paw a sword of arms hilted in gold). This family is from the city of Angers. His grandfather, Eustache-Alexandre Le Paige, who was born in this city, and said he came from a noble family, returning from the Italian wars where he had served the king as a captain, under the command of the lord de la Trémoille, passing through Basincourt, duchy of Bar, married in 1500, Isabeau de La Chaussée. He fixed his residence at the said Basincourt, where he is buried (Nobiliary or armorial general of Lorraine and Barrois By Ambroise Pelletier, p. 474). Handwritten ex-libris from the 16th century on the lower cover : “François Bey”.



Work in an exceptional state of conservation, very fresh more than half a millennium after its production.

Biblio : « Hanno Wijsman, Luxury Bound. Illustrated Manuscript Production and Noble and Princely Book Ownership in the Burgundian Netherlands (1400-1550), (Burgundica, xvi), Turnhout (Brepols), 2010, p.357, 580-581 » ; "Miniatures flamandes 1404-1482, Bernard Bousmanne et Thierry Delcourt, 2012". 5572

$ 68 200

110. [PETIT MANUSCRIT DE PRIERE / SMALL PRAYER MANUSCRIPT. -BENI SOIT LE SEIGNEUR, LE DIEU D'ISRAËL DE CE QU'IL A VISITE ET RACHETE SON PEUPLE [...] *SLND [France, circa 1770].*

1 vol. 16to square (108 x 83 mm) of: [2] ff (including engraved watercolor frontispiece), [18] pp calligraphied in black ink in a frame, [3] ff bl.

Full contemporary red morocco, mute ornate smooth spine, triple gilt fillets framing the boards with fleurons in the corners, gilt roulette on the edges, gilt edges, marbled paper endpapers.

Charming miniature religious manuscript produced in the 18th century, illustrated with a watercolor engraving of the Sacred Heart.

The author has finely calligraphed the text from the Gospel of St. Luke 1- verse 68 ff: “Blessed be the Lord, the God of Israel, for he has visited and redeemed his people, for he has raised up for us a mighty savior in the house of David his servant...”.

Preserved in its luxurious original binding. 6233 **$ 1 320**

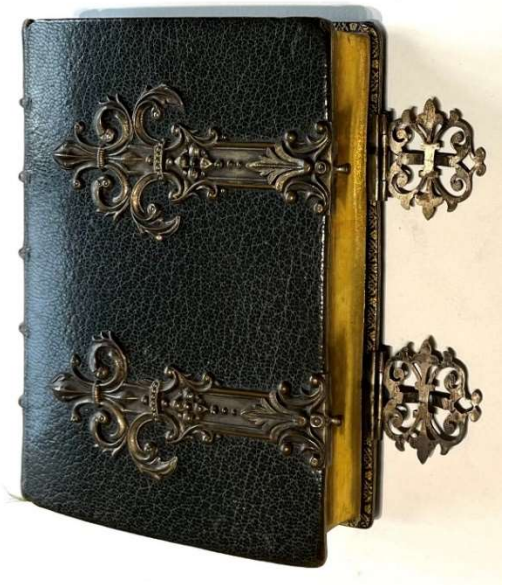




111. PIGOUCHER, SIMON VOSTRE, KERVER [ENCADREMENTS / FRAMES], ABBE ALBIN [CHAMOINE DE LA CATHEDRALE DU MANS / CHAMOINE OF LE MANS CATHEDRAL], MOUCHON (ILLUSTRATEUR). -LIVRE D'HEURES SELON LE RIT ROMAIN. [MISSEL DE PREMIERE COMMUNION ET DE MARIAGE / FIRST COMMUNION AND WEDDING MISSAL]. *Le Mans, Edmond Monoyer Imprimeur-Editeur, 1881.*

1 vol. 12mo (154 x 112 mm) of : VIII pp. (false-title, frontispiece, aprobation), 720 pp, [4] ff. (table of contents, explanations); engraved framing on each page, 5 inserted inset maps including 2 polychrome with system. (slight foxing). Full olive-green chagrin, five-ribbed spine with cold-engraved titles, chased silver metal clasps, double gilt fillet on edges and headpieces, inner gilt border with signature, gilt edges, blue silk endpapers with gilt innitials on first. (one clasp slightly missing).

Superb edition and binding published under the auspices of Abbé Albin, Chamoine of Le Mans Cathedral and illustrated by Mouchon, reproducing the frames of the books of hours printed by Pigoucher, Simon Vostre and Kerver from 1497 to 1500.



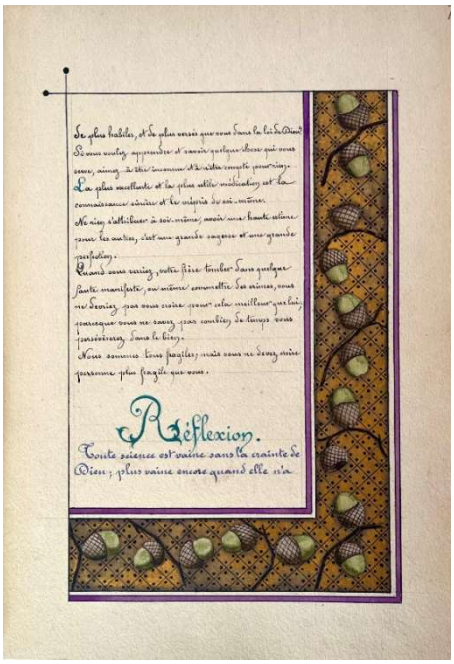
Prayer book belonging to Jeanne Thiébaud, whose initials "J. T. 5 juin 1897" are stamped in gold letters on the silk of the first endpaper, and whose name is inscribed on the back of one of the 5 cards preserved in the book.

The blank sheets bound at the beginning were used to record a date of communion and marriage. The explanatory leaflet in fine indicates: "With the Ordinary of the Mass, page 4 begins the series of marginal engravings. First come the twelve Sibyls, who are accepted by Christian tradition and who foretold the main events in Christ's life. The lower subjects represent the seven sacraments. From page 48 to page 74: Birth of Mary. Marriage of Joseph and Maris - Life of Our Lord Jesus Christ, his passion, death and resurrection. - Death of the Blessed Virgin Assumption of the Blessed Virgin. From page 74 to page 78, the three Theological Virtues and the four Cardinal Virtues follow. From page 79 to page 84, the main scenes of the Last Judgment. From pages 208 to 224, the subjects at the bottom of the pages represent the Life of Job.

The binding, in chagrin with a chased silver clasp, is signed F. Cornu et Gille, bookbinders and gilders in Paris. 2 of the 5 card-signets are system-bound with lace and fabric decoration, depicting a young girl in communion and wedding attire.

A fine, fresh copy. 5818 **$ 930**





112. [S. R.] -LIVRE PREMIER. AVIS UTILE POUR ENTRER DANS LA VIE INTERIEURE. *SLND [France, circa 1860-70].*

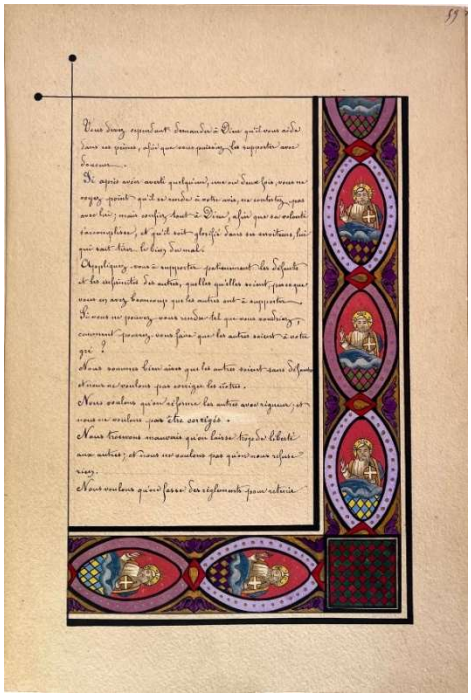
1 folio volume (285 x 200 mm), a polychrome manuscript on individual sheets of Bristol board: [1] f. (title page); 274 pp. with pages numbered in black ink in the upper right corner, text calligraphied in black, red, blue, green, and violet ink, and margins illuminated with plant motifs, animals, fantastical creatures, landscapes... (A few restored tears and soiling). Storage case covered in marbled paper edged in fine red sheepskin, interior lined with red paper, Arches paper folder. (Soiling and signs of wear).

An exceptional manuscript on Christian doctrine and morality, masterfully executed in the style of 15th-century books of hours, comprising 274 pages calligraphied in ink within frames whose margins are decorated with sumptuous polychrome illuminations executed in an Art Deco style inspired by the aesthetic of illuminated manuscripts in their fantasy and refinement.

In the mid-19th century, interest in medieval manuscripts was spurred by the work of publishers and bookbinders such as Ingelman, Curmer, and Gruel, who produced magnificent facsimiles of famous books of hours, perfectly reproducing their illuminations thanks to the new process of chromolithography. Families gave these works as wedding gifts. Some were printed in black and then illuminated by hand.

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saints. On the specific exercises of a fervent religious. On the love of retreat and silence. On the composition of the heart. That it is important to consider the miseries of life. That one must meditate on death. On the judgment and punishments of sinners. On the peaceful man. On the purity and uprightness of the heart. On self-reflection. On familiarity with Jesus. On the deprivation of all consolation. On the knowledge of God's blessings. On our Lord's conversation with the faithful soul. On the wonderful effects of the love of God. On the test of true love. That we must hide the gifts God gives us. That we must refer everything to God as our ultimate end.

This manuscript, Siècleuscrit, a true masterpiece both in its original composition and in the finesse of its execution, is typical of works from the second half of the 19th century created by young women in the period leading up to their marriage, yet bears no name. However, at the bottom of two pages, the intertwined initials "S R" and "S L" appear in the margins—possibly those of the author and her husband or future husband?

A perfectly preserved set with colors that are strikingly fresh. 6432 **$ 7 150**

Musique and Art











113. [DESSINS DE MODE/FASHION DRAWINGS] HENRY (RENEE). -[ALBUM D'AQUARELLES ORIGINALES DE MODE REPRESENTANT DES MODELES DE ROBES VERS 1890, DANS LE STYLE DE JEANNE PAQUIN/ALBUM OF ORIGINAL FASHION WATERCOLORS REPRESENTING DRESS MODELS AROUND 1890, IN THE STYLE OF JEANNE PAQUI]. *SLND [Paris, circa 1890].*

1 vol. in-folio (315 x 240 mm) of 91 ff of 1 to 4 original drawings per page executed in pencil, watercolor and gouache, signed "Renée Henry" and mounted on tabs. Half burgundy basane, smooth spine decorated with fillets titled in gold "Gravures de mode", boards covered with marbled paper (wear and tear).
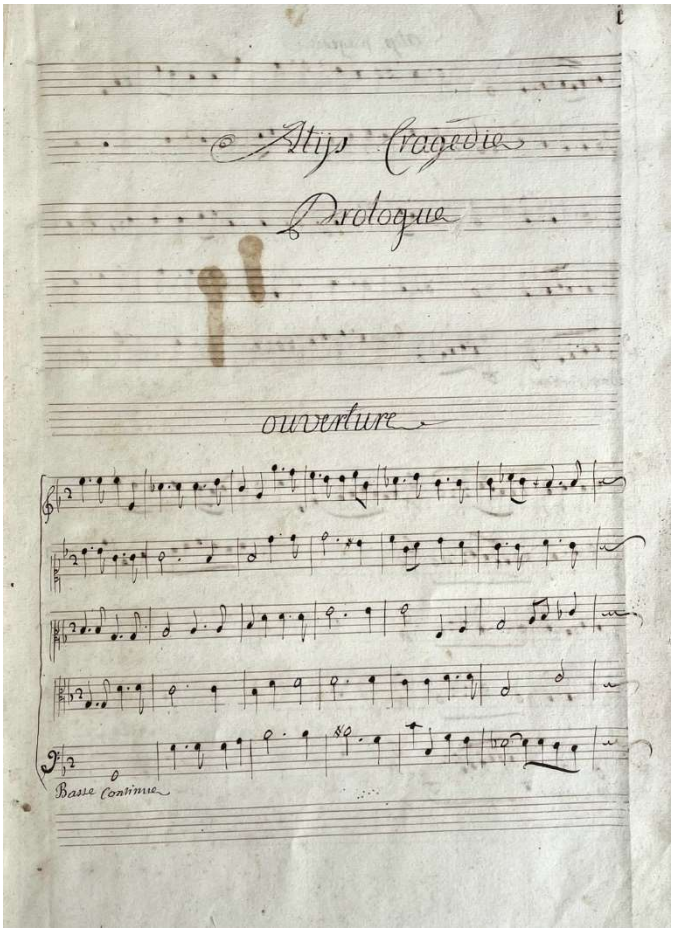
Beautiful album featuring 91 original pencil, watercolor and gouache drawings of long dresses, most signed "Renée Henry".

At the end of the 19th century, Jeanne Paquin was the first major French couturier to achieve international success. Her "romantic evening gowns, refined lingerie and fur-trimmed suits" enchanted aristocratic women and cocottes alike. The couturier is also known for her simple outfits with a few details that make all the difference, as well as for her coats. She was one of the first to use black, until then reserved mainly for mourning, to enhance the brightness of colors.

The drawings in this album, very similar to Jeanne Paquin's models, are signed "Renée Henry". The bodies and faces of the young women are approximate, but the designs for the dresses and accessories are remarkably meticulous, attesting to their being the work of a fashion professional. The colors and fabrics used are varied and colorful, with Paquin's own use

of black. It is possible that Renée Henry worked for this great couturier or a rival house of the time. Some of the dresses are highly original: flowers, butterflies...

Set in superb condition, with very vivid colors. 6155 **$ 10 450**



114. LULLY (JEAN-BAPTISTE). -ATYS, TRAGEDIE. [COPIE MANUSCRITE CONTEMPORAINE / CONTEMPORARY HANDWRITTEN COPY]. *SLND [circa 1680].*

1 vol. in-folio (418 x 268 mm) with : [3] bl. ff, 314 pp. [notes inscribed on 12 staves, booklet text calligraphed below, footnotes], [1] ff with blank staves, [2] ff bl. Marked trace in the paper of an inscription on verso of last flyleaf: “M Bouvet, Oui à de cet opéra” with signature below. 3 unbound score fragments slipped into the manuscript: “Doris de l'Europe galante”, “Les folies d'Espagne”, “La Pessac”. (Soiling, stains, a few marginal tears and wormholes, fairly fresh paper).

Contemporary full speckled calf, spine with 6 mute nerves, traces of leather laces, edges speckled with red (epidermures, corners damaged and missing, but binding still solid).

Rare complete manuscript copy, prior to its publication (1689), of “Atys”, a musical tragedy composed by Jean-Baptiste Lully to a libretto by Philippe Quinault, premiered in 1676 at Saint-Germain-en-Laye.

Jean-Baptiste Lully (Florence, 1632- Paris, 1687) was an Italian composer and violinist of the Baroque period, who left his mark on the reign of Louis XIV. Naturalized as a French citizen in 1661, he was appointed superintendent of the king's music and, the following year, music master to the royal family. A gifted musician and organizer, as well as a courtier and intriguer, Lully dominated musical life in France during the reign of the Roi-Soleil. He conceived and organized several forms of music: the tragédie en musique, the grand motet and the Ouverture à la française. He is a major figure in French Baroque music. His influence was felt throughout the European music of his time. Eminent composers such as Henry Purcell, Georg Friedrich Handel, Johann Sebastian Bach and Jean-Philippe Rameau owe him a debt of gratitude.

Atys is the first opera to place love at the heart of the plot, and the first musical tragedy in which the hero dies on stage. The score was published in 1689 (Paris, Ballard), a very rare edition on the market. The work comprises five acts preceded by a prologue. The libretto was inspired by Ovid's Fastes. A work strongly marked by convention, it introduces the poetry of sentiment and the lyricism of drama as a counterpoint to narrate the disarray of youth confronted by a world of intransigence and sacrifice.

In l'Avant-scène Opéra, musicologist Jean Duron emphasizes the dramatic qualities: “Atys is in fact not an opera, but a tragédie-lyrique whose master builder is not the musician (Lully), but the poet (Quinault) - nor is it a libretto, but a tragedy. Atys is the fourth collaboration between Jean-Baptiste Lully and Philippe Quinault. In addition to having suggested the theme to the librettist, the king was involved in the creation of the tragedy, thus crystallizing the desire to extricate the genre from Italian influence. Atys is intended for the entertainment of “the greatest of Heroes”, Louis XIV. Already performed in Paris since August 1675, the work was premiered before the king in the Salle des Ballets at the Château de Saint-Germain-en-Laye on January 10, 1676 for a dozen performances. It was revived before the King in January 1678 with the same performers, then in January 1682 with a new cast. This opera is also known as “the king's opera”, as Louis XIV was so fond of it that he often sang arias from it for himself. The highlight of the show comes in act three, with Atys's marvelous “sleep” passage, and arias from pleasant dreams. The Sun King was said to recognize himself “in this love-insensitive Atys; that Cybèle bears a strong resemblance to the Queen, and Sangaride to Mme de Maintenon: ”The Council to his eyes may present itself, As soon as he sees his bitch he leaves everything for her. Nothing can stop him, When the fine weather calls him.” (Louis XIV, singing an aria from Atys after dismissing his Conseil to go hunting, February 20, 1685).

The opera was revived in December 1986 and again in 1987, to mark the tercentenary of Lully's death, in a co-production between the Opéra de Paris and the Opéra de Montpellier. William Christie was the musical director, Jean-Marie Villégier the stage director, and Les Arts florissants the chorus and orchestra. The show was a resounding success, marking a turning point in what would later be called the revival of Baroque opera, and rapidly establishing Les Arts Florissants as an institution in French Baroque opera.

Our manuscript copy is contemporary with the work's creation (watermark on paper with crowned fleur-de-lys, binding). It comprises 314 numbered pages. The notes are written on 12 staves, with the libretto text calligraphed below and footnotes. This transcription differs from the printed version of 1689 (number of staves per page, etc.). The trace of an inscription on the verso of the last page authorizing the copying of this opera ("M Bouvet, Oui à copie de cet opéra" with signature underneath) is perhaps an indication that this was a copy made from the original manuscript prior to Ballard's edition. We have found only one identical complete manuscript copy on the market in the last 30 years: lot 223 of the Sotheby's sale of May 23, 2017 (sold for 13,750 GPB): 1 vol. in-folio of 314 pages (385 x 250 mm), handwritten in dark brown ink on twelve staves per page. The expert states: "We found no complete manuscript score of Atys at auction. Schneider lists eight manuscript scores outside France, and twenty-six in all. The photo of a page from this manuscript shows that ours is by the same copyist, and it too shows corrections and alterations. The NL copy is very similar (1 vol. in-folio, 132 pp.), and the Gallica entry indicates its provenance: musicologist and composer François Brossard: "Copiste Ancien possesseur".



Fragments slipped into the manuscript:

"L'Europe galante", in the same hand as our manuscript: [5] ff including 2 blank in-8° format (250 x 180 mm) with 6 staves per page. L'Europe galante is an opera-ballet in a prologue and four entries composed by André Campra, to a libretto by Antoine Houdar de La Motte and choreography attributed to Louis Pécour. The work was first performed on October 24, 1697 at the Palais-Royal, by the troupe of the Académie royale de musique.

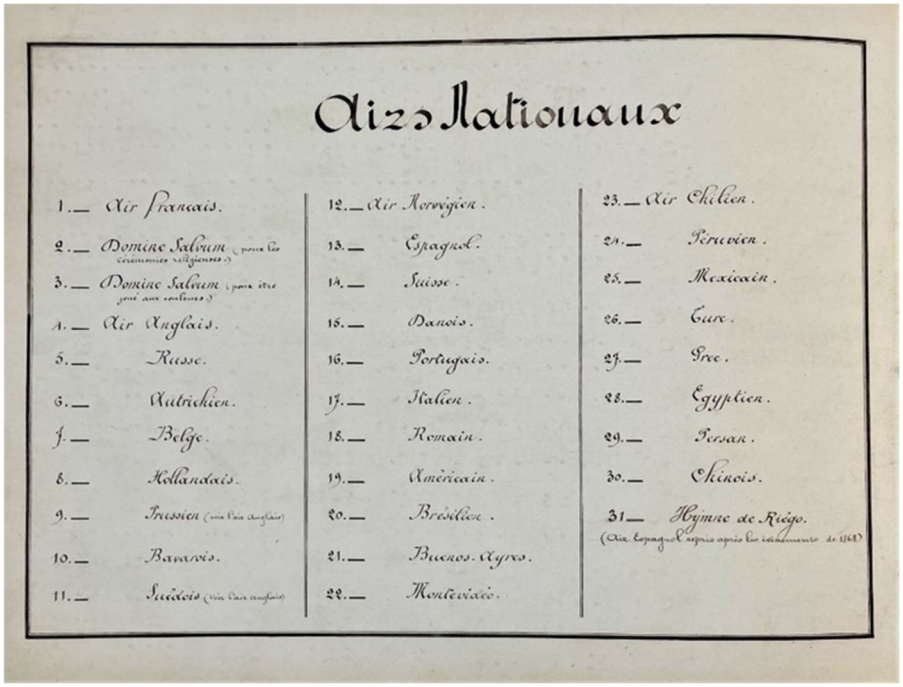
"Les Folies d'Espagne": [4] pp in folio folded (460 x 300 mm) of 16 staves per page. The Folia (in Portuguese), also known as Follia (in Italian) or Folies d'Espagne, is a dance that first appeared in 15th-century Portugal, the theme of which has been used for variations by over 150 composers, from Lully to Sergueï Rachmaninov, Arcangelo Corelli and Antonio Vivaldi.

"La Pessac, Andante": [2] oblong 8vo (165 X 205 mm) including 2 blanks.

A precious musical document preserved in its original condition, which merits in-depth study along with the accompanying score fragments. 5836

$ 13 200

115. [MANUSCRIT DE MUSIQUE /MUSIC MANUSCRIPT]. CHIC (LEON). -RECUEIL D'AIRS NATIONAUX ET DOMINE SALVUM. *Brest, s.d. [circa 1868].* 1 vol. 4to oblong entirely handwritten on printed staves of : [63] ff. Contemporary red half-chagrin.


Airs Nationaux

1.— Air Français.
2.— Domine Salvum (pour les cérémonies religieuses)
3.— Domine Salvum (pour être joué aux soirées)
4.— Air Anglais.
5.— Russe.
6.— Autrichien.
7.— Belge.
8.— Hollandais.
9.— Prussien (voir Air Anglais)
10.— Bavarois.
11.— Suédois (voir Air Anglais)
12.— Air Norvégien.
13.— Espagnol.
14.— Suisse.
15.— Danois.
16.— Portugais.
17.— Italien.
18.— Romain.
19.— Américain.
20.— Brésilien.
21.— Buenos-Ayres.
22.— Montevideo.
23.— Air Chilien.
24.— Péruvien.
25.— Mexicain.
26.— Turc.
27.— Grec.
28.— Egyptien.
29.— Persan.
30.— Chinois.
31.— Hymne de Riego. (Air Espagnol repris après les événements de 1848)

Manuscript collection of 31 national airs from various countries noted on printed staves.

Its author, Léon-Prudencio Chic (1819-1916), born in Oviedo, Spain, was composer and chief of music for the crews of the Brest division fleet.

The 31 handwritten arias are carefully noted in black ink on printed staves (24 per sheet) and some scores include annotations by the author. On the last 3 ff. music notes are written in grey pencil, suggesting that they are original compositions by Chic, which are added to the 31 scores.

The tunes are "specially arranged for the music of the fleet so that they can be played by 10 instrumentalists as well as by the most numerous musics" [translated

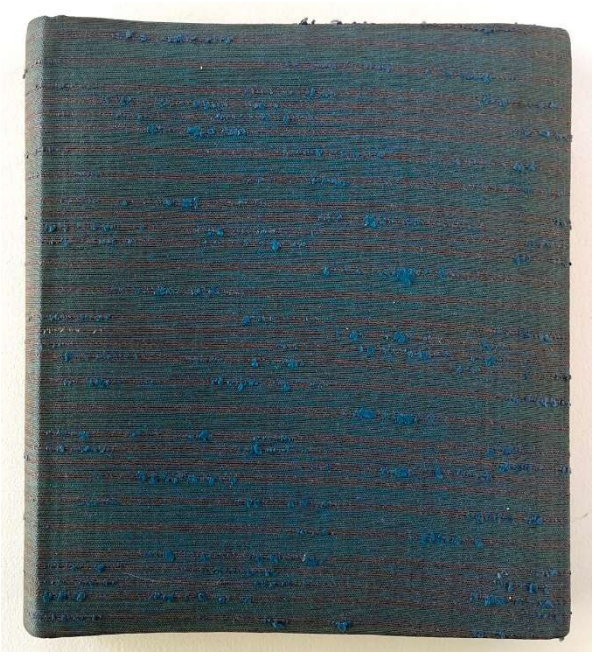
from French]. Chic therefore writes his scores so that they can be adapted by orchestras composed of different musicians: clarinet, saxophone, bass, trombone, flute, double bass, drums, etc. Among these national airs from various countries of the world (France, Norway, Chile, United States, Peru, Egypt, Greece, China...) are two Domine Salvum: a musical composition that served as the national and royal anthem of France during the celebration of mass during the Ancien Régime.

A collection offered in homage to his Excellency Admiral Charles Rigault de Genouilly (1807-1873), Minister of the Navy and Colonies, according to the golden mention struck in the center of the first plate. During his career, he led a colonial maritime expedition to China and then to Vietnam and was one of the founders of the Shipwreck Relief Society to which he bequeathed most of his fortune.

Beautiful original document preserved in its original binding.

List of the musics: 1. Air Français; 2. Domine Salvum (pour les cérémonies religieuses); 3. Domine Salvum (pour être joué aux couleurs); 4. Air Anglais; 5. Air Russe; 6. Air Autrichien; 7. Air Belge; 8. Air Hollandais; 9. Air Prussien (voir l'air anglais); 10. Air Bavarois; 11. Air Suédois (voir l'air anglais); 12. Air Norvégien; 13. Air Espagnol; 14. Air Suisse; 15. Air Danois; 16. Air Portugais; 17. Air Italien; 18. Air Romain, 19. Air Américain; 20. Air Brésilien; 21. Air Buenos-Ayres; 22. Air Montévidéo; 23. Air Chilien; 24; Air Péruvien; 25. Air Mexicain; 26. Air Turc; 27. Air Grec; 28. Air Egyptien; 29. Air Persan; 30. Air Chinois; 31. Hymne de Riégo (Air Espagnol repris après les événements de 1868). 4783

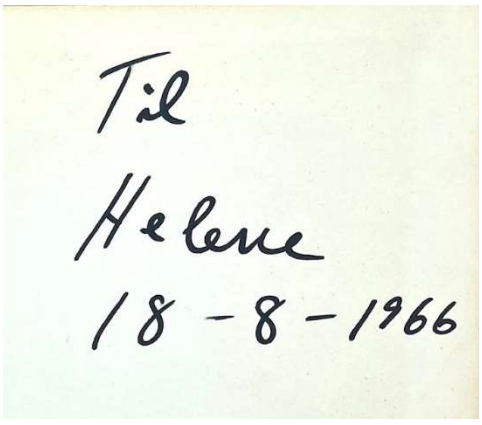
$ 2 750



116. ROBERT JACOBSEN (1912-1993) -[CARNET DE DESSINS, 1966 / SKETCHBOOK, 1966] *SL, 18 aout 1966 [dédicace].* 1 large 4to volume (290 x 260 mm) comprising 37 folios, featuring 37 original full-page works on thick Bristol board and 1 additional work executed on a sheet of paper. Includes 4 black-and-white photographs of the artist and a copy of "I Meyerson, Jacobsen, figures," published in an edition of 200 copies by the Galerie de France, Paris, 1957. Full blue marbled cloth, blank spine.

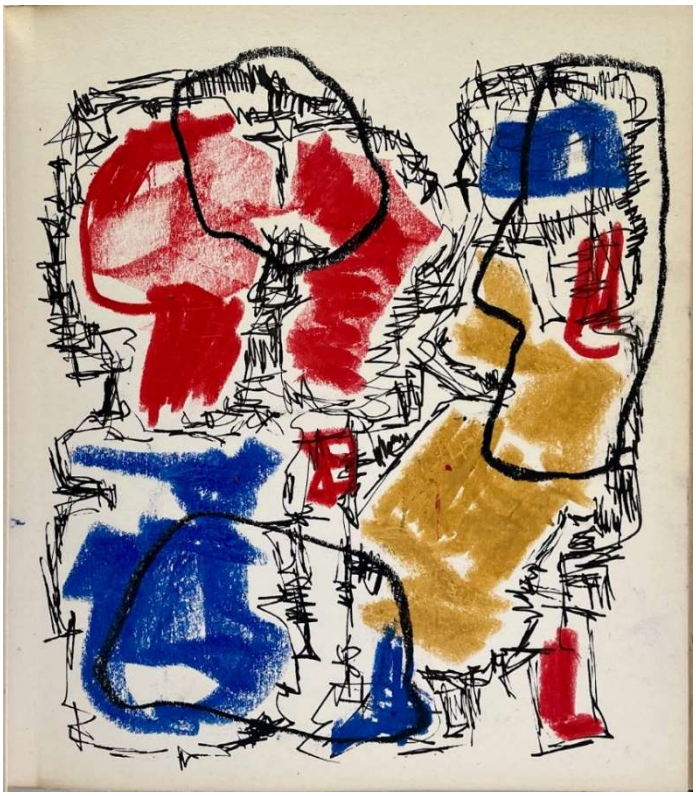
Rare album of 37 original drawings (ink, gouache, colored pencil) by the Danish artist Robert Jacobsen, inscribed to his wife, Hélène Jacobsen, and dated August 18, 1966.

Robert Jacobsen (1912–1993) was a Danish sculptor and painter from Copenhagen. This self-taught artist from a modest background created his first wooden sculptures at the age of 18. After discovering the paintings of Klee, Kandinsky, and Mondrian, he studied under a sculptor and a stonemason. In 1941, he exhibited at the Copenhagen Autumn Salon. In 1947, he received a grant from the French government and moved to Paris. He shared a home with Richard Mortensen and later Asger Jorn, living in Suresnes as part of a community of Danish artists. He created sculptures from welded iron, about which he said: "Welding was my lucky break. That's how I became a scrap-metal sculptor. That's all there is to it; there's no need to embellish or invent fancy stories. With stone, you navigate between forms. With iron, you know the form; you choose the space.". He held his first exhibition in 1950 and received the Grand Prize at the Venice Biennale in 1966. In the 1970s, he returned to Denmark to fulfill public commissions. A large statue of him is on permanent display in front of the Copenhagen train station. In 1962, he became a professor at the Academy of Fine Arts in Munich and at the Royal Danish Academy of Fine Arts from 1976 to 1985. Robert Jacobsen had the genius to create magnificent abstract sculptures using sheet metal, a medium that typically results in bulky and pretentious objects. In his work, however, the metal defines volumes of shadow and void with a rare harmony, inviting contemplation. In the book *Figures* dedicated to him by his compatriot I. Meyerson (Paris, 1957), it is written (p. 4): "Jacobsen's studio. A small courtyard. A small door. You descend two steps. You find yourself in a large shed: 12 meters long, 6 meters wide, and 6 meters high. To the right, a whitewashed wall; to the left, two tall windows; at the back, a large glass door with small panes; a ceiling with exposed beams. On the wall, on shelves, on trestles, on the floor, abstract iron sculptures—those constructions of air volumes that have created the new space of sculpture. In the middle: two workbenches, an arc welding station, a large anvil, a wooden block holding the large shears, torches, and acetylene and oxygen cylinders. Against the windows: an electric lathe, two more workbenches, and a blackboard, where





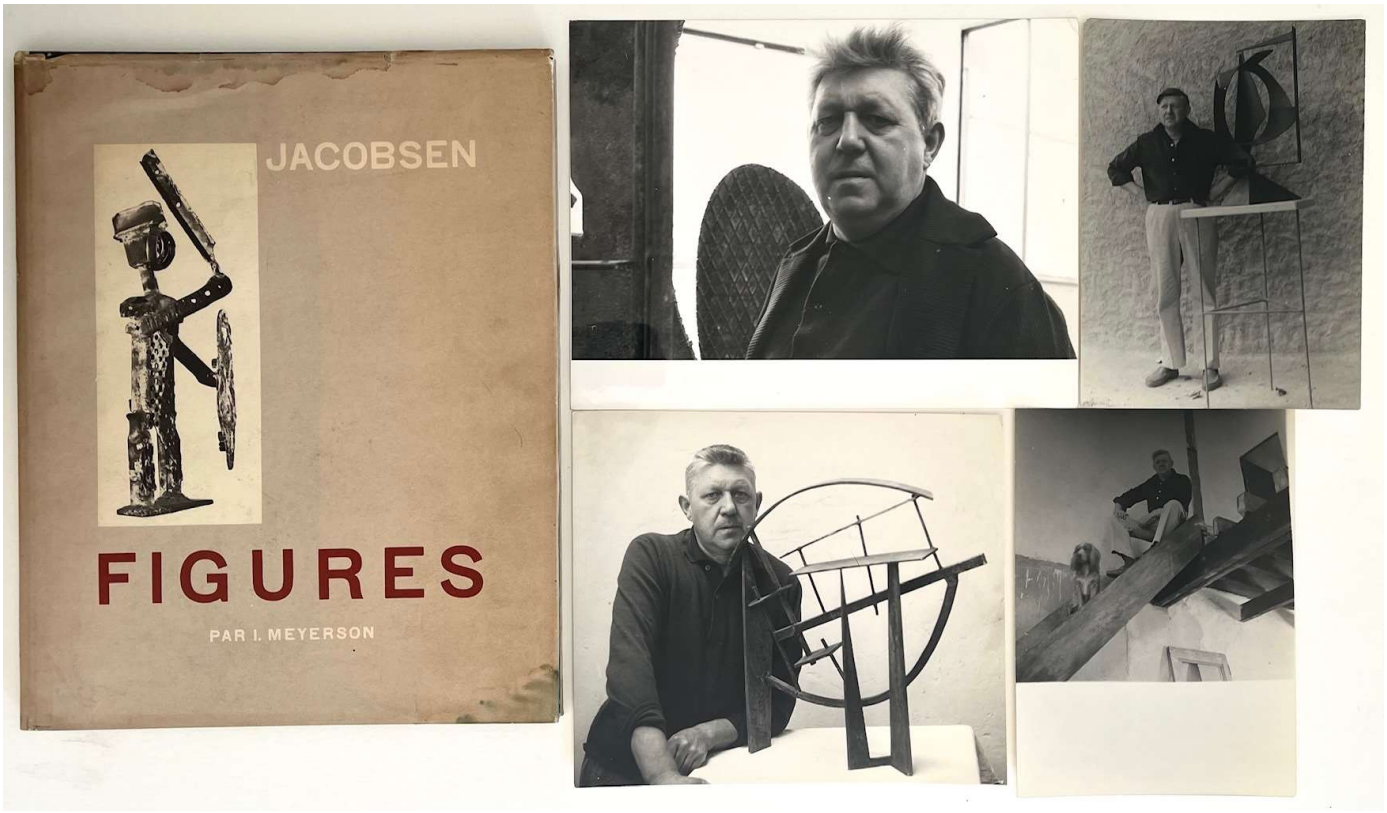
vices, drills, polishers, sanders, hammers, pliers, tongs, shears, alligator clips, drill bits, and files are placed, arranged, and hung. In the far left corner, two large crates: the treasure crates.



Jacobsen's creations can be divided into two categories: on the one hand, the figures and silhouettes created during his "free time"—poetic and light, sometimes inspired by the primitive art he collected—and, on the other, the best-known facet of his work, consisting of geometric constructions that the artist paints black to give them the appearance of drawings in space.

A few of his many solo exhibitions: 1948, Galerie Denise René, Paris. 1951 – Galerie Birch, Copenhagen. 1953, Galerie Denise René, Paris. 1954, Palais des Beaux-Arts, Brussels – 1955, Stedelijk Museum, Amsterdam. 1962, Kootz Gallery, New York. 1969 - Galleri Haaken, Oslo. 1970 - Birch Gallery, Copenhagen - 1973 - Nordjyllands Kunstmuseum, Aalborg - 1975 - Kunstmuseum, Helsinki. 1978 - Kunstmuseum, Aarhus - 1984, Galerie Denise René, Paris. 1987 - Kunsthalle Mannheim. 1990, Galerie Denise René, Paris.

His works are exhibited in museums around the world, including: Walloon Art Museum, Liège; Museo de Arte Moderna, São Paulo; Von der Heydt Museum, Wuppertal; Wilhelm Hack Museum, Ludwigshafen; Lembruck Museum, Duisburg; Sculptors Museum, Glaskasten; Neue Pinakothek, Munich; Didrichsenin taidemuseo, Helsinki; National Museum of Modern Art, Paris; Grenoble Museum; Museum of Fine Arts of Rennes; National Contemporary Art Fund; Rodin Museum, Paris; Stedelijk Museum, Amsterdam; Kröller-Müller Museum, Otterlo; Nationalgalerie, Oslo; Moderna Museet, Stockholm; Museum of Fine Arts, La Chaux-de-Fonds; Magyar Nemzeti Muzeum, Budapest; Carnegie Institute, Pittsburgh; Hirshhorn Museum and Sculpture Garden, Washington; Herzog Foundation, New York; Carnegie Institute, Philadelphia...



This album, dedicated to his wife in August 1966, contains 37 original full-page works on heavy Bristol paper and one additional work executed on tissue paper. These drawings are similar to his works from this period, including his Cosmonauts series (1962).

Provenance: Formerly in the Robert Jacobsen collection. Also included with the album are four black and white photographs of Jacobsen and a copy of I. Meyerson's *Jacobsen, Figures*, published in an edition of 200 by Galerie de France, Paris, 1957.

The entire set is in excellent condition. 6490 **$ 12 100**

Travel log, Miniature books and Dance card



117. [MOTHER-OF-PEARL DANCE CARD]. - *SLND. (circa 1850).* 1 vol. 18vo (62 x 42 mm.) of 5 bone sheets grooved for writing (traces of pencil). Mother-of-pearl binding held by a silver rivet, top cover decorated with an engraved silver medallion, silver mechanical pencil with case and bound by a chain with holding ring.

Charming 19th century mother-of-pearl ball book.

The ball book appeared in the public balls around 1820. It serves as a reminder for the dancer who writes down the order of the dances that are on the program for the evening. Next to each dance, she wrote the name of the partner who had offered to dance (or the one she had asked for). Soon, its use was extended to men as well. The present notebook, finely worked, presents the different dances inscribed in brown ink at the top of the sheets: Polkas, Valses and traces of names in pencil.

Beautiful object, perfectly preserved. 5673 **$ 710**



118. MOTHER-OF-PEARL DANCE CARD]. - *SLND. (circa 1850).* 1 vol. 18vo (65 x 39 mm.) of 5 bone sheets grooved for writing (traces of notes). Mother-of-pearl binding held in place by a silver rivet, bone and silver-plated mechanical pencil held in a riveted side bar acting as a clasp and linked by a chain with a holding ring.

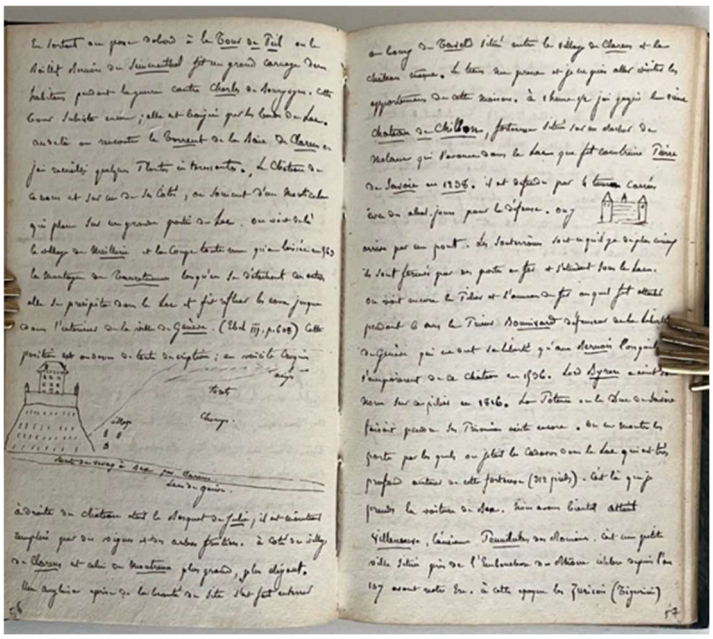
Charming 19th century mother-of-pearl dance card.

The carnet de bal first appeared in public balls around 1820. It serves as a reminder for the dancer, who writes down the order of the dances on the program for the evening. For each dance, she writes the name of

the partner who has volunteered (or the one she has asked for). She soon extended her use to men as well. This finely worked notebook is decorated with an engraved silver cutout riveted to the first cover.

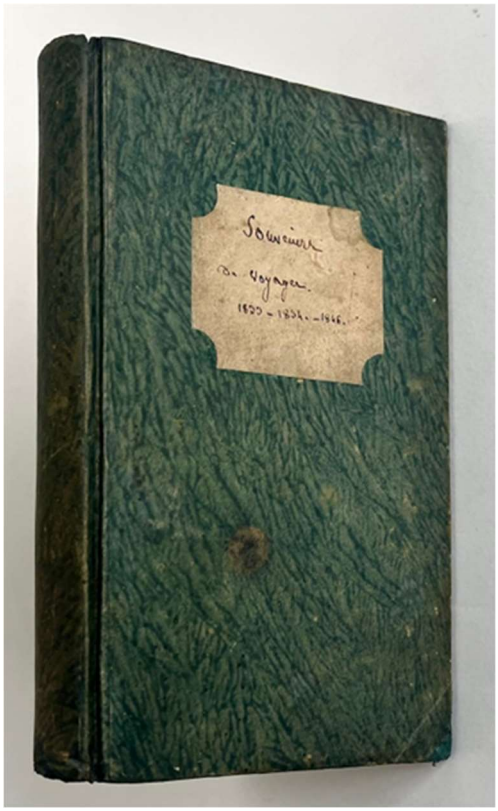
A beautiful, perfectly preserved object. 5806 **$ 820**

119. [MANUSCRIPT TRAVEL LOG]. -SOUVENIRS DE VOYAGES; VOYAGES HISTORIQUES DE 1833 A 1846. [FRANCE-SUISSE-ALLEMAGNE]. *France, 1833 à 1846.* 1 vol 12mo (170 x 105 mm) of: [1] f. (title), 128 pp. numbered in pencil, manuscript in brown ink with about twenty sketches in the text and 1 table at the end, [11] ff blank, 1 unbound manuscript f. titled "Alesia," 1 handwritten map of the Montbeliard region. Original Bradel binding covered with blue paper, plain spine, handwritten title label "Souvenirs de voyages. 1833-1834-1846." glued onto the front cover.



Captivating unpublished manuscript notebook of notes and sketches taken by a traveler during seven trips to France, Switzerland, and Germany between 1833 and 1846.

The author, a man of great erudition, does not give his name. However, he mentions the names of his friends and acquaintances and, on p. 90, the date of his retirement: September 15, 1845. This information indicates that he was a civil servant, probably a teacher or someone who worked for the museum where he had friends. Written in fine brown ink, the journal includes a list of trips taken on the last page, which the anonymous author recounts: 1. Trip to Offenburg. May 1833; 2. Memories of Baden. June 1833; 3. Trip to Schirenweck and the Champ du Feu. June 1833; 4. Trip to Kaiserstuhl and Freyburg. July 1833. 5. Trip from Strasbourg to Paris via Borentruz, Bern, Lausanne, Geneva, and Dijon. From August 23, 1833, to September 21; 6. Trip from Paris to Dieppe, Le Havre, and Rouen. From September 18 to 30, 1845; 7. Journey from Paris to Autun and Orléans. September 1 to 21, 1846.



Throughout the pages, our traveler shares his observations and discoveries of the cities and regions he visits (castles, buildings, museums, inhabitants, etc.) and documents his journal with precise references to science, history, and literature. He is particularly interested in geology, which attests to his scientific knowledge. In his daily account of his travels, the author mentions the names of his hosts and companions, as well as the means of transport used (horse-drawn carriages, trains, boats, etc.) and the shows he attends. Twenty small pen-and-ink sketches in the text and a map of the Montbéliard region illustrate his work. Excerpts: P. 40: "August 26. [Porrentruy, 1833] Early in the morning, I set off with Monsieur Thurmann to visit the mountain castle known as L'Oricourt. Apart from the many geological features we observed there, I was also struck by the shape of Mont Terrible, at the summit of which stands a Roman camp. This mountain, also known as "Jules César," served as a station for a Roman cohort, and a well dug for this purpose can be seen there. Opposite is the summit of Mont Gresnay, which towers 150 meters above it." P. 67: "On September 8 [1833] at 5:30 in the morning, I left Lausanne. At 6:30 a.m., I boarded the steamboat Winkelried. After leaving the shore, cold and rainy weather deprived me of the pleasure of traveling on Lake Geneva. It took all the enthusiasm I had brought to this trip to stay on deck and recognize the port and town of Morges, surrounded by walls and dating back to the 13th century. The rain continued to fall as we passed Molle, which is said to have been built in 1261... P. 70: "September 9 [Geneva], Mr. Morin, professor of chemistry, takes me to the natural history museum, which is also the museum of antiquities... [followed by a description of its contents and sketches].

Very fresh document, preserved in its original cardboard case. 6319

$ 1 540



120. **[CARDS GAME]** -ANALYSE GEOGRAPHIQUE DES DEPARTEMENTS DE LA FRANCE. *Paris, Bourrut Lemerie, [circa 1836].* Set of 90 cards (132 x 82 mm).1 original cardboard box (160 x 120 mm) covered with red paper, title printed in color on the cover (defects of use)

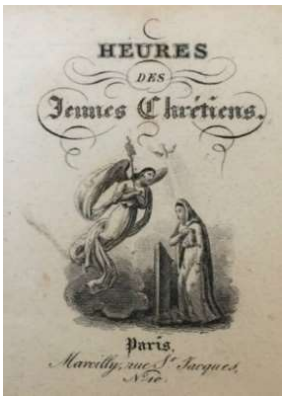
Third edition of this suite of educational maps dedicated to the French departments, complete with its 90 maps: 4 maps numbered from I to IV (title, warning, distribution, list), and 86 departmental maps numbered from 1 to 86.

Each department is represented by a geographical map surrounded by attributes representative of the region and the names of its famous men. A text of geographical and administrative presentation occupies the lower part.

Very well preserved in its original box. 5579

$ 935

121. [MINIATURE BOOK]. -HEURES DES JEUNES CHRETIENS. *Paris, Marcilly, ca. 1815.* 1 vol. in-24° (68 x 46 mm.) of : [1] f. ; 128 pp. ; 5 engraved plates. Annotations in black ink at the beginning and in-fine. Cardboard covered with long grain morocco imitation paper.



Charming little book of hours for young Christians containing the Order of the Mass and various services in French as well as hymns and prayers in Latin.

This tiny book ends with the wedding service, rather than the service for the dead, as was the custom in the old Books of Hours.

The illustration consists of an engraved title and five plates, the most charming showing David dancing and playing the harp as he leads the Ark procession. The Blessed Virgin surrounded by two angels can also be seen.

The beginning and the end of the work are annotated in ink. These annotations are prayers: a prayer for communion at the beginning of the work and two prayers for the deceased parents at the end.

Nice copy. 4693 **$ 420**

122. [MINIATURE BOOK]. -PETIT PAROISSIEN DE LA JEUNESSE. *Paris, chez Marcilly fils, sans date, (ca. 1830).* 1 miniature vol. (44 x 28 mm) of : [2] ff (half-title, engraved title); 96 pp; 5 out-of-text engravings.

Bound in black horn, first board inlaid with a cross in a gilt frame, blue velvet spine, blue silk endpapers.

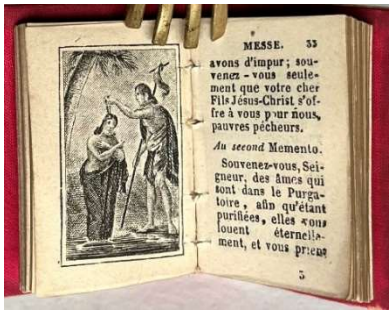
Very nice edition of this small missal illustrated with five engraved plates representing scenes from the life of Christ.

The work is subdivided into the following parts: "Morning prayers" (followed by those of the evening), "Prayer during the holy mass", "The holy day of Easter at mass" "Hymn for the day of Pentecost", "Sunday at Vespers" and finally "Prose to the holy virgin" (translated from French). The whole is mostly written in French except for some parts in Latin.

Nice copy. 4704 **$ 270**

123. [MINIATURE BOOK]. -PETIT PAROISSIEN DE LA JEUNESSE. *Paris, chez Marcilly fils, sans date, (ca. 1850).* 1 vol. minuscule (44 x 28 mm) of: [2] ff. (half title, engraved title); 96 pp.; 5 engravings outside the text. Contemporary binding with bone covers, front cover titled "Mass" in blue ink, spine and interior in red silk.





A very fine edition of this small missal illustrated with five engraved plates depicting scenes from the life of Christ.

The work is subdivided into the following parts: "Morning Prayers" (followed by Evening Prayers), "Prayer During Holy Mass," "Easter Day at Mass," "Hymn for the Day of Pentecost," "Sunday at Vespers," and finally "Prose to the Blessed Virgin." The entire work is written in French.

A fine copy. 6413 **$ 310**





124. [MINUSCULE / MINIATURE BOOK]. -PLAISIR ET GAITE. *Paris, SN, 1824.* 1 vol. 32mo (28 x 20 mm.) of: 64 pp, illustrated with 8 full-page engravings. (brown endpapers, some foxing). Full black morocco of the period, spineand covers decorated with gilt ornamentation, gilt edges.

A rare copy of this tiny print dedicated to the literary and musical arts, decorated with 8 charming engravings.





List of works: The Willow and the Bush. The Metamorphosis, aria. The Fir Tree and the Broom, fable. The Two Invalids. The Abandoned Shepherdess. The Snake and the Tortoise, fable. Winter. The dance, aria. The buffalo and the gnat, fable. Followed by a 12-month calendar giving the names of the saints (28 to 61).

A beautiful copy preserved in its original binding in perfect condition. 6368 **$ 1 100**

125. [MINIATURE BOOK] F. A. -[GOLD-INLAID TORTOISESHELL NOTEBOOK "F A"]. *A Paris, chez l'Editeur, SD (circa 1850).* 1 vol. 16to (95 x 65 mm.) of [1] printed page titled "Souvenir," [18] blank pages, [2] pages of card stock with the days of the week. Tortoiseshell binding with a gold medallion decorated with foliage and monogrammed "F.A." on the front cover, brown sheepskin spine, gold metal clip holding a pink silk pocket and paper notebook secured with a white silk ribbon.





A delightful 19th-century feminine accessory bearing the initials of its owner, "F A," engraved in gold inlay on the front cover of its tortoiseshell binding. It contains a notebook printed in Paris entitled "Souvenir" and left blank.

The set is in superb condition. 6409 **$ *550***

126. [MINIATURE BOOK] M. B. -[CARNET DE NOTES EN NACRE ET ARGENT REPOUSSE AVEC MONOGRAMME "M B" / NOTEBOOK IN MOTHER-OF-PEARL AND EMBOSSED SILVER WITH "M B" MONOGRAM]. *A Paris, chez l'Editeur, SD (circa 1850).* 1 vol. 16to (95 x 65 mm.) of [1] printed page titled "Souvenir" with engraving depicting a couple of musicians, [16] blank pages, [2] pages of card stock with the days of the week. White mother-of-pearl binding, front cover set with an embossed and openwork silver plate engraved with the monogram "M.B.", white velvet spine, matching pencil holder, white silk interior with pocket, paper notebook with printed cover.





A charming 19th-century feminine accessory bearing the initials of its owner, "M B," engraved on the front cover of its mother-of-pearl binding set with an embossed and openwork silver plate. It contains a printed notebook with the title "Souvenir" decorated with a pretty engraving depicting a couple of musicians.

Set in superb condition. 6410 **$ *550***



127 [MINIATURE GREEN LEATHER WALLET]. *[France, circa 1880].* 1 pocket 32mo (22 x 33 mm) containing a tiny notebook covered with marbled paper of [16] blank pages. Olive green leather cover, interior compartments with 6 pockets, 3 of which are large, with a small blank notebook in one of them.

Charming miniature green leather wallet containing a small blank notebook covered with marbled paper. 6411 **$ 270**