

TEFAF MAASTRICHT



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TEFAF MAASTRICHT 2022

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ITEM 1

1. [ANGLO-INDIAN SCHOOL]. Rare Apple and Guava. *Calcutta(?)*, 19th Century.

€9,000 [ref: 94999]

A HIGHLY ACCOMPLISHED PAIR OF BOTANICAL WATERCOLOURS.

Company School painting is a broad term for a variety of hybrid styles that developed as a result of European (especially British) influence on Indian artists in the late 18th and 19th centuries. It evolved as a way of providing paintings that would appeal to European patrons who found the purely indigenous styles not to their taste. As many of these patrons worked for the various East India companies, the painting style came to be associated with the name, although it was in fact also used for paintings produced for local rulers and other Indian patrons.

A pair of watercolours on wove paper watermarked 1810, each image showing fruit on a branch and cross-section of fruit, framed and glazed, each c.53 x 60 cm. (22 7/8 x 23 5/8 in) overall.

2. BARRABAND, [JACQUES]. *L'Amazone Tapiré en jaune. No. 89. Paris, Langlois, 1805.*

€1,800 [ref: 90670]

This and the following five items are from Levaillant's *Histoire Naturelle des Perroquets*, considered the most comprehensive and complete catalogue on the subject. This magnificent work includes some of the most lively and colourful bird illustrations ever created. They capture not only the defining characteristics of the species, but also the charming personality of the individual bird.

This exquisite monograph was written by Francois Levaillant, an adventurer and natural historian, who was one of the first to record sightings of Australian parrots. Barraband's skill was greatly esteemed and his name lent cachet to the sumptuous work authored by Levaillant. Barraband's brilliantly coloured engravings of exotic birds coupled with Levaillant's precise descriptions represent the height of realistic bird art.

Stipple engraving, printed in colours and finished by hand, with good strong colour, some spotting. Framed and glazed, overall size: Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392.



ITEM 4

ITEM 5

ITEM 6

3. BARRABAND, [JACQUES]. Perruche Ara, Guarouba mâle. No. 18. *Langlois, [Paris, 1805].*

€1,800 [ref: 90672]

In his work, Barraband often shows his subject in profile perched on a short tree branch. No other artist equalled his mastery in the rendering of feathers, in evoking their fragility, stiffness or incredible lightness.

Stipple engraving, printed in colours and finished by hand, with good strong colour, some spotting. Framed and glazed, overall size: 40.6cm by 55.7cm. Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392.

4. BARRABAND, [JACQUES]. La Perruche Lori. Plate 52. *[Paris, 1805].*

€1,800 [ref: 101476]

Original stipple engraving, printed in colours and finished by hand, with strong colour. Framed and glazed, overall size: 40.3cm by 55.6cm. Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392

5. BARRABAND, [JACQUES]. La Perruche à gorge rouge. Plate 46. *[Paris, 1805].*

€1,800 [ref: 101479]

Original stipple engraving, printed in colours and finished by hand, with strong colour. Framed and glazed, overall size: 40.3cm by 55.6cm. Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392

6. BARRABAND, [JACQUES]. La Perruche Banks. Plate 50. *[Paris, 1805].*

€1,800 [ref: 101480]

Original stipple engraving, printed in colours and finished by hand, with strong colour. Framed and glazed, overall size: 40.3cm by 55.6cm. Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392

7. BARRABAND, [JACQUES]. Femelle de la Perruche à front jaune. Plate 35. *[Paris, 1805].*

€1,800 [ref: 102650]

Original stipple engraving, printed in colours and finished by hand, with strong colour. Framed and glazed, overall size: 40.6cm by 55.7cm. Fine Bird Books p.118; Nissen IVB 558; Zimmer p.392



8. [CHINA EXPORT WATERCOLOURS ON PITH PAPER]. A Group of Eight Butterflies. Canton, ca. 1860.

€12,000 [ref: 89966]

Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called "rice paper" or "mulberry pith") come from the end of the eighteenth century but there do not seem to be any dateable examples that are so early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export water-colours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold in albums and hence protected from the light, they retain their bright colours to this day.

Pith comes from the central column of spongy cellular tissue in the stem of a small tree called *Tetrapanax Papyrifera*, native to south-west China. It has had a variety of uses, some going back many centuries. Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours.

Watercolour and gouache studies on pith paper, overall dimensions 33 x 23.5cm., framed and glazed.



9. TINGQUA (GUAN LIANCHANG). [China Export Watercolours on Pith Paper]. Canton, circa 1830.

€72,000 [ref: 101742]

A RARE SET OF ALBUMS BY TINGQUA also known as Guan Lianchang, the younger brother of Lam Qua and the most famous of the Canton (Guangzhou) artists. The set includes views of Canton and Macau as well as portraits of the Emperor and studies of insects and flowers.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours.

Carl Crossman in his book *The Decorative Arts of the China Trade* (originally published under the title *The China Trade*) gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hongs' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre.

By 1860 references to China in the *Illustrated London News*, plentiful three years earlier, were few and far between. That is not to say that painting on pith ceased. Nicholas II was given paintings on pith when he visited Canton in 1891 and the last Emperor is said to have sent him a gift which included pith paintings in 1907 (though these could have been examples of much earlier work).

Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on the face of three paintings on pith).

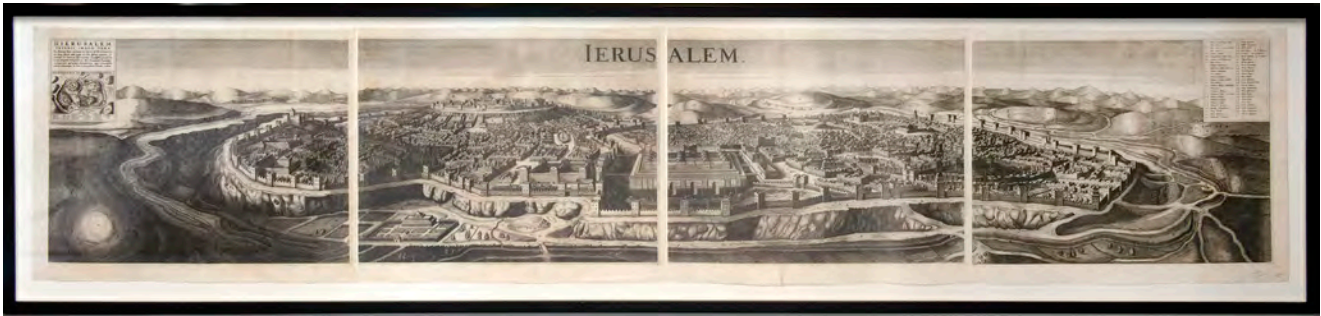
There are collections of paintings on pith in the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections.

10 albums, small oblong folio or folio (23 x 32 cm, or the reverse); 123 watercolour and gouache paintings on pith paper, some with captions and numbered (in Chinese characters and English), each mounted on paper with a pale blue silk border, each album with 'Tingqua' written in ink to upper flyleaf, some worming, stains and loss to paintings; uniformly bound in contemporary Chinese silk brocade with silk ties; housed in a contemporary Chinese silk brocade box (34.5 x 25 x 17 cm) with hinged lid and silk ribbon handles, box rather worn.

The 10 albums comprise:

1. Views of Canton, Whampoa, Bocca Tigris (Humen), and Macau (4)
2. Portraits of the Emperor, Governor, Ambassador, General, and their spouses (12)
3. The stages of life: birth, nursing, head shaving, school, marriage, exams, worship, at court, official travel, extended family, 60th birthday, death (12)
4. Female occupations, including silk winding, embroidery, make up, clothes making, preparing hemp, dividing thread, weaving, and painting on silk (12)
5. Scenes of women at leisure (6) and arrangements of flowers in baskets (6)
6. Studies of flowers and insects (12)
7. Studies of shells (6), and types of boats (6)
8. Fishes (12)
9. Tea cultivation (12), and street traders (10)
10. Chinese furniture and household objects (13)





10. **HOLLAR, WENCESLAUS. Jerusalem.** *Cambridge, Field, 1660.*

€15,000 [ref: 106833]

An exceptionally fine impression of Hollar's panorama of Jerusalem.

Wenceslaus Hollar contributed engraved plates to numerous Bibles, showing religious and ancient artefacts, scenes, views, plans and maps. Many of these were drawn after Juan Batista Villalpando, whose seminal work on the Holy Land at the beginning of the seventeenth century influenced generations of scholars, architects and artists. Although Villalpando was accused of heresy for misinterpreting scripture, eventually being found innocent by the Spanish Inquisition, his Biblical cartography and imagery had a great impact on the architecture and construction of later monasteries, churches and even wider urban spaces.

The main image is a magnificent view of Jerusalem, encompassing the great city walls, the countless small and large buildings within it, and the surrounding hills. The river valley in the foreground is cultivated with trees and fields, while within the walls the city appears to be constructed according to a grid-like system, dominated by the Temple atop Mount Moriah at the centre of the view. Hollar included a numerical key in the upper right-hand corner of his plan to identify Jerusalem's various structures, spaces and sites, which are further examined in an aerial inset plan in the opposite corner.

Engraved view with one inset plan, on four sheets; 44 x 203 cm (17.25 x 80 in). NHG Hollar 1732 I; Pennington I 130.

VIEWS OF THE BOSPHORUS

11. **[HILAIRE, JEAN BAPTISTE (SCHOOL OF)]. Two Constantinople Panoramas.** *France, [late 18th - early 19th century].*

€54,000 [ref: 102136]

Two unusual watercolour panoramas depicting the Bosphorus.

Jean Baptiste Hilaire (1751-1828) was a well known French painter who in 1776, toured the Greek islands and the Orient, creating over a hundred works, used to illustrate his "Voyagé Pittoresque de la Grèce", published in three volumes in 1782. His talent became recognised and his work exhibited in Paris at such places as the Salon de la Jeunesse in 1780, and at the Salon de la Correspondence the same year. He took part in the official exhibitions of the Louvre in the salon of 1796.

Two watercolour panoramas on paper; 41 x 76 cm (unframed); 67 x 98 cm (framed).



UNUSUAL NEAPOLITAN GOUACHES WITH ROYAL PROVENANCE

12. LA PIRA, GIAOCCHINO (ARTIST). Views of Naples and the surroundings. Naples, 1855-1866.

€288,000 [ref: 105187]

A collection of twenty-nine unusually large masterly gouaches showing views of Naples and the environs, formerly owned by Maria Sophie Amalia, Duchess of Bavaria (1841-1925), who married King Francis II of the Two Sicilies in 1859 and was the last Queen of Naples prior to the couple being deposed in 1861. Three of the gouaches show nocturnal eruptions of Mount Vesuvius (individually dated 1855, 1861, and 1866), while a fourth, undated view shows the volcano in the morning sun, spewing forth great clouds of smoke, with ships in the Bay of Naples flying the respective French and Italian tricolour flags. An untitled view displays the Riviera di Chiaia facing towards Mergellina, peopled with throngs of elegant promenaders and carriages, the Villa Reale park to the left and the Chiesa di S. Giuseppe on the right. A highly atmospheric nocturne shows the panoramic shoreline of Naples by moonlight, from Santa Lucia in the west to erupting Vesuvius in the east, with numerous fishing boats at work in the bay. Another view bathed in warm morning light shows a city panorama from the 'Campo', with the Bay glistening behind the buildings and the silhouette of Ischia in the distance, Vesuvius gently smoking to the left, Castel Sant'Elmo and Reggia di Capodimonte opposite. A different panorama is presented from Castellamare di Stabia in the south, looking across the bay to Vesuvius, with the steep cliffs of Monte Faito bordering the view on the left. Two other views picture the inevitable Blue Grotto and the island of Capri in the evening sun.

Souvenir gouaches of this type became a fixture of the Neapolitan tourist trade as early as the first half of the 19th century, and their oft-removed cousins remain available in Naples to this day, but they are almost invariably of inferior artistic quality and rarely exceed the size of an oblong folio sheet. This present collection, by contrast, measures nearly twice that size and is unquestionably the work of one of the most talented painters who catered to the affluent grand tourists of the mid-19th century: Giacchino La Pira (1839-1870), whose works are found in private collections across the world.

While unsigned, most pieces are attributable by their accomplished style to Gioacchino La Pira's Neapolitan workshop. He was famous in Naples for landscape and seascapes in gouache. This set came from the collections of the House of Wittelsbach, formerly the royal family of Bavaria. It was assembled by Maria Sophie of Bavaria, who by her marriage to Francis II became Queen of Naples at the age of seventeen - a title she famously defended against Garibaldi's armies, gun in hand, on the battlements of Gaeta. She must have acquired the set sometime in the later 1860s, during the years the exiled royal couple were based in Rome, before they removed themselves, in 1870, to Paris and Maria's native Bavaria - an appropriate final souvenir from the city and country she once could call her own.

Provenance: Maria Sophie Amalia, Duchess of Bavaria and last Queen consort of the Kingdom of the Two Sicilies.





A collection of twenty-nine original gouaches on paper, (all approx. 43.5 x 64.5 cm, sheet size 55.5 cm x 77cm), all landscape except one; 27 of the 29 captioned in the tinted margin; all housed in the original bespoke 19th-century green morocco box, with lavish gilt lettering & decoration; a remarkable collection of beautifully executed original gouaches. For *La Pira* see Castelnovo/Barbera (*La pittura in Italia. L'Ottocento*) II, Milan 1991; F.C. Greco (*La pittura napoletana dell'Ottocento*), Naples 1993.; Benezit 8.



THE MOST REMARKABLE BIRD DRAWINGS EVER MADE

13. LEAR, EDWARD. [Two Wading Birds] Little Egret and Great Egret. *Hullmandel* 1832-37.

€6,000 [ref: 102436]

Edward Lear is one of the greatest ornithological artists of all time. His contributions to Gould's work *Birds of Europe* included the most eye-catching subjects in the book, including cranes, pelicans, swans, and flamingos. Lear's plates are from bird drawings that "are certainly among the most remarkable bird drawings ever made, [for] it is evident that Lear endowed them with some measure of his own whimsy and intelligence, his energetic curiosity, his self-conscious clumsiness and his unselfconscious charm" (Hyman).

Hand-coloured lithographed plates, heightened with gum arabic. Framed & glazed, overall dimensions: 45.3cm by 61.4cm.



14. LEAR, EDWARD. [A Pair of Wading Birds]. Maguari Stork; Pink Flamingo London, Hullmandel, 1837.
€9,000 [ref: 104917]

Hand-coloured lithographed plates, heightened with gum arabic. Framed and glazed, overall size: 45.3cm by 61.4cm. Anker 169; Fine Bird Books, p.77; Nissen IVB 371; Sauer 2; Wood, p.364; Zimmer, p.251.

“He introduced a sense of subtlety and freedom into her drawings where previously she had only mimicked the technique used in etching or engraving. There is no doubt that Edward Lear was the first person to understand the art of lithography and to use it to its fullest potential. It was a legacy that made the works of Gould into a success and took them into the forefront of nineteenth-century illustration” (Tree).



15. LOO, PIETER VAN (HAARLEM 1731-1784). Three watercolours of Hyacinths. *N.d. [but circa 1765-1770].*
 €22,000 [ref: 105572]

Pieter Van Loo (or Loon) was a noted flower painter who spent the whole of his life in Haarlem. His paintings are sought after and are found in leading institutions such as the Albertina in Vienna, the Fitzwilliam, Cambridge, and Oak Spring, Virginia.

Hyacinths were much collected during the eighteenth century, especially in France, owing to the patronage of Madame de Pompadour. Indeed Charles de Rohan, an intimate friend of Madame de Pompadour owned an album (now at Oak Spring) of hyacinths very similar to ours.

These three paintings display the ideals of the hyacinth with regard to shape, a moderate bulb size, stout and regular leaves, the little flowers, filled out like little roses, attached to the branch.

Provenance: Sotheby's Monaco 5th March 1984 - Private collection.

3 bodycolour paintings of double hyacinths, with the names of the varieties lettered at the top, each signed below P: v: Loo (2) P:v:Loo Ad:Viv:Del. (1 & 3).

1. Marachal de France, watermark D & C Blauw. Paper size: 48.8 x 29.6 cm.

2. Sultan Achmet watermark paper size 47.7 x 29.5 cm.

3. Mon Bijoux, watermark Fleur-de-lys. Paper size: 47.9 x 30 cm.

Framed and glazed, overall size: 115.7 x 69 x 3.5 cm.

Cf. Tomasi, An Oak Spring Flora, Oak Spring Garden Foundation, 1998 (revised edition), item 77.



16. [MERIAN, MARIA SIBYLLA]. A Group of Six Flowers, Insects and Fruits. *The Hague, Gosse, 1719.*
 €12,000 [ref: 103738]

SUPERB ENGRAVINGS WHICH DEPICT THE METAMORPHOSES OF SOUTH AMERICAN INSECTS AND THE EXOTIC PLANTS ON WHICH THEY FEED.

Maria Sybilla, daughter of the German engraver and publisher Matthias Merian, devoted herself to the study of European insects and their metamorphoses. As a result of the wealth of tropical varieties being brought back by the Dutch West Indies Company, she decided to visit the Dutch colony of Surinam herself to study and paint the insect life there. She sailed with her daughter Dorothea on June 1699 from Amsterdam, and remained in Surinam until 1701. Her work, first published in 1705, 'gave an unprecedented glimpse of the teeming insect life of tropical South America, with gorgeous butterflies flying around luxuriant flowering or fruiting plants and with large many-coloured caterpillars crawling over the leaves. [The plates] have earned Maria Merian an honoured place in the history of tropical entomology as also in botanical illustration' (W.T. Stearn, introduction to *The wondrous transformation of caterpillars*, 1978).

A group of six engravings by J. Mulder, P. Sluyter and D. Stoopendaal after Merian, with later hand-colour, of flowers, fruits and insects from Dissertatio de Generatione et Metamorphosisibus Insectorum Surinamensium. Framed and glazed, overall dimensions: 38.2cm by 53.2cm. Dunthorne 205; Hagen, Entomologica p.536; Hunt 483; Nissen BBI 1341; Pfeiffer, Merian A8.



A GIFT FROM KING CHARLES X TO THE
DUCHESS DE BERRY

17. REDOUTE, PIERRE JOSEPH.
Rosa parvi-flora. [c.1828].

€60,000 [ref: 90777]

A BEAUTIFUL EXAMPLE OF THE WORK OF 'THE RAPHAEL OF FLOWERS', THE MOST CELEBRATED BOTANICAL ARTIST OF HIS DAY; WITH A FINE PRINCELY PROVENANCE.

Redoute's patrons included two Empresses and two Queens, and his prodigious talents placed him at the centre of French court life, both before and after the Revolution. He was appointed drawing master to Marie Antoinette, yet despite his connections to the Royal family he survived the Terror and went on to become the court and flower painter to Empress Joséphine. It was because of her patronage that Redouté undertook *Les Liliacées*, which together with *Les Roses*, constitute the artist's greatest works.

Although Joséphine had died three years before the publication of *Les Roses*, it was the unequalled collection of roses on her estate at Malmaison that provided the artist with his inspiration.

Exhibited: Paris, Musée de la Vie Romantique, *Jardins romantiques français, du jardins des Lumières au parc romantique 1770 - 1840*, 2011, no. 78; Haarlem, Teylers Museum, *Redoute's Roses*, 2013, pp. 135 and 161, under *Les Roses*.

Provenance: Princess Maria Carolina Luisa de Bourbon, Duchesse de Berry, for whom purchased from the artist in 1828 by King Charles X of France and Navarre; Princess Teresa Cristina de Bourbon, Empress of Brazil, to whom sold by the Duchesse by 1854; probably by descent to her daughter, Isabel, Princess Imperial of Brazil; probably by descent to her son, Prince Pierre d'Alcantara d'Orléans-Bragance; Mme Ulmann, her estate sale, Paris, Ader Picard and Tajan, 7 February 1990, lot 82.

Watercolour over traces of black chalk on vellum, within gold framing lines; signed in pen and brown ink, lower left: P.J. Redouté.; 385 x 270 mm. (15 1/4 x 10 5/8 in).



18. RIVET, CLAUDE. Lugdunum Batavorum Hollandia Celeberrimum Et Academia Florentissima. Johannes Blaeu & Claes Jansz. Visscher, Amsterdam, [1650].

€24,000 [ref: 86786]

An important panorama of Leiden from the drawing by Claude Rivet executed in 1640, and originally published by the engraver Jacob Savery. This second state was published by Claes Jansz. Visscher, who signed the dedication and text, and Johannes Blaeu, whose imprint can be found below the dedication.

Large engraved panorama on 4 numbered sheets joined (58.5 x 212 cm). With the woodcut running title in 6 sections pasted above, three panels of descriptive letterpress text composed of 6 half-sheets, in 18 numbered columns pasted outside the lower border, contemporary wash colouring; loss of printed area at right, some restoration, as typical, with paper loss, some manuscript reinstatement and retouching, relaid on a modern board backing, with stretchers. Overall dimensions: 75.5 x 229 cm.



19. VRIENTS, JAN BAPTIST. Antverpia Totius Inferiorisæ Primaria Urbs Germaniæ Nobilissima Et Ducatus Brabanti [Sic]. Claes Jansz Visscher The Younger [I.E. Nicolaas Visscher I], Amsterdam, 1652.

€30,000 [ref: 86789]

A rare and finely engraved prospect of Antwerp viewed from the Scheldt, first published by Vrients in 1610, under a privilege issued by Albert and Isabella, Archduke and Archduchess of Austria, governors of the Austrian Netherlands. Apparently, one of three recorded examples with the Visscher imprint.

Large engraved panorama, on 4 sheets joined, including the woodcut running title in 6 sections pasted above, 3 panels of descriptive letterpress text composed of 6 half-sheets pasted outside the lower border, contemporary wash colouring; previously laid on canvas, some restoration with manuscript reinstatement and retouching, relaid on a modern board backing, with stretchers, the title wrongly reassembled after restoration. Overall dimensions: 77.5 x 240 cm. Framed and glazed. Holstein Dutch Engravings XLIX, 61 (II).



20. WEINMANN, JOHANN A Group of Six Tulips Hieronymus Lenzius, Regensburg, [1735]-1737-1745.

€9,000 [ref: 106686]

ONE OF THE EARLIEST EXAMPLES OF COLOUR PRINTING.

Weinmann (1683-1741) was a Regensburg apothecary who organized the publication of *Phytanthoza Iconographia*, a huge florilegium which was not only very beautiful but which also influenced the publication of similar works worldwide. Based on Weinmann's collection of plants, *Phytanthoza Iconographia* was the first complete edition of what amounts to a comprehensive iconography of all the flowers, fruit and vegetables in cultivation in early-18th century Europe. Georg Dionysius Ehret's pivotal contribution to the work is nowhere acknowledged as the artist parted with Weinmann after producing 500 designs.

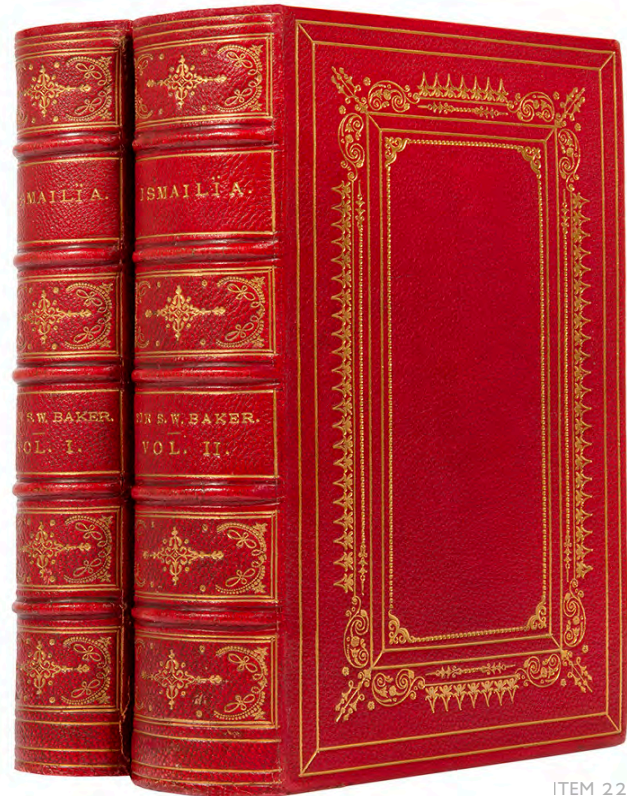
The work was financed by Bartholomaeus Seuter, one of the engravers. The plates became an important source for copyists, appearing, for instance, in a number of Meissen designs. Many plates are 'of particular interest on account of the colour printing, especially the plates of Aloes and Cactus depicted in pots of different designs, and the folding plates of gourds' (Dunthorne). 'The mezzotint process used [in the present work]... had been invented by Johann Teyler in the Netherlands around 1688. As practised here by Bartholomaeus Seuter (1678-1754) and Johann Elias Ridinger (1698-1767), it was really a combination of etching and mezzotint, which made possible delicate lines and a very fine grain. The addition of hand-tinting brought about unusual and subtle effects. Some of the best work was done in later volumes by Johann Jakob Haid (1704-1767)' (Hunt)

Group of six mezzotint engravings, printed in colour and finished by hand. Framed and glazed, overall size: 48 x 34.5 cm.

BOOKS AND
MANUSCRIPTS



ITEM 21



ITEM 22

21. BAINES, THOMAS. *Explorations in South-West Africa. Being an account of a journey in the years 1861 and 1862 from Walvisch Bay, on the western coast, to Lake Ngami and the Victoria Falls.* London, Longman, Green, Longman, Roberts & Green, 1864.

€2,000 [ref: 106412]

A finely bound copy of an African classic. The author, a well known artist and African explorer, had accompanied Livingstone part of the way on his Zambesi expedition in 1858 as the expedition's official artist. This journey started in March in 1861 and in July Baines was joined by one of his friends, Mr J. Chapman. The narrative provides an interesting account of hunting and exploration in the country of the Namaquas and Damaras and there are also vivid descriptions of the customs and habits of the natives.

First edition. 8vo, xiv, 535 pp., 24 pages ads dated June 1864 at end, errata slip, coloured lithograph frontispiece, 34 wood-engraved illustrations, 7 full-page, 3 folding maps, contemporary red half morocco gilt, top edge gilt, last leaf of ads with a couple of small defects, a fine copy. Mendelssohn I, 69; Czech p9.

22. BAKER, SAMUEL WHITE. *Ismailia: A narrative of the expedition to Central Africa for the suppression of the slave trade. Organized by Ismail, Khedive of Egypt.* London, Macmillan and Co., 1874.

€3,000 [ref: 106410]

In 1869, Baker, one of the greatest explorers of Africa, was appointed by the Khedive Isma'il to a four-year term as governor-general of the equatorial Nile basin, with the rank of pasha and major-general in the Ottoman army. It was the most senior post a European ever received under an Egyptian administration. According to the khedive's firman, Baker's duties included annexing the equatorial Nile basin, establishing Egyptian authority over the region south of Gondokoro, suppressing the slave trade, introducing cotton cultivation, organizing a network of trading stations throughout the annexed territories, and opening the great lakes near the equator to navigation. The expedition produced mixed results.

First edition. 2 vols, 8vo, viii, 447; viii, 588 pp., 2 portrait frontispieces, numerous wood-engraved plates, 2 maps (1 large folding), contemporary crimson morocco gilt extra, cream silk doublures, all edges gilt, a fine set. Blackmer 66; Hilmy I, 49 (later edition); Czech pl I.



AN ATTRACTIVELY BOUND COPY SIGNED BY BARBIER

23. BARBIER, GEORGE; FLAMENT, ALBERT. *Personnages de Comédie*. Paris, Meynial, 1922.

€18,000 [ref: 102355]

AN IMPORTANT COLLABORATION BETWEEN BARBIER & SCHMIED.

One of the most important works by Barbier, rivalled only by his *Le bonheur du jour*. Albert Flament's text of 1914 is a diffuse meditation, half-waking and half-dreaming, which takes as its point of departure the great roles of world theatre. Barbier's vignettes have a general relevance to the theme of acting but most of his plates, at least one of which dates from 1916, are simply magnificent decorative compositions.

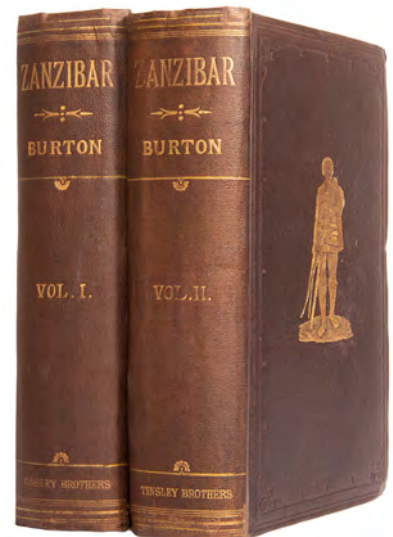
First edition, limited edition, ONE OF 150 COPIES SIGNED BY BARBIER, this being number 20; folio (37 x 29 cm); illustrated half-title with colour wood-engraved design, limitation verso, title with colour wood-engraved Harlequin vignette, 12 full wood-engraved colour plates, text in French by Flament, 2 large vignettes, 22 wood-engraved colour four-line initials as well as decorative devices in the text, engraved by Schmied after Barbier, many heightened in silver and gold, final wood-engraved colour vignette, list of plates and colophon, each leaf of text surrounded by

decorative frame, marbled endpapers; original pictorial wrapper bound in, contemporary vellum over boards hand-coloured with oriental floral design, signed 'houy pinxit 1929' on the lower cover, marbled chemise with brown morocco label to spine with matching slipcase, slipcase and chemise slightly worn but otherwise an excellent copy.





ITEM 24



ITEM 25

RARE COSTUMES INCLUDING MANY OF THE LEVANT

24. BERTELLI, PIETRO. Diversarum nationum habitatus... Padua, Apud Alciatum Alcia; Wofanangum Ludou ab Hutten, 1592.

€8,000 [ref: 96192]

A well executed and wide-ranging collection of plates by the Italian engraver Bertelli, depicting peoples from all across Europe from Moscow to London, a few plates of native American and African costume, some scenes of Venice and of monuments, including a few specific portraits, the electors and representatives of the Holy Roman Empire, processions of the Pope and the Sultan and the and depictions of characters from the Venetian *commedia dell'arte* and *Carnevale*. The plates depicting Turkish costume are after Nicolay.

The first part includes 24 Greek and Turkish plates. The second part includes the fine Turkish processional panorama, 69.5 x 13.75 cm.

Rare. A third part consisting of Italian subjects was issued later.

Provenance: Waldesovo Museum (bookplate).

Second edition. 2 parts in 1 volume, small 8vo (14.5 x 10.5 cm)., 1st part: engraved title, [iv] pp., engraved coat-of-arms, 106 engraved plates including 2 folding panoramas (1 with small hole with loss to image), 1 with overslip; 2nd part: engraved title, [iv] pp., engraved coat-of-arms, 79 engraved plates including 1 folding panorama, 2 with overslips, plate 26 signed "H. R.", plates 63 & 64 "execudit de Franco", occasional light waterstain, occasional light soiling, generally in excellent condition, contemporary vellum, lightly shaken. Colas 316; Lipperheide 20; Vinet 2092.

25. BURTON, RICHARD FRANCIS. Zanzibar: City, Island, and Coast. London, Tinsley Brothers, 1872.

€6,000 [ref: 104296]

Scarce. Burton's long-lost, vast manuscript on Zanzibar, reappeared many years after its writing, affording Burton the opportunity of reliving his old Nile failure, and also the chance to write a serious appraisal of Speke's character and death. Beneath Zanzibar's exotic exterior, Burton found a state of near anarchy, disease, squalor, and a shamelessly open slave trade.

Provenance: Edmund Smith (armorial bookplate).

First edition, 2 volumes, 8vo, xii, [i], 503; vi, [i], 519 pp., folding map 4 plans, 11 plates, original brown cloth gilt, gilt pictorial vignette to upper cover, small waterstain to first frontispiece outer margin, neat repairs to spine extremities and inner hinges, a very good set. Casada 72; Howgego IV B96; Penzer 88-9.



DUTCH MERCANTILE ENTERPRISE - THE DEFINITIVE EDITION

26. **COMMELIN, ISAAC (EDITOR).** *Begin ende Voortgangh van de Vereenighde Nederlantsche Geotroyeerde Oost-Indische Compagnie. Vervatende de voornaemste Reysen/ by de Inwoonderen der selver Provincien derwaerts gedaen.* [Amsterdam, J. Janssonius,] 1646 & 1645.

€36,000 [ref: 98479]

THE DEFINITIVE EDITION OF THE GREAT EARLY DUTCH VOYAGES OF EXPLORATION. This collection of voyages, many undertaken by the Dutch East India Company (VOC), ranks as a record of some of the most important mercantile adventures in the history of European expansion. Complete sets are rarely found today, many having being split into their constituent parts.

This finely illustrated work is one of the great voyage collections and ranks alongside those of Hakluyt and Purchas. It includes accounts of all the voyages on which the *Duyfken*, captained by William Jansz, sailed, of great importance as it was the *Duyfken* which would make the first sighting of the Australian coast.

The collection includes: *De Veer, Voyages to the North*; *Houtman, Voyage to the East Indies*; *Neck, Voyage to the East Indies*; *Van Noort, Voyage round the World*; *Neck, Second Voyage*; *Spilbergen, Voyage to the East Indies*; *Van Caerden, Voyage to the East Indies*; *Spilbergen, Voyage round the World*; and others. Of particular interest may be mentioned the world voyage of Jacques l'Hermite, which includes the famous *Quirós Memorial*.

No other work gives such a complete view of the Dutch voyages and the plethora of engraved illustrations really brings these truly extraordinary tales of adventure alive.

Third, preferred edition. 21 (separately paginated) parts in 2 vols, landscape folio (20 x 26 cms), first title-page re-margined on lower edge beneath date (no loss), complete with 2 engraved frontispieces and 230 engraved plates (some folding) in vol. I, slight loss to fore-edge pl. 16, Houtman, De Eerste Schipvaerd; also to to pls 2 & 8, Van Noort, Beschrijvinge van de Schipvaerd; plate 5, Neck, Tweede Schipvaert, possibly supplied (small margins); expert paper restoration to a strip of lower margin (6 cm x 1 cm at greatest extent) and similar repair to fold, pl. 6, Spilbergen, 't Historiae Journal; in vol. II, Van Den Broecke, Historische ende Journalesche, plates short on lower margin (as issued?); neat restoration to pls 3 & 10, Oost ende West-Indische Navigatien, later vellum to style, lettered in gilt, yapp edges, occasional light dampstaining (nothing untoward), an excellent set. Bell C443; Landwehr VOC 250, listing three editions (1644 [only 2 copies known], 1645 & 1646); Mendelssohn 1603; Tiele 82; Tiele (Mémoire), pp. 13-15; Sabin 14959.



27. CRAMER, PIETER & STOLL, CASPAR. *Papillons Exotiques des trois parties du monde l'Asie, l'Afrique et l'Amérique. [WITH] Supplément à l'ouvrage Papillons exotiques. Contenant les figures exactes des chenilles et des chrysalides de Suriname [.] Amsterdam & Utrecht, J. Baalde and Barthelemy Wild [and] Nic. Th. Gravius, 1779-1791.*

€39,000 [ref: 105283]



THIS IMPORTANT HISTORY OF ENTOMOLOGY, ABUNDANTLY DESCRIBED AND BEAUTIFULLY ILLUSTRATED, IS THE FIRST BOOK ON EXOTIC BUTTERFLIES USING THE NEW SYSTEM DEVELOPED BY CARL VON LINNÉ (1707-1778) FOR NAMING AND CLASSIFYING ANIMALS.

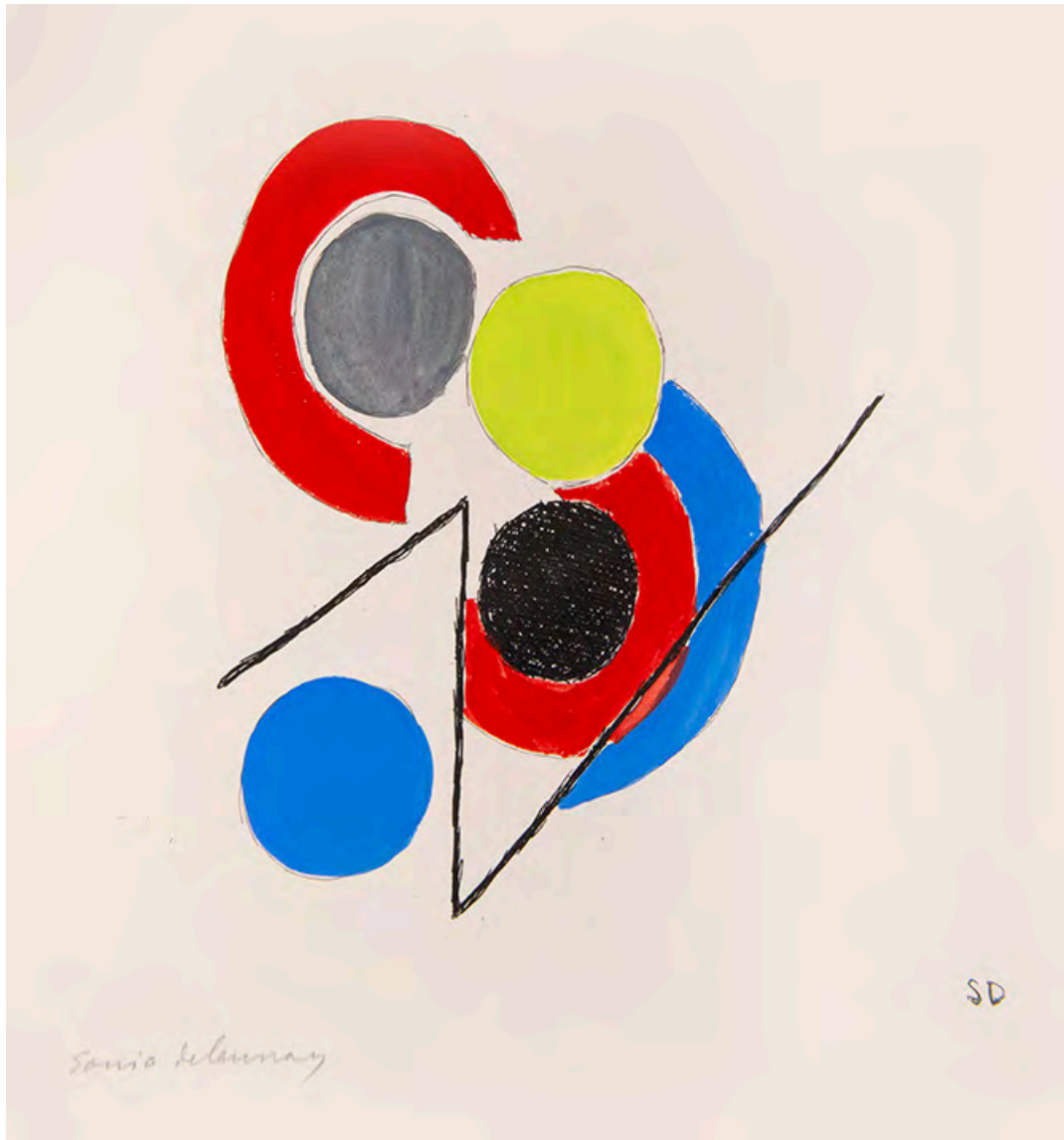
Pieter Cramer (1721-1776) was a wealthy Dutch Spanish wool merchant and entomologist who had a passion for insects. He built up a large collection, especially of butterflies, from Dutch traders and settlers in Surinam. Wishing to publish the rarest pieces of his collection, Cramer called upon Gerrit Wartenaar Lambertz who painted more than 1650 of the rarest specimens from the two Indies, Asia, Africa and America from his collection and from other Dutch collectors. With the help of the entomologist Caspar Stoll and the booksellers S. J. Baalde of Amsteldam and J. van Schoonhoven of Utrecht, who took on the publication at their own expense, the first issues appeared in 1775. Cramer died in 1776 before the publication was completed. Caspar Stoll took over the project, publishing the supplement on the caterpillars and chrysalids of Surinam in 1791.

Provenance: Athenaeum Library, Liverpool.

5 vols, 4to; text in Dutch & French in two columns; with two frontispieces, including one in colour, hand-coloured title, and 442 hand-coloured plates, with 10 titles including one engraved and hand-coloured, and two leaves of subscribers; beautifully



bound in full contemporary red morocco (for the first 4 volumes), identical pastiche binding for the 5th volume (Supplement); an excellent copy. Graesse II, 294 ; Cohen, 262 ; Brunet, II, 404; Nissen 985; Quérard II, 329



WITH AN ADDITIONAL HAND-COLOURED ETCHING AND AN EXTRA SUITE

28. DELAUNAY, SONIA; TZARA, TRISTAN. *Juste Présent*. Paris, La Rose des Ventes, 1961.

€27,000 [ref: 106248]

ONE OF 32 COPIES SIGNED BY THE AUTHOR AND ARTIST. A SUPERB EXAMPLE IN THE ORIGINAL LITHOGRAPHED CHEMISE AND SLIPCASE.

Juste Présent is a collection of Tristan Tzara's poems written between 1947 and 1950 with illustrations by his long-term collaborator and friend Sonia Delaunay. Published in 1961, a period where Delaunay returned to painting and printmaking with styles and techniques akin to the early years of her career. The bright, abstract forms which she had pioneered at the beginning of the century now appeared in a whole new dimension and for a new audience (she was by this point a national treasure in France). However, this was not simply regurgitating her previous art, as she said herself, 'abstract art is only important if it is the endless rhythm where the very ancient and the distant future meet.'

This portfolio of 16 etchings includes an additional hand-coloured plate by the artist with alternative colours to that of the original. The extra suite and hand-coloured plate are all signed by Delaunay.

Limited edition, ONE OF 32 EXAMPLES ON JAPON NACRÉ, SIGNED BY THE AUTHOR AND ARTIST, from a total edition of 140, folio (38 x 28 cm); 8 etchings in colour after Delaunay, plus an extra suite in colour also on nacré with each plate signed in pencil, an additional signed etching hand-coloured in gouache by the artist, loose as issue, with tissue guards; in the original lithographed chemise and slipcase, a fine example.



THE FINEST COLOUR PLATE BOOK ON GREECE & TURKEY

29. DUPRE, Louis. *Voyage à Athènes et à Constantinople, ou collection de portraits, vues et costumes Grecs et Ottomans*. Paris, Imprimerie de Dondey-Dupré, 1825.

€114,000 [ref: 98719]

FIRST EDITION OF THE FINEST COLOUR PLATE BOOK EVER PRODUCED ON GREECE AND TURKEY.

Born in Versailles in 1789, little is known about Dupré's family or childhood. However, he had a powerful patron in Count Clément de Ris, thanks to whom he was able to study at the school of the renowned painter Jacques-Louis David. In 1811, Cardinal Joseph Fesch, Bishop of Lyon, connoisseur and statesman, sent Dupré to Kassel, where he was named court painter to the king of Westphalia, Jérôme Bonaparte, who also facilitated Dupré's journey to Rome to study, in 1813.

In Italy, Dupré travelled, studied and drew antiquities, in particular vases, while developing his skills in landscape and portrait painting. He became acquainted with artists such as the sculptor David d'Angers, the painter J.A.D. Ingres, the composer J. Rossini and the architect C.R. Cockerell. He met three British art lovers, Hyett, Hay and Vivian, who suggested that he accompany them on their journey to Greece, in February 1819.

This journey, which lasted until April 1820, completely met Dupré's expectations. He saw the ideal world of ancient Greece reveal itself before his eyes, the scope of his subjects became broader and his art was animated by a fresh élan. The party of four travelled to Corfu, Epirus, Thessaly, Central Greece, Attica, and the Saronic islands. Dupré himself continued on to Constantinople and Bucharest, invited by Michael Soutsos (1784-1864), great dragoman of the Sublime Porte and prince of Moldavia.

First edition, folio (59.2 x 43.8 cm), engraved title page, dedication, 52 pp., 12 engraved vignettes in text, 40 fine hand-coloured lithographs by Lemercier after Dupré, all plates titled and numbered, and blind-stamped with the artist's monogram encircled; complete with the Turkish Firman, text leaves a bit spotted, small marginal repair to lower blank margin plate 1, last plate a little toned with small marginal repairs to verso, all tissue guards taped to verso of preceding plate, contemporary Greek red half morocco gilt by Lardi of Athens with his ticket, neatly rebacked, corners renewed, covers a little spotted. Atabey 381; Blackmer 517; Colas 916; Koç II, 243; Lipperheide 1434.



30. ELTON, J. FREDERIC. *Travels and researches among the lakes and mountains of eastern & central Africa.* London, John Murray, 1879

€2,000 [ref: 106418]

A finely bound example of a scarce title. J. Frederic Elton was British Consul in Mozambique. He died in 1877 near Zanzibar before this title was published. This title covers information on the sport around Lake Nyasa, also Mozambique, Madagascar and the route to Zanzibar.

1. Arthur Storey (Stoneyhurst College); 2. John Ralph Willis (bookplate, collector of Africana).

First edition. 8vo, xxii, 417 pp., 14 plates, 3 folding maps, Stoneyhurst College prize binding, full burgundy morocco gilt extra, all edges gilt, a fine example. Czech p55; Hilmy I, 222.



31. [EROTICA]. [HANCARVILLE, PIERRE-FRANCOIS HUGUES, D']. *Veneres uti observantur in gemmis antiqvis.* Lugd. Batavorum [but Naples, ca. 1771].

€15,000 [ref: 86710]

FINE HAND-COLOURED COPY OF THIS FULLY ENGRAVED WORK, PRINTED ON PAPIER VERGE DE HOLLANDE EXTRA-FORT - ONE OF THESE 'RARISSIMES EXEMPLAIRES DONT LES FIGURES, CHEFS-D'OEUVRE DE GRAVURE, ONT ETE PEINTES DANS UN COLORIS D'UNE BEAUTE SURPRENANTE' (Pia).

Hancarville catalogued Sir William Hamilton's collection of ancient vases in Naples in 1764, from which it is likely he took some inspiration for these images showing a collection of classical erotica, supposedly taken from actual medallions. In 1777 he travelled to London, where he arranged the second edition of this work with the text also in English.

Our copy matches Pia's description; the number of plates may vary.

Provenance: de J. v. E. (gilt arms and initials to upper covers, bookplate? removed); French bookseller (catalogue entry inserted).

2 vols, small 4to (20.7 x 15.4 cm). Fully engraved: hand-coloured title numbered 1, pp. 10 preface in red with black borders, plates numbered 2-30, hand-coloured, each with a leaf or two of text in red within red border; hand-coloured title and 35 hand-coloured plates with text leaves as before - in all 66 hand-coloured plates including two titles. Contemporary marbled calf, spines with raised bands gilt in compartments, brown morocco labels lettered in gilt, marbled endpapers, red edges; a bit rubbed, hinges a bit weak. Cohen 476; Pia Enfer 1487-1488.





ONE OF 250 COPIES

32. GIACOMETTI, ALBERTO. *Paris sans fin*. Paris, Tériade, 1969.

€45,000 [ref: 101200]

GIACOMETTI'S TESTAMENT TO ART AND MODERN LIFE IN HIS BELOVED PARIS.

For the publisher, Tériade, it would be a milestone, the last great publication he would see through the press. The two men [Tériade and Giacometti] had maintained a close friendship ever since the Surrealist Years. The one hundred and fifty lithographs are a profoundly interpenetrating view of Giacometti's experience of Paris. He selected the plates to be printed and determined the order of their relationship, numbering each one. The frontispiece shows a nude figure of a woman plunging forward, as though diving into space, and is immediately followed by a quantity of views of city streets, then of interiors familiar to the artist. We come upon views of his studio, of the cafes he frequented, of Annette's apartment in the rue Mazarine and Caroline's in the Avenue du Maine, strangers at cafe tables, passers by, parked automobiles, the towers of Saint-Suplice, bridges across the Seine, The Eiffel Tower. To accompany the hundred and fifty plates, a text of twenty pages was planned, but the artist never got further than a few rough drafts. True, he was a devotee of words, *Paris sans fin*, however, said too much to the eye to be in need of other symbols (James Lord, *Giacometti: A Biography*).

First edition, NUMBER 157 OF 250 COPIES ON VÉLIN D'ARCHES FROM A TOTAL EDITION OF 270; large 4to (42.2 x 32 cm); artist's signature stamp to limitation page, 150 lithographs after Giacometti, loose as issued in publisher's printed wrappers, glassine wrappers, cloth chemise and slipcase.



ONE OF THE MOST MAGNIFICENT ILLUSTRATED BOOKS OF THE 18TH CENTURY

33. HAMILTON, WILLIAM. *Campi Phlegraei Observations on the volcanos of the two Sicilies as they have been communicated to the Royal Society of London [WITH] Supplement to the Campi Phlegraei being an account of the great eruption of Mount Vesuvius in the month of August 1779.* Naples, Pierre Fabris, 1776-1779.

€132,000 [ref: 102536]

Today the term *Campi Phlegraei* is used to describe the volcanic area around Pozzuoli to the west of Naples. Hamilton's magnificent publication was based on his letters to the Royal Society, which detailed the volcanic activities he had witnessed not only in that area but on the islands off its coast, in the area around Vesuvius and at Etna in Sicily, Stromboli and the Lipari islands.

This work is the best known of Hamilton's works on volcanic activity and the most lavishly illustrated. The colour is almost opaque, practically concealing the engraved surface. Hamilton described them as 'executed with such delicacy and perfection, as scarcely to be distinguished from the original drawings themselves'. Fabris, an artist living in Naples, was commissioned and trained by Hamilton to sketch the volcanoes of Southern Italy. In four years he and Hamilton climbed Vesuvius 22 times, often at great risk as Hamilton wished to record every stage of the eruptions.

The figures of Hamilton, often wearing a red coat, and Fabris, wearing a blue coat, appear in some plates. Hamilton's life was fictionalised by Susan Sontag in her novel *The Volcano Lover* (1992).

*First edition, 2 parts and supplement in 1 vol; folio (45 x 32.5 cm); hand-coloured double-page map by G. Guerra and 59 engraved hand-coloured plates after Pietro Fabris, the plates edged in black with grey washed margins including two engraved titles; contemporary red morocco, richly gilt, covers with gilt dentelles. NB. lacks first leaf of text in vol. I, else an excellent example. Brunet III, 31 ('Ouvrage curieux et bien exécuté'); ESTC T71231 (parts I-II); I. Jenkins and K. Sloan *Vases and Volcanoes* (London: 1996), 'Catalogue' 43; Lewine p.232; Lowndes II, p.989.*



ARGUABLY THE FINEST COLOUR PLATE COSTUME BOOK OF THE OTTOMAN EMPIRE

34. LE HAY, JACQUES; FERRIOL, CHARLES DE. *Recueil de cent estampes representant differentes nations du Levant, tirées sur les tableaux peints d'après nature en 1707 et 1708.* Paris, Le Hay, 1714.

€114,000 [ref: 99480]

AN EXCEPTIONAL EXAMPLE. MOST COPIES WERE ISSUED UNCOLOURED. A FEW WERE SOLD WITH HAND-COLOURING AND A SMALLER NUMBER WERE ISSUED HEIGHTENED WITH GOLD AND MICA. VERY FEW COPIES, HOWEVER, HAVE AS MANY ENGRAVINGS HEIGHTENED WITH MICA AS THE PRESENT ONE.

THIS IMPORTANT WORK FORMS THE 'BASIC PROTOTYPE FOR LEVANTINE COSTUME PLATES' (ATABEY).

In addition to the sixty or so plates depicting Turkish Court, noble, military and other costumes, the work illustrates the regional, religious or national costume of several other parts of the Turkish Empire. These include Greeks (10); Albanians (2); Jews (3); Hungarians (2); Wallachians (3); Bulgarians (2); Crimean Tartars (1); Armenians (5); Persians (2); Indians (2); Arabs (1); Barbary Coast (4); and Moors (1).

The plates for this work were commissioned by Charles de Ferriol (1652-1722), the French Ambassador to the Porte between 1699 and 1709. The plates were engraved after drawings by the Flemish artist J.B. van Mour; who lived and worked in Constantinople for many years during the first part of the eighteenth century. It has been suggested that van Mour came to Constantinople with the entourage of Ferriol in 1699. When the paintings were complete, Ferriol helped Le Hay to publish the present prints of the pictures. Le Hay's work was an instant success and the plates quickly became the principal source of turqueries for artists and publishers throughout Europe. In recognition of van Mour's talents, he was granted the unique post of 'Peintre ordinaire du Roi en Levant' in 1725.

Van Mour's paintings (and the plates that derive from them) show Constantinople as a cosmopolitan place with Muslims and non-Muslims uniting in shared 'Ottoman' pleasures. Armenians, Franks, Greeks and Persians are shown drinking coffee, playing mankeh (a version of backgammon), or making music.

Folio (49 x 33 cm approx.), engraved throughout, 102 engraved plates (3 double-page), ALL WITH FINE CONTEMPORARY HAND-COLOURING, 30 PLATES HEIGHTENED WITH GOLD AND MICA. Bound in full contemporary French red morroco, gilt tooled. Some restoration to spine extremities. A fine example. Atabey 430 (not coloured); Brunet 947-48; Blackmer 591; Colas 1819-20.

'SUPERLATIVE BIRD ARTIST'

35. LE VAILLANT, FRANCOIS. *Histoire naturelle des perroquets*. Paris, Levrault Freres, 1801-1805.

€150,000 [ref: 101238]

FIRST EDITION IN THE PREFERRED FOLIO FORMAT OF THIS CELEBRATED WORK. IT STANDS IN THE FRONT RANK OF ORNITHOLOGICAL BOOKS. THE VERY FINE COLOUR PLATES ARE BY THE GREAT BIRD ARTIST, JACQUES BARRABAND.

François Le Vaillant (1753-1824), son of the French consul in Suriname, is one of the major figures in the history of ornithology. Until overtaken by John Gould later in the nineteenth century, he was the most prolific producer of comprehensive bird books, and in sheer quality he was eclipsed only by Audubon. He belongs to the new breed of naturalist who attained prominence towards the end of the 18th century, studying and recording their subjects in their natural habitat. Le Vaillant's illustrator, Jacques Barraband (1767-1809), is considered to be the greatest ornithological artist of his time. He had a varied career, working for both the Gobelins tapestry works and the Sevres porcelain factory, and was also responsible for painting the dining-room at the palace of Saint-Cloud.



'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. The works of Levaillant owe their sumptuous character to. [this] impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France' (*Fine Bird Books*).

Provenance: Edward Milner of West Retford House, Nottinghamshire (armorial bookplates).

First edition. Two vols, folio (53 x 34 cm); 145 stipple engraved plates after Jacques Barraband, printed in colours and finished by hand (with tissue guards); half-titles present, list of plates at end of each volume, uncut, two leaves of letterpress with marginal closed-tears, occasional minor foxing; contemporary French half red morocco-grain roan, spines lettered in gilt, dark slate-green pebble-grain cloth, bindings slightly rubbed; overall a very attractive copy. Anker 303; Ayer/Zimmer, p.392; Fine Bird Books p90; Nissen IVB 558.

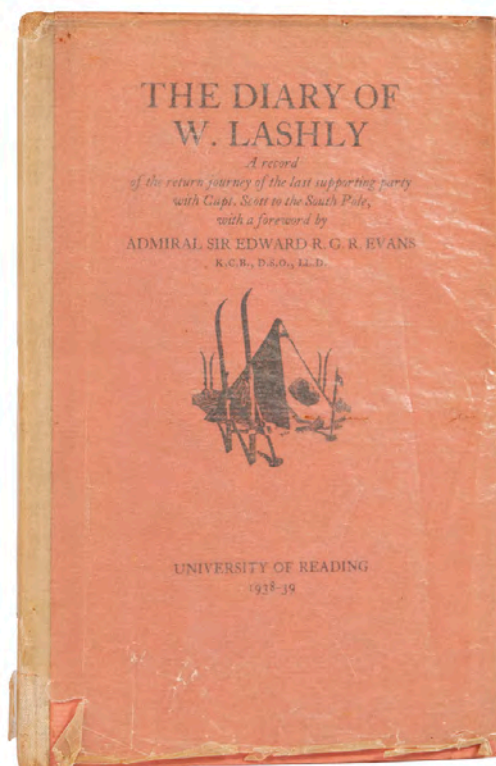
WITH THE GLASSINE WRAPPER - A REMARKABLE SURVIVAL

36. LASHLY, WILLIAM. *The Diary of W. Lashly.* Reading, University of Reading, 1938-39.

€18,000 [ref: 105497]

Lashly served on both Scott expeditions, but this portion of his diary covers his heroic return with Evans and Crean from supplying the last depot on the *Terra Nova* expedition to the South Pole.

The University initiated the project as an exercise in fine printing, but it caught the spirit of a slightly later age in reproducing the exploits of a below-deck seaman. Today Lashly's fame is well established, based largely on this harrowing return from the last depot on Scott's polar journey – during which Lashly and Crean virtually saved the life of Captain (and second in command of the expedition) Edward Evans, who was severely affected by scurvy.



An extremely rare book, printed and bound by students at the University of Reading, which was never offered for sale. This is one of a very few copies known with the original glassine wrapper intact.

First edition. 8vo, [iv], 37, [iii]pp., ONE OF ONLY 75 NUMBERED COPIES PRINTED, THIS NUMBER 49, publisher's cloth-backed salmon coloured paper boards. WITH THE PUBLISHER'S GLASSINE DUST WRAPPER STILL INTACT, 2 light wear to glassine, modern blue morocco foldover box, a fine copy. Rosove 197.A1; Taurus 87; Spence 685.

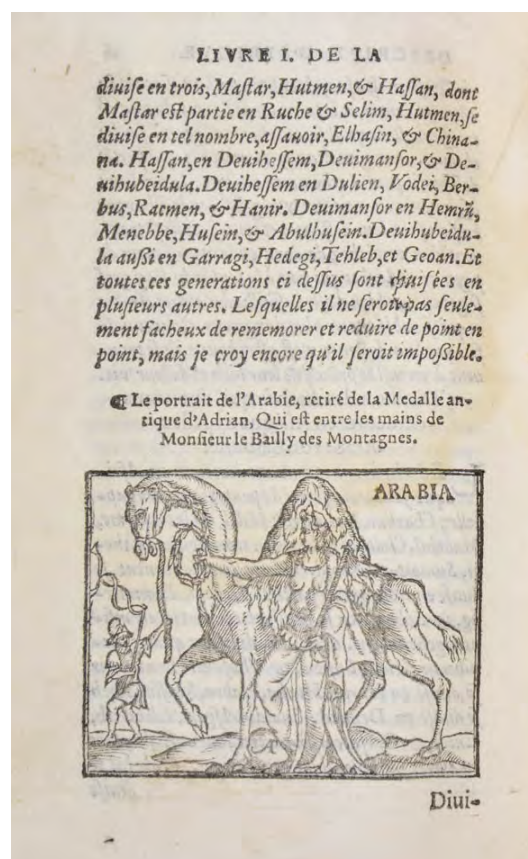
THE FIRST BOOK ON AFRICA WRITTEN BY AN AFRICAN

37. LEO AFRICANUS, JOHANNES. *Historiale description de l'Afrique, tierce partie du monde, contenant les royaumes, regions, viles, cités, chateaux et fortresses, iles, fleuves, animaux, tant aquatiques que terrestres, coutumes, loix, religion et façon de faire des habitâs, avec pourtraits de leurs habis, ensemble autres choses memorables, et singulieres nouveautés.* Antwerp, Plantin, 1556.

€15,000 [ref: 101100]

SCARCE EARLY ACCOUNT OF NORTH AFRICA. THE FIRST BOOK ON AFRICA WRITTEN BY AN AFRICAN. THE WOODCUT ILLUSTRATIONS INCLUDE PERSONIFICATIONS OF AFRICA, ARABIA, EGYPT, ALEXANDRIA & THE NILE AND DEPICTIONS OF CAMELS, VEILED WOMEN, DATE PALMS AND CROCODILES. BEAUTIFULLY PRINTED AT THE PLANTIN PRESS.

Second edition in French, 8vo, *, **8, A-Zz8, a-e8, f4, g-i8, [xxxii], 413, [xlviii] pp., woodcut printer's device on title and verso of final leaf, woodcut head-pieces, initials and 20 woodcut illustrations, contemporary ink inscription to foot of title, light water-stain mostly at beginning and end, paper flaw hole to L2 with loss of catchword, short tear to lower margin of Tt2, contemporary limp vellum, lacking ties, an excellent example. Playfair (Tripoli), 27.



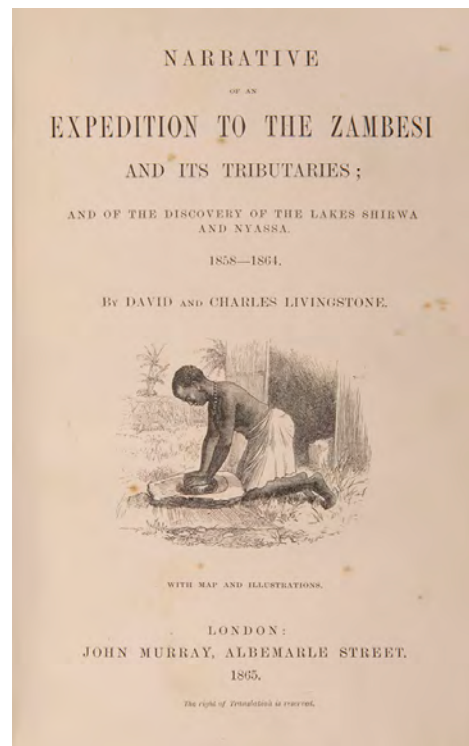
38. LIVINGSTONE, DAVID. [The Works]. Comprising: *Missionary Travels and Researches in South Africa*, folding tinted lithographed frontispiece and 2 plates, engraved portrait, folding table, 2 folding engraved maps at end with routes supplied in red, wood-engraved plates and illustrations, 1857; *Narrative of an Expedition to the Zambesi and its Tributaries*, folding wood-engraved frontispiece and 12 plates, illustrations, folding engraved map with route in red, 1858; *The Last Journals... in Central Africa*, 2 vol., wood-engraved portrait, 20 plates, mostly wood-engraved, one double-page, folding map with routes in red (second larger map loose in pocket at end of *Blaikie's Life*, short tear to fold), illustrations, 1874 § **BLAIKIE, W.G.** *The Personal Life of David Livingstone*, engraved portrait, folding hand-coloured map, with map from *Last Journals* loose in pocket at end, 1880, together 4 works in 5, first editions, with loosely-inserted advertisement for Lett's Extract Book inscribed in ink at head 'Presented to Dr. Livingstone with the Publisher's best wishes' *London, John Murray, 1857-1880.*

€6,000 [ref: 106425]

A HANDSOME SET OF THE GREAT EXPLORER'S MAJOR WORKS.

Probably the most famous African explorer of all time, Dr. Livingstone 's explorations led him to explore huge swathes of the African continent in three great expeditions discovering the Victoria Falls, Lakes Nyasa and Chilwa, and explored the Zambesi, Shire, and Ruyuma rivers. The geographical results of his journeys were of supreme importance and enabled great blank areas of the maps of Central Africa to be filled in. He was also a vehement opponent of the slave trade and fought vigourously against it.

First editions, 5 vols including Blaikie's Life, 8vo, uniform half calf gilt by Henry Young of Liverpool, tan and black labels, a fine set. PMM 341 (Missionary Travels).



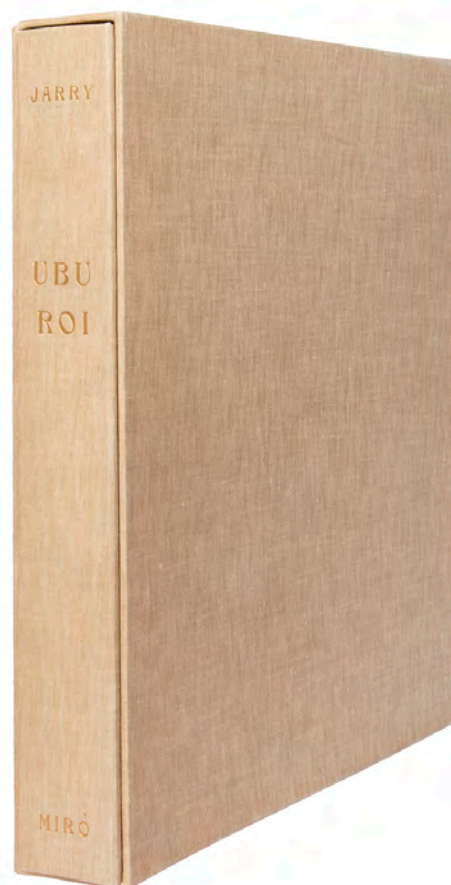
39. MIRO, JOAN (ARTIST); JARRY, ALFRED TEXT) Ubu Roi *Paris, Teriade, 1966.*

€23,400 [ref: 105931]

RARE SURREALIST ILLUSTRATIONS BY MIRO; A KEY TEXT OF THE THEATRE OF THE ABSURD

This portfolio illustrates the play 'Ubu Roi' by the French writer Alfred Jarry, that premiered in 1896 and was part of the genre of the Theatre of the Absurd which thrilled the Surrealists and Dadaist. It was adopted not only by Miró but also by other artists such as Max Ernst or Man Ray. Miró chose to create thirteen large, colourful double-page lithographs for his 1966 illustrations of the play, employing imagery that is characteristically biomorphic and humorous, in keeping with themes of the play. The prints, however, are vividly coloured and finished and are perhaps slightly more painterly than most of Miró's graphic work.

LIMITED EDITION NUMBERED 21 OF 180 (total edition 205), SIGNED BY MIRÓ IN PENCIL ON COLOPHON; folio (43 x 33 cm). pp. (viii), 133, (xv), 13 lithographs printed in colours by Miro, printed by Mourlot, on Arches wove paper, all loose as issued in the publisher's printed wrappers, cream coloured chemise and matching slipcase; a very attractive copy. Cramer 107; Artists' Books in the Modern Era 1870-2000.





ITEM 39



40. NAJAF KOOLEE MEERZA, H.R.H. *Journal of a residence in England, and of a journey from and to Syria, of Their Royal Highnesses Reeza Koolee Meerza, Najaf Koolee Meerza, and Taymoor Meerza, of Persia. to which are prefixed some particulars respecting modern Persia and the death of the late Shah... translated, with explanatory notes, by Assaad Y. Kayat. London Privately Printed, [1839].*

€5,400 [ref: 106051]

Rare. Translated from the original Persian by Assad Yacoub Kayat. An account of the residence in England, and journey there from Syria and the subsequent return of three Persian princes.

The background to this book shows the complex nature of Persian politics at this time. Fath Ali Shah (1769-1834), the second Shah of Qajar Iran, had appointed Abbas Mirza as his successor; Abbas Mirza, however, pre-deceased him in 1833, and Fath Ali Shah, on his deathbed, proclaimed Mohammed Mirza, eldest son of Abbas Mirza, as Crown Prince.

Mohammed Mirza proclaimed himself King and with the help of the British defeated the two of the sons of Fath Ali Shah who had in the meantime both proclaimed themselves as Shah. The three princes were the sons of one of these defeated pretenders, Hossein Ali Mirza, and they were moved to England and given asylum there by the British government who thought they might be of use if the victorious Mohammad Shah was to fall under the influence of Russia, his chief aide being pro-Russian.

Provenance: A. Sherbrooke (early ownership inscription to paste-down, gift inscription date February 12th 1841 to front free endpaper).

First edition. 2 vols, 8vo, xxiii, 306; [vi], 291 pp., facsimile letter in Vol. I, original blue blindstamped cloth gilt, floral gilt centrepiece to covers, light fade to spines, a fine set. Ghani 273.

41. PIRANESI, GIOVANNI BATTISTA. Opere varie di architettura, prospettive, grotteschi, antichità; Carceri d'invenzione; Trofei di Ottaviano Augusto; Antichità Romane de' Tempi della Repubblica. Rome, [1761], 1761, 1753, 1748.

€150,000 [ref: 99164]

AN OUTSTANDING ALBUM INCORPORATING MUCH OF PIRANESI'S MOST EXTRAORDINARY AND FINEST WORK. PRINTED IN PIRANESI'S LIFETIME UNDER HIS SUPERVISION.

The album contains very good impressions of Piranesi's etchings: this is an early Roman edition corresponding to Hind's edition B (1761 or after), and Robison's second edition (produced in 1761). The *Grotteschi* are in second state (1 plate) or third state (3 plates); the *Carceri* are second edition, second issue with numbering in Roman numerals; The *Trofei di Ottaviano Augusto* are present in the first edition. The watermarks - where visible - conform to Robison 35, dating to the early 1760s.

The volume opens with the *Prima Parte* showing imaginary adaptations and reconstructions on classical Roman themes and ranging in scope from designs for a museum of sculpture to the interiors and exteriors of palaces, views of colonnades, architectural ruins and so on. The *Prima Parte*, when first published in Rome in 1743, was the first of Piranesi's collected works and included 12 plates; when forming part of the *Opere Varie*, Piranesi added five plates while removing another. Following these plates are the *Grotteschi*, four fantastic scenes published for the first time in 1750 following Piranesi's return to Venice in the late 1740s. In style and subject, the *Grotteschi* are very much influenced by Tiepolo and his *Capricci* series, however unlike the Venetian master, Piranesi's fantasies suggest an additional coherence of meaning.

The *Carceri* is 'probably the best-known of his works, Piranesi produced 14 unsigned plates, the *Invenzioni capric di carceri* (first issue datable 1749–50), distinguished by an unprecedented imaginative breadth and fluent technique, which derived from his training in both Venice and Rome. These arcane and highly personal works constitute a sequence of brilliant improvisations on the theme of the prison. They are highly disciplined and exploit the mechanics of Baroque stage design to explore new dimensions of architectural expression.

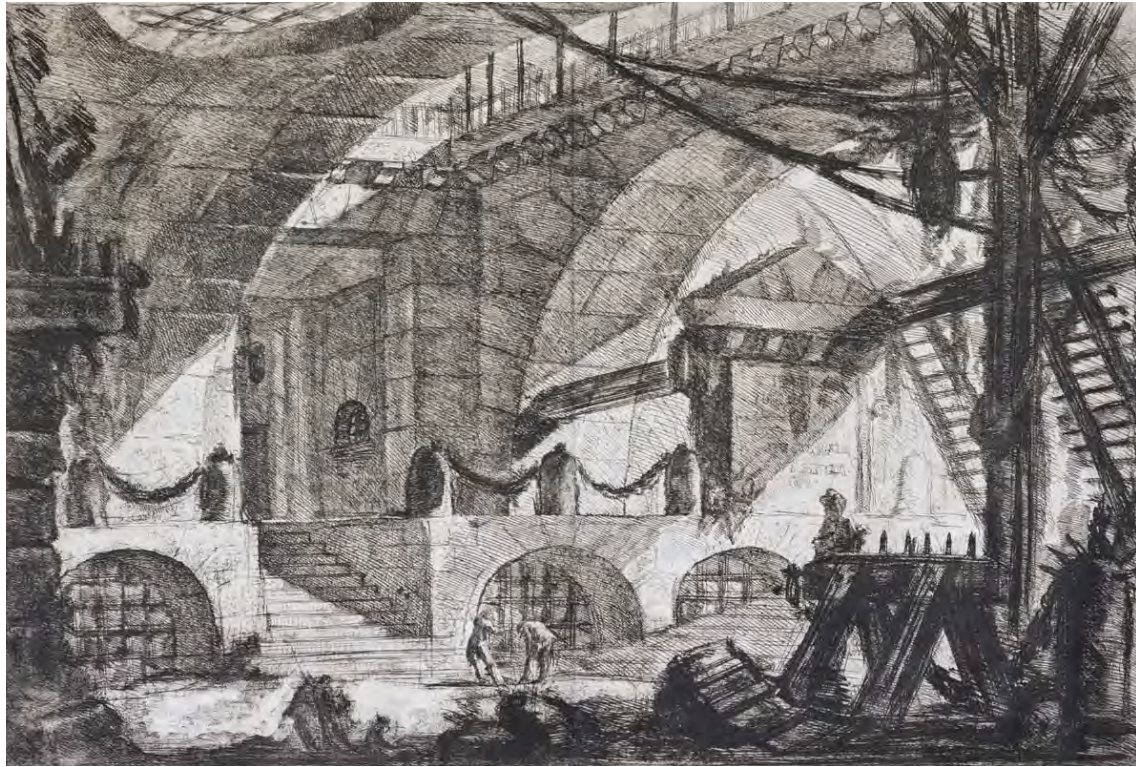
In 1761, having become the leading *vedutista* in Rome with a growing clientele of foreign patrons, Piranesi set up his own printmaking business and showrooms in the Palazzo Tomati on Via Sistina. The reappearance in 1761 of the *Invenzioni capric di carceri*, now entitled simply *Carceri d'invenzione* and issued with two additional plates, marked a significant phase of creative tension in his architectural development. This definitive version, destined to achieve European influence, involved substantial reworking of the plates with stronger tonal contrasts and more specific details of sinister import. Architectural immensity and spatial ambiguity were amplified still further by new structures receding into infinity, epitomizing Edmund Burke's concept of the Sublime.' (*Grove Art Online*, OUP).

The *Trofei di Ottaviano Augusto* was intended by Piranesi to be of use to artists, painters and architects but it is of more importance as it serves as the starting point for another major area of his oeuvre, antiquity and archaeology and the achievements of the previous occupants of his adopted city: the Romans. The trophies depicted are the Trophies of Marius, removed from the fountainhead of the *Acqua Giulia* and placed on the Capitol in the late sixteenth century, together with several architectural fragments; Piranesi considered that the trophies had been erected by Augustus Caesar to celebrate his victory at Actium.

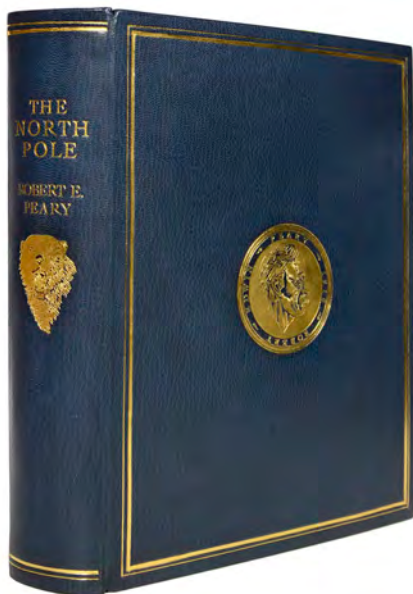
Of the *Antichità Romane de Tempi* (which had its name changed to *Alcune Vedute* after 1761 to avoid confusion with the completely different *Antichità Romane* of 1756, Wilton-Ely writes: 'These exquisite plates, made during Piranesi's travels in Italy 1743-47, may be considered amongst the artist's graphic masterpieces.'

Provenance: André Hachette (bookplate).

Four works in one volume, large folio (53 x 39.5 cm). Opere varie: title printed in red and black with engraved vignette (Robison's second issue), Prima Parte, SECOND EDITION, SECOND ISSUE, engraved frontispiece, and 16 plates, complete; 10 plates on 5 sheets from the Opere Varie [Wilton-Ely 45-50]; Two single plates: Pianta di ampio magnifico Collegio: A single plate, third state (of seven). [Robison 25] & Parte di ampio magnifico Porto: A single plate, fourth state (of eight). [Robison 26]. These 2 plates are here unnumbered, for later versions of the 1761 issue these plates have numbers added. (see Hind pg. 81); Grotteschi: 4 plates. Second or third states, [Robison



21 - 24]. *Carceri*: SECOND EDITION, SECOND ISSUE. double-page engraved title, and 15 double-page plates (numbered II-XVI). *Trofei di Ottaviano Augusto*. FIRST EDITION. Rome: G.G. Salmoni, 1753, title printed in red and black with engraved vignette, and 8 (of 9) unnumbered plates, 4 double-page, lacking one plate (the view of the Castello), title spotted. *Antichita Romane de' Tempi della Republica*. FIRST EDITION, (1748), 30 engraved plates (including 2 titles, dedication, and 2 plates of inscriptions), eighteenth-century half calf, marbled boards, neat repairs to joints and extremities, a very handsome collection. *Robison*: *Prima Parte*: 1-3, 5-12, 15-20 (plate 17 replaces plate 4 from first edition, plates 13 & 14 only in first issue); *Grotteschi* 21-24; Single plates 25 & 26, title-Page: 28; *Carceri*: Focillon 29-44. *Opere Varie*: Focillon nos. 2-13, 17-18, 20-23, and 121-132; Hind pp.78-81 ('later edition B'); *Carceri*: Focillon 24-39; Hind pp. 24-29, 81 ("about 1761"); *Trofei*: Focillon 134, 136-143; Hind p.82-83; *Antichita Romane*: Focillon 41-71; Hind pp.75-76; Wilton-Ely 103-133.



FIRST TO THE NORTH POLE - SIGNED LIMITED EDITION

42. PEARY, ROBERT. *The North Pole. With an introduction by Theodore Roosevelt.* London, Hodder and Stoughton, 1910.

€3,000 [ref: 93832]

THE DELUXE SIGNED LIMITED EDITION SIGNED BY PEARY. THE NARRATIVE OF PEARY'S FINAL POLAR EXPEDITION THAT CULMINATED IN HIM BECOMING THE FIRST MAN TO REACH THE NORTH POLE.

Born in Pennsylvania in 1856, Robert Edwin Peary was an American explorer who faced great criticism in his day for claiming to be the first person to have reached the geographic North Pole. It is now suspected that he may have been 30 to 60 miles short of the Pole, but is still credited with the achievement.

Peary was obsessed with the idea of being first to the North Pole. Peary sledged to within 175 miles of the Pole in 1906. Melted ice blocking the sea path thwarted the mission's completion. On a new expedition in 1909, once again via the *Roosevelt*, but this time employing 24 men, 19 sledges and 133 dogs, Peary finally succeeded in reaching it—or at least he claimed to have. Leading a party that consisted of himself, his African-American assistant Matthew Henson, and the Inuits Ootah, Egingwah, Seegloo and Ooqueah, Peary had to fight against moving ice floes that may have caused him to miscalculate his position.

First edition, 4to, edition deluxe, LIMITED TO 500 COPIES SIGNED BY PEARY AND BOB BARTLETT, xii, 326 pp., 4 photogravures, 112 tipped-in photographic illustrations, large coloured map, modern full blue morocco gilt, gilt pictorial roundel to upper cover, slipcase, a fine example. Arctic Bib., 13230.

43. PENNANT, THOMAS. *Zoologia Britannica tabvlis aeneis CXXXII illvstrata.* Augsburg, Johan Jacob Haid und Sohn, 1771.

€45,000 [ref: 104045]

The first coloured illustrations of birds in a book which attempted to list and portray all of the British species, many of them life-size. The birds are divided into land birds and water birds, and under each species some synonyms and references to the literature are given, to which are added a brief description and remarks on the habit of the bird. The English edition was published 1761-1766.

Large folio. Title and text in Latin and German, 132 fine hand-coloured etched plates, (11 of mammals, 121 of birds), UNCUT in contemporary calf-backed marbled boards, a little worn, the plates in fine condition with bright colouring, etched by P. Mazell after P. Paillou and others, an excellent copy. Anker 392; Fine Bird Books, page 99; Jackson, Etchings,





A UNIQUE MANUSCRIPT ON THE FRENCH NAVY PRESENTED FROM LOUIS XVI TO MARIE-ANTOINETTE

44. PONCET DE LA GRAVE, GUILLAUME. Calligraphic manuscript: Précis historique de la Marine Royale de France, depuis le commencement de la monarchie jusques a nos jours. Par M. Poncet de la Grave, Procureur-General de la Admirauté de France. Paris, 1776.

€33,000 [ref: 93790]

AN EXCEPTIONAL PRESENTATION & ASSOCIATION MANUSCRIPT, BOUND FOR AND WITH MANUSCRIPT DEDICATION TO KING LOUIS XVI FROM THE AUTHOR, WITH THE ARMS OF MARIE-ANTOINETTE ON THE DOUBLURES INDICATING THAT THE BOOK WAS SUBSEQUENTLY PRESENTED DIRECTLY FROM THE KING TO HER.

This beautiful manuscript, specially prepared for presentation to the King and comprising 394 pages of text followed by 22 pages explaining the marine terms used throughout, was presumably written and decorated by the eminent XVIII century French calligrapher J. Foyt. Foyt prepared another manuscript for the dedicatee, De Sartine, which was similarly produced in imitation of a printed book. That copy was bound in red morocco by Derome, and was later found in the Nicolas Yemeniz and Cortland Bishop collections

Guillaume Poncet de la Grave (1725 – 1803) was a French historian and the King's attorney at France's Senior Admiralty Court.

The manuscript is composed of a half-title; a title-page with an ornament designed with the arms of France; a presentation leaf to the King with the autograph signature of the author; a preface of five pages with ornamental head-piece and letter; a frontispiece signed 'J.Ft.fec. 1777' displaying in an ornamental medallion a portrait of Theodoric or Thierry, the 15th King of France (679), with the following legend in French beneath: 'drawn at the Saint-Wast monastery, in Arras, which he founded and where he is interred'.

Provenance: Louis XVI (1754-1793, dedication, binding) and Marie Antoinette (1755-1793, binding).

8vo (16.7 x 10.8 cm). Calligraphic manuscript on paper in the style of a printed book. pp. [10], v, [3], 394, xxii, [10], signed at end of the Dedication to the King, 'Poncet delagrave,' all leaves ruled in brown and red inks, one full-page portrait and one half-page medallion portrait, several elaborate head-pieces, tail-pieces, initials and ornaments, ms. slip to page 206 bearing a maritime subject drawn by pen overlaying a medallion representing Louis XVI with the inscription 'Lud. Mag. Religionis Assertor et Vindex'; original green morocco, gilt-stamped arms of Louis XVI on covers, red morocco doublures with gilt-stamped arms of Marie-Antoinette, flat spine decorated all over with gilt-stamped anchor ornaments, red morocco lettering label, gilt-filletted board edges, pink watered silk linings, all edges gilt, housed in later green morocco pull-off case.



45. [RUSSIA]. [SLAVONIC LITURGY]. Kanonik. [Book of Canons]. Russia, [1866].

€42,000 [ref: 94903]

AN EXCEPTIONALLY FINE EXAMPLE OF AN OLD BELIEVER LITURGICAL BOOK, BEAUTIFULLY ILLUSTRATED WITH 35 FULL-PAGE ILLUMINATIONS.

Created by a skilful master, they depict in great detail the most significant events of the New Testament including the Annunciation, the Nativity, the Baptism of Christ, the Ascension, the Twelve Apostles and more.

This volume was made for and used by Old Believers, who separated from the official Russian Orthodox Church as a protest against church reforms introduced by Patriarch Nikon of Moscow between 1652 and 1666. These Old Believers refused to accept alterations and amendments to the Holy texts aimed at bringing their religious practice closer to the 'original' Greek Orthodoxy. They refused to allow sacred texts to be printed, instead reproducing them as manuscripts.

The large size of this book, its high-quality paper, neat script, very detailed illuminations, and attractive gilt binding prove beyond doubt that no expense was spared on its production. As the colophon indicates, it was made for Evdokiia Ivanovna Babaeva, the wife of a merchant in Kolomna, which was then an important trade point near Moscow. This volume later belonged to Cornelius J. Hauck (1893-1967), whose outstanding and somewhat eclectic collection was formed with the help of the well-respected antiquarian bookseller Emil Offenbacher between 1945 and 1965. The collection was given to the Cincinnati Historical Society Library in 1966, where it remained largely unknown to the world until part of it was auctioned by Christie's in New York in 2006.

RUSSIAN MANUSCRIPTS OF THIS QUALITY AND PRESERVED IN SUCH PRISTINE CONDITION ARE EXTREMELY RARE.

Provenance: Kolomna merchant Evdokiia Ivanovna Babaeva (colophon dated 13 September 1866); Cornelius J. Hauck Collection, Cincinnati, Ohio (ex-libris to upper pastedown; his sale, Christie's NY, June 2006, lot 553).

4to (23 x 18,5 cm). Illuminated manuscript on paper, ff. [4] index, [4 blank], 344, 17 lines per page, alphabetic signatures and pagination of Cyrillic alphabetic numerals, 35 full-page illuminations in watercolour, 36 headpieces in black and gold with first lines in gilt; occasional light spotting and soiling, mostly marginal. Contemporary gilt-stamped red morocco, gilt spine with raised bands, edges gilt and gauffered, gilt endpapers; slightly rubbed, lacking both clasps. S.S. Mikhailov, *Istoriya starobriadchestva g. Kolomna i ego okrestnostey (Kolomna, Starobriadcheskaya obshchina khrama Nikoloy na Posade v g. Kolomna, 2013).*

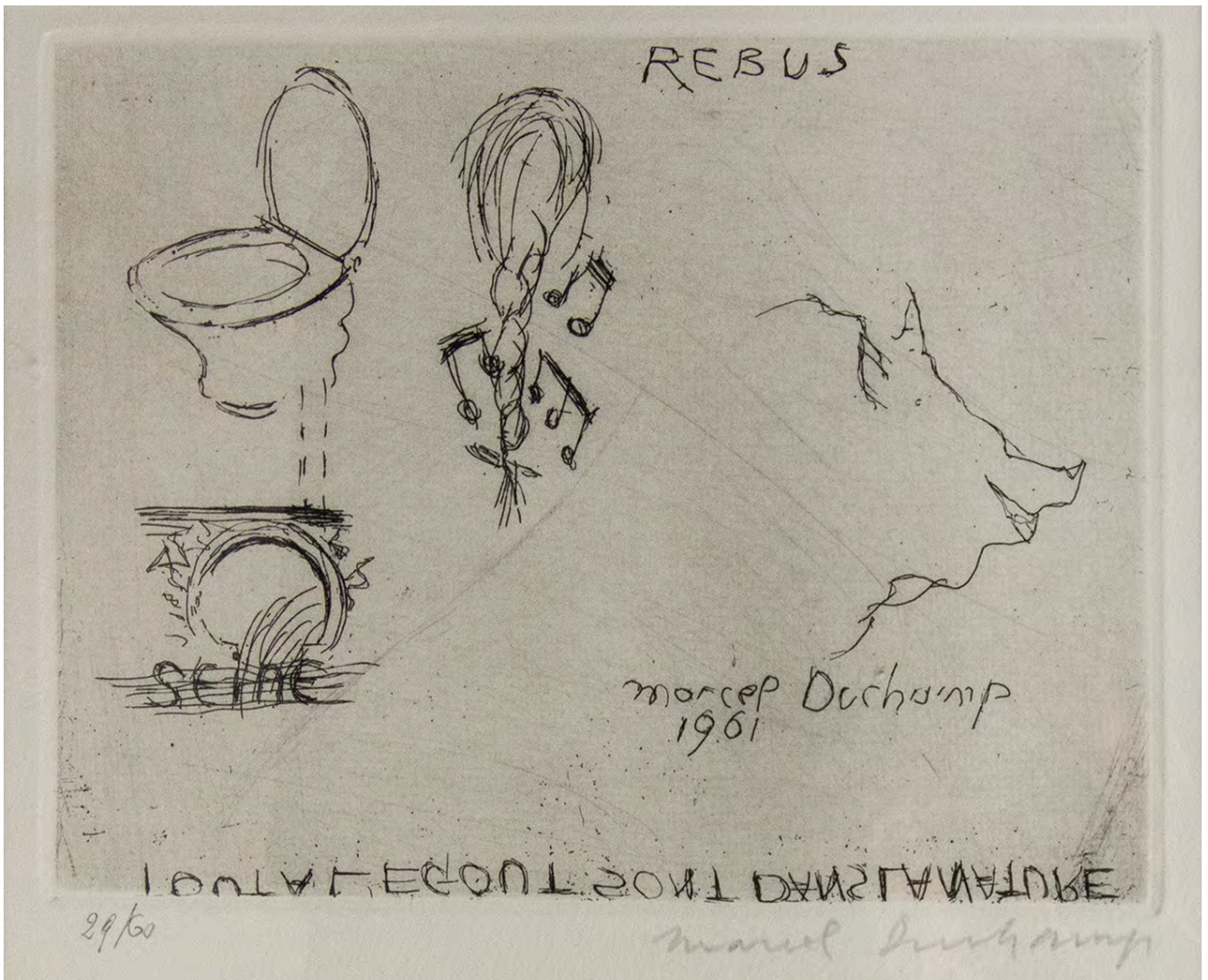


46. SCHWARZ, ARTURO (EDITOR). Surrealism between two wars *International Anthology of Contemporary Engraving Volume 2* Paris & Milan printed by G. Leblanc for Galleria Schwarz, 1966

€42,000 [ref: 102153]

Edited by Arturo Schwarz, this rare work on the forerunners of the avant-garde comprises etchings by some of the most important artists of Surrealism including Man Ray, Magritte, Jean Arp and Marcel Duchamp.

First edition, one of 60 copies, from a total edition of 100, small folio (31 x 25 cm); the complete set of eleven engravings by Jean Arp, Hans Bellmer, Victor Brauner, Paul Delvaux, Marcel Duchamp, Wilhelm Freddie, Wifredo Lam, René Magritte, André Masson, Roberto Matta, Man Ray, on handmade Rives paper, each signed in pencil, each numbered from the edition of 60; each housed in separate cardboard passe partouts mounts with protective plastic windows; original publisher's printed boards, an excellent copy. Jacob 3; Schwarz 360; Cramer 74; Anselmino 72.





47. [SOUTH SEA BUBBLE]. Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbel en Windnegotie. [Amsterdam], circa 1720.

€9,000 [ref: 104968]

THE GREAT EARLY CLASSIC ON THE FOLLY OF SPECULATION. ONE OF THE LARGEST AND MOST LAVISH VOLUMES PRODUCED IN THE WAKE OF THE SOUTH SEA BUBBLE AND SERIES OF OTHER CRASHES THAT OCCURRED IN 1720.

Het Groote Tafereel der Dwaasheid, or *The Great Mirror of Folly*, is a compendium of satirical caricatures mocking the companies floated during the South Sea bubble in London, John Law's Mississippi company in Paris, and its imitation in the Netherlands, the 'Compagnie d'Occident'. While both France and England saw a number of pamphlets, books, and drawings relating to the bubbles, this massive Dutch volume can not be matched in size and individuality.

'Of the volume's real significance in economic literature there can be no doubt. The South Sea Bubble in England and the Mississippi Bubble in France gave rise to extensive crops of controversial books and pamphlets. In neither of these countries however, did there appear such a stout and extravagant piece as this Dutch volume. Constituted of folio size, its bulk is made up largely of satirical plates ... the text embraces the charters of important companies which were floated in various Dutch cities during the period of bubble fever. The combination of such prosaic data with the numerous satirical engravings, with the reprint of comedies and satires, and with a description of bubble playing cards offer the student a unique historical document, the like of which was not thrown up by the speculative manias in either France or England.' (Cole)

First edition; folio (38.5 x 24.5 cm); title-page in red and black (second state), folding engraved frontispiece, 25, [1], 52, 26, 29-31, [1], 8pp. (pages 27-28 in part 3 were never issued), text in double columns, 76 engraved plates (most folding), printed on various paper weights, comprising Muller's plates 1-45 (one of the 4 parts of Muller 26 missing and replaced with a non-listed alternative), 47-70, 72-73, plus Muller supplementary numbers 2-4 and 7, with additional state of Muller 65, small bifolium with manuscript in French, dated 1802 pasted on to upper fly-leaf, 8 pp. of manuscript satirical poem in Dutch in two columns on rear fly-leaves, loss to lower third of upper fly-leaf, text lightly browned, a handful of small wormholes or trails at extremities just touching one letter of one plate, contemporary half vellum with title to spine, rubbed, inner hinges cracked, an excellent copy. Goldsmiths 5879; Kress 3211.



A BOOK OF PRIMARY IMPORTANCE IN THE HISTORY OF DUTCH NAVIGATION

48. SPILBERGEN, JORIS VAN. *Speculum Orientalis Occidentalisque Indiae Navigationum; quarum una Georgij à Spilbergen classis cum potestate Praefect, altera Jacobi le Maire auspicijs imperioque directa, Annis 1614, 15, 16, 17, 18.* Leiden, Nicolaes van Geelkercken, 1619.

€24,000 [ref: 98611]

THE FIRST LATIN EDITION OF THE FIRST CIRCUMNAVIGATION TO HAVE THE OFFICIAL SUPPORT OF THE DUTCH GOVERNMENT. A book of primary importance in the history of Dutch navigation, with descriptions of the Straits of Magellan, and (amongst others) Concepcion, Valparaiso, Callao and Acapulco, with engraved views of their harbours.

Joris van Spilbergen (1568-1620) sailed from Texel in August 1614 with 800 men aboard six ships. Although his voyage was sponsored by the VOC, with a merchant aboard each ship, this was a privateering voyage. Landing first in Brazil, the fleet went on to sail through the Straits of Magellan and into the Pacific. Travelling up the coast of South America towards Acapulco, Spilbergen raided Spanish settlements along the way. He saw himself as taking the war for Dutch independence from the Spanish to a new theatre, one of his prizes being the pearl fishing vessel the San Francisco captured at Zacatula, just North of Acapulco

The plates for this edition, a translation of the Dutch 1617 edition, are the same as found in the Dutch editions. They include images of Concepcion, Valparaiso, Acapulco, Manila, and Amboyna.

Provenance: Frederick E. Ellis (pictorial bookplate to front pastedown).

First Latin edition. Landscape 4to, large engraved view to title, 25 engraved plates of charts and views (including a large folding engraved world map and a similar map of the East Indies, along with 5 double-page plates); some occasional light spotting, very small paper repair to leading edge of title page, also to outer edge of plate 3, upper and lower edge of margin of final leaf of text, lower corner of penultimate leaf repaired. Contemporary limp vellum, recased with new endpapers, lettering on spine faded, some light soiling to covers, with contemporary ink marks. [vii], [i](blank), 9-175, [1](blank)pp. European Americana, 619/133; Sabin, 89450; Tiele, 66; Shirley, 304; Landwehr (VOC), 361.



CAMINOS COPY

49. STANLEY, HENRY MORTON. The Congo and the founding of its free state: a story of work and exploration. London, Sampson Low, 1885.

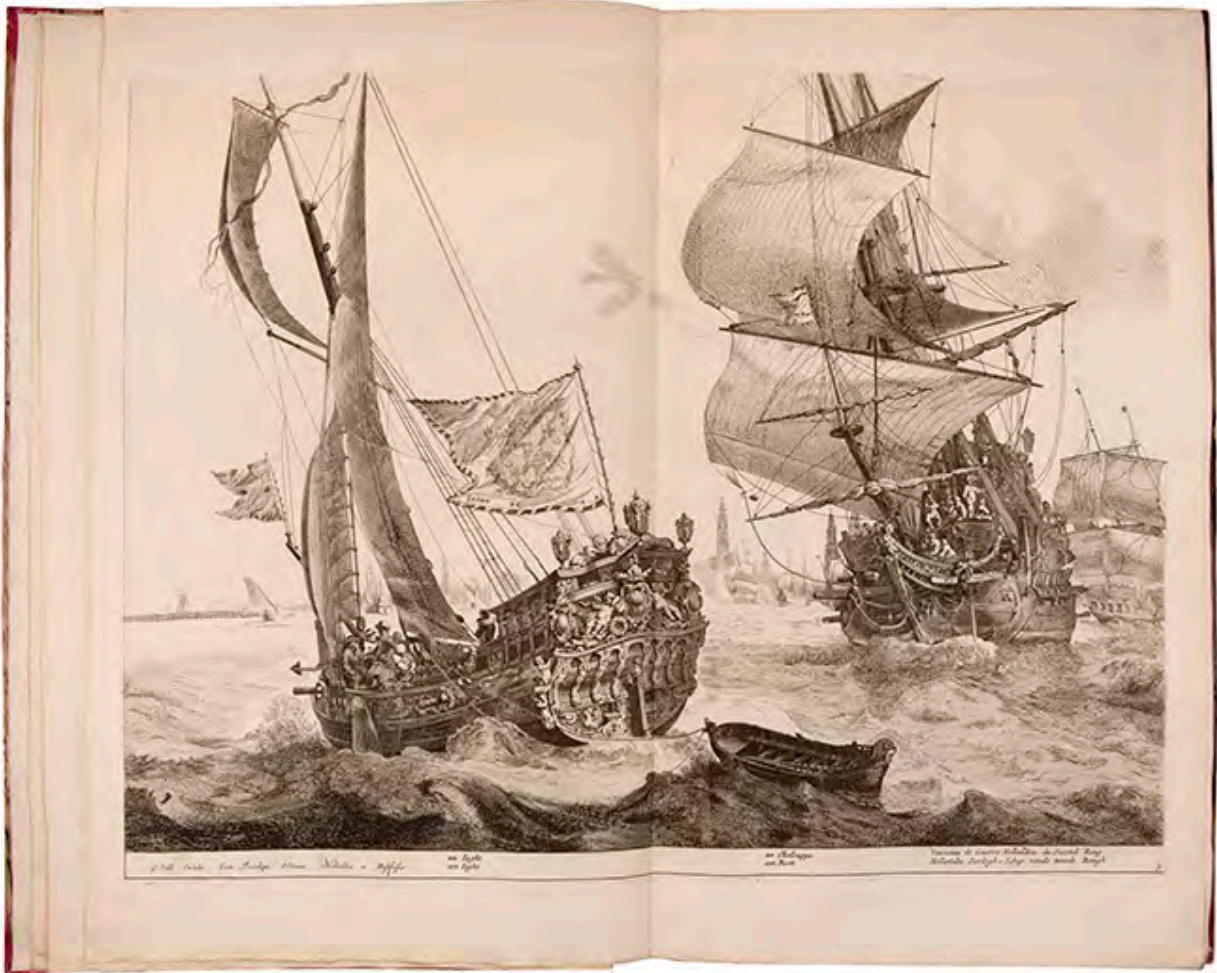
€3,000 [ref: 106472]

FIRST EDITION OF STANLEY'S FAMOUS ACCOUNT OF HIS TRAVELS IN THE CONGO WHICH WERE PROMPTED BY A MEETING WITH KING LEOPOLD OF THE BELGIANS IN 1879.

In 1879 Stanley went to the Congo after a meeting with King Leopold to explore the possibilities of development of the region. He secured for the Belgian Association *Internationale* the whole south bank of the River Congo and the north and west shores as well beyond the confluence with the Mobangi. He set up trading posts, etc. and established treaties with the local rulers and went on steadily with his political and pioneering work along the thousand miles of the navigable Congo from Stanley Pool to Stanley Falls, laying the foundations of that vast administrative system, extending from the Atlantic to the great lakes, and from the Sudan to Barotseland, which became the Congo State.

Provenance: Brockhampton Reading Rooms (stamp to first blank); Ricardo Caminos (small stamps to dedication leaf). Caminos, died 1992, was a well-known Egyptologist. His collection of rare books were noted for their generally fine condition.

First edition. 2 volumes, 8vo, xxvii, 528; x, 483 pp., 2 large maps in pockets at end of volumes, 3 further folding maps, 44 full-page engraved plates, including frontispieces, numerous text illustrations throughout, original brown pictorial cloth gilt, a fine set.



50. VALCK, GERARD (1652-1726) Suite of 22 engravings of ships Amsterdam: G. Valck, c.1740

€27,000 [ref: 105652]

An apparently unique complete set of 22 naval engravings. The plates principally depict Dutch and French sail-rigged warships, with the oared galleys of Venice and the Ottoman Empire towards the end. This publication appears to comprise a re-issue of a suite of 18 plates (nos. 5-22) that appeared in *Le Neptune François* (1693), together with a single plate with an imprint of Cornelis Kribber, Utrecht (plate no. 1), and three further plates of Dutch warships (nos. 2-5) apparently from a different source. We have been unable to trace any copy in auction records or in an institutional library.

Folio (578 x 36 cm). 22 double-page engravings of ships, numbered consecutively in the plate 1-22, most with dual French and Dutch titles. Contemporary red half morocco over decorative paper boards, spine richly gilt with foliate motifs, spine label lettered in gilt, a fine copy. Cf. Koeman M.Mor 8.



FINE COPY FROM THE LIBRARY OF NAPOLEON III WITH ARMS

51. VIGNERON, HIPPOLYTE. *Précis critique et militaire de la guerre d'Orient édité sur les documents inédits suivi d'un aperçu sur les opérations des flottes alliées dans la Mer Noire et la Baltique.* Paris, Eugène Pick, 1858.

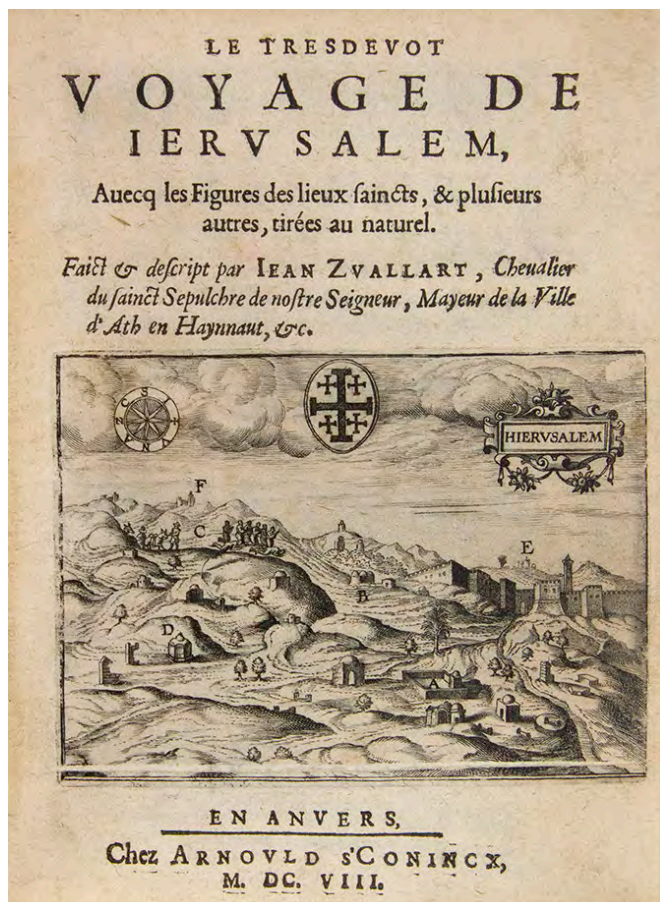
€5,000 [ref: 105111]

A superbly bound title on the Crimean War from the library of Napoleon III (1808-1873), with maps including a plan of the Battle of Traktir and one of Sebastopol.

A beautiful example of the work of Despièrres, binder to the Emperor Napoleon III.

Provenance: Napoleon III (arms to covers).

First edition; 8vo (22.5 x 14.5 cm); engraved portrait frontispiece, slightly spotted, 4 folding maps at rear, all edges gilt, green silk endpapers, edged in gilt; contemporary green morocco ornately decorated in gilt with the arms of Napoleon III on spine and boards, gilt lettered and signed by the binder J. Despièrres on the spine; a fine copy; viii, 416 pp.



FIRST FRENCH EDITION OF ZUALLART'S IMPORTANT WORK

52. ZUALLART, GIOVANNI. *Le tres devot voyage de Ierusalem, Auecq les Figures des lieux saints, & plusieurs autres, tirées au naturel.* Anvers, Arnold s'Conincx, 1608.

€7,800 [ref: 105098]

Giovanni Zuallart (aka Giovanni Zuallardo or Jean Zuallart, 1541-1634) was a Belgian Judge, Templar Knight and mayor of the town of Hainaut in the years 1584-1634.

In 1586 Zuallart, in the company of Philippe de Mérode, baron de Frentzen, made a six month pilgrimage from Rome to Jerusalem. This work describe their journey to the Holy Land, including descriptions of Crete and Cyprus. It is divided to four books: the first gives warnings and advice on preparation for the holy pilgrimage; the second describes the cities and islands on the along the way from Venice to Jaffa; books three and four describe the holy places in the region, including their historic background, with very detailed coverage of Jerusalem.

The first edition of this work was first published in Italian in 1595, with Zuallart's own illustrations, and later in an extended version in 1626. This book is of importance particularly for its numerous illustrations, which depict the Holy Land in the beginning of its Ottoman era.

First edition in French, small quarto [xxiv], 191, [i], 235, [i], 230, [i] pp., engraved title vignette, 50 plates in the letterpress, 2 full-page, later (nineteenth/twentieth century) calf gilt, an excellent example. Blackmer 1874; Laor 1170; Navari, Ioannou, II, 571; Roehricht 797.

NEAR EAST
& ISLAMIC



EXCEPTIONALLY EARLY AND IMPORTANT AUTHORIAL MANUSCRIPT ON PAPER

53. AL-MUSAWI, ABU-HASSAN MUHAMMAD IBN AL-HUSAYN, KNOWN AS 'AL-SHARIF AL-RADI'. *Takhlis al-Bayan fi Majazat al-Qur'an*, or 'Mujazat al-Radi', copied in the hand of the author, second volume only, Bayid Persia (Baghdad), dated 13 Shawwal 401 AH (1010 AD).

€150,000 [ref: 106052]

Al-Sharif al-Radi (970-1015 AD) was a celebrated poet and scholar from Baghdad, a direct descendent of Imam Ali, the cousin and son-in law of Prophet Muhammad. His father Abu Ahmad Hussayn was the Naqib of Iraq (a government position with responsibilities for the descendants of Prophet Muhammad) and chief Hajjaj for the region (overseeing pilgrimage to Ka'aba). He is buried in the Holy Shrine of Imam al-Husayn in Karbala. Al-Radi was a literary figure with extensive Islamic fiqh and tafsir expertise, who established the renowned Dar al'ilm (school of knowledge) in Baghdad during his lifetime. This school became a leading educational centre during his lifetime, and nurtured an entire generation of influential scholars, most notably al-Shaikh al-Tusi (995-1067 AD). As an author, Al-Radi is best known for his collection of commentaries on Imam Ali, entitled *Nahj al-Balagha* (peak of eloquence), which is commonly considered a masterpiece of Shi'ite literature and has remained popular with Shi'ite Muslims for a millennium. The present manuscript contains a lesser known and much rarer work entitled *Takhlis al-Bayan fi Majazat al-Qur'an* (roughly translating to 'summary of statements in the Qur'an'). It is a literary text focusing on the figurative and metaphorical meanings of phrases in the Qur'an, and is the first independent work of its kind to examine Qur'anic text through a literary perspective.

1. This is evidently the author's own copy of this text, and perhaps the exemplar from which all other extant witnesses descend. As the colophon states, it was written by the author himself and completed on 13 Shawwal 401 AH in Baghdad, the capital city of one of four principalities of Bayid/Buyid Persia. It adds that that he began compiling the work on 10 Sha'ban 401 AH, confirming earlier academic theories on the subject (these based on his mention of his father in a laudatory context suggesting he had just died; his father died in 400 AH/1009-1010 AD). Its date agrees so closely with that established for a crucial lost manuscript of another of his works, that we might infer that in the last years of his life the author surrounded himself with like minded scholars and scribes, producing the final and authorised copies of his numerous works

(the other work is that of a Qur'an commentary written in ten volumes in 402 AH by a scholar who then read it to the author; but with only volume five of the set surviving to at least 533 AH when it was copied along with its colophon into a manuscript subsequently recorded in the Imam Reza shrine in Mashhad from where it was copied and published by Mirza Husayn Nuri: see I.J. Boullata, *Literary Structures of Religious Meaning in the Qur'an*, 2000, p. 300). This is perhaps the sole autograph from that period of intense book production to survive. Baghdad had been an important literary centre since the ninth century AD, and when the Bayid/Buyid dynasty came to power in the mid-tenth century AD it was the second largest city in the world, bested only by Constantinople. It had a vibrant bookish and scholarly culture from its earliest days, with records of a private library there in the ninth century so vast that needed 120 camels to move it from one site to another. By the mid-thirteenth century AD, on the eve of the destruction of the city by the Mongol Hordes, Baghdad had thirty-six public libraries and over a hundred book dealers, who in turn employed a small army of book copyists. The present manuscript comes from the early part of this timespan, from the period of intellectual renaissance and flowering of study under the patronage of the cultured Bayid dynasty who "valued culture and science as ornaments and expressions of power" and who "collected intellectual luminaries like jewels in a diadem" (see J.K. Kraemer, *Humanism in the Renaissance of Islam: the cultural revival during the Buyid Age*, 1992, especially pp. 46-60, at p. 53).

II. Haji Ahmad bin al-Shaykh Yusuf al-Khamsi al-Talī'allah: his ex libris mark on endleaf dated 688 AH (1289 AD).

III. Ibrahim bin Abdullah "... al-Mundashi"(): his ex libris on endleaf dated Ramadan 737 AH (1336-37 AD), and perhaps rebound while in his ownership.

IV. Muhammad bin Ahmad bin Abu'bakr "... al-Hili", from the ancient town Hillah to the south of Baghdad: his ex libris dated 29 Jumada al-Awwal 751 AH (1350-51 AD) on first leaf of text. Later historical sources record that in the aftermath of the Mongol attack on Baghdad in 1258, following the execution of the ruling elite and much of the population there followed by seven days of looting and razing of its most important buildings. As part of this, it is reported, the Mongols went on to build stables from discarded books instead of bricks, and that the Tigris could be ridden across on horseback as so many of the city's books had been flung into it. Earlier sources, such as Ibn Taymiyyah (d. 1328) note that Nasir al-Din al-Tusi, an astrologer in the service of the Mongolian khan, Hulagu, "took possession of the people's books, the endowments, and land", destroying those created for the study of Shia Islam. This volume may have survived due to it being outside of Baghdad during the destruction, perhaps already in Hillah.

V. In modern Arabic-speaking book trade in last century, with strip of modern paper adhered to pastedown by right-hand side, most probably from a now removed bookseller's description.

VI. Private UK collection formed in the 1960s.

The details given in the colophon of this codex are solidly supported by both a C14 test (by C14 Science for Art Cultural Heritage of Martillac, France and New York, their report reference 0415-OA-98R-4 carried out in 2015, with them extracting the sample of paper from the book themselves: strip of paper from blank lower edge of fol. 10), as well as a report on the antiquity of the paper stock by Helen Loveday. The C14 analysis establishes a date of 986-1048 AD with a probability of 79.1%, and the paper stock is characteristically Persian and of the twelfth century or before (the extreme rarity of comparative eleventh-century manuscripts from this region forcing the dating parameters to be set as 'twelfth-century or before').

Single volume, second volume only of the text, decorated manuscript in Arabic, complete in alternating quires of 8 and 12 leaves with a bifolium at the end to complete the text, 162 leaves (plus one contemporary and 3 later endleaves), 218 by 118 mm; single column of 11-12 lines in sepia naskh hand of the author al-Sharif al-Radi himself, title on recto of first leaf, colophon at end of text in same hand, on distinctively Persian dark-cream paper, most leaves with mould markings (of 7-8 laid reed lines per centimetre, and with no chain lines apparent), final free endpaper with numerous ownership inscriptions (pre-fourteenth century), occasional marginal commentary (also pre-fourteenth century), some early damp-staining and mottling to leaves to entirety of volume affecting upper and outer corners, a few repairs to preliminary leaves including a closed tear to first leaf, strip of modern paper pasted along length of pastedown (probably from modern description once pasted there and subsequently removed), later endpapers and doublures inserted; fourteenth-century leather boards, stamped in blind and ruled with geometric patterns, skilfully rebacked, re sewn and edges repaired, very presentable and attractive condition.



A FINELY ILLUSTRATED QAJAR MANUSCRIPT

54. NIZAMI GANGAVI; SHIRAZI, MAKTABI (RECENSION OF). *Leila wa Majnun*, copied by Karam'ali. *Qajar Persia*, 13 Muharram 1(2)54 (1838-39 AD).

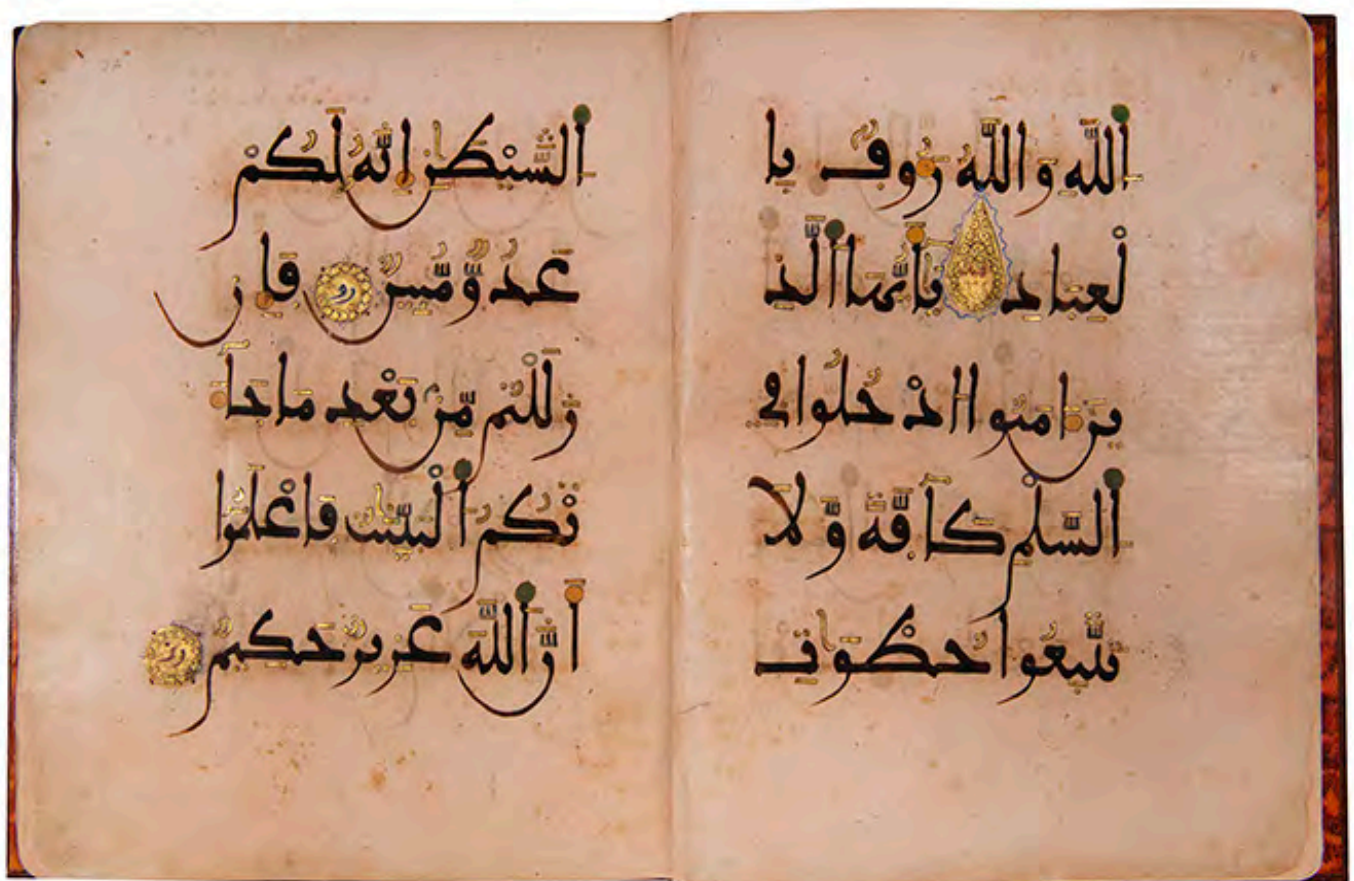
€23,400 [ref: 103254]

A finely illustrated manuscript copy of the medieval tragic romance of *Leila and Majnun*, originally composed by Nizami Ganjavi (d. 1209) and present here in the recension of Maktabi Shirazi (d. 1520). The popularity of this romantic love story meant that over the years it was adapted by many renowned poets, including Amir Khusraw and Jami, and re-told in the native languages of the neighbouring regions of Turkey, Central Asia and India.

This manuscript was copied in the elegant scribal hand of Karam'ali and apparently dated 1054, although the distinct Qajar influences present strongly indicate that is erroneous and should read 1254, during the reign of Mohammad Shah Qajar. The 26 illustrations are of notable quality, drawing heavily on the influences of Qajar portraiture popularised under the rule of Fath'Ali Shah Qajar in the early nineteenth century.

Provenance: Mirza Mahmud Khan, Persian charge d'affaires in The Hague, Netherlands, early 20th century (visiting card loosely inserted, along with a postcard of contemporary Iranian member of Parliament, Djelil Khan).

Illuminated manuscript on polished paper, in Farsi, 73 leaves (plus a contemporary free endpaper at the end), complete, 182 by 110 mm.; double column, 17 lines elegant and refined black nasta'liq, vibrant and fine illuminated polychrome and gold heading opening the text, TWENTY-SIX MINIATURE PAINTINGS IN THE TEXT, depicting important scenes in the romance and painted with vivid colours in the contemporary Qajar style, leaves double ruled in red, blue and gold, tissue-guards loosely inserted throughout; some very faint spotting to final few gatherings, overall very bright and attractive condition; housed in contemporary leather-backed gilt lacquered boards depicting floral sprays ruled and framed within corner-pieces and a gilt border, contemporary paper label to spine inscribed with title of the work in Farsi, spine ends very lightly worn, extremities slightly rubbed, overall bright and attractive binding.



IMPORTANT ANDALUSIAN QUR'AN SECTION

55. [QUR'AN]. Section from a Qur'an copied on pink paper, comprising continuous text from Surah al-Baqarah (II), part of verse 206 to part of verse 217. Andalusia, likely Jativa, first half of the thirteenth century.

€168,000 [ref: 106788]

IMPORTANT QUR'AN SECTION FORM ONE OF THE MOST ICONIC QUR'ANS PRODUCED IN MEDIEVAL ISLAMIC SPAIN

This elegant and decorative manuscript is notable for the fluid and elegant style of calligraphy, which creates a striking contrast against the regular and precise application of vocalisation and diacritics. Furthermore, the use of pink paper is both luxurious and fine and represents a significant period in Islamic manuscript production in Spain from the Muslim communities in the region.

The attribution of these striking pink folios to Spain is based primarily on the use of paper. In the Maghreb regions of Islamic North Africa, parchment remained the preferred material for the writing of Qur'ans well into the eighteenth-century, whereas Spain had been producing paper of this quality for some time. It must be noted however, that despite this, the use of paper in medieval Islamic Spain was unusual and many Islamic manuscripts produced in Andalusia were copied on parchment. Manuscripts like this one, on pink dyed paper are believed to have been produced in Jativa, near Valencia, near the site of the earliest documented paper mill in Spain (for more on this see: Marcus Fraser and William Kwiatkowski, *Ink and Gold: Islamic Calligraphy*, Berlin-London, 2006, p.64). Furthermore, the inclusion of *hamzas* in the vocalisation of the manuscript further suggests manuscript production in Spain, as this a codicological feature associated with manuscripts of Andalusian origin.

Single volume, illuminated manuscript on pink paper, in Arabic, 7 folios of continuous text, c. 335 by 270 mm; single column, 5 lines large sepia maghribi text, vocalisation in gold, verses separated by illuminated roundels containing 'abjad letters in white and red, very clean and attractive condition; housed in modern binding blind-stamped with motifs of Mamluk influence.

ONE OF THE EARLIEST RECORDED RUMI MANUSCRIPTS

56. RUMI, JALAL AL-DIN MUHAMMAD. *Divan'e Shams'e Tabrizi*, an early recension formed of the *Ghazaliyat and Rubayat*, copied by Khalil al-Malawi. Anatolia, possibly Konia, dated Jumada II [7]54 AH (July 1353 AD).

€252,000 [ref: 106263]

EXCEPTIONALLY EARLY MEDIEVAL MANUSCRIPT COPY OF ONE OF THE MOST IMPORTANT WORKS OF SUFI POETRY BY RUMI

Jalal al-Din Rumi was a Persian poet, originally from greater Khorasan, that is best known for his Sufi poetry that has transcended linguistic and cultural borders since it was compiled in the 13th century, giving Rumi the alternative names 'Mawlana ' and 'Mawlavi' which translate as the 'Master'. His *Mathnavi* (collected poems, also the term assigned to a form of Persian meter) is a pillarstone of Sufi literature, formed of a vast collection of self-reflective lyrical anecdotes of Sufi wisdom inspired by the Qur'an and Islamic teachings. Rumi formed his verses in a spontaneous manner as a reflection of events or thoughts that appeared to him over the course of his everyday life, a style of authorship that very much set him aside from his contemporaries. The revelatory nature of the composition and loosely connected narrative of didactic stories made Rumi's works immensely popular with Eastern and Western audiences alike, making him one of the most collected poets internationally since his death in 1273 AD.

The present text is an early recension of Rumi's *Divan'e Kabir*, also known as the *Divan'e Shams'e Tabrizi*, which was likely compiled in circa 1246 during the poet's time in Anatolia. The text is a collection of philosophical musings by Rumi that explore themes of love and loss. Shams'e Tabrizi (1185-1248 AD) was a Sufi dervish and poet, known to have formed a close bond with Rumi when they were both in Konya, acting as his spiritual teacher and leader. In 1246 Shams abruptly left Konya and Rumi started compiling verses in the form of love letters pleading for his friend and master's return. Shams returned a year later only to disappear again in 1248, never to be seen by Rumi again and presumed dead. Upon Shams' second disappearance Rumi returned to his poetry and wrote many verses lamenting the loss of his partner. These combined collections of poems about Shams are called *Divan'e Shams'e Tabrizi* and portray very strong themes of Sufi love, loss, friendship and a longing for divine unity that have transcended temporal barriers to remain one of the poet's most celebrated literary achievements.

The colophon at the end of this manuscript stipulates that it was copied by Khalil al-Malawi in the year 654 AH (1256 AD), however this same scribe is known to have copied multiple other manuscripts during the mid-fourteenth century: thus one can assume that the intended date for this manuscript was in fact 754 AH, when this scribe was active. This dating indicates that the manuscript was copied only 80 years after the death of Rumi, making it one of the earliest dated copies of this text. The only other dated manuscripts to precede the present example are from 1304, 1323, 1327 and 1340 respectively, making this the fifth earliest dated Rumi manuscript of the *Divan'e Shams'e Tabrizi*. The other records are all housed in institutions, including Tehran University Library (two copies) and another in the Museum of Konya, where they will likely remain for the foreseeable future; opportunities to acquire manuscripts of this literary significance are few and far between.

Though there is little documentation about the scribe, the regular hand and composition of this manuscript indicate that Khalil al-Malawi was a skilled calligrapher in medieval Anatolia. The paper on which this manuscript has been copied is thick fibrous Damascan buff paper, polished to create a sheen and of a very high quality for this period. Although the binding is later, likely mid- to late- sixteenth century, it is a very fine example of its kind and probably of Ottoman origin with contemporary marbled paper doubleleaves.

Single volume, decorated manuscript on thick polished fibrous buff paper, in Farsi, 311 leaves (with two later endleaves at each end), 250 by 175 mm; text in four columns, 31 lines cursive naskh script, headings in red, catch-words throughout and leaves foliated in a later hand, columns double-ruled in red, a few later marginal annotations, some later ink inscriptions in red and black ink, these in Ottoman Turkish and Farsi, a few scattered ink smudges else very clean and attractive condition internally; early sixteenth-century Ottoman leather over pasteboards, covers with cut-out central medallions and corner-pieces willed with filigree detailing against a gilt backdrop, ruled in gilt, marbled paper pastedowns, an attractive early binding.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَبِسْمِ اللَّهِ
هذه الاسرار الروحية والانوار الروحانية
والوحي الخفي والالهام الجلي والاشارات الغريبة
والنباتات العجيبة غرر نحر العير ودمر نحر الغيب
لحضرة مولانا قطب عرش الخلافة شمس سما، الرحمة
والرافعة عظيم الشان على المكان قبلته العارفين
كعبة الطائفين مكة العلوم الدينية مدينة المعارف
اللدنية وارداودية الحقايق فاردانية القايق
نوري الجوهر قدسي العنصر لطيف الحس صدوق الحدس
النور الباهر والحق الظاهر والسر الطاهر والعقل
المشخص والروح المخصص ناسخ حروج الجلالته

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