

California 2020

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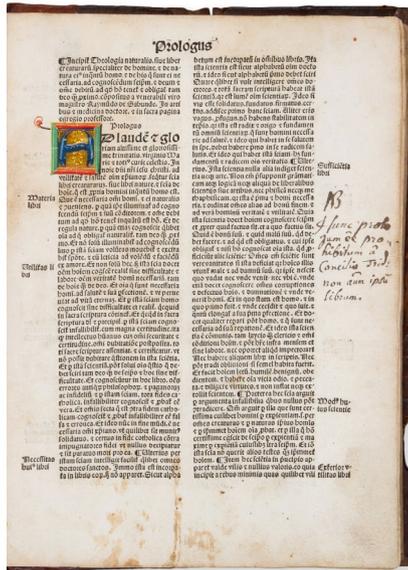
California 2020

HIGHLIGHTS FROM THE
53RD CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOK FAIR
PASADENA, 7-9 FEBRUARY 2020



DOUGLAS STEWART FINE BOOKS

MELBOURNE • AUSTRALIA



Raymond of Sabunde (c. 1385-1436)

1. Theologia naturalis sive Liber creatura[rum] specialiter de homine [et] de natura eius in qua[n]tum homo. :[et] de his qu[a] sunt ei necessaria ad cognoscendu[m] seip[su]m [et] Deu[m] [et] om[n]e debitu[m] ad q[uo]d ho[mo] tenet[ur] et obligatur tam Deo q[uam] p[ro]ximo.

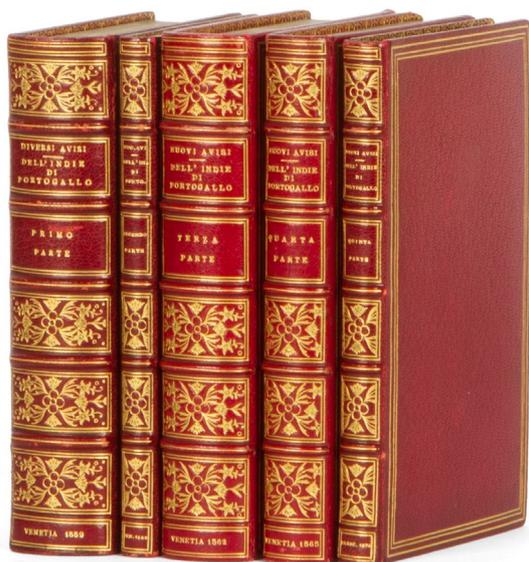
Impressus Nurembergae : Per Antonium[um] Koberger [sic] inibi co[n]cluem, 1502. Folio (290 x 210 mm), contemporary sheep over wooden boards (lacking clasps), elaborate blind-tooling to both boards, upper board including a panel containing abbreviated title, below it a partially remnant contemporary paper label with manuscript in red and black; A-Q8 R6; title with early (unidentified) ownership inscription and annotation recording the Prologue's inclusion on the Index Prohibitorum (1595); Prologue with illuminated initial tooled into gold leaf on a gesso ground, calligraphic initials in red and blue throughout; text in two columns; marginalia to Prologue; old repair to top edge of lower board; both boards with loss of leather in places, exposing the wood; hinges cracked, but sound; later rebacking in calf, with original spine partially preserved; internally in excellent condition overall, very occasional foxing and minor rodent damage to edges of a few leaves.

A key work in the development of natural theology, which attempts to reconcile twin sources of knowledge - the book of nature and the Bible - and, from that basis, argue that reason and philosophy are not incompatible with faith.

Raymond of Sabunde (Ramon Sibiuda) (c. 1385-1436) was a Catalan scholar and teacher of philosophy and medicine.

The printer, publisher and bookseller Anton Koberger (c. 1440-1513) founded the first printing workshop in Nuremberg in 1470. He is best known as the publisher of the famous Nuremberg Chronicle.

Adams R-36



Xavier, Francisco de (1506-1552), et al.

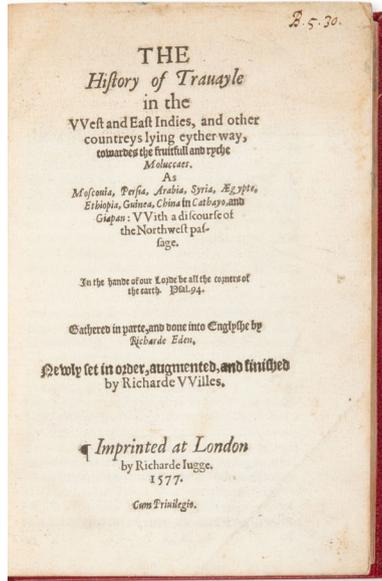
2. **Diversi Avisi Particolari Dall'Indie di Portogallo : riceuti, dall'anno 1551. fino al 1558, dalli Reuerendi padri della Compagnia di Giesv;**

(Parts 2-5 titled: Nuovi Avisi delle Indie [or dell'Indie] di Portogallo). In Venetia : Per Michele Tramezzino, 1558 [part 1]; 1559 [part 2]; 1562 [part 3]; 1565 [part 4]; In Brescia : per Giacomo & Policreto Turlini, 1579 [part 5]. All first editions. Five volumes, duodecimo, uniformly presented in fine signed bindings by R. Petit, full red crushed morocco ruled in gilt, spines in compartments with gilt ornament; all edges gilt; ff [8], 286 [i.e. 294]; [4], 59; [7], [1 blank], 316; [8], 189, [1 printer's device recto]; [2], 93; motto around woodcut printer's device on titles of parts 1-4: "Qual piu fermo—e il mio foglio—e' il mio presagio."; part 5 title with woodcut Jesuit device; parts 1-5 with woodcut initials; translated from the Spanish into Italian.

An important collection of early letters from Jesuit missionaries written in the late 1540s and 1550s from Brazil, Ethiopia, Goa, Malacca, China (Macau) and Japan. It is rare to find a complete set of the Tramezzino first editions, together with the fifth part printed in Brescia in 1579.

Lach comments that such letters "were the first to provide Europe with regular information on the progress of the Eastern missions" (Donald F. Lach, *Asia in the Making of Europe*, I, i, p. 314). Loyola insisted on regular reports from missionaries, and apart from the expected religious content their missives contain much new knowledge concerning geography, ethnology and customs, and current events. Printed versions of letters were circulated by the Jesuits at little or no cost (Lach, *ibid.*, 319). Included is Francis Xavier's 1549 letter from Kagoshima.

Cordier, *Japonica*, 47-8; Leclerc 305 I.



Anghiera, Pietro Martire d', 1457-1526; Oviedo y Valdés, Gonzalo Fernández de, 1478-1557; Eden, Richard; Willes, Richard

3. The history of trauayle in the West and East Indies and other countreys lying eyther way towards the fruitfull and ryche Molucces : as Moscouia, Persia, Arabia, Syria, Aegypte, Ethiopia, Guinea, China in Cathayo, and Giapan : with a discourse of the Northwest passage.

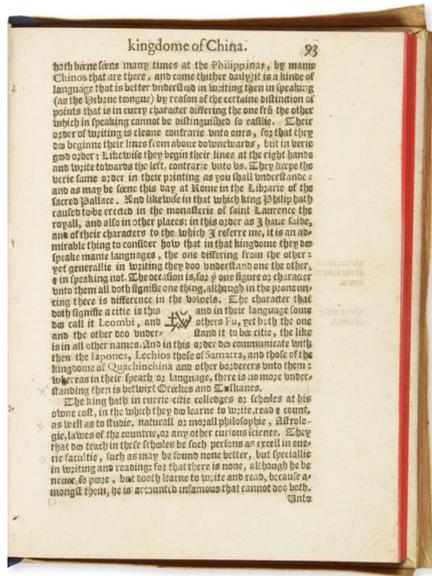
Imprinted at London : By Richard Iugge, 1577. Small quarto, later crushed red morocco, panels ruled in gilt with ornaments; spine in compartments ruled and lettered in gilt; edges with pale marbling; title page; ff [x], 466, [6], some misnumbering; two armorial bookplates to front pastedown, including that of art historian and politician Horatio (Horace) Walpole; woodcut illustration of the stars around the Antarctic pole (verso f. 436); historiated initials; light water stain to the last few leaves.

The new material most notably includes Pereira's description of China (1565), and Acosta and Maffei's descriptions of Japan (1573) - the first printed accounts in English of these places - as well as the first appearance in English of Ludovico di Varthema's account of his travels to Arabia, Persia, and India (first published

in Rome in 1510). Varthema (also known as Vertomannus) was the first non-Muslim Westerner to enter Mecca.

As a contemporary and associate of Columbus, Magellan and Vespucci, and a member of the Spanish Council for the Indies, Anghiera's accounts can be considered reliable and authoritative. This edition also contains additions from various other sources edited by Richard Willes, a member of the Society of Jesus from 1565 to 1572.

Cordier; *Japonica*, 71; Alden 577.2; Sabin 1562; Church 119; Howgego M65



Gonzalez de Mendoza, Juan, 1545-1618; Loyola, Martin Ignacio de, d. 1606; Parke, Robert

4. The historie of the great and mightie kingdome of China, and the situation thereof : together with the great riches, huge cities, politike gouernement, and rare inuentions in the same. Translated out of Spanish by R. Parke.

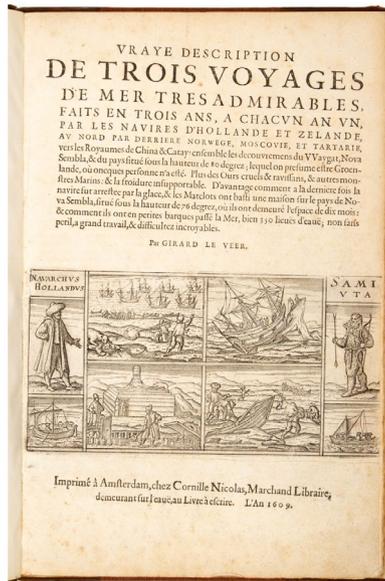
London : Printed by I. Wolfe for Edward White, 1588. First English edition. Quarto, nineteenth century vellum over boards ruled in gilt (small stain to lower board), yapp edges; contrasting morocco title label with gilt lettering to spine; edges stained red; marbled endpapers with the bookplate of Arthur Dalrymple; pp [viii], 410; title page with early ownership inscription and pen trials; woodcut initials and tail-pieces; the text includes 3 woodcut Chinese characters (pp 92-3), the first to appear in an English book; some worming to the title page, the last 10 pages and a small section at the centre of the book, affecting a few letters.

A translation of Juan González de Mendoza's *Historia de las cosas mas notables, ritos y costumbres, del gran reyno de China*, first published in Rome in 1585. The first English

edition is a translation of the second edition (Madrid, 1586), and is regarded as one of the most significant and influential works on travel and exploration of the Elizabethan age.

The first part comprises a description of the various provinces of China and includes important accounts of Chinese customs, warfare, and printing methods; it also contains three woodcut Chinese letters, the first to appear in a European book. The second part provides narratives of the major journeys of de Harrada to the Philippines (1575), the Franciscan de Alfaro to China (1578), and the Jesuit Martin Ignacio de Loyola (1581). The latter's *Commentarie of the New World* is of immense importance, being one of the most authoritative travel accounts of the New World in this period.

Cordier; *Sinica*, 13; Palau 105513; Sabin 27783: "It is so rare that we have never seen it."



Veer, Gerrit de (fl. c. 1570-1598)

5. Vraye description de trois voyages de mer tres admirables, faits en trois ans, a chacun un, par les navires d'Hollande et Zelande au Nord par derriere Norwege, Moscovie et Tartarie, vers les royaumes de China et Catay,

Imprimé à Amsterdam : chez Cornille Nicolas, 1609. Large quarto (340 x 230 mm), later half calf over linen covered boards (a little worn at the corners and spine ends), ff [1] (title), 2-44; engraved title vignette, 30 half-page engraved illustrations and maps and one full-page map in the text; a fine copy.

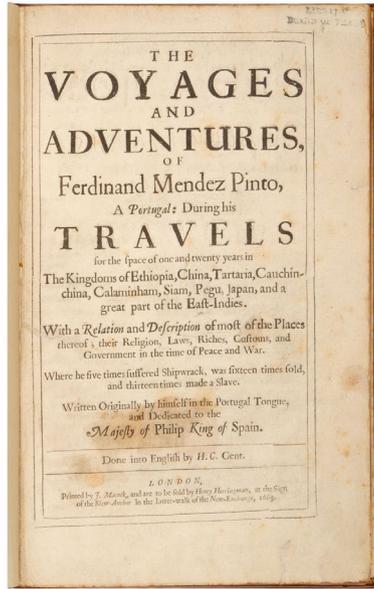
An early French edition of De Veer's spectacularly illustrated account of the three polar voyages of Barents in search of a Northeast Passage, in 1594, 1595, and 1596-1597.

De Veer accompanied the Dutch navigator Willem Barents (Barentsz) on his second and third expeditions, so his narratives of these two particular voyages are eyewitness accounts. The epic third voyage of Barents (as pilot, under the command of Jacob van Heemskerck) is regarded as one of the great feats of Polar exploration. In attempting to sail directly across the Pole, Barents became the first European to sight the

Spitsbergen Islands. Prevented from sailing further north by the pack ice, the Dutch then made for Nova Zembla. However, they became stranded when their ship was crushed in the ice, forcing the crew to fight for survival throughout the long arctic winter, which was spent in an improvised shelter constructed from timber taken from the ship under de Veer's supervision. The men endured horrific conditions, a number of them succumbing to the freezing temperatures and some eaten by polar bears. Even with the advent of summer, the ship could not be freed from the ice, compelling the men to make a treacherous voyage in two open boats in order to reach safety in Russian territory. Barents perished during the journey, but twelve survivors managed to reach the Kola Peninsula, where they were eventually rescued by a Dutch merchant ship.

The present edition is a reissue by Nicolas of his first French edition of 1598.

Hill 1764; Tiele 1131



Mendes Pinto, Fernão (d. 1583); Cogan, Henry (translator)

6. The voyages and adventures of Ferdinand Mendez Pinto, a Portugal, during his travels for the space of one and twenty years in the Kingdoms of Ethiopia, China, Tartaria, Cauchinchina, Calaminham, Siam, Pegu, Japan, and a great part of the East-Indies,

London : Printed by J. Macock, and are to be sold by Henry Herringman, at the Sign of the Blew-Anchor; in the lower-walk of the New Exchange, 1663. Small folio, panelled calf ruled in gilt, spine with raised bands and gilt lettering and ornament; pp [xiv], 326; woodcut head-pieces and decorative initials; title page with some light stains, expertly repaired tear at bottom edge and old wet stamp of the Board of Trade Library; very occasional marginal spotting, else clean and crisp throughout.

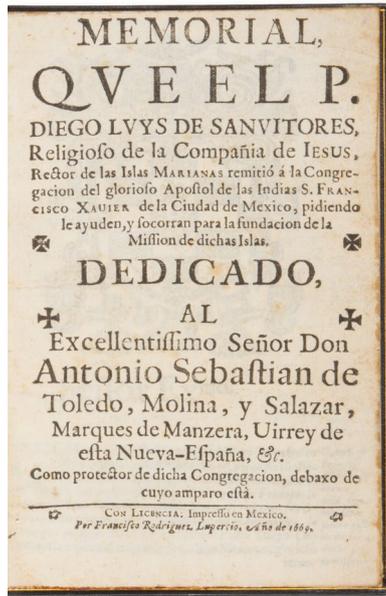
The second English edition of Henry Cogan's translation of the *Peregrinação*, originally published in Lisbon in 1614.

Pinto's work is a narrative of his two-decade voyage which commenced in Portugal in 1537 in a fleet under the command of the son of Vasco da Gama, and ended with his return in 1558. It contains some of the earliest eyewitness accounts

by a Westerner of the Malay Peninsula, Siam, Cochin-China, China and Japan. Indeed, Pinto claimed to be the first European to set foot on Japanese soil.

Pinto was admitted to the Society of Jesus in 1554. A close acquaintance of Francis Xavier, he contributed to various missions in Japan, a country which he visited four times during his travels. The *Peregrinação* was enormously successful, and by 1700 had been published in nineteen editions in six languages. According to Catz, it rivalled Cervantes' *Don Quixote* in popularity: "It is, in fact, an exotic and imaginative composite of fact and fiction, at once a picaresque prose epic and an authentic picture of sixteenth-century Asia!" (Rebecca D. Catz, *The Travels of Mendes Pinto*, 15).

Hill 1146; Cordier, *Japonica*, 40, *Sinica*, 2068-2069; Lust 346; Wing M1706



San Vitores, Diego Luis de (1627-1672)

7. Memorial, que el P. Diego Luys de Sanvitores, religioso de la Compañia de Jesus, Rector de las Islas Marianas remitió á la congregacion del glorioso apostol de las Indias S. Francisco Xavier de la Ciudad de Mexico, pidiendo le ayuden, y socorran para la fundacion de la misión de dichas islas,

Impreso en Mexico. : Por Francisco Rodríguez Luperón, Año de 1669. Small quarto, full morocco by Sangorski and Sutcliffe, spine lettered in gilt; armorial bookplate to front pastedown; ff [40]; woodcut heraldic device at head of text; fore-edge trimmed by the binder; shaving a few letters.

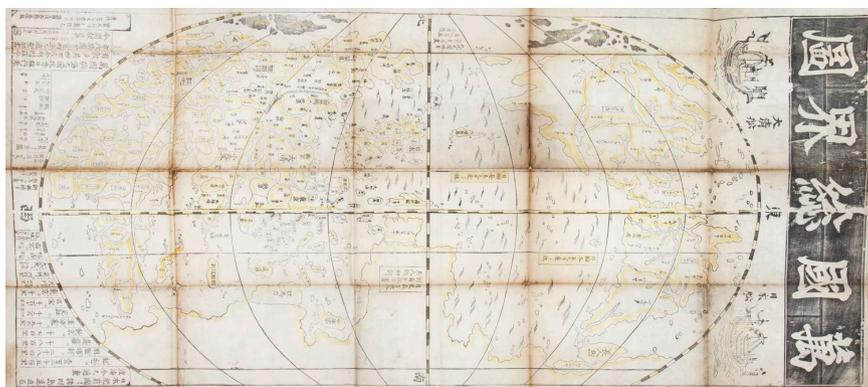
An important *Memorial* published in Mexico in the seventeenth century, containing the outline of a plan for the possible Spanish colonization of Australia and the religious conversion of its inhabitants. Rarely offered for sale, San Vitores' *Memorial* is unique in its petitions to extend Jesuit activities from the fringes of East Asia south toward an entirely unknown Terra Australis.

Father San Vitores was one of the pioneer Spanish missionaries in the Mariana Islands, which lie directly to the north of the island of

New Guinea in the northwest Pacific. He was martyred on the island of Guam in 1672. In his *Memorial*, dedicated to the Viceroy of New Spain, patron of the Jesuit congregation in Mexico, San Vitores urges the Jesuits in Mexico to establish a mission in the Marianas - not as an end in itself, but because it would create a base from which the colonization and ultimate conversion of Terra Australis might be carried out. San Vitores' report was carried back to Mexico on the first galleon to visit him on Guam after his arrival there.

As Maggs Bros. point out in their catalogue 491 (1927), this Quirós *Memorial* 'forms one of the most valuable and historical documents for the early history of the quest for the discovery of Australia.'

Sabin 76901; Palau 301133; Medina, México, 1017; Pardo de Tavera, *Biblioteca Filipina*, 2582.



石川俊之(流宣) [Ishikawa Toshiyuki (Ryūsen)]

8. 萬國総界圖 (万国総界図) [Bankoku Sōkaizu] [Map of the Whole World]

Edo (Tokyo), Japan : 須原屋茂兵衛 [Suharaya Mohē], [1708] (Hōei 5). Woodblock print with yellow colours added by hand, 1315 x 595mm, original covers and title slip; complete.

An early Japanese map of the world. Japan is displayed in the centre of the map, which is oriented so that east [東] is at the top of the document.

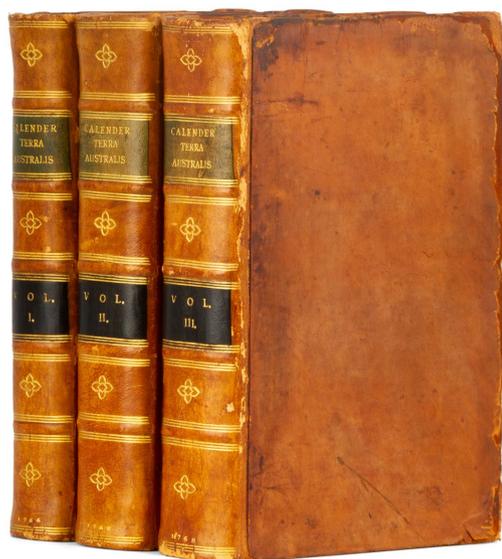
This map was produced at a time of national isolation (*sakoku*). Japanese citizens were not permitted to travel outside Japan during this time, and little information would have filtered into Japan from its limited trade relations with Korea, the Ryūkyū Kingdom (Okinawa), the Dutch East India Company, and Qing China. The map was therefore based on foreign maps brought into Japan by Europeans during this period.

In particular, Ishikawa's map shows many similarities to one produced by the Italian Jesuit priest Matteo Ricci (1552-1610) in 1602. Ricci's 1602 map introduced to Asia the findings of

European explorations and also included Chinese cartographic knowledge which was at the time unknown in Europe. Several copies of the 1602 map have survived. A detailed copy of the 1602 map was produced in Japan around 1604, with the title *Konyo Bankoku Zenzu*. Perhaps it was this map, or another Japanese copy, that informed Ishikawa's map.

Interestingly, the map depicts landmarks such as the Great Wall, and mythical lands such as the land of giants [長人島] and the land of small people [小人島]. In the top left there is a Qing Chinese ship, and in the top right a Japanese ship. At the bottom of the map are names of different places and measurements of distances from Japan, as well as the publication information.

A copy of the original 1688 version of the present 1708 printing was carried back to Europe by Engelbert Kaempfer, the German physician and explorer who spent two years in Japan (1690-92). Kaempfer's map had a significant impact on later European cartographic endeavours.



Callander, John (1722–1789)

9. Terra Australis Cognita : or, voyages to the Terra Australis, or Southern Hemisphere, during the sixteenth, seventeenth, and eighteenth Centuries. Containing an account of the manners of the people, and the productions of the countries, hitherto found in the Southern latitudes; ...

Edinburgh : printed for the author; 1766-68. Three volumes, octavo, contemporary calf (rebacked and corners re-tipped), contrasting morocco title labels and gilt ornamentation, Davidson bookplate to the pastedown of the first and third volumes, vol 1: folding frontispiece map, pp. v (with the Townshend dedication leaf); 2 (advertisements), viii; 516; vol. 2: folding frontispiece map, pp. [iv]; ii; 692; vol. 3: folding frontispiece map, title page, pp. iv (with the Dundas dedication leaf); 745; occasional foxing, a very good set.

Callander's important collection of early voyages to the Southern Hemisphere, including his proposal for the British settlement of Australia, based on de Brosses's *Histoire des navigations aux Terres Australes*, as well as the works of Hakluyt, Purchas, Thevenot and others. It includes accounts of sixty-three voyages, including those of Magellan, Drake, Quiros, Le Maire and Schouten, Tasman, Roggeveen, Vlamingh, Anson and Byron.

With the three important maps as issued, the map of the Australian continent being "of great interest particularly when compared with the Tasman map of 1644. Although Van Diemen's Land is still shown as part of the mainland, New Zealand and New Guinea are already known to be separate lands and in fact the outline of Australia is complete except for the eastern coast, yet to be charted by Cook" (Davidson).

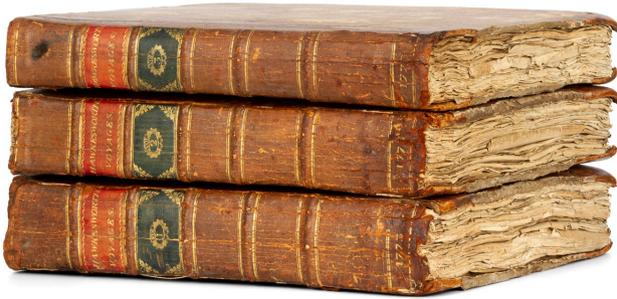
The first volume contains the first state dedication leaf to Townshend, indicating an early issue. After Townshend's death in 1767 a replacement dedication leaf was issued for Sir Laurence Dundas, which is contained in the third volume.

Davidson p. 35; Hill 240; Hocken pp. 5 - 7; Landwehr 271; Sabin 10053.

Provenance: Rodney Davidson, *The Davidson Collection*, Australian Book Auctions, 2005, lot 39.

22853

USD \$15,000



Hawkesworth, John (1715-1773); Cook, James (1728-1779); King, James

10. An account of the voyages undertaken by the order of his present Majesty for making discoveries in the southern hemisphere,

London :W. Strahan and T. Cadell, 1773. Three volumes, quarto, contemporary half calf over marbled papered boards, spines with contrasting morocco title labels, edges rubbed, joints cracked but cords and hinges sound, and entirely uncut set with wide margins, shelfmarks to pastedowns, unidentified armorial bookplates to verso of title pages, vol. I pp. [xii]; xxxvi; 676 (the numbering skips from 139 - 360 as per Beddie); 21 folding maps and charts; vol. II pp. xv; [i]; 410, 22 folding charts and plates; vol. III pp. [vi]; 411 - 799, 9 charts and plates.

"The first voyage under Captain Cook's command on the Endeavour was primarily of a scientific nature. The expedition was to sail to Tahiti in order to observe the transit of Venus across the disk of the sun, to determine the earth's distance from the sun, and also to carry on the geographical discovery that John Byron had started. Entering the Pacific around Cape Horn, Cook reached Tahiti in 1769 and carried

out the necessary astronomical observations. Leaving Tahiti in July, Cook discovered, named, and charted the Society Islands, and then, heading southwest, explored New Zealand, then headed towards Australia and discovered and charted the eastern coast for 2,000 miles, naming the area New South Wales. Both Australia and New Zealand were annexed by Britain as a result of this voyage which began in 1768 and ended in 1771" (Hill).

A rare and magnificent uncut set in fine period binding of the first state of the first edition, with the full complement of 52 folding maps, charts and plates, including the *Chart of the Straights of Magellan*.

Beddie 648; Hill 782; Holmes 5; Kroepelien 535

Provenance: *The Library of Tom Austen Brown*, Peter Arnold Pty Ltd., 2002, lot 15; Private collection, Melbourne



Hayes, William (1735-1802)

11. Portraits of rare and curious birds, with their descriptions from the Menagerie of Osterley Park, in the county of Middlesex.

London : printed by W. Bulmer and Co., Shakespeare Printing Office; and published for the author by R. Faulder, 1794 [- 1799]. Quarto, contemporary full calf (edges worn), spine with contrasting morocco title label (chipped at head and foot, rubbed), bookplate for Frances Hubert Barclay to pastedown, front hinge weak, two volumes in one, pp [6]; 100 fine handcoloured engraved plates (a number signed by Hayes' family members), lacking the engraved view of the menagerie (as commonly found), bound without the two preliminary leaves to volume two (ESTC: "2 out of 3 copies don't have them"), occasional sparse foxing and a few light stains.

Hayes' *Portraits of rare and curious birds* is the product of a commission by Robert Child and his wife of their extensive collection housed in aviaries and in open spaces in Osterley Park, west London. Due to the untimely death of his patrons, Hayes completed his work with the aid of his wife, Anne, and his six children Charles, William, Annette, Emily, Maria and Matilda, who hand coloured the thousands of engravings

required for publication, in a number of instances individually signing their work.

The Childs' collection included some truly exotic species, acquired through the family's links to the East India Company, of which Robert's uncle (also named Robert) was Chairman. The plates illustrate vultures from Africa, pheasants, quail and ducks from China, macaws from Brazil and parakeets from India. Sourced from farther afield are other rare specimens including a Black-Capped Lory and Great Red-Crested Cockatoo from New Guinea, the Blue-Headed Turtle from the South Sea Islands, and the Blue-Bellied Parrot and Nonpareil Parrot from Botany Bay, New Holland.

"One of the most famous, early coloured illustrations of ornithology" (Wood).

"Hayes was the first author systematically to record a single private collection of live birds; such a project was not attempted again until 1846" (Jackson, *Bird Etchings*, p.135).

Nissen IVB 422; Wood p. 381

24673

USD \$9,000



Hayes, William (1735-1802)

12. A natural history of British birds.

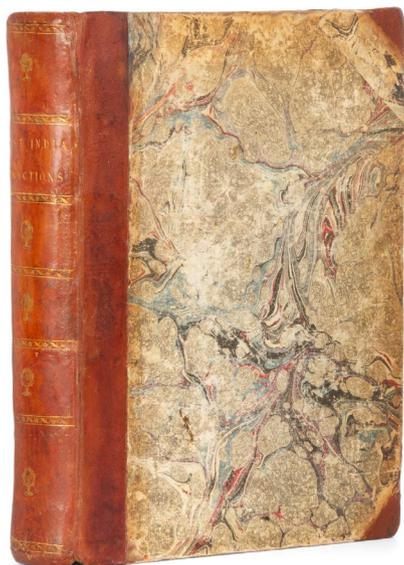
London : the author, [1771-1779]. Two volumes, folio, contemporary half calf over marbled boards (edges rubbed), no title page (as issued), 40 proof plates hand coloured by Hayes and his family, all but seven signed, captioned and dated; the Green Woodpecker has the signature of William Hayes and Gabriel Smith; a few spots but otherwise the plates in fine, crisp condition; very scarce.

The content of Hayes' handsome folio work *Natural History of British birds* was not constrained by its title: he produced a number of copies with foreign birds such as pheasants and parrots, since copies were made to order - a fact which also explains the erratic nature of this publication, in terms of the paper quality, number of plates and subject matter. Hayes had a large family, was often in financial difficulties, and was helped with the colouring of his plates by his daughters.

"Almost every copy of a William Hayes book is different - plates, colourists, artist, so if you list the plates in each copy/vol. there is no guarantee you will find another with plates done by the same member of the Hayes family - certainly not coloured by one only. But, I think an early

copy of the *Natural History of British Birds* will have William Hayes and Gabriel Smith's work only - perhaps! I once saw a 1st edition of this title at Sotheby's. They had not spotted the Gabriel Smith signatures, or did not mention it. Some plates were very lightly (under-etched) etched, others so heavily etched (left in the bath too long) that it had been difficult to float the watercolours over the lines. This copy must have been a very early one, while Hayes was still learning to etch, guided by Gabriel Smith who showed him how to do it on 8 plates that he signed. Gabriel Smith was convicted of forgery and hanged in 1783 (see my *Dictionary of Bird artists of the World*). In the *New Oxford National Dictionary*, the author of the Hayes entry did not know about my Bird etchings and his article is faulty. This is not very helpful, I know, but if you were not a learned and experienced gentleman I would hint to you not to tangle collating William Hayes if you wish to remain calm and collected." (Christine Jackson, copy of correspondence dated 18 July 2017).

Anker 198; *Fine Bird Books* p. 80 (two stars); Nissen IVB 42.1; Nissen SVB 225; Wood p. 381; Zimmer 293.



Huddart, Joseph (1741-1816) (attrib.)

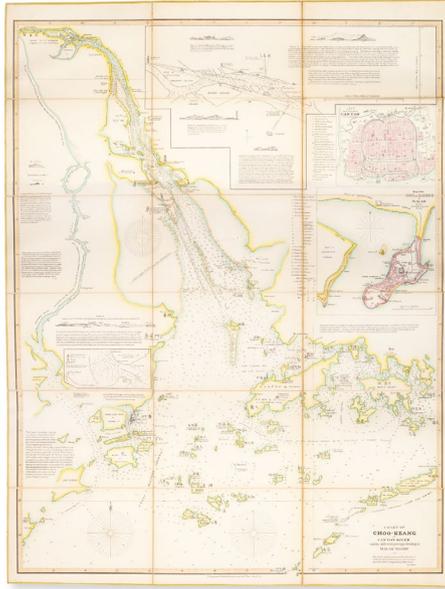
13. *The Oriental navigator; or, new directions for sailing to and from the East Indies. Also for the use of the country ships, trading in the Indian and China seas, to New Holland, &c. &c. ... Being a companion to the East India pilot, in two large volumes of charts and plans, originally published by the late Mr. Robert Sayer; which have been greatly augmented, with many corrections and improvements.*

London : printed for, and published by, Robert Laurie and James Whittle, map, chart, and print sellers, (successors to the late Mr. Robert Sayers), 1794 (1797). First edition, second issue. Quarto, near contemporary half calf over marbled papered boards, flat panelled spine lettered in gilt *East India Directions* with tooling of a globe (expertly rebaked, endpapers replaced), wet stamp to half-title and title of the *Marinens Bibliotek*, Copenhagen (deaccessioned in 2016), pp. xiv (page xiv with pasted errata slip and Appendix dated 1797), 590; contents clean.

The first edition of Laurie and Whittle's *Oriental Navigator*, in the manner of their predecessor Robert Sayers. The second issue (and first thus) with the appendix relating to navigation to New Holland.

The Oriental Navigator contains detailed instructions to European navigators on piloting their vessels through the waters of Asia: rounding the Cape of Good Hope and the African coastline; crossing the Indian Ocean (a number of routes, including via the Cocos Islands and Christmas Island); the coast of the Arabian Peninsula; the Persian Gulf; India and Ceylon; Malacca and Singapore; Sumatra and the Indonesian Archipelago; the coast of China (including the Canton River); the Philippines, and the coastlines of mainland South East Asia. It also contains information about the monsoon season in the Indian Ocean.

Ferguson 191a.



Tassin, Jean-Baptiste (1800-1868)

14. Chart of Choo-Keang or Canton River and the different passages leading to Macao Roads.

Drawn from Horsburgh's Chart of the Canton River combined with Lieut. Daniel Ross & Philip Maughan's Chart of the different passages leading to Macao Roads. J. B. Tassin. Lithographed & published at the Oriental Lithc. Press. Calcutta, 1840. Lithographed map with original hand colour; dissected and laid on linen, yellow silk edges, overall size 1040 x 790 mm, cloth covers, housed in the original cloth slipcase with title label 'Chart of Canton River and Macao Roads'.

A superb and vibrant example of one of the rarest charts of Hong Kong and Macao, printed in India by Frenchman Jean-Baptiste Tassin.

Tassin was founder of one of the first lithographic presses in the city, and 'one of the most successful of all lithographers of the East' (*The Calcutta Courier*, 27 June 1832, p. 2). As indicated by the publisher's note, the map is based on Horsburgh's *Chart of the Pearl River Delta* (1831), to which it is similar in layout, with additional detail sourced from Ross and Maughan's *Chart of the different*

passages leading to Macao Roads (1810). Inset maps show *The Town and Harbour of Macao by N.B., corrected and improved by W. B.* (Boston, circa 1836) and *City and suburbs of Canton, from a native drawing, after a map which first appeared in The Chinese Repository* in 1834.

The chart copies Horsburgh's notes and diagrammatic views, as well as the introduction of Chinese names in characters for the various geographical points. Charming observations are scattered across the map (*Cow-loon, apparently populous*), and sites of importance are identified (*English Factory, Junk Islands; Chop House; Caza Branca, Residence of a Mandarin*).

Not recorded in *Charting the Pearl River Delta*, published by the Hong Kong Maritime Museum in 2006.

Rare; only three examples traced (British Library; Bayerische Staatsbibliothek; Peabody Essex Museum).



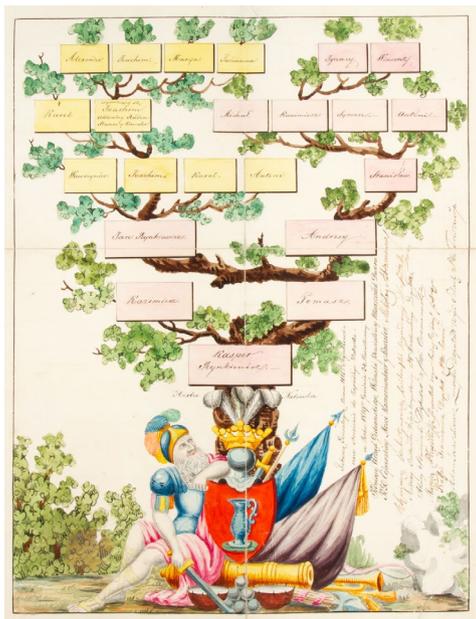
Malinovskii, Aleksei Fedorovich (1762-1840); Valuev, Petr Stepanovich (editor)

15. Istoricheskoe opisanie Drevniago Rossiiskago muzeia, pod nazvaniem Masterskoi i Oruzheinoi palaty, v Moskve obrietaiushchagosia. Chast' pervaya.

[=Historical account of the Old Russian Museum, known as the Masterskaia Workshop and Armoury Palaces, in Moscow. Part one.] [Moskva]: Gosudarstvennaia Oruzheinaia palata [The State Armoury of the Kremlin], 1807. Elephant folio, 485 x 335 x 30 mm, original quarter leather over continental European papered boards, spine with original manuscript labels in Russian, front pastedown with early manuscript collection number 4242, contents printed on Russian-made watermarked paper; half-title with tipped-in slightly later manuscript sheet in German which provides a translation of the title and gives brief individual descriptions of the engravings, heraldic title page with slightly later manuscript in German *König[liches]. Museum, No. 4242* (now known as the *Altes Museum*, Berlin, a museum for high art completed in 1830 and known as the *Königliches Museum* until 1845), pp 139, illustrated with 30 full-page steel engraved plates, the final leaf with a second heraldic engraving (margins of this leaf with vertical creasing flaws); verso of final

leaf with nineteenth century collection stamp with monogram *TML* within a laurel wreath; three non-consecutive leaves with mild marginal water stains (i.e. the stains were made before collation), otherwise internally bright and crisp; text in Russian in Cyrillic; housed in a satin-lined clamshell box, in the style of the period, in blue leather with the Russian coat of arms tooled in gilt to front.

A monumental and exceptionally rare work, showcasing the ancient gems, crowns, orbs, sceptres, swords, furs, thrones, and other imperial regalia of the Russian rulers from the fourteenth century onwards. It is the first such catalogue of the Kremlin Armoury, a museum which had been completed in the previous year under Czar Alexander I and which is still the permanent home of these royal treasures. (The collection had originally been established by Czar Peter I in 1719). Note that, although the title states "Part one", no second volume was issued.



Imperial Russian Government [Lithuania-Vilnius Governorate]

16. [POLISH NOBILITY] Sammelband containing Imperial Russian documents certifying that the family Rynkiewicz is entitled to the privileges of *szlachta* (nobility). Vilnius, 1819.

Folio (350 x 280 mm), original straight grain red morocco with borders in green morocco elaborately tooled in gilt, upper board with contrasting green morocco label lettered in gilt in Polish (a little rubbed and scuffed); attached by its original cord is a circular brass case (unopened, but likely to contain the seal of *herb Nalewka*); original string binding and marbled endpapers; ff [2] (blank laid paper); [4] manuscript dated 24 December 1819, in Polish in a legal hand with calligraphic title and watercolour illustration of the Nalewka coat of arms, being an extract from the Books of Nobility of the Lithuania-Vilnius Governorate detailing four generations of the Rynkiewicz lineage starting with Kasper Rynkiewicz and moving forward to the present-day, enumerating the family's estates and their serfs, signed by the Marshall of Vilnius Mykolai Abramovicz and notaries *recto* of last leaf (fine parchment); [4] manuscript Russian translation of the preceding document, with Imperial Russian wet stamp *recto* of each leaf and Imperial seal at foot (laid paper with

Imperial Russian watermark); bifolium with family tree and manuscript in Russian across four pages, certifying that the Rynkiewicz family is entitled to use the Nalewka coat of arms, Imperial wet stamp dated 1819, with notarial signatures and seal of the Russian Foreign Ministry at foot (wove paper with Imperial Russian watermark); large folding sheet (570 x 440 mm), manuscript in Polish with spectacular watercolour illustration in the form of a schematic family tree showing four generations of the Rynkiewicz family and the Nalewka coat of arms, stating that this crest is entered in the Imperial heraldic register; again signed by the Marshall of Vilnius (unwatermarked wove paper); loose at rear is a later document dated 1863 updating the family's *szlachta* status, bifolium with manuscript in Russian across the centre pages, with a family tree showing the latest three generations of the Rynkiewicz line, notarial signatures beneath, Imperial Russian administrative wet stamp *verso* (wove paper with Imperial Russian watermark); all documents well preserved.



Newton Family

17. [COOK]. Newton & Berry's new terrestrial globe 1831.

[London]: Newton & Berry, 1831. Terrestrial pocket globe, 1.5 inches (39 mm) in diameter; engraved gores with original hand colour over papier-mâché and plaster sphere, the surface in fine order with a recent shellac applied for protection, two metal pins resting the globe in the original turned mahogany case with fitted lid; a very fine example, sitting cleanly within its case.

An attractive pocket globe, the smallest manufactured by this firm and one of the rarest, showing Cook's third voyage.

John Newton (1759-1844) was the founder of a firm of London globe makers. Established in the 1780s, it continued on, with the involvement of Newton's sons, throughout the nineteenth century. Miles Berry (c.1803-1843) also joined the firm, and globes manufactured between 1831 and 1841 bear the imprint *Newton & Berry* or *Newton, Son and Berry*.

This small terrestrial globe shows the track of Cook's third voyage of 1776-80, with its return to England under the commands of Clerke and Gore. New Holland is shown separated from Van Diemen's Land; Port Jackson and Botany Bay are marked.

Held: Bibliothèque nationale de France; British Library; Yale University Library

Reference: Sumira, Sylvia. *The art and history of globes* (London: The British Library, 2014), pp. 188-89, illustrated.

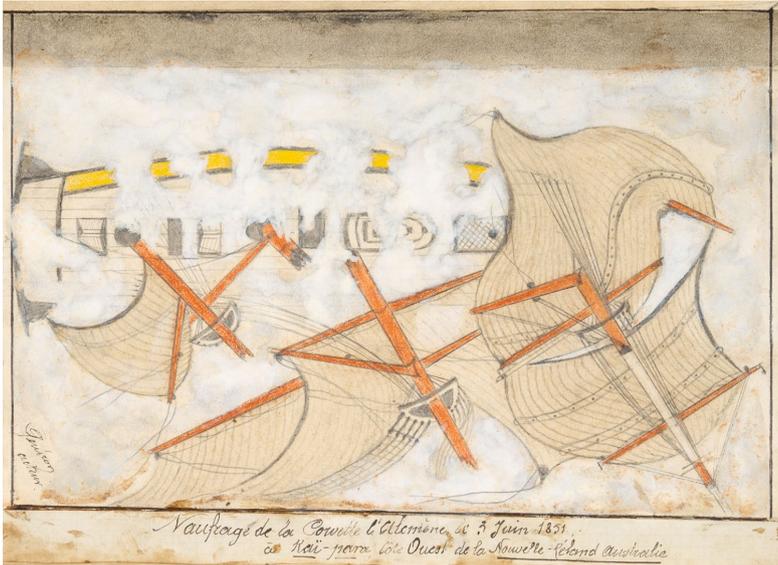


Betts, John.

18. Betts's Portable Terrestrial Globe, accompanied by diagrams illustrating the principal phenomena of the world.

London : John Betts, [c. 1850]. Original decorated card box, 215 x 125 mm (splits to corners), with printed paper label hand coloured, owner's name in ink on front panel, containing the folding globe, two printed colour cards showing the revolution of the Earth around the Sun, and the 32 page booklet, *A companion to Betts's portable globe and diagrams, together with Catalogue of maps, atlases, dissected maps, amusing, instructive, and educational games, etc., etc.* The globe itself is a rare survivor of the dissected form: the eight paper gores are suspended by string between two dowel rods (the lower one not present in this example); two sliding pins are squeezed together; inflating the gores to produce a three-dimensional globe of the world, accurate in theoretical principles; the gores are crisply coloured by hand.

A highly decorative and attractive example of this type of educational cartographic device.



Gendron, Ernest

19. [MANUSCRIPT] Campagne de la Corvette à Voiles l'Alcmène. Commandée par Mr. Coudein, Capitaine de Frégate, à destination des Mers du Sud et Océanie.

[Libourne, France, between 1882 and 1887]. Folio, 270 x 215 mm, manuscript, [159] pp, in 4 stitched sections of 23, 38, 48 and 50 pages respectively, the third section with 2 pencil and wash drawings in the text, the fourth section with 3 pencil and wash drawings in the text and one laid down on thick paper (a depiction of the wreck of the *Alcmène*); the manuscript is very well preserved and complete; [together with] *Certificats de mes services à l'État*. Signed autograph manuscript, Challans, 22 August 1887; folio, [3] pp, being the complete maritime service record of Ernest Gendron, author of the *Alcmène* manuscript.

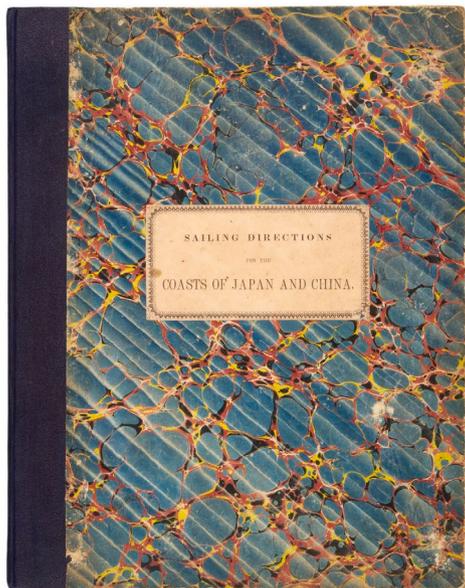
An unpublished first-hand account of the voyage of the French naval corvette *Alcmène* in the South Seas, 1848-1852, including extended descriptions of the Marquesas and Tahiti, the loss of crew members to cannibalism in New Caledonia in 1850, and the vessel's infamous shipwreck at Kaipara on the west coast of New Zealand in 1851, whilst en route from Hobart Town to Tahiti.

Born in Bordeaux in 1833, Ernest Gendron embarked as a "mousse" (equivalent to the Royal Navy's rank of "boy") on the three-masted corvette *Alcmène* in July 1848. Gendron's impeccably handwritten account of the voyage was evidently set down by him at some point in the 1880s, and is drawn from his original shipboard notebooks. His manuscript is completed by brief accounts of his later campaigns, including the Crimea (1854-56) and Mexico (1861-63).

For printed works on the voyage of the *Alcmène*, see O'Reilly, Patrick. *Bibliographie de la Nouvelle-Calédonie*, 117.

15736

USD \$20,000



Perry, Matthew Calbraith (1794-1858); Bent, Silas (1820-1887); Maury, William L.

20. Sailing directions and nautical remarks: by officers of the late U. S. Naval expedition to Japan, under the command of Commodore M. C. Perry.

Cover title: *Sailing directions for the coasts of Japan and China*. Washington : Printed by A. O. P. Nicholson, 1857. First edition. Quarto (300 x 230 mm), original binding of buckram-backed marbled boards (rubbed) with printed title label to front, pp 21, [3], 14 (*Fac-simile of the original treaty with Japan*), [2] (English version of treaty), very large format (1070 x 1070 mm) folding map at rear; *Chart of the Coast of China and of the Japan Islands, including the Marianes and part of the Philippines*; a fine copy.

Published by the U.S. Government in the wake of the comprehensive three-volume Perry Expedition Report, and within two years of Commodore Perry's return from his "opening of Japan", this scarce separately issued nautical guide was intended for use by American mariners.



Jarves, James Jackson (editor)

21. The Polynesian, 1844-45 : 21 issues of the weekly Honolulu newspaper, official organ of the Hawaiian Government.

Honolulu, Oahu, Hawaiian Islands : J. J. Jarves, 1844-45. Twenty-one individual issues, folio newspaper (460 x 300 mm), bifolium format; disbound; text in English and Hawaiian; most issues with some water staining (not affecting legibility of the print), otherwise well preserved; accompanied by the near-contemporary marbled papered board covers (now detached, chipped and heavily worn) which originally housed the group, bearing the mid-19th century ownership inscriptions of Jessie and Lillian Jewitt of Boston, Massachusetts.

A substantial group of original issues from the first two years of the Second Series of this important Hawaiian weekly newspaper, all containing news reports on current events in Hawaii, the wider Pacific and North America, commercial advertisements, and public and private notices.



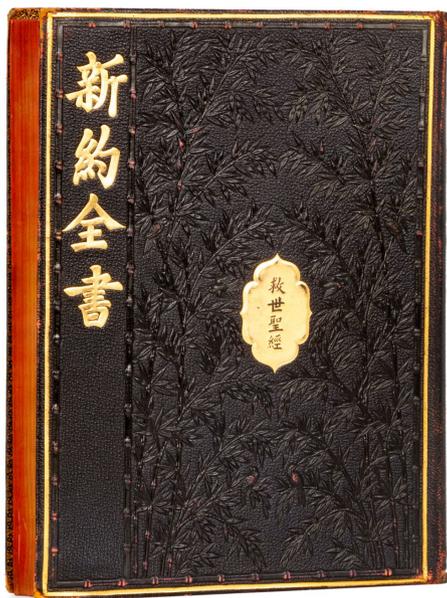
Chase, H. L. (attrib.) & Williams, J. J. (attrib.)

22. Photographs of Hawaii, 1870-1883

Eleven albumen print photographs mounted recto and verso of [7] pages removed from a nineteenth century travel album, all in format 175 x 235 mm, contemporary captions in French and English in ink beneath each image, the prints attached to the leaves with the original double-sided adhesive tape at each corner; occasional foxing and mild wrinkling, but the most important image, titled *Danseurs d'Hawaï* (Ioane Ukeke with his troupe of hula dancers, attributed to J.J. Williams) is a strong print in fine condition; [together with] a twelfth photograph (mounted verso of a view of the Port of Honolulu), a view of the township of Russell, on the Bay of Islands, New Zealand, by Burton Bros.

The captions are as follows:

1. Honolulu vu du port. Vue sur le Pali.
2. Honolulu vu du Pali.
3. Steam ship *Alameda* at wharf [*Alameda* was built in 1883]
4. Centre d'Honolulu [taken in autumn, 1870, by H.L. Chase]
5. Royal mausoleum
6. Palace guard
7. from the Pali
8. Cratère Halema'uma'u
9. Hawaiian Hotel
10. Danseurs d'Hawaï (Ioane Ukeke and his hula troupe)
11. [Hawaiian royal family]
12. Russell [Bay of Islands, New Zealand] - From Flagstaff Hill. (Burton Bros., Dunedin)



AMERICAN PRESBYTERIAN MISSION PRESS

23. [The New Testament in Chinese]. 新約全書. Xin yue quan shu.

Shanghai : American Presbyterian Mission Press, 1894. Imperial edition of the Delegates' Version, limited to 250 copies. Quarto (310 x 225 mm), original black morocco over bevelled boards blind stamped with a bamboo pattern, upper board lettered in gilt; all edges gilt; title printed in black and red, with statement 'Imperial edition. Printed from the same type as the Presentation copy to the Empress-Dowager'; text in classical (*wenli*) Chinese in large type, pages set within ornamental red borders; binding a little rubbed, inscription to preliminary, foxing to extremities, else a fine copy.

This rare edition of the New Testament in Chinese was produced to commemorate the sixtieth birthday of the Empress Dowager Cixi (1835-1908).

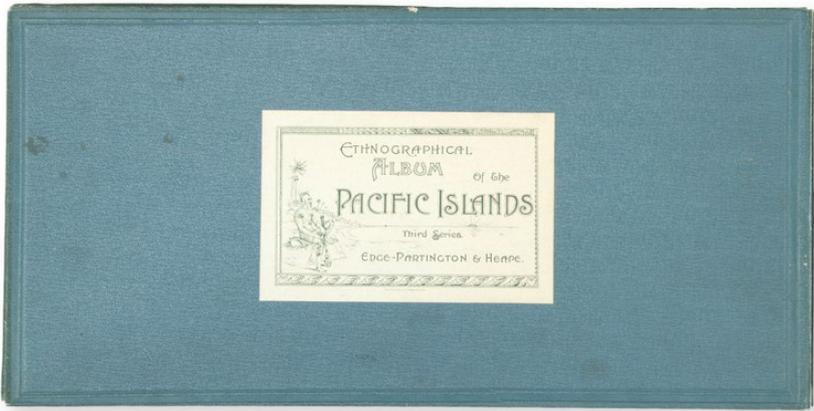
A copy in a special presentation binding of solid silver boards, and housed in a matching silver casket, was presented to Cixi herself by the Shanghai Missionary Society. The remaining 249 copies of the Imperial (or *Shangdi*) edition are, aside from the silver binding, identical to the one given to Cixi.

A committee set up at the Shanghai Missionary Conference in February 1894 had decided on making the presentation to the Empress Dowager on behalf of over 10,000 Chinese Christian women. The provocative gesture of presenting a Bible to Cixi was one of immense significance and symbolism for Christianity in China: Cixi had effectively maintained control of the Chinese government since her infant son Zaichun had become Tongzhi Emperor in 1861, yet although she was ostensibly sympathetic to anti-Christian sentiment - and markedly antipathetic towards Chinese Christians in particular, whom she regarded as having abandoned Chinese law and custom - she had been constrained in her actions throughout this time by her obligations to a treaty signed prior to her reign which guaranteed foreign missionaries access to inland China.

Darlow & Moule 2606.

23204

USD \$30,000



Edge-Partington, James (1854-1930)

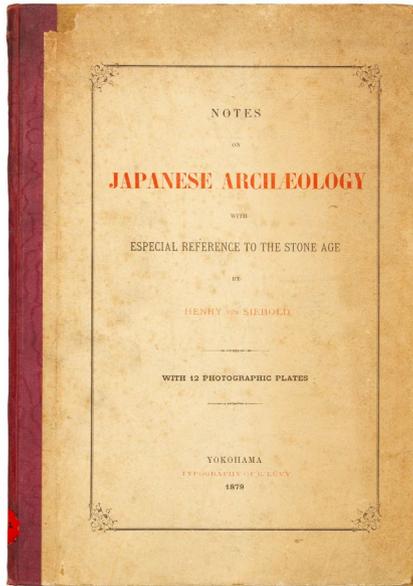
24. Ethnographical album of the Pacific Islands. Third series.

[Portfolio cover title]. Also titled: *An album of the weapons, tools, ornaments, articles of dress &c. of the natives of the Pacific islands. Drawn and described from examples in public & private collections in Australasia by James Edge-Partington. Third series.* [London] : Issued for private circulation by James Edge-Partington & Charles Heape, 1898. "Lithographed by Palmer, Howe & Co., Manchester". Edition limited to 175 copies (this copy is no.106). Oblong folio, [6], 225, [6] sheets, lithographed recto only, illustrated; includes Australia (leaves 95-146) and New Zealand (leaves 147-225); title page with offsetting, otherwise clean and bright throughout; housed in the original portfolio box with working brass clasp, pictorial title label to lid; a fine example.

The third of three magnificent ethnographical albums produced by British ethnologist Edge-Partington between 1890 and 1898, this portfolio contains plates of artefacts from Tahiti, the Hawaiian Islands, the Marquesas, the Fijian Islands, the Solomon Islands, New Britain, New Ireland, the Admiralty Islands, Micronesia, New Hebrides, New Caledonia, New Guinea, Australia, and New Zealand.

After well over a century, Edge-Partington's accurate line drawings remain highly valued by scholars and art connoisseurs alike. The objects were sketched first-hand by him during his tour of the major Australian and New Zealand public collections of ethnographic material. The collections of the Australian Museum, the Queensland Museum, the South Australian Museum, the Auckland Museum, and the Bishop Museum are all strongly represented.

Edge-Partington also sourced important pieces from private collections, including those of Browne (Melbourne), Black (Sydney), Turnbull (Wellington), and Hocken (Dunedin). The drawings in the section on Central Australia were produced from objects and photographs provided by Baldwin Spencer; and the publication of these illustrations actually preceded Spencer and Gillen's own publication of this material.



Siebold, Henry (Heinrich) von (1852-1906)

25. Notes on Japanese archaeology with especial reference to the Stone Age ... with 12 Photographic Plates.

Yokohama : Typography of C. Lévy, 1879. Quarto (245 × 360 mm), original printed papered boards with red cloth spine; title page (browned and with offsetting), iii (Preface), 22, [2] (Contents and Errata) pp, followed by 12 leaves of pale green card stock each with a large format (260 × 200 mm) albumen photograph mounted *recto*, printed titles to mounts (Table I - Table XII); an *Explanation of the Photographic Tables* is provided in the last four pages of text (19-22), which gives brief descriptions of the 285 artefacts that are pictured in the plates (all are numbered in the negative); this information includes the transliterated name of the object in English, location of discovery, and its material; some foxing to a few of the text leaves, but the albumen prints are unaffected and in fine condition, unfaded and with good tonal range; from the library of Lieut.-General Fox Pitt-Rivers, his armorial bookplate to front pastedown and collection shelf label to spine.

The German antiquary and collector Henry von Siebold (1852-1906) was employed at the Austro-Hungarian Embassy in Tokyo from 1869. He was the son of renowned Japanologist Philipp Franz von Siebold (1796-1866), who had been resident physician at the Dutch East Indian Company trading concession at Deshima from 1823-1829 until his expulsion from Japan under suspicion of espionage.

Like his father, Henry von Siebold had a profound interest in archaeology and was an avid collector of Japanese artefacts. He speculated that the Ainu were the indigenous people of Japan who had been forced northwards by a later-arriving culture - that of the modern Japanese - and he uses his extensive collection of meticulously described and photographed excavated artefacts as documentary evidence in support of this theory.

A rare example of a Meiji era book illustrated with albumen photographs, rather than plates made by engraving, lithography or woodblock processes.



Bigot, Georges Ferdinand (1860-1927)

26. Ma-Ta : dessins de G Bigot.

[Yokohama, 1884]. Quarto (290 × 215 mm), original plain limp covers with Japanese hand-stitched binding, additional title leaf with hand coloured etching and variant title Album : Ma-Ta. Croquis par G. Bigot, with a further 21 etched plates (including the main title) on *papier japon*, depicting Japanese people, aspects of traditional Japanese culture, and scenes from everyday life in Japan; an exceptional example, housed in a custom half morocco clamshell box, spine lettered in gilt.

French artist Georges Bigot (1860-1927) lived in Japan from 1882-1899, where he initially earned a living as a drawing instructor at the National Military Academy. As a sketch artist he became a prolific contributor to Japanese periodicals, establishing a reputation as a satirical cartoonist. He was eventually to publish more than 30 books that featured his exquisite illustrations, done in a variety of mediums.

The sublime *Ma-Ta*, a sympathetic snapshot of Meiji era Japan, was the first of several very limited editions of Bigot's etchings.



Mizuki, Heitarō

27. アブストラクトパターン [Abusutorakuto Patān = abstract pattern]

Kyōto-shi : Unsōdō, Shōwa 5 [1930]. First and only edition. Publisher's portfolio of green papered boards with cloth spine (rubbed), with title and pictorial inlay, 395 × 280 mm, colophon tipped-in to verso of lower board. Preface sheet, foxed as usual, printed red rule to text. 32 colour plates (measuring 385 × 265 mm), numbered in arabic numerals and captioned in Japanese characters, printed with colour stencils or chromolithography, occasional light foxing as usual, a couple of light creases to a couple of plate margins, (plate 14 trimmed to border and laid on card), a very good set of a rare work.

A complete set of geometric art deco patterns by modernist Japanese graphic designer Mizuki Heitarō, inspired by Verneuil's *Kaléidoscope*.

This is a collection of 98 colour designs by Mizuki in 32 loose plates, with one leaf of text and one design mounted on the cover of the portfolio. Eight of the plates are colour-stencilled (numbers 1, 2, 3, 5, 6, 7, 8, and 11) and the remaining twenty-four are printed using chromolithography. The eight colour-stencilled plates were probably an attempt by Mizuki

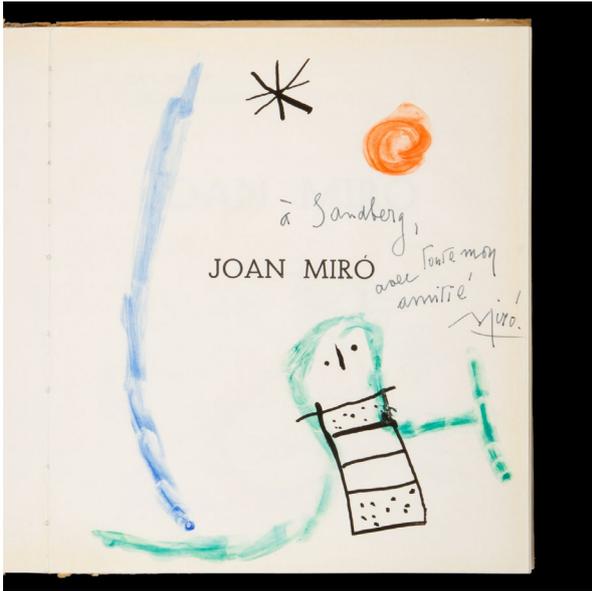
to mimic the pochoir technique employed in *Kaléidoscope*. The first 14 plates appear to use a slightly thicker, high-quality paper compared to the last 18 plates, which use a thinner and shinier paper. This may be because colour stencil printing required thicker paper to prevent buckling, or simply because of the Japanese publishing tradition (or rather, marketing technique) of showing the best prints first to catch the eyes of customers who only flicked through the first few pages.

Mizuki's process in creating the designs for *Abusutorakuto Patān* is known to be highly mathematical due to Oka Tatsuya's recent study of the motifs, colours, and layouts used by the artist (*Positioning the Characteristic of 'Abstract Pattern' Designed by Mizuki Heitaro*, Oka Tatsuya, Bulletin of Japanese Society for the Science of Design, Volume 61 Issue 2, 2014). In this detailed analysis the author claims that Mizuki's work is one of the first attempts in Japan to adopt Art Deco and Constructivist designs.

Two examples traced in institutional collections (Polimoda, Florence; and the Rhode Island School of Design, Providence).

24479

USD \$4,200



Prévert, Jacques & G. Ribemont-Dessaignes

28. Joan Miró. (With an original signed watercolour)

Paris : Maeght Editeur, 1956. First edition. Quarto, original cards with lithographed dust jacket and glassine wrapper; pp. 219, 8 colour lithographs (3 folding), extensively illustrated in colour and black and white; a fine copy. **Signed and inscribed by Miró on the half-title 'à Sandberg avec toute mon amitié', with an original watercolour and ink drawing (215 x 180 mm) in four colours, an abstracted figurative work (self-portrait?).** Slight wave to the paper and browning to edges, else very good. Cramer 39.

A fine Miró publication with original artwork.

Provenance: Sotheby's, Amsterdam, 1985, sale 403/404, lot 208; Swann Galleries, New York, 2019, 19th & 20th Century Prints & Drawings, sale 2500, lot 535



Patchen, Kenneth (1911-1972)

29. Poemscapes

Highlands, NC : Jonathan Williams, 1958. 'limited to 75 copies prepared & painted by Kenneth Patchen / 68' (colophon). Octavo, specially bound in original cloth backed thick boards hand-painted in acrylic by the poet with depictions of some of his 'fabulous animals' (small sections of paint loss along the spine, otherwise very well preserved), front free-endpaper with early gift inscription 'For John & Chigy, knowing that the best of it was written for them. With love, Margaret', and ownership inscription 'M. Hollenback'; pp XLI; the colophon, occupying rear endpaper and pastedown, is also hand-painted by Patchen, in watercolour; fine and unique.

One of 75 copies hand-painted by Patchen.

'Kenneth Patchen (1911-1972) was a poet and novelist. Born the son of a steelworker in Niles, Ohio, Patchen suffered an early tragedy when his younger sister Kathleen was struck and killed by a car in 1926. Writing in a style which, like the poetry of Langston Hughes and Kenneth Rexroth, was often referred to as "jazz poetry," Patchen struck up a publishing relationship and friendship with James Laughlin, the original publisher of New Directions, in 1936. After an automobile accident left him with a spinal injury, Patchen continued to work despite lifelong pain. He influenced younger poets like Allen Ginsberg and collaborated with the music artists John Cage and Charles Mingus.' (New Directions Publishing)



Sahula, Isaac ben Solomon ibn Abi (1244-1282)

30. משל הקדמוני / יצחק בן שלמה בן סהולה [Meshal ha-Kadmoni]

Woodmere, N.Y.: Pardes Rimonim Press, 1987. Quarto, gilt-lettered quarter morocco over papered boards, fore- and lower edges uncut, pp 282, printed letterpress, woodcuts; text in Hebrew; housed in a matching slipcase.

'Meshal Haqadmoni is a reprint of the Venetian 1546 edition with its 80 woodcuts some of which were recut for this edition. Printed at the Pardes Rimonim Press in Woodmere, New York, 1987. Text composed by hand in Rimon type and printed on an 1865 Albion press by Raphael Podde with the assistance of Sara Regeur. Copies 1 - 100 printed on Barcham Green hand made paper: 3 copies on vellum. Hannuka 5748. Copy number 31' - the colophon.

Isaac ben Solomon ibn abi Sahula was a Judeo-Spanish poet, scholar, physician and kabbalist who lived in Castile during the reign of Alfonso the Wise.

'Meshal ha-Kadmoni (between 1281 and 1284), was a book of fables expressly written to displace, with an original Hebrew work, such light literature as Kalila and Dimna and the Voyages of Sinbad the Sailor; which were read extensively by Jews in the Middle Ages in Hebrew translations. Hence Ibn Sahula introduced in his book a similar structure and mode of presentation, and even added illustrations to his book, as was prevalent in non-Jewish literature. The manuscripts and all the printed editions of the work are embellished with extremely interesting miniatures or woodcuts. Divided into five chapters, Meshal ha-Kadmoni contains a large collection of parables, stories, and tales, all written in maqāma-like form with pedagogical purpose.' (Jewish Virtual Library)



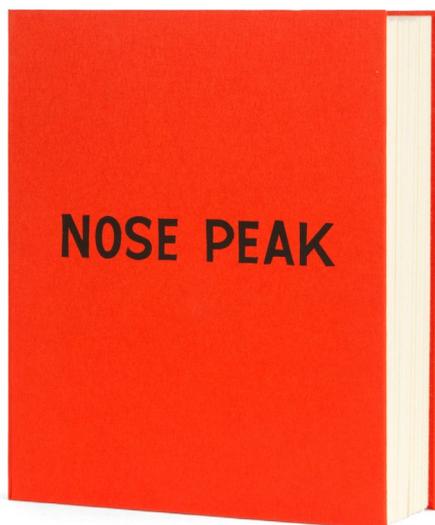
Hazelwood, Art; Rotzcher, Klaus-Ulrich

31. Tora Bora / ټورا بورا / Black dust : an opera in three acts

[San Francisco : Art Hazelwood], 2011.
Handmade artist's book in the form of a foldout diorama. Screenprinted boards with cloth joints which open and assemble to create a theatrical stage 320 mm high, 250 mm deep, 710 mm wide, the floor of the stage lined with grooves into which can be inserted one or more of seven cutout screenprinted figures, the backdrop containing six original etchings which can be interchanged for each scene, accompanied by a screenprint and letterpress libretto of 24 pages and a DVD recording. Limited to 20 copies signed by the artist.

An extraordinary artistic endeavour, being a full theatrical opera in miniature telling the story of a young Afghan couple in the region of Tora Bora, Afghanistan: their lifestyle harvesting opium poppies, the Soviet invasion and Mujahideen resistance, the covert operations of the CIA, the rise of the Taliban and demise of Ahmed Shah Massoud, the US invasion, and the flight of Osama bin Laden. All illustrated by the set designs of Rötzscher and artwork of Hazelwood.

'Tora Bora is a reverse engineered opera. The Seventeenth Century etcher Jacques Callot's illustrations of scenes from operas inspired the thought—what if all that remained of an opera were etchings from a few scenes? How, for example, would the Magic Flute be reconstructed from that? With this in mind Art Hazelwood and Klaus-Ullrich Rötzscher began this collaboration. Art Hazelwood engraved the six scenes from the opera Tora Bora. Tora Bora is the name of a mountain cave complex at the center of Afghan contemporary history. The CIA funded the expansion of the caves there to help the Mujahideen fight the Soviets. The Taliban used them, and it was Osama Bin Laden's last known address, from where he escaped capture by the US. Even now poppy production and Taliban activity is rampant in this rugged mountain area twenty miles from the Pakistan border...'
(the artist)



Baldessari, John (1931-2020)

32. Nose Peak

Paris :Three Star Books, January 2015. Quarto, 380 x 315 x 100 mm, red cloth with silkscreen text, pp. 56 (14 felt signatures of 4 pages each), bound by hand, coloured resin nose sculpture.

Limited to 12 copies signed and numbered by the artist. Of the twelve copies made, there were six colour variants, two copies created of each colour.

'Since God Nose in 1965, John Baldessari's taste for noses has been established, and even if the artist has been masking faces with color dots for a long time, it is not so random to see this appendage pop up in a different form by itself or accompanied by a pair of ears. From a celebration of the senses to the question of identity and its complications (without forgetting the artist's inherent interest in Magritte) we find here a number of themes and their significations which have come to inform his body of work.

Nose Peak, realized by John Baldessari and published by Three Star Books, recalls the smuggler's bible or falsely boxed books previously used to store jewels or liquor, or worse.

This hyperrealist nose, conceived in the manner of an erudite man wholly possessed by dedication, was sculpted based on various death masks of Gogol and is encased in a magnificent volume of reliquary allure. Whether this book is interpreted as an homage from Baldessari to himself (masked behind Gogol's real/fake nose) or as an homage to Gogol himself, all impressions lead back to the artist's obsessions. To turn the doubly silent pages of such a book (as words are missing and the felt pages stifle the sound) is to follow a path leading to various points of view on Nose Peak. In a piece dedicated to Gogol, the writer Vladimir Nabokov cited a Russian diction that read, "the man with the longest nose sees further" adding to this that "Gogol saw with his nostrils".

One can rest assured that with his newest work, John Baldessari invites us here to better see and heighten our senses'. (Publisher's catalogue, Paris, January 2015)

Préparé de trois ours qui viennent vers la maison depuis son demolition et aller vers un grand glacier... dans le défilé de la montagne, tombant vers le nord. L'ours qui est au milieu, se va vers son camp, le regardant avec tendresse... Après avoir vu ces deux ours, se dirigea vers le nord pour se rendre à son camp, mais fut arrêté par un ours qui se tenait par ses pieds, et l'ours lui dit:...



parce, si aisément que c'est possible car le demeuré nous fut si merveilleusement en cette grande solitude... 26. de Sept. Le 26 de Septembre, ehoit le vent Ouest, & la mer ouverte... 27. de Sept. Le 27. de Septembre, ehoit le vent Ouest, & la mer ouverte... 28. de Sept. Le 28. de Septembre, ehoit le vent Ouest, & la mer ouverte... 29. de Sept. Le 29. de Septembre, ehoit le vent Ouest, & la mer ouverte...

vers la maison, de manière que nous ne pussions aller vers les Ours. Ils vinrent vers deux vers nous, & nous les suivions sans y faire cas. Mais comme ils furent près de nous, nous vîmes qu'ils étoient devenus plus paisibles... Le 30. ehoit le vent à l'E. & l'Est-Nord-Est... Le premier d'Octobre le vent du Nord-Est ehoit bien rude, & se vint à se lever du Nord-Est de fort tempête de l'Octobre, vint avec une grande neige, de manière que fort difficilement on pouvoit aller contre le vent, & que mal-à-propos on pouvoit respirer, causé de la neige qui vint à la face qu'on étoit par les vents à la longueur de deux ou trois heures... Le 4. d'Octobre devant midi, apparut le Soleil, & après midi ehoit le temps assez obscur, avec neige, mais à l'Occident, & le vent Nord depuis midi Sud, & nous desfilâmes la maison, y mettant de l'eau en lieu d'un May, une piece de toile verte.

Le 4. d'Octobre devant midi fin le temps calme, & le Soleil brilla, y ehoit si très froid, que mal-à-propos fin à l'Octobre, l'Esperer. Après midi souffla rudement le vent d'Ouest, avec telle fraîcheur, que le froid perissoit, & nous ehoit fallu laisser notre ouvrage.

Le 4

Préparé comment nous faisons entre nous de battre la maison, pour être y aller, contre la finitude, & les belles journées à l'Esperer...

