

October 2015

When the form is the content





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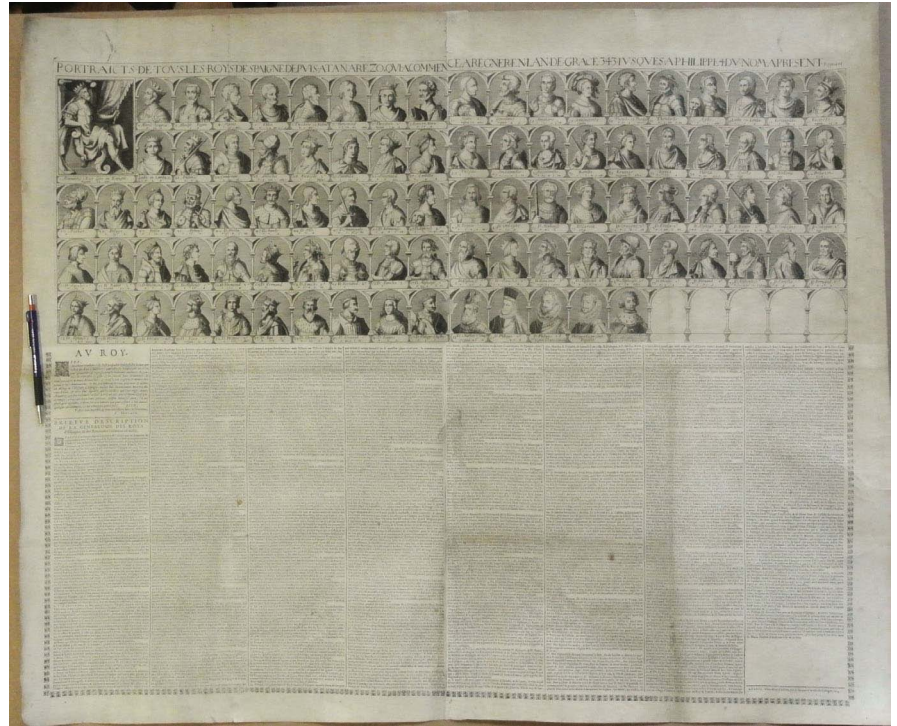
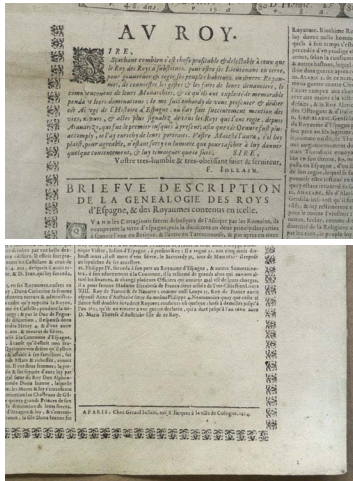
With *When the form is the content* we offer some printings where the image is the protagonist. Works with engravings of the most varied techniques executed with very different purposes, but with one common denominator: the images they provide are the message that motivated the composition of the works in which they appear.

Pamplona, 23 October 2015

1664 Ninety-two kings of Spain

François Jollain: Briefve description de la genealogie des roys d'Espagne, & des Royaumes contenus en icelle.- A Paris: Gerard Iollain, ruë S. Iacques à la ville de Cologne, 1664.

Refs.: Huesca Museum, 02265.



Large card of 956x786mm, formed by the union of four sheets, two of them engraved (with combined printing) and the other two printed, predesigned to that end.

The two upper sheets are composed of a ga-

llery of portraits of all the Spanish kings up to 1664, entitled *Portraits de tous les Roys d'Espagne depuis Atanarezo, qui a commencé à regner en l'an de grâce 343 jusqu'à Philippe IV du nom à présent.* The two lower sheets, printed, feature a sum-

mary of the main events that took place during each of their reigning periods.

The group contains the most indispensable knowledge for a king about his predecessors, equals, kings of another country, and the main

historical landmarks of the country they rule. The author, François Jollain, formulates it with clarity: “it is convenient that each lieutenant on earth [each king] chosen by the King of Kings [God] to rule the fates of a territory knows of the feats and events of their fellow men [the other kings]”.

I Printed in 1664, the last arch of the gallery, was occupied with a portrait of the engraved effigy of monarch number 91, Phillip IV, who was reigning at that time -a present Regnant, with the following arch occupied by the coat of arms of the Spanish House of Bourbons, as can be seen in the fragment catalogued as piece 02265 in the Huesca Museum, where only the two upper sheets with the margins trimmed,

are kept.¹ The text that occupies the two lower sheets, in parallel to the portraits, ends with the information regarding the ninety-first Spanish monarch.

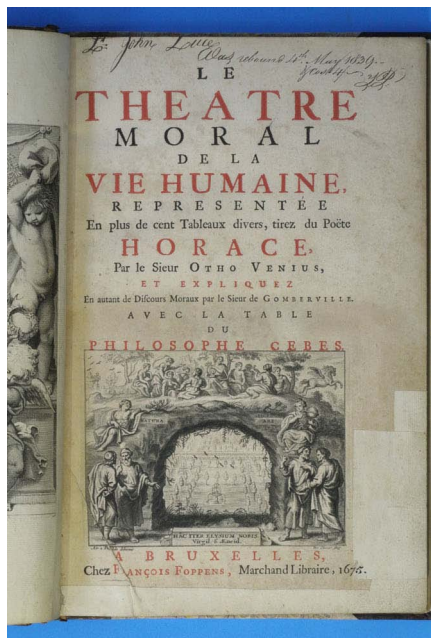
In the copy we offer however, a portrait of Charles II is included, along with a legend detailing his date of birth and that he was proclaimed King on the 8 October 1665. So we are looking at a copy on which the plate of the second engraved sheet was modified and press run at the end of 1665 or the beginning of 1666, with a total of 92 portraits, exactly as in the other complete copy we have found, which is kept in

¹ The item is recorded in CERES database, catalogued as “Retrato de todos los Reyes de España desde Atanarzo a Felipe III” (Portrait of all the Kings of Spain from Atanarzo to Phillip III) [sic. Phillip V].

the Bibliothèque nationale of France. [<http://catalogue.bnf.fr/ark:/12148/cb322877279/PUBLIC>]. The legend was probably put to good use, providing information about the dates of birth and proclaiming of the child monarch because then, as his brief history didn't allow for more landmarks, it was unnecessary to draft a text about him, thus avoiding having to print on the fourth sheet again.



1672 Otto van Veen (1556-1629); Marin Le Roy, sieur de Gomberville (1600-1674)



Le Theatre moral de la vie humaine, représentée En plus de cent Tableaux divers, tirez du Poëte Horace, Par le Sieur Otho Venius, et expliquée En autant de Discours Moraux par le Sieur de Gomberville. Avec la table du philosophe Cebes.- A Bruxelles: Chez François Foppens, Marchand Libraire, 1672.

Fol. (334x220mm.); xi, [v], 211, 16 p.; sign.: *-*4, A-Cc4, Dd2, A-B4; Double inked title page, in red and black, with chalcographic image representing an arch in natural stone with gardens in the background, with the motto *Hac iter Elysium nobis*; engraved portrait of Otto van Veen on verso of 2*4 signed *Gertrudis filia eius p., Paulus Pontius sculpsit*; 60 engravings (plate mark 183x150mm.) interspersed throughout the first part; chalcographic vignette and 43 engravings (plate mark 183x149mm.) interspersed throughout the second part; half-title *Le tableau de Cebes ou l'image de la vie humaine*, folding engraving featuring the journey of human life.

Strange copy, from the binding to the content (see comment). Binding from 1839 – it is indicated in a handwritten note at the top of the title page – calf binding with corners and marble paper. Hinges and spine head grossly restored (20th c.), with free guards added to give consistency to the volume without covering the ex-libris that appears on the front free endpaper. Thick paper, with some light foxing, slightly darkened due to its class. Title page reinforced on the lower and right margins, covering the end part of the date that, printed in ink, indicates 1675 (non-excitant edition) when it should say 1672;¹ folded engraving by van Veen torn and with exterior margin damage; seven reinforced folios (six at the start and one at the end) (19th c.) because of a tear, though without affecting the engravings; engravings in the body of the copy in very good condition; engraving of *Le Tableau de Cebes* in quite bad condition; other two pages of *Tableau de Cebes* reinforced in lower part without affecting the text. Split body in the interior in next to last page.

¹ The title pages of 1672 and 1678 differ among other aspects, in that on the title page of the 1672 edition the text is superimposed on the image of the vignette and the mention of Gomberville is followed by a full stop, whilst the edition from 1678 lacks this superimposition and the mention is followed by a comma.

Prov.: Ex-libris on front fly handwritten by Thomas Pickstock,¹ stating that he inherited the book from his uncle Captain [John] Luce [1758-1837] in 1839 and that it had earlier belonged to his grandfather [lieutenant of the Royal Navy, John] Luce. Gift dedication, also handwritten on the front free endpaper, dated as 1931, to J. R. J. Scott, attorney, from the Magdalene College in Cambridge.

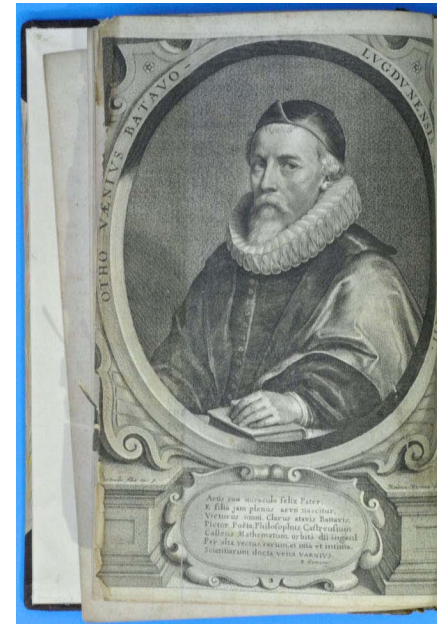
¹ Provider for the Royal Navy during the Napoleonic wars first, and later a trader in Belice, Guatemala, Honduras and London. A manuscript with the account of his journeys between 1813 and 1829 is kept at the Bancroft Library of the University of California-Berkeley.



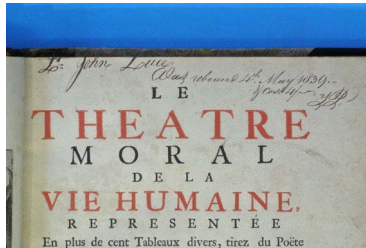
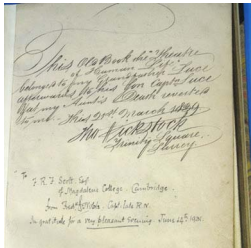
After having purchased ‘at not a small expense’ the original copper plates of the etchings that Otto van Veen designed in 1609 to illustrate the teachings of Horace with emblems, and having printed the *Theatro moral de toda la philosophia de los antiguos y modernos* with these in 1669 Foppens decided to edit a French version. In doing so, in 1672, he printed this *Le Théâtre moral de la vie humaine*. However, he didn’t use the glosses and comments of the emblems in the Spanish version of 1669 translating them into French, possibly because the content was not adequate, with regards to the vital approach to the taste of the French speaking market, and neither did he order new comments. Strangely, he preferred to employ from among all those available, the comments written by Marin Leroy, sieur du Gomberville, with which the engraver of the king of France for intaglio engraving, Pierre Daret, had accompanied in 1646 on his pirate reproduction of the emblems of van Veen, *La doctrine des moeurs tirée de la philosophie des stoïques, représentée en cent tableaux*. An

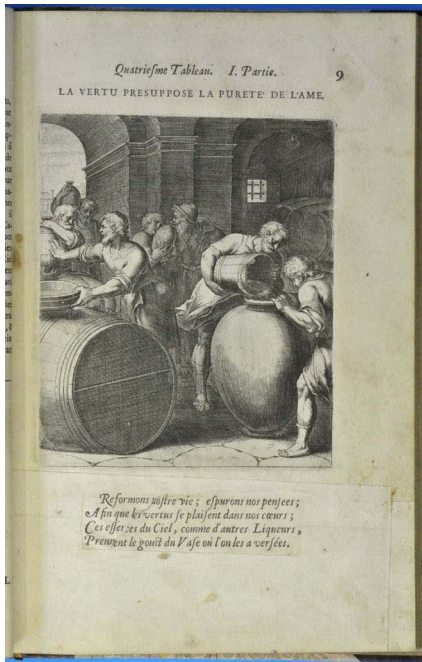
edition that not only displayed the engravings of van Veen inverted (left on the right side and vice versa), but also omitted any mention of van Veen, hiding the inspiration in Horace, peddling a fabulous story to disguise the felony. In the application for the permit for the impression, Daret alleged that he had been engraving the plates for two years, and in the preface, the Sieur du Gomberville attested that they were carefully engraved, copied from some others in bronze, very old, that a wise and fortunate traveller had found in Greece: nothing less than the period plates in bronze that reproduced the paintings that adorned the gallery of wisdom of the philosopher Zeno, before the Persians devastated it, whose scenes could be contemplated only thanks to this casual finding!

It may seem surprising that Foppens, who owned van Veen’s original plates and under whose name the work is published, chose to include Gomberville’s comments without even bothering to eliminate such an imaginative explanation on the authorship of the engravings from the preface, but the market governed, and



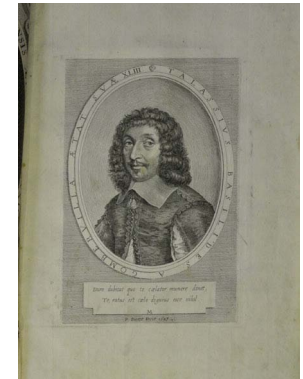
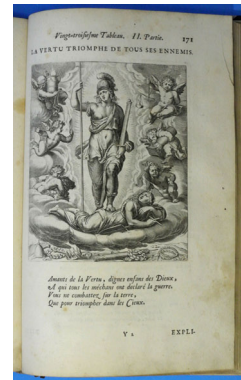
1 See our ref. C-0393.





the edition of the emblems of van Veen was profitable in every language.² As a consequence of this choice however, in the edition of the “Teatro” in French, was an alteration to the order of the emblems. As Daret made his edition geared for Gomberville’s text, and Gomberville had altered the order of the engravings in his comments, when reproducing Gomberville’s text, Foppens didn’t have any other option than to accommodate the engravings where the text required them. Thus, if in the Spanish edition of 1669 the engravings appeared in the same order as van Veen placed them in 1607 in his *Quinti Horacii Flacci Emblemata*, in this first edition of the French version of his “Teatro”, Foppens

² For a global vision of the editions of the ‘Emblems’ of Vaenius in the 17th century, cfr., Alison Saunders: *The Seventeenth-century French Emblem: A Study in Diversity*.- Genève: Librairie Droz, 2000, cap. V, esp. p. 171-180, although, it wrongly considers the edition in Spanish of 1669 as a translation of the French edition.

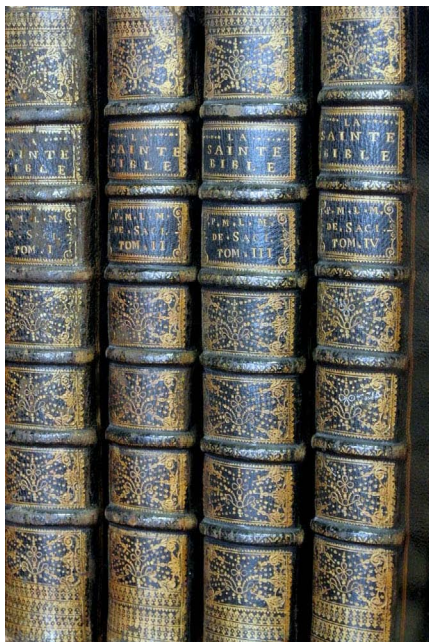


presented them with the disorder of Daret’s edition.

The copy we offer of the first edition of the French version of 1672, although a little faded, is rigorously complete and it also has, added and interspersed, several engravings from the English edition of Daret/Gomberville, *La doctrine des moeurs, The doctrine of morality*, London, 1721, for which impression Daret’s original plates had been used.

Thus, between the short-title and the title page, the first of the frontispieces is inserted, whose lower frame was used by one of its owners, Thomas Pickstock, to write that he received it on 21-3-1839 and used the title page to record that his grandfather John Luce had purchased it in 1759. Then, between the engraved portrait of Vaenius and the A1 folio, figure interspersed the engraving with Gomberville’s

1568-1726 The treasure hidden inside a Bible



Biblia. [Lemaître, Louis-Isaac, sieur de Sacy (1613-1684)]

La Sainte Bible en latin et en françois, avec des notes litterales pour l'intelligence des endroits les plus difficiles : et la Concorde des quatre evangelistes. Par Monsieur Le Maistre de Saci. Divisée en trois tomes. Avec un quatrième tome, contenant les Livres Apocryphes, en Latin & en François, & plusieurs autres pieces. - A Paris : Chez Guillaume Desprez, Imprimeur & Libraire ordinaire du Roi, Et Jean Desessartz, MDCCXVII [1717, i.e. 1715].

4 vol. In-fol. (393x260mm).- T. I: [2], [4] h. bl., [4], XII, 885 p., plus 32 copper engravings (15 folding); sign.: a4, ë4, A-3T2t4.- T. II: [4], [1], [886]-1041, [1], 740 p., plus 9 copper engravings; sign.: [2], 3V2u-3Z2z4, 4A2a-4P2p4, A-2Z2z4, 3A2a2.- T. III: [2], [741]-1311, [1] p., plus 52 copper engravings (23 folding), [2], X, 172, [36] p., [1] h. en bl.; sign.: [3], 3B2b-4B4b4, 4C4c3, [1], ä4, ë1, A-Z4, *-3*4.- T. IV: [4], 648, 6, [4], 649*-656, 649-740, [32] p., plus 5 copper engravings, 8 handwritten leaves (3 folding) and 14 maps (13 folding); sign.: [2], a-zz4, A2a-2Z2z4, 3A2a2, 4*-5*4, [4], ë3, [3].

Splendid contemporary black marocco, boards framed in triple fillets with small rosettes at the corners; sumptuous spine with six raised bands decoratively gilt, gilt-letting directly to spine; dentelle gilt for board and extended edges; all edges gilt. Slightly rubbed boards, minor unimportant faults on heads, corners and tail; there are several remainders in all volumes. Engraving inserted in p. 564-565, with tear on the gutter. Small tear at the base of the title page and on p. 107 of the second series of vol. III.

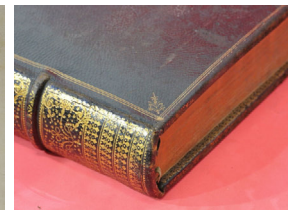
Prov.: Handwritten ex-libris on vol. 1 half-title, 'Les quatre tome de la bible aparciene a mr Pasquier'

Refs.: Brunet, I, 886.

For the reasons we will try to explain here, it is an extraordinary copy of the monumental edition in folio¹ of the Port-Royal Bible, or Bible de Mons, or Bible de Sacy, called each of

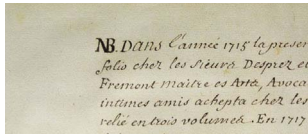
¹ This is one of the cases where trying to describe the size of a book is most confusing. If we attend to the height of the sheets, 40 cm., we should say in-folio; but if we look at the manipulation of the sheets, folded twice resulting in four rectos and four versos, then in-quarto should be used.

these three titles because the translation was made at the Abbey of Port-Royal, because it was done by the Jansenist humanist Louis-Isaac Lemaître, sieur du Sacy, and because the part corresponding to the New Testament was printed in Mons, in 1667. Published complete in 1696, this was the French version of the catholic Bible that was most widely spread during the entire



18th century.

We call this copy extraordinary because even if it corresponds to the 1715 edition in 3 vols. it is bound in 4 and in accordance with the new plan it was set out in 1717, but the covers, preliminaries and indexes of both of them were retained, and because it includes a huge amount of added material, mainly graphics -plates, tables and maps- and a strangely unusual handwritten account, from its unknown first Parisian proprietor, explaining how the copy was completed, which says (in french):



NB DANS l'année 1715 la première folio chez les sieurs Desprez et Fremont Maître es Arts, Associés intimes amis achetés chez les vols en trois volumes. En 1717

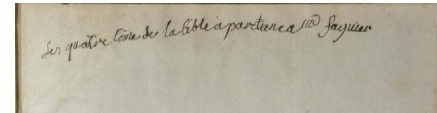
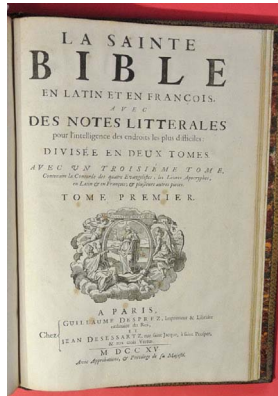
“N[ota] B[ene]: This Bible first saw the light in three volumes in folio in the year 1715 at

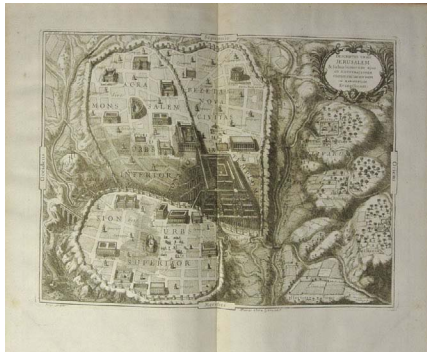
the House of Mr Desprez and Mr Desserats. On the 24th of February 1716, monsieur Fremont, graduate in Arts and barrister of the Paris Parliament, one of my most closed friends, purchased a copy of this Bible bound in three volumes at the workshop of the aforementioned booksellers. In 1717 said monsieur confirmed having ordered the set of preliminaries that would allow for the Bible to be bound, instead of in three, in four volumes. Wishing to possess a copy, on the 9th of April de 1718 I purchased a bound copy. As in new assembly the volumes have a better proportion and are much more comfortable, as the *La Concordia* [of the four Evangelists] is next to the *New Testament*, on the 25th of July of 1718 Mr Fremont sold his copy in three volumes and bought another copy in book block, with the corresponding preliminaries. At the beginning of the first volume I have bound the communication I have previously mentio-

ned, and at the end of the fourth volume, the set of preliminaries with covers from 1715 that served to bind it in three volumes and on which, unlike of those from 1717, the name of *Monsieur Le Maître du Saci* did not appear.

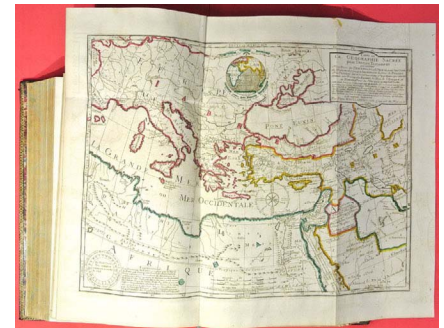
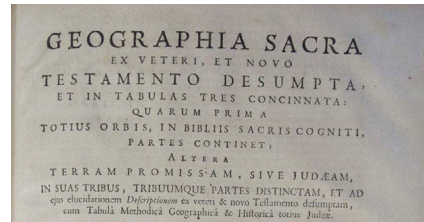
The bound copies have the great advantage of allowing the inclusion of the additions and corrections that are considered convenient in a cleaner and more comfortable manner.

Mr Fremont, who had extracted from the 1662 Vitre's *Bible in folio the Sacred Chronology* and its appendix and some easily available pieces that he deliberately had inserted, like for example, *ad Sacrarum literarum Studium Exhortatio ex sacris ipsis litteris diprompta* at the beginning of the first volume, the *Monitum de hydrya Portugiensi* at the end of the *Chronology*, and the *Lectori Benevolo* by monsieur Sanson at the beginning of his notes, and *Animadversiones*, which is indispensable to the understanding of them, made the





um partes, in quibus sunt & Regiones or-
bes Regias, coronâ; Leviticâs, litu; urbes Re-
tari curavimus. Tertia Jesu Christi Salvatoris nostr-
ri & Pauli Patriam, Mansiones, Itinera, Peregr-
Navigationem à Jerofolymis Romam usque, com-
Anno M. D. C. LXII. ——— J. F. Cor. A. ju. t



decision to once again include a copy of all of these in his copy, whether printed or handwritten, each of them in their appropriate places, as the Bible de Saci is very suitable for this, as it follows the same order and arrangement as the Bible de Vitré. When organising this copy I have followed the same criterium.

Around the same time, Mr Fremont purchased, at the shop of de Mr. Moullart Sanson, three Chronological and Geographical Tables and five maps with which he complemented the six that belonged to this edition of the Bible. For my part, I have done likewise, and I have also added a plan of ancient Jerusalem, a Latin map

of the *Promised Land* and a map of the Modern Holy Land, published in the *Memories* of Philippe de la Rue by Mr de Fer, geographer for His Catholic Majesty.

Finally, on the 26 June 1719 Mr Fremont visited the business of the previously mentioned Mr Sanson to ask him whether there was any novelty he could add to the Bible before binding it. He was presented with the *Geographia Sacra et Judea* map by Mr Sanson d'Abbeville (Nicolas, the elder), which they had just reprinted and there he could also see the proofs for the *Animadversiones*, which were in the middle of the impression process. As Mr. Fremont had made

some corrections to his own copy, he pointed these out to Mr. Sanson, offering his services to correct his, something he was completely able to do. He did so, and finally the *Animadversiones* were published as they appear next. Mr Sanson asked for and received permission to make his name figure, adding [at the end] the initials 'J. F. Cor. A. Jun 1719', which means Joannes Fremont correxit *Animadversiones* June 1719. With him being such a knowledgeable person, I thought it best that I adjust to his work and I have followed it fully, both in the additions as in the corrections of which he has shared with me with great courtesy."

Such a detailed, exquisite and explanatory, as much as unusual, description of the composition of this copy is not, however, but an appetitif.

In order to be able to enjoy it, immerse in its contents and imagine the situations, its first owner included an impressive collection of the best copperplates of the time, in its majority intaglio engravings, each of them skilfully bound at the point of the Biblical narration with the scene it corresponded to, and all of them magnificently conserved: 93 etchings (40 of them double folio, 39 in folio and the rest carefully inserted in folios), printed between 1568 and

1726, originating, in their most part, from the best Parisian ateliers of the late 17th and early 18th century, but also including previous French and foreign ateliers.

Engravings by Benoist (1661-1721)², Gerard (1640-1703),³ and Jean Audran (1667-1756),⁴ Abraham Bosse (ca 1604-1676),⁵ the brothers François

2 For example, the complete series 'The Seven Sacraments', plate marks 362x267mm., from Nicolas Poussin's paintings, T. III, pp. 746, 782, 818, 880, 918, 1000 y 1242.

3 For example, 'St Paul Preaching in Athens', T. III, p. 1118.

4 For example, 'Saints Peter and John Healing the Lame man', plate mark 360x265mm., from the homonymous painting by Poussin, T. III p. 988.

5 'The conversion of St Dionysius Areopagite', plate mark 285x210mm., T. III, p. 1024.



(1680-1729)⁶ and Jacques Chereau (1688-1776),⁷ Cornelis Cort (1536-1578),⁸ Claude Dubosc (fl.

6 For example, 'David and Bethsabe', from the painting by Jean Raoux, T. I, p. 478.

7 For example, 'Lot and his daughters', from the painting by Vleughels, T. 1, p. 26.

8 'The expulsion of the merchants from the temple', image 263x198mm., T. 3, p. 932, from the painting by Federico Zucaro.



1700-1750),⁹ Pierre-François Giffart (1677-1758),¹⁰ Sébastien Leclerc (1637-1714),¹¹ Charles-Nicholas Cochin sr. (1688-1754),¹² Pierre (1663-1739),¹³

9 For example, 'The miraculous draught of fish', from the homonymous painting by Raphael, T. III, p. 872.

10 'Noah's ark', from a design by Ferdinand Delamonce, T. I, p. 8, taken from the book 'De tabernaculo foederis.- Paris: Mariette, 1720'.

11 For example, 'Isaiah's walk', T. 2, p. 206.

12 'The Red Sea crossing', image 318x234mm., T. 1, p. 104.

13 'The nativity or the Adoration of the Shepherds', from the



Grabado intercalado en p. 564-565, rasgado en el interior

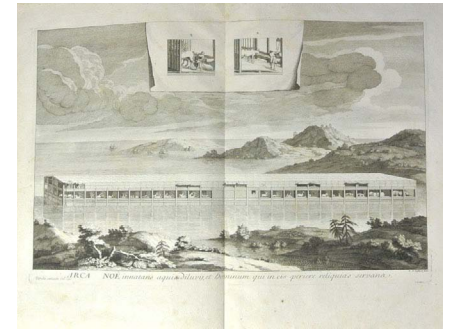
Pierre-Imbert (1679-1739),¹⁴ and Claude Drevet (1705-1785),¹⁵ Pierre Firens (ca. 1580-1638),¹⁶ Jean-

painting by Rigaud, plate mark 367x247mm., engraved in 1696, said by Didot, in his catalogue about the Drevet family production, ref. 3, p. 4.

14 'Adam and Eve', from a design by Coypel, T. 1, p. 4, which Didot already described as very rare (op. cit., p. 92, ref. 2).

15 The extremely rare 'Jesus crowned with thorns', from the painting by Van Dick, plate mark 270x200mm., T. 3, p. 852. Ref 1, 2^e state, at Didot's catalogue.

16 For example, 'Melchisedec and Abraham', plate mark



Baptiste Haussard (ca. 1679-1749),¹⁷ Jean Mariette (1660-1742),¹⁸ Henri Mauperché (1602-1686),¹⁹ Bernard Picart (1673-1733), Jean Louis Rouillet (1645-1699),²⁰ Jan I (1550-1600)²¹ and Raphael Sadeler (1584-1627),²² Louis Surugue (1686-1762),²³ Nicholas Tardieu (1674-1749),²⁴ Simon de La Vallée (1680-1730),²⁵ François-Alexandre Verdier (1651-1730), Claes Janszoon [Jean Nicolas] Visscher (1587-1652)²⁶... In summary, engravings responding to his own designs or reproducing paintings by Théodore Barentsen, Nicolas Bertin, Charles Le Brun, Jean Baptiste Lestain, Joseph Parrocel, Nicolas Poussin, Rafael, Hyacinthe Rigaud, François Silvestre, Johannes Stradaen, Antoon Van Dyck, Paeolo Veronese, Nicolas Vleughels, ... that constitute an authentic museum of Baroque engraving and of the 16th and 17th centuries, some of them of extreme rarity.

398x282mm., T. 1, p. 20.

17 For example, 'Christ's ascension' from the homonymous painting by François Verdier, plate mark 315x227mm., T. 3, p. 982.

18 For example, 'St Paul in Ephesus', from the painting by Eustache le Sueur, plate mark 395x306mm., T. 3, p. 1028.

19 'Wedding at Cana', from the homonymous painting by Paolo Veronese.

20 'David presents the head of Goliath to King Saul, from the painting by Joseph Parrocel, T. 1, p. 440.

21 For example, the wonderful engraving made around 1590, 'Jonah thrown by the whale.', image 226x196mm., from the painting by Dirck Barendsz (Théodore Barensten, knew as Bernard), T. 2, p. 590.

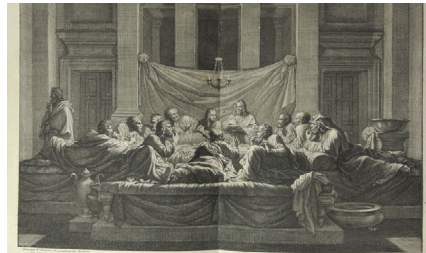
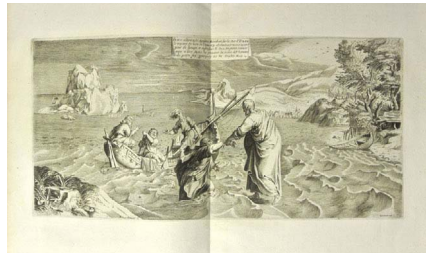
22 For example, 'Impiety, cause of the Flood', from the painting by Nicolas de Houey, image 233x200mm., T. 1, p 10.

23 For example, 'Job and his wife', from a design by Bernard Picart, T. 1, p. 834.

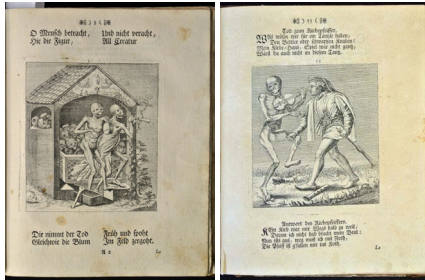
24 For example, 'The Crucifixion', from the homonymous 1685 painting by de Charles Le Brun, T.3, p. 812.

25 For example, 'The entrance of Jesus in Jerusalem', from the painting by Vleughels, T. 3, p. 960.

26 For example, 'La liberation of St Peter', T. 3, p. 1010.



'The Dance of Death' Matthäus Merian (1593-1650); Jacques Antony Chovin (1720-1776)



Todten-Tanz, wie derselbe in der löbl. u. welt-berühmten Stadt Basel, als ein Spiegel menschlicher Beschaffenheit künstlich gemahlet und zu sehen ist. Nach dem Original in Kupfer gebracht nebst einer Beschreibung von der Stadt Basel. - Basel: Sufinden ben Joh. Rud. Im-Hof, 1744. / La Danse des Morts, comme elle est peinte dans la louable et celebre ville de Basle, pour servir d'un miroir de la nature humaine dessinée et gravée sur l'original de feu Mr. Matthieu Merian. on y a ajouté, une description de la ville de Basle, & des vers de chaque figure.- A Basle, Chés Jean Rodolphe Im-Hoff, 1744.

4^o, (207x166mm.); LIX, 0-132 p.; sign.: A-Q4, R2.- First title page, in German, engraved (plate mark, 194x191mm.); second title page, in French, printed; 43 etchings after designs by Matthäus Merian and burin engraved by Jacques Anthony Chovin, with image sizes ranging between 120/126x102/107 mm.

Contemporary half calf binding with corners; raised bands, joints hinges and corners goffered with fillets; cover edges rubbed, missing foot; short split on upper front joint; some toning to paper, with some stains and slight foxing, depending on signature; small stain of red tip pen ink in edge of upper margin pp. 105-110.

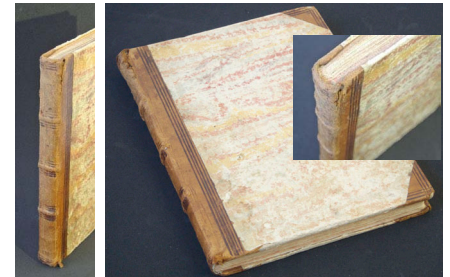
Prov.: No data.

Refs.: Brunet, III, 1650; Graesse, IV, 497; (Wüthrich, III, 353).¹

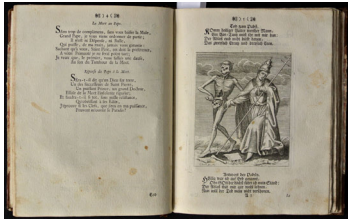
¹ Wüthrich, Lucas H. (1966-1996): *Das druckgraphische Werk von Matthäus Merian d. AE.* - 4 vols.- Basel: Bärenreiter Verlag; Hamburg: Hoffmann und Campe. We put it in brackets because we lack the work and we could not verify it.

The dances of death were a pictorial and literary genre whose heyday, even if not its origin, is said to have been closely associated to the plague epidemic that assaulted Europe in the Middle Ages. Initially, and in only a few short scenes, these dances narrated the passing of life up until the moment of death, showing, in the last scenes, the challenges that were to be faced in this trance. In a very brief time period this narrative model underwent a radical change, when death moved from being a character

that waited until the final scenes to appear to became a character in life scenes. In this way its presence transformed the dances into a moral argument on the way to behave, with the threat that at the end of one's life one would have to account for their actions. And under this new script, the dances progressively increased the number of scenes to include new characters from different social classes and professions, presenting them with death accompanying them during their lives, warning



them about those deviations in their conduct that would have consequences.¹ The burden of anti-corruption had been added to the content of religious feeling.

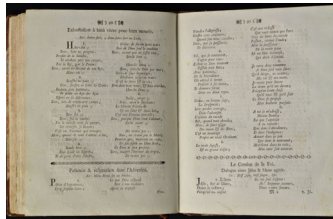


This was represented in the mural frescoes of 120m2, painted in the first half of 15th century—that have passed into history as Kleinbasel—that were kept in Basel, in the cloister of a Dominican monastery until they were destroyed in 1805. These were adapted by Matthäus Merian around 1616 with his nephew, publishing them in the impossible to find edition of 1621 “Totten-Tantz: wie derselbe in der weitberühmten Statt Basel als ein Spiegel menschlicher Beschaffenheit gantz künstlich mit lebendigen Farben gemahlet, nicht ohne nutzliche Verwunderung zusehen ist.- Getruckt zu Basel: in Verlegung Mattheus Mieg, 1621”, reprinted in 1625 and 1649 and, later, by his inheritors, in 1696.

The reasons for transmitting the content of the murals was very clear to Merian: “C'est

¹ For a global vision on the “Dances of Death”, see, for example, the classic Georges Kastner: *Les danses des morts: dissertations et recherches historiques, philosophiques littéraires et musicales sur les divers monuments de ce genre qui existent ou qui ont existé tant en France qu'à l'étranger.*- Paris: Brandus; Pagnerre, 1852, and Victor Infantes: *Las danzas de la muerte. Génesis y desarrollo de un género medieval (siglos XIII-XVII).*- Salamanca: Universidad, 1997.

pourquoi je suis sûr & en bonne espérance, Lecteur affectionné & discret, que vous agréerés cet ouvrage petit, mais bien intentioné, & qu'il sera plus propre & plus fort pour vous déterminer à l'Observation de ces huit fruits, qui en sortent, dont j'ai fait mention ci-dessus, que si l'on vous mettoit sur la Table dans des repas divertissans une tête de mort, ce que saisoient autrefois les Païens ; ou bien si vous auriez vos bierres dans vos maisons & toujours à vos yeux, ce qui saisoient d'autres Peuples pour avoir toujours dans la mémoire le moment de leur Mort : Puisque les beaux Tableaux, & les Passages énergiques de l'Ecriture le rappelleront dans la mémoire, & cela d'une manière beaucoup plus agréable, à moi, à vous & à chacun. Dieu nous accorde sa grace ! Portés vous bien”.



In the mid 18th century, the printer and bookseller Rodolphe Imhoff decided to re-introduce Merian's work, from the last of the editions while alive, 1649's edition, where the original plates have been retouched adding skies to the empty backgrounds of the scenes. Imhoff commissioned the reproduction of Merian's plates to Jacques Anthony Chovin and the result was sent to print in 1741, with three subsequent reprints. The copy we offer belongs to the first

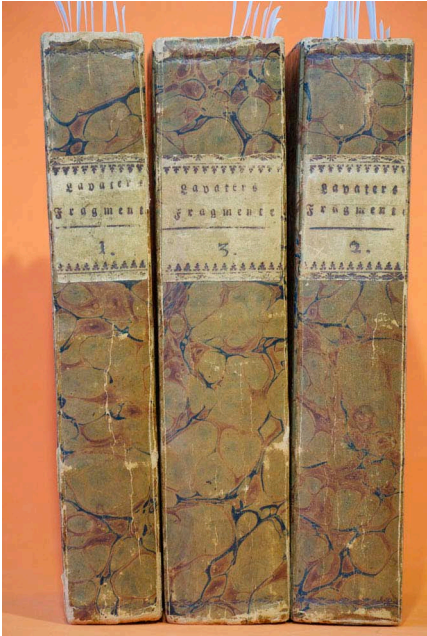
of those four editions, the one printed with the highest quality.

Modifying the edition from 1649, Imhoff introduced the novelty of presenting the text in German and in French, probably to be able to access both markets, and to offer a unique presentation of the city of Basel. For his part, the scarce freedoms that Chovin allowed himself when copying the engravings consisted of adding the ivy to the emblem of the ossuary, adding buildings to the landscape of the Mayor and the Jew scenes, modifying the Adam and Eve scene (also removing the presence of animals, except for the serpent)² and retouching the famous last emblem, with which Merian's last edition concluded, which features a knight, to make it more realistic in order to make it more difficult to notice at first glance the surprising trick that it hides: when turned upside down what appears is the satisfied face of death.

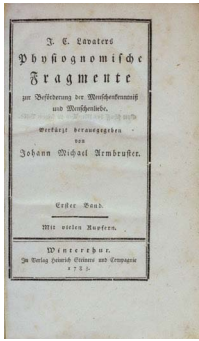


² The details of the modifications in the engravings up to that point are taken (but cross-referenced) from the exhaustive and fascinating website www.dodedans.com/Index.htm

1783-1787 'Physiognomies' Johann Caspar Lavater (1741-1801)



J. C. Lavaters' Physiognomische Fragmente, zur Beförderung der Menschenkenntniss und Menschenliebe. Verkürzt herausgegeben von Johann Michael Umbruster. Erster [-Dritter] Band. Mit vielen Kupfern.- Winterthur: In Verlag Heinrich Steiners' und Compagnie, 1783-1787.



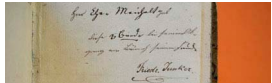
8°, (183x113mm.); 3 vol.- V. I: X, 246 p., plus 82 leaves with engravings, 12 of them printed double-sided [94 pages] with a total of 107 copper etchings, plus 2 engravings in the text, a total of 109 engravings.- V.II: [4], 329, [3] p., plus 110 leaves with engravings, 6 of them printed double-sided, with a total of 123 copper etchings, plus 1 engraving in the text, a total of 124 copper etchings.- V. III: [2], 320 p., plus 146 leaves with engravings, 5 of them printed double-sided, with a total of 154 copper etchings, plus 4 engravings in the text, a total of 158 engravings. In sum, 393 engravings.

Contemporary German binding boarded with marbled paper; spine with paper lettering piece; inked edges; magnificent margins. Slightly split corners and slightly rubbed board edges; plate xvii-xviii of v.1 reverse bound; minute worm trace in lower gutter margin of p. 142-150 and 156-190 of vol. 2 and a minute tear on at the base of the three plates of p. 288, all without affecting the text. In vol. 3, p. 115 there is a loss of paper, due to a tear from the press, in lower right margin; minute worm trace in lower right margin of three plates on p. 242 and last page a little loose. Very good copy.

Prov.: Handwritten dedication in front fly of vol. 1, by Friedrich Junker.

Refs.: Graesse IV, 126.

Protestant pastor, mystical writer and poet, Johan Kaspar Lavater took up the gauntlet of the *De humana physiognomonia libri IIII* by Giambattista de la Porta (1586) and the suggestions from Thomas Browne in *Religio Medici* (1643). Both of them had echoed a belief first extended in old Greece according to which the physical appearance of people, especially of their faces, allowed others to guess some of the qualities they possessed. Whilst Della Porta believed that the temperament of people conditioned their physical appearance, Browne's perspective could be summarise in a literal "the face is the mirror of the soul", assuming as true the physiognomic



association between the characteristics of the face and the characteristics of the soul.

Lavater's work, on his side, although closer to Browne's ideas, acquires its full meaning in the debates on the passions and human appetites of the 18th century related to the foundations of morality. It was not by chance that Lavater would entitle his work "Physiognomical Fragments, For the Promotion of Knowledge and Love of Mankind". Accepting the Leibnizian hypothesis of the existence of a pre-established harmony between the body and the soul, Lavater rejects the approach of a correspondence between passion and momentaneous expressions that had become a success in the art world from the work of Charles Le Brun.¹ What was important to him were not those momentary expressions that any face could display, but the stable features, because it is these that reveal the personality of their owner. Physiognomy would then have a linguistic nature and their signs a univocal correspondence with the personality traits. For Lavater, if we are unable to recognise those features it is exclusively due to a problem of hermeneutical inability, because nature, he says, speaks through human physiognomy.²

¹ Curiously, the work of Le Brun, who died in 1690, only became popular after his death, from the edition of the *Conférence de Monsieur Le Brun premier peintre du Roy de France, chancelier et directeur de l'Académie de peinture et sculpture, sur l'expression générale et particulière*, by Bernard Picart in 1698. The success came after 1702, when it was reprinted in Amsterdam with a different title, *Méthode pour apprendre à dessiner les passions*.

² A contextualization of Lavater and his conception of physiognomy can be seen in Richard T. Gray: *About Face: German Physiognomic Thought from Lavater to Auschwitz*.-Detroit: Wayne State University Press, 2004.

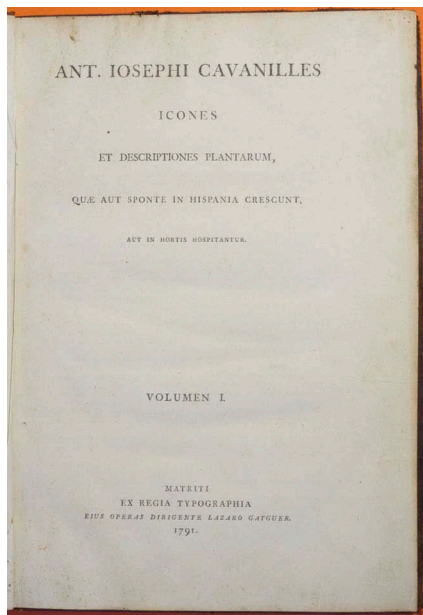
Lavater initially published his *Physiologische Fragmente* in 1775-1778, in an edition of four volumes in-quarto. His friend Johann Michael Armbruster proposed 'editing' his text to get rid of the verbose and unnecessary exuberance and reiterations it suffered, also making some additions -that Lavater himself reviewed and approved-³ and adding a significant selection of engravings that illustrate their proposals, all of this in a more affordable edition. After these changes, this definitive version was published in three volumes in octavo, appearing between 1783 and 1787.

And with regards to variants, on occasion a fourth volume is associated with these *Physiologische Fragmente*. This is a volume edited by his niece in 1830, twenty-nine years after Lavater's death, which is not part of the work as Lavater had authorised it. In addition, volume 1 is on occasion divided into two volumes, up to p. 204 and from p. 205. Finally, in respect to the number of engravings that figure in this edition, it is extremely rare to find an absolutely complete copy as is this, where there are 338 engraved sheets, 23 of these double-printed, with a total of 361 pages of engravings, amounting to a total of 386 engravings (different images), to which the 7 engravings inserted in the text must be added, resulting in a total of 393 engravings.

³ So figures at the end of each volume, with the clarifications that Lavater himself considered appropriate.



1791 'Icones plantarum' Antonio José Cavanilles (1745-1804)



Ant. Iosephi Cavanilles Icones et descriptiones plantarum, quae aut sponte in Hispania crescunt, aut in hortis hospitantur.- Matriti: ex regia typographia eius operas dirigente Lazaro Gayguer, 1791.

Fol., (339x236mm.); [4], 28 p., 40, [10] engraved leaves.

Bound in contemporary marbled full leather; spine with gilt label and decoration; boards framed with dentelle gilt also on the lower edge. Binding worn and rubbed, with loss of front map; missing headcap; some foxing and fingerprints on the text. Engraving of Cavanilles work in very good condition, except for plates 5, 6 and 23, which show grey stains. Minimal ink stain on upper corner of plates 1 to 19, and foxing to margins on plates 39 and, especially, 40. Engravings from the work of Soliva glued to passepartout frame.

Prov.: No data.

Refs.: Aguilar Piñal, XVIII, 2534 (and 5314 for Soliva); Colmeiro, 609 (and 595 for Soliva).



First incomplete volume of the impressive work by Antonio José Cavanilles, which exclusively includes the booklets corresponding to the first four instalments (of ten), with their corresponding plates (plate marks 234/238x184/188mm.), from 1 to 12 engraved by François Noël Sellier, and from 13 to 40 by Miguel Gamborino, from the drawings of Cavanilles himself.

As this work was first published in January

1791 (the Royal Decree that authorised it is from 14 September of 1790), the fourth booklet probably didn't appear until the April or May of that year.

Together with Cavanilles' engravings, the volume includes the ten engravings corresponding to the first edition (in quarto minor) of the two first volumes (of three) of the work of Salvador Soliva y Joaquín Rodríguez "Observaciones de las eficaces virtudes nuevamente des-

cubiertas o comprobadas en varias plantas. Por el Dr. D. Salvador Soliva, Médico Botánico, Académico de Número de la Real Academia Médica Matritense y Don Joaquín Rodríguez, Cirujano Botánico, agregados por S.M. al Real Jardín de Madrid. Hechas y publicadas de orden superior.- Madrid, Imprenta Real, 1787-1790."

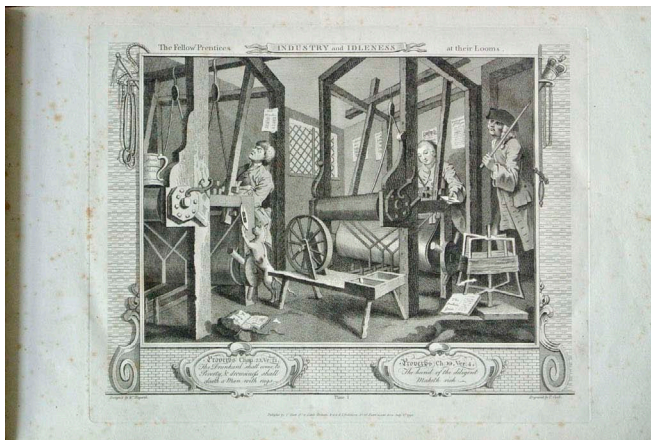
Everything seems to point to the idea that Cavanilles' subscriber stopping receiving (or buying) the work in the middle of 1791 and that

with regards to the work of Soliva, of which he would not have received the third part; he was only interested in the engravings. The volume, with contemporary binding, would have already acquired its look by then.

Both the engravings of the work by Cavanilles and seven of the ten works by Soliva are created on copper plates using the techniques of burin and intaglio. The remaining three works by Soliva, depicting the *Arctium Bardana*, the *Aloysia citrodora* and the *Epilobium hirsatum*, also on copper plates, are elaborated using stipple and etching techniques.



1795 Hogarth, William (1697-1764) ; Cook, Thomas (1744-1818)



Industry and Idleness. Design'd by Wm. Hogarth. Engraved by T. Cook.- Published by T. Cook N^o 11 Little Britain & G.G. & I. Robinson N^o 25 Pater Noster, July 1er 1795 [-1796].

Gran folio apaisado (515/518x328mm.); 12 h. de grabados de cobre.

Binding from the mid 19th century, possibly from Bucknall, from the London district of Stroud, quarter leather bound, with gilt corners, raised bands, compartments, label and joint of spine and corners. Missing headcap, foot and cover of two compartments; split joint, restored and sound; rubbed edges, split corners. The engravings show some foxing in the margins (any possible defect of each are detailed in their individual description).

Prov.: Ex-libris glued from the bookshop "Sold by B. Bucknall, Letter-Press & Copper-Plate; Printer; Bookseller & Binder, Stroud".

Refs.: No data.

"Plate 1. The Fellow 'Prentices at their Looms". Proverbs Chap: 23, Ve: 21. "The drunkard shall come to poverty, and drowsiness shall cloath a man with rags."; Proverbs Chap: 10, Ve: 4. "The hand of the diligent maketh rich." (July 1st. 1795).

(Plate mark 363x284mm.).- Tear in the lateral margin without affecting the image, contemporary repair without additions. .

"Plate 2. The Industrious Prentice performing the Duty of a Christian". Psalm CXIX. Ver: 97. "O. how I love they Law it is my meditation all the day." (1February 1st. 1796).

(Plate mark 365x301mm.).- Minor general foxing in the body of the print.

"Plate 3. The Idle 'Prentice at Play in the Church Yard during Divine Service". Proverbs Ch: XIX. Ver: 29. "Judgments are prepar'd for scorners & stripes for the back of Fools." (Octr. 1st. 1795).

(Plate mark 362x284mm.).

"Plate 4. The Industrious 'Prentice a Favourite, and entrusted by his Master". Matthew Chap: XXV. Ver: 21. "Well done, thou good and faithfull Servant, thou hast been faithfull over a few things, I will make thee Ruler over many things." (December 1st 1795).

(Plate mark 365x286mm.).

"Plate 5. The Idle Prentice turn'd away, and sent to Sea". Proverbs Chap: X. Ve: 1. "A foolish Son is the heaviness of his Mother." (December 1st. 1795).

(Plate mark 363x299mm.).



“Plate 6. The Industrious Prentice out of his Time, and Married to his Master’s Daughter”. Proverbs Ch: XII. Ver: 4. “The Virtuous Woman is a Crown to her Husband.” - (February 1st. 1796).

(Plate mark 365x301mm.).

“Plate 7. The Idle ‘Prentice return’d from Sea, & in a Garret with a common Prostitute”. Leviticus Ch: XXVI. Ver: 36. “The Sound of a shaken Leaf shall Chace him.” - (Octr. 1st. 1795)-

(Plate mark 363x281mm.).

“Plate 8. The Industrious ‘Prentice grown rich, & Sheriff of London”. Proverbs Ch: IV. Ver: 7,8. “With all thy gettings, get understanding Exalt her & she shall promote thee: she shall bring thee to honour, when thou. dost Embrace her.” (February 1st. 1796).

(Plate mark 366x291mm.).

“Plate 9. The Idle ‘Prentice betray’d by his Whore, & taken in a Night Cellar with his Accomplice”. Proverbs Chap: VI. Ver: 26. “The Adulteress will hunt for the precious life.” (Octr. 1st. 1795).

(Plate mark 363x286mm.).- It is one of the three variants in which this engraving appears: with the expression “by his Whore”, without an expression, and with another expression “by a Prostitute”.

“Plate 10. The industrious ‘Prentice Alderman of London, the Idle one brought before him & impeach’d by his Accomplice”. Psalm IX. Ver: 16. “The wicked is snar’d in the work of his own hands.”; Leviticus Ch: XIX. Ver: 15. “Thou shall do no unrighteousness in Judgment.” (July 1st. 1795).



(Plate mark 364x283mm.).- Tear in lateral margin, without affecting the image, contemporary repair without additions.

“Plate 11. The Idle ‘Prentice Executed at Tyburn”. Proverbs Chap: I. Ver: 27., 28. “When fear cometh as desolation, and their destruction cometh as a Whirlwind; when distress cometh upon them then they shall call upon God, but he will not answer.” (July 1st. 1795).

(Plate mark 423x284mm.).- Small 4 mm tear. Lower margin of the leaf; 5 cm tear. Old repair of the lateral margin with paper.

“Plate 12. The industrious ‘Prentice Lord Mayor of London”. Proverbs Chap: III. Ver: 16. “Length of days is in her right hand and in her left hand Riches and Honour.” (December 1st. 1795).

(Plate mark 411x284mm.).- Slight general foxing in the body of the print.

When the original series of Hogarth's engravings went on sale in 1747 for 12 shillings, it was advertised as “Industry and Idleness: showing the Advantages of attending the former, and the miserably Effects of the latter, (in the different Fortunes of two Apprentices)”. The low price that the original edition had when it was published, and the subsequent low quality of the paper used were intended to make the series more easily available to lower classes, rather than being aimed at those who usually acquired prints and engravings, so that their moralising function was brought to the public they were intended for. Hogarth purposefully conceived his work against both the hypocrisy of powers and the upper classes of the society of his time, and as provocation to the lower classes so that, far from abandoning themselves, they could become authors of their destiny, in the same position as Tom Jones by Henry Fielding or the provocative interventions of Addison and Steele in *The Spectator*. Of the series Hogarth himself would say years later that “the prints were calculated for the use and instruction of the Youth where everything that was necessary to be known was made as intelligible as possible and so fine engraving was not necessary to the main design provided that that which is infinitely more material viz. the Characters and the Expressions were well preserved...”.

But this very intention meant the rapid wear of the material of the graphic production. By the end of the century not only was the series no longer being sold but it was also impossible to find a copy in good condition. The engraver and printer Thomas Cook then decided to copy the engravings -the original plates’ whereabouts were by then unknown- and reprint the series, to the end of extending and maintaining the critical spirit of his author. And of this there is no doubt: he was successful.

181...? To the Spanish nation...!



A la española nacion deseando loor y gloria se dedica esta su historia. [Sigue:] Los generales romanos que el senado á España envia la hostigan á porfia. [Sigue:] Vence á Atila Teodoro pero viose al mismo punto de vencer caer difunto. [Sigue:] Witerico subio al trono de Liuva siendo asesino e igual fin le dio el destino. [Sigue:] De sietecientos catorce, a Pelayo rey se advierte, hasta el año treinta y siete. [Sigue:] Del rey Ramiro Segundo de Leon en el reynado, Castilla se hace condado. [Sigue:] El año mil treynta y siete Fernando rey de Castilla de Leon la fuerza humilla. [Sigue:] Alfonso de Urraca hijo del conde Raymundo habido a su madre es preferido. [Sigue:] El decimo tercio siglo España en su trono vió un santo que la ilustró. [Sigue:] A Alfonso undecimo salva siendo de menor edad de Avila la leal ciudad. [Sigue:] A favor de don Fernando nueve jueces de Aragon declaran la sucesion. [Sigue:] De san Quintin la victoria eterniza El Escorial: ¡Monumento sin igual!.- Se vende en Barcelona, debajo los Arcos de los encantos en la fab^{ca} de Estampas de Nicolas Roca y M^a Teresa Sellent, [ca. 1810].

12 chalcographic plates numbered Lám^a 1^a to Lam^a 12^a; leaves 368x267 mm.; plate mark 298x252 mm.

First copy: Complete series; untrimmed leaves, very slight dusting, maintaining the generous original margins; without provenance data.

Second copy: Complete series; plate leaves cut in half, following the line arranged to this end, making up a bound booklet of 24 leaves in landscape format. Bound in low grain geltex type material, scarlet colour, very cleanly elaborated during the decades of the 1970s or 1980s; slightly short margins in leaves and with minor foxing; without provenance data.

Each engraving includes 24 vignettes in the same plate, 12 of illustration and text, and 12 of explanatory text, narrating the history of Spain from Tubal to the kingdom of Phillip V.

The format of the engravings was designed for printing on light cards, so that each illustration and its corresponding explanatory text could be cut and made from the wrappers of the booklets of cigarette

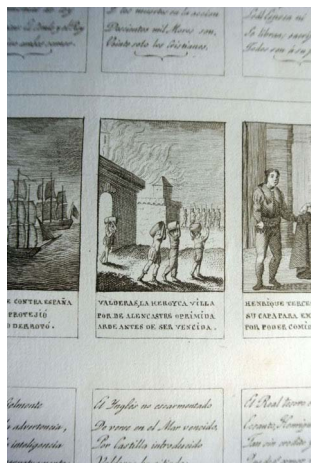
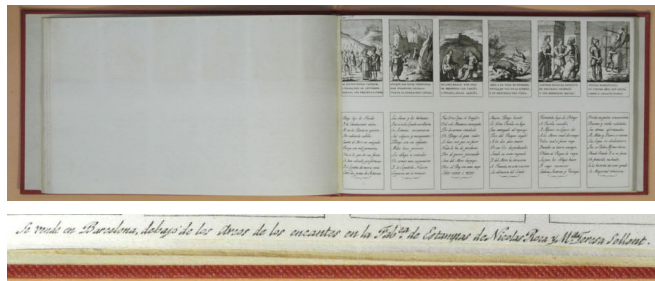
paper.¹ These began being illustrated to promote the sale of certain wrappers over others and the better fortune of some of these stories meant that on occasion, these were also printed on better quality paper, as happens to be the case of this series, to be cut and bound in the format of an illustration book.

We offer two copies of this print on better quality paper, one in each variant: the complete series in its original format and size, and another, also complete, bound in the planned booklet format.

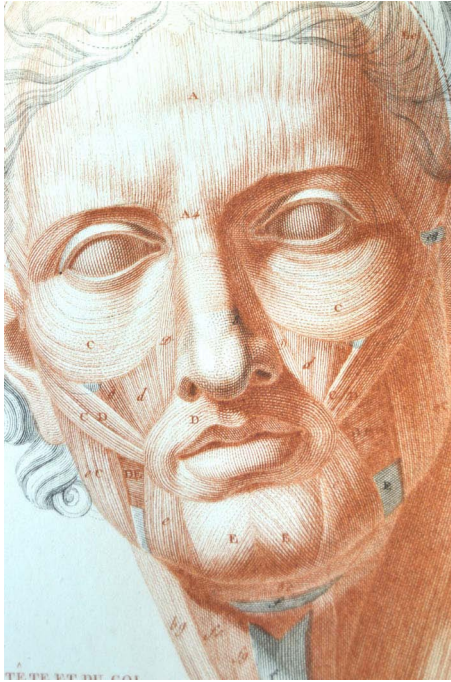
We have only found a copy of the complete series of these engravings in Spanish libraries, although these have been trimmed and cut in a landscape format of 24 leaves, without binding, in the collection of the University of Barcelona, where it has been digitalized and included in *Memòria Digital de Catalunya* [<http://mdc.cbuc.cat/cdm/singleitem/collection/gravatsBRUB/id/1197>]. Another copy, trimmed in the same manner as Barcelona University's copy, was exhibited in the summer 2014 in an exhibition of ephemeral materials in the library of the University of Castilla-La Mancha, but it belongs to a private collection. Finally, the Maritime Museum of Barcelona also has a number of the engravings, but presented as individual vignettes (col. grabados inéditos, i.e., 17518).

The Library of the University of Barcelona dates the engraving back to somewhere between 1800 and 1802, although in our opinion they are from the decade beginning in 1810.

1 Rafael León: "Papel de fumar", *Revista de folklore* 10 (1989) 102: 199-209.



1812 'El gladiador combatiente' Jean Galbert Salvage (1772-1813)



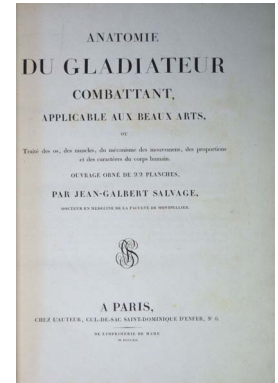
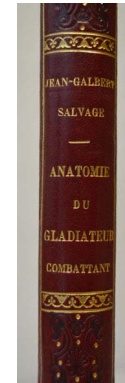
Anatomie du Gladiateur combattant, applicable aux beaux arts, ou traité des os, des muscles, du mécanisme des mouvemens, des proportions et des caractères du corps humain. Ouvrage orné de 22 planches, par Jean-Galbert Salvage, docteur en Médecine de la Faculté de Montpellier.- A Paris: chez l'Auteur, de l'imprimerie de Mame, 1812.

Super folio (543x381mm.); [2] p., [1] engraved leaf, [2] l., iv, 64 p., 21 engravings interspersed leaves, numbered, each of them preceded by one leaf with their counterproof being placed on the facing page; sign.: [5], a-b, 1-32, [plus 42 engraving leaves and counterproofs without signature].

Half calf bound in red marocco with gilt edge and marble paper in vermilion, signed by Albert Valat (Montpellier, flor. 1900-1954); marble front free endpaper, in blue tones; spine exhaustively decorated in black and gilt; gilt edges; paper in magnificent state of great whiteness. Folio 1 badly bound before folio b; minor tear to margin on p. 47

Prov.: No data.

Refs.: Choulant, pp. 332-334; Lifchez.



Exceptional copy, in its impossible-to-find state with the counterproofs, of the *Anatomie du Gladiateur combattant*.

Jean-Galbert Salvage (1772-1813), medical official of the French army and Art teacher, enthusiast of Anatomy and a great draughtsman, who made a great many designs to ease the re-

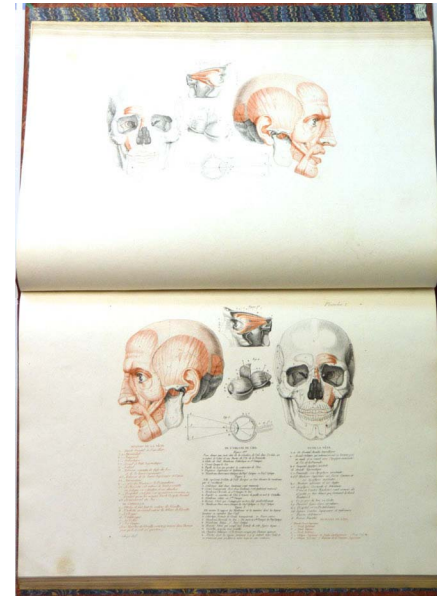
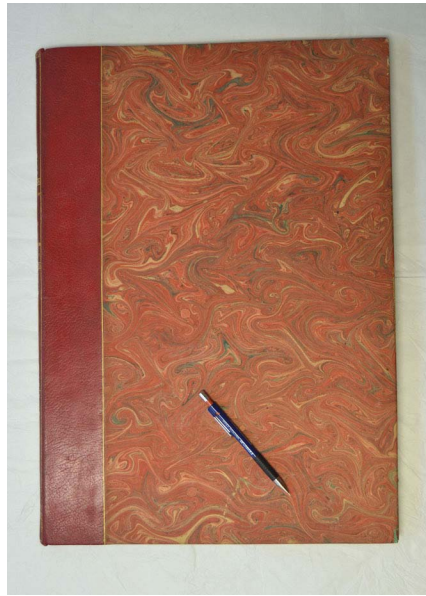
production of renowned sculptures from the classic period into engravings, for many years had the dream of contributing to the progress of science, in which he blindly believed, by making an artistically impeccable representation of the musculoskeletal structure of the human body

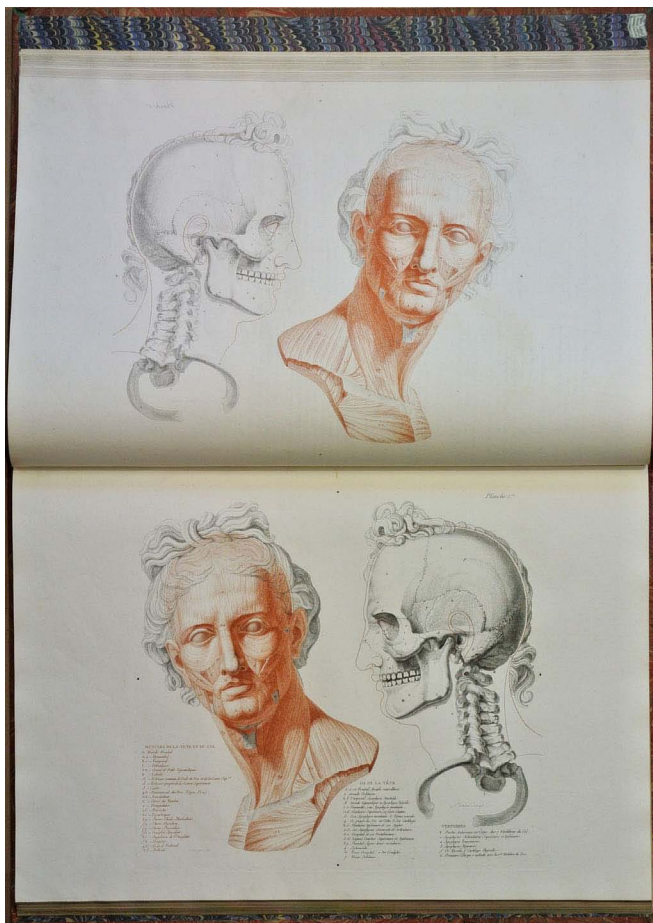
He was to see his dream partially come true when, at the 1804 Salon at the Napoleon Museum, he exhibited a life-sized sculpture he had made of a human body devoid of skin, which displayed “the development of the muscle mechanism”,¹ adding to it different explanatory plates and engravings which he had already entitled “The Anatomy of the Fighting Gladiator”, a title he was to later maintain for his greatest work.

Given the surprise and success granted by such a sculpture, he focused his efforts on obtaining financing in order to publish a volume of significant size that would compile in its entire splendour how the physical structures of the body made movement possible. When, almost ten years later, he completed his project, he published it with a frontispiece in a neoclassic style designed by Salvage himself, engraved by Jean Marie Leroux and completed by François Forster (1790-1872), showing the image of a man (the face of whom is Salvage himself) who looks at a bust of Palas Athenea straight on, the base of which holds a crook with a coiled serpent, framing a scene of an anatomy lesson, and figures the motto “L’art s’illustre par la science. La science se perpetue par l’art”.

As another model for his designs he added, –to the *Borghese Gladiator* by Agasias de Ephesus, which he had already used for the 1804 sculptu-

¹ *Explication des ouvrages de peinture, sculpture, architecture et gravure, des artistes vivans, exposés au Musée Napoléon, le 1er jour Complémentaire, an XII de la République française.* - Paris: Imprimerie des Sciences et Arts, 1804, p. 114. The sculpture was a real precedent of the controverted exhibition “Bodies”, presenting human anatomy with bodies kept in polymer, directed by Roy Glover, and which has been touring across the world since 2004.





re-, the bust known as *Apollo Belvedere*, by unknown author. Taking these as a basis, Salvage presents, in 21 extraordinary large-sized engravings, the functioning of the muscles and bones in the human body. To create each engraving, of almost half a meter in length, he designed two different plates of identical size, one to engrave the areas of bone, and another to do likewise with the muscles, so that, when inking these in black and sepia respectively, after printing them in perfect register (juxtaposed), the result would be an exact correspondence between the bone structures and the muscle tissues covering them. And, over these prints, he created another two plates, once again in sepia and another in black, with the legends containing the names of the muscles and of the bones respectively.²

For the engravings, all designed by Salvage himself, he had the fundamental assistance of Jean Bosq (introductory plate, and those from the 2nd to the 15th) and of Nicolaï-Ivanovitch Outkin (1780-1868) (plates 1 and 19), as well as of Isaak Wolfsheimer (1782-1845) (planchas 16^a y 17^a), Adrien Doréz (1788-)³ (plate 18) and Cor (plate 20), whose engravings were completed by the already mentioned Jean Bosq. Many of them have a seal with the legend “JGSE D.MD^{NE}”, probably meaning “J[ean] G[albert] S[alvage] E [Docteur en] M[e]d[ici]ne”.

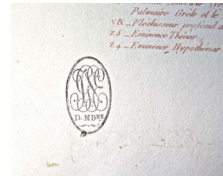
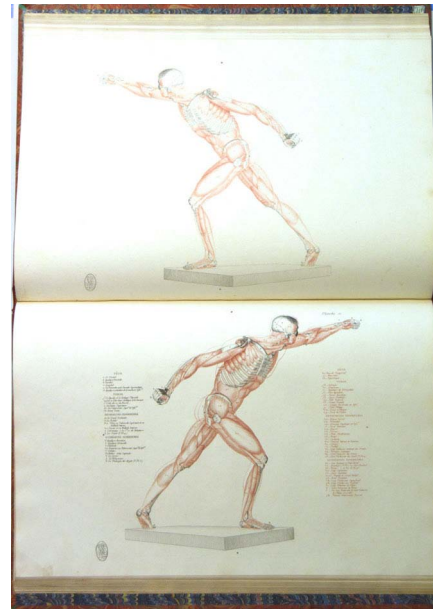
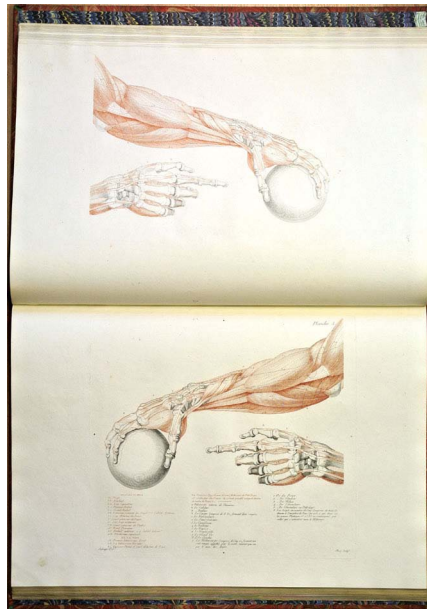
As Choulant recorded, whoever wanted a copy could acquire it in either vellum or on paper, and with or without counterproofs. The copies in vellum cost double than those on paper, and the price was 25% higher if the volume included the counterproofs. The counterproofs, the result of pressing a blank paper over one that was just printed, with both inks still fresh, showed the mirror image, inked and not engraved, also in two tones, of the plate of the engraving that was just printed. For engravers the counterproofs, by reproducing what is engraved on the plate in the same direction than it appears, are a resource that allows them to know whether there is a possible fault and on what part of the plate, for the physician or anatomist, whilst the engraving presents the ima-

² The aforementioned success of the 1804 exhibitions resulted in a collaboration with Jean Baptiste Moreau in 1806 for its expanded edition of 1806 of the work by Kaspar Lavater *L'art de connaître les hommes par la physionomie*, for whose vol. 4 he designed several engravings (again taking the opportunity for a self-portrait) where he used the technique of plate juxtapositioning for the first time.

³ Both Outkin and Doréz were students of Charles-Clément Bervic.

ge how we are seen or how we see others and the counterproofs have the virtue of showing us how we see ourselves when looking in a mirror. All of which is extremely educational, because in a book such as this, it serves to aid the reader in being able to exactly identify, when looking at himself or herself in the mirror, where their own muscles are.

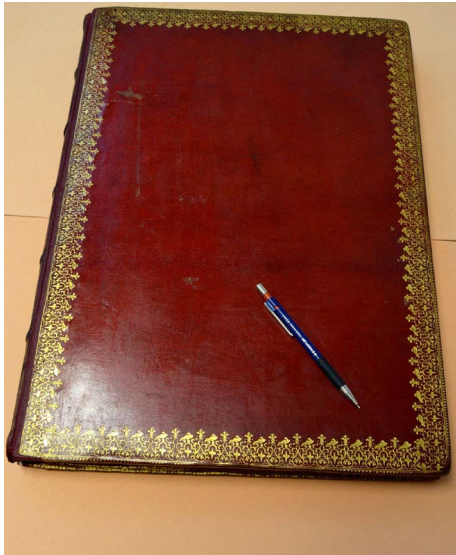
From the around fifty or so copies kept in various libraries across the world, barely half dozen of them have counterproofs.⁴ And, as far as we have been able to establish, the other copies that have entered the market over the last fifteen years have also lacked them, copies that were also, in their majority, faulty or damaged. This copy we are describing has, however, each and every one of the 21 counterproofs duly confronted with their corresponding engravings, thus making the vision of the open volume provoke a mesmerising attraction.



⁴ Oxford University, Royal Academy of Arts (London) and Leeds University, in the United Kingdom, and National Library of Medicine (Bethesda, USA), Harvard University and University of Chicago in the United States (where it is possible that the copy from the Boston Athenaeum also has them).

1812 'The jewels of the crown'

John Chamberlaine (1745-1812)



Original Designs of the Most Celebrated Masters of the Bolognese, Roman, Florentine, and Venetian Schools; Comprising Some of the Works of Leonardo da Vinci, the Caracci, Claude Lorraine, Raphael, Michael Angelo, the Poussins, and others, in His Majesty Collection; engraved by Bartolozzi, P.W. Tomkins, Schiavonetti, Lewis, and Other Eminent Engravers; with Biographical and Historical Sketches of L. da Vinci and the Caracci.- London: Printed by W. Bulmer and Co. Shakespeare-Press and sold by G. and W. Nicol [et al.], 1812.

Imperial Folio (502 x 377 mm); [1] engraved leaf, [2] leaves, 12 p. [7] engraved leaves, [2] leaves, 6 p., [116] leaves (58 engraved with 66 plates, preceded by 58 free leaves -and the most by flying silk protective tissues).

Binding elaborated from two superb boards of the 18th century in red levant (crushed morocco), beautifully decorated with a gilt artistic dentelle, and cover and extended edges also gilt dentelled, and an English style spine, from the first third of 19th century with raised bands and spine label, decorated in black and gold tones; gilt edges. The binding presents very minor peeling from different periods. Judging by the strong hinges (necessary to handle a volume of this size) professionally placed in the 20th century, this was perhaps when the binding

was "built". The sizes of the boards, the spine and the body of the work lead us to think that the spine belongs to the original binding. Most of the engravings have a protective silk tissue. From the engraving of 'Sybil' by Raphael, almost all the engravings have sequential numbering. Foxing spots and slight darkening in margins of some plate leaves, especially in the first series; old waterstain that only affects the lateral margin of the last five engravings; minimal tear in side margin of the content page; a plate leaf of the second series, with tear not affecting the image. una hoja de grabado de la segunda serie, con rasgadura sin afectar al grabado.

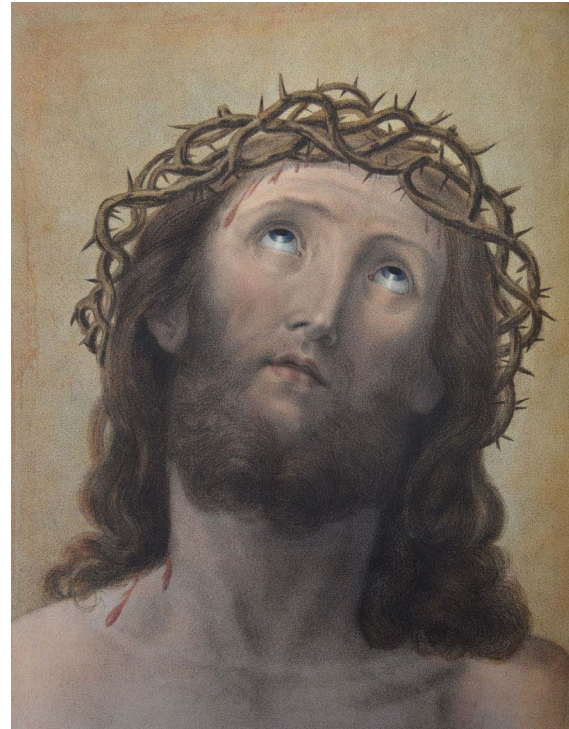


Prov.: Ex-Libris on pastedown, Edward [Davies] Davenport (motto *Time Deum et Honora Regem*); Hand written ex-libris on last free endpaper, 'Brian Elias, Dec. 1965'.

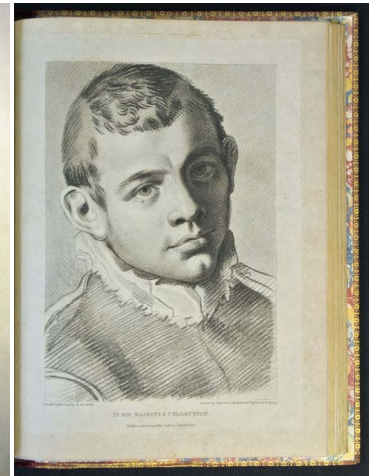
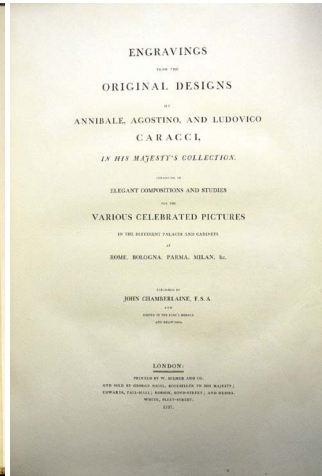
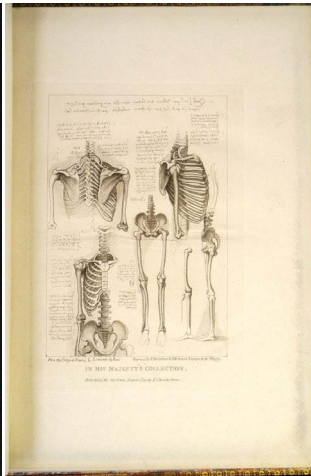
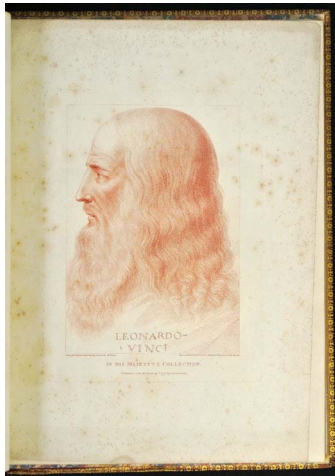
Refs.: Brunet, I, 1761; Choulant, pp. 101-102, Graesse, II, 112; Lowndes (1858), II, p. 405; J.A.G. Weigel (1841), 2100; R. Weigel, pp. 52-53, 40.

Description of the content:

- Frontispiece, 1 etching “F. Bartolozzi, orig. draw. Guido [Reni]; published as the Act Directs, Dec. 25 1802 by I. Chamberlaine, Brompton MIDDx.”
- 1 white card leaf;
- Engraved title page on card
- [First additional title page:] *Imitations of original designs by Leonardo da Vinci Consisting of various drawings of single figures, heads, compositions, horses, and other animals: optics, perspective, gunnery, hydraulics, mechanics; and in particular of very accurate delineations, with a most spirited pen, of a variety of anatomical subjects, In His Majesty's collection. Published by John Chamberlaine, keeper of the king's drawings and medals. and F.S.A.- London: Printed by W. Bulmer and Co. and sold by George Nicol, Bookseller to His Majesty; Edwards, Pall-Mall; Robson Bond-Street; and Messrs. White, Fleet-Street, 1796. [lacking in this copy]*
- [1] p., Dedication to the King;
- [1 p.] white;
- p. 3-12, study about Leonardo;
- p. 13-14, on card, transcription and translation of the notes by Leonardo on the anatomy plates reproduced in the following two first plates;
- [7], engraved leaves by F. Bartolozzi from originals by Leonardo. “Published as the Act Directs”, (1^o) “August, 15th 1795”, (2^o) “apl, 27 1796”, (3^o) “August, 18th 1795”, (4^o) -no data-, (5^o) “Sept, 17th 1795”, (6^o) -no data- y (7^o) -s.d.-., “by I. Chamberlaine”. Each engraving is preceded by their corresponding free leave and protective tissue;
- [Second additional title-page:] *Engravings from the Original Designs of Annibale, Agostino, and Ludovico Caracci, in His Majesty Collection. Consists of Elegant Compositions and Studies for the Various Celebrated Pictures in the Different Palaces and Cabinets at Rome, Bologna, Parma, Milan, &c. Published by John Chamberlaine, F.S.A. and Keeper of the King's Medals and Drawings.- London: printed by W. Bul and co. And Sold by George Nicol [et al.], 1797;*
- [1 leaf.], Dedication to the three eldest daughters of George III. [lacking in this copy].
- [p. 1-2] Content table enumerating plates 1 to 66;
- p. 1-5, [1] p., study about The Caracci;
- [118 leaves], 58 white leaves and 58 engraved leaves, interspersed [+2, one of central reinforcement, and one closing leave], with a total of 66 engravings, in various techniques (etchings, burin, stippled, aquatint and soft ground), made by Bartolozzi, Eddy (¿?), George S. Facius, George Hawkins, Frederick C. Lewis, George R. Lewis, Benedetto Pastorini, Luigi Schiavonetti, Robert Shipster, James Stephanoff, J. W. Tomkins y Peltro W. Tomkins, made between 1806 and 1811, from the works of Bandinello, Canaletti, The Caracci, Leonardo, Lorrain, Michelangelo, The Poussin, Raphael and Swanvelt.



Ecce homo de Guido Reni, engraved by Francesco Bartolozzi. London, 25-12-1802.



Extraordinary volume, absolutely complete of its engravings, of the collection published by John Chamberlaine in 1812.

Appointed 'Keeper of Drawings and Medals to the King' in 1791, from the time he took charge of the position he was determined to make the royal collections known, making reproductions of some of the best works by the great masters featured in the collection, in a work that spanned 30 years. After a successful anthology of works by Holbein started in 1792 (and which he didn't finish until 1800), between 1795 and 1796 he started another two series that were to be interrupted for long fore reasons unknown.

One, dedicated to Leonardo, was planned for two instalments, with a total of eighteen

engravings and Leonardo's self-portrait. The first of these, which appeared in 1796 with a front cover, a brief study of Leonardo, nine engravings dated in 1795 and 1796, two of them of anatomy, and the transcription and translation of the handwritten notes that appeared on those two engravings, was entitled *Imitations of original designs by Leonardo da Vinci*.¹

¹ On its publication, cfr. *The Monthly Review*, 25 (1798) 2: 233-235. The complete title was *Imitations of original designs by Leonardo da Vinci Consisting of various drawings of single figures, heads, compositions, horses, and other animals: optics, perspective, gunnery, hydraulics, mechanics; and in particular of very accurate delineations, with a most spirited pen, of a variety of anatomical subjects, In His Majesty's collection. Published by John Chamberlaine, keeper of the king's drawings and medals. and F.S.A.- London: Printed by W. Bulmer and Co. and sold by George Nicol, Bookseller to His Majesty; Edwards, Pall-Mall; Robson Bond-Street; and Messrs. White, Fleet-Street, 1796.*

The second series, on the Carracci, planned to include thirteen engravings and the self-portrait Anibal Carracci in two instalments. The first one was published at the end of 1797, with six engravings – with the self-portrait included – all of them engraved between 1796 and 1797 by Bartolozzi, accompanied by the cover of the series and a brief study on the Carracci. The title was *Engravings from the original designs of Annibale, Agostino, and Ludovico Caracci, in His Majesty's collection*.² The publication came printed with a

² On its publication, *The Monthly Review*, 25 (1798) 2: 235. The complete title was *Engravings from the original designs of Annibale, Agostino, and Ludovico Caracci, in His Majesty's collection Consisting of elegant compositions and studies for the various celebrated pictures in the different places and cabinets at Rome, Bologna, Parma, Milan, &c. Published by John Chamberlaine, F.S.A. and keeper of the King's medals and drawings.- London: Printed by W. Bulmer and Co. and sold by George Nicol, Bookseller*

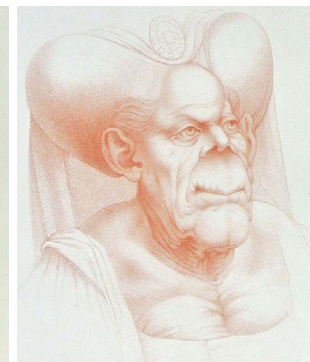
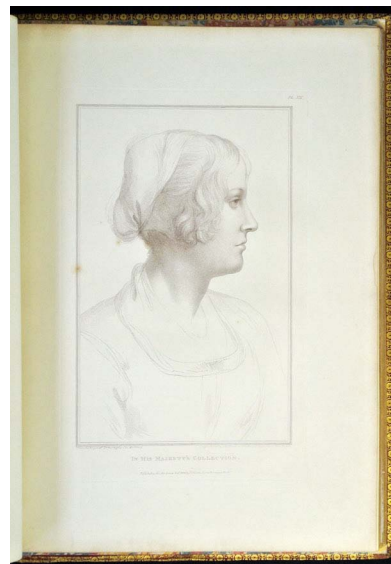
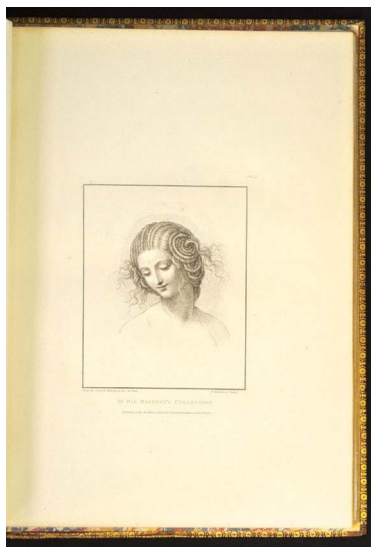
dedication to the three eldest daughters of King George III: Charlotte, Augusta and Elizabeth.

When nine years later and no other instalment of any of the other two series had appeared, Chamberlaine became active again, for equally unknown reasons. In October 1806 he published another ten engravings, after drawings by Leonardo. And between that month and May of 1807, he did likewise with seven more engravings reproducing works of the Carracci, ten with works by Claude Lorraine, one by Raphael and another by Nicolas Poussin. After

to His Majesty; Edwards, Pall-Mall; Robson, Bond-Street; and Messrs. White, Fleet-Street, 1797

another pause, in 1809 he turned out sixteen engravings from the works of Bandinelli, Leonardo, Lorraine, Poussin y Raphael. And one and a half years later, on the 17th of April 1811, he dated another eight engravings reproducing the works of Canaletti, Leonardo, Lorraine, Michelangelo, Poussin y Herman Swanevelt.

With all this work already produced, in 1812 he decided to compose this volume, which he only then entitled *Original Designs of the Most Celebrated Masters of the Bolognese, Roman, Florentine, and Venetian Schools; Comprising Some of the Works of Leonardo da Vinci, the Carracci, Claude Lorraine, Raphael, Michael Angelo, the*



Poussins, and others, in His Majesty Collection.

Both Brunet (confusing the titles), and Graesse (who didn't get confused), talk as if both the series of Leonardo and of the Carracci, and the later impressions, were pre-planned as a group,

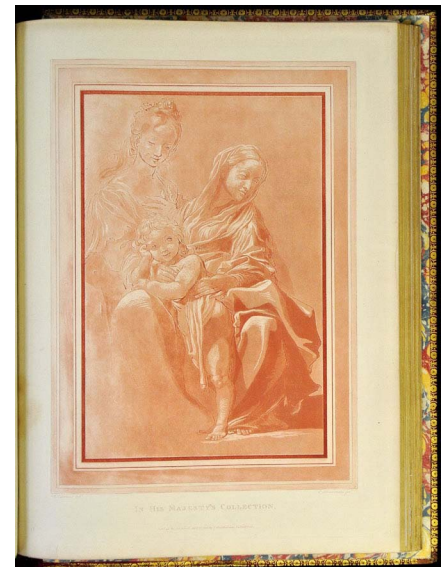
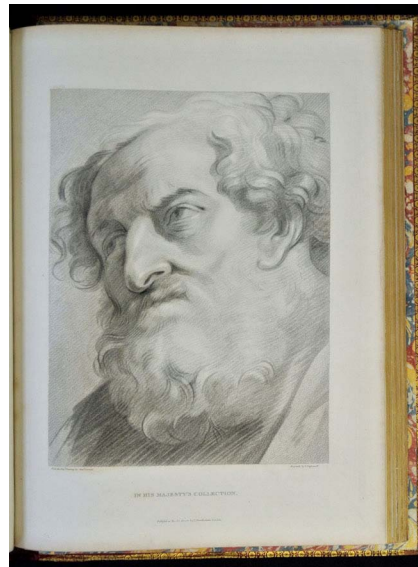


a unity, from the beginning, which was published between 1796 and 1811 in 8 fascicles, costing 2 pounds 2 shillings each. But although it is true that (almost all of) the set of prints were being published in instalments, with the previously mentioned interruptions, the truth is that they weren't originally designed to compose a single body of work and it seems that only from 1806 did it begin to be conceived in this way. In fact, the titles of the instalments were evolving, until it started to include the content of everything that had already been published. The title of the sixth fascicle, for instance, which appeared at

the end of 1808, was "Engravings from original designs by Da Vinci, the Carracci's, Claude, the Poussins, Raphael, &c".³

What Chamberlaine eventually did in 1812 was to combine (almost) all the plates published into a single body, giving them unity with a table of contents of 66 engravings, and incorporating (so the title ensures us) the studies on Leonardo and on the Carracci. In fact, this publication is usually spoken about in reference to the 66

³ The fascicles of January 1809 of magazines such as *The Librarian*, *The Monthly Magazine*, *The Edinburgh Review*, etc., informed of its appearance on the market.



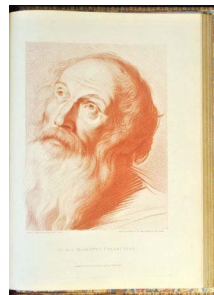
plates of the table of contents and the two studies. To this content, however, should be added the covers of the two first instalments, each of their dedications, and the plates of Leonardo's anatomy studies, the two that had been printed for the first instalment together with the transcription and translation of the notes they included, and another five that had not been issued previously, including the engraving of the physiology reproduction. And the coloured stippled engraving of Bartolozzi from the *Ecce homo* design by Guido Reni, printed on Christmas day of 1802, also appears in very few copies as the frontispiece.⁴

This total theoretical content, with 74 engravings distributed on 68 leaves, is what we have detailed at the start of this description, based on the comparison of this copy we offer with those existing in the Smithsonian Institution, the Biblioteca Hertziana in Roma, the British Museum and the John Hopkins University.

The most complete of all of them, the copy from the Bibliotheca Hertziana, lacks the dedication to the king of the first instalment of Leonardo. Next would rank the copy we offer here, which lacks only the cover of the instalment of Leonardo and the dedication of the study on the Carracci to the king's daughters. After these, would come the copy from the British Museum, which, even if disorderly, is

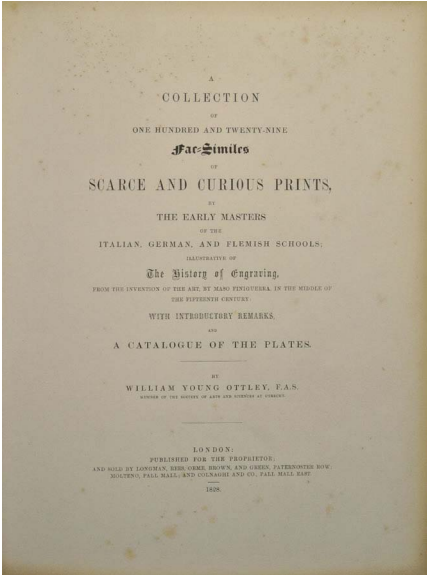
only missing one engraving: the frontispiece with the *Ecce Homo* by Reni. Then would rank the copy of the John Hopkins, which is missing some engravings, and the Smithsonian's, which is missing the seven engravings of Leonardo's anatomy (as was the case with the copy auctioned at Christies in 2009).

In any case, the engravings that appear in these copies show variants. Thus, the smallest of Lorrain's landscape paintings, are individually printed in some copies, and are printed in pairs in others. Different states of some plates also appear, with or without aquatint, with or without the printed legend "IN HER MAJESTY'S COLLECTION" and with or without the design and size credits printed, and engraved by hand or not. (We have the detailed information and photographs of each engraving).



⁴ This is the difference between the descriptions provided by Rudolph Weigel in his work from 1865, *Die Werke der Maler in ihren Handzeichnungen*, pp. 52-53, n° 40, where he mentions 73 engravings, and that provided by his father, Johann August Gottlob Weigel, in 1841, in *Aehrenlese auf dem Felde der Kunst; Beschreibung von Originalhandzeichnungen und Nadelarbeiten der Maler Kupferstichen und in Holz geschnittenen Werken*, Leipzig 1836-1845, vol. de 1841, p. 105, ref. 2100, where he mentioned 74

1828 William Young Ottley (1771-1836) and his love for engravings



A Collection of One Hundred and Twenty-nine Fac-Similes of Scarce and Curious Prints, by Early Masters of the Italian, German, and Flemish Schools; illustrative of The History of Engraving, from the Invention of the Art, by Maso Finiguerra, in the middle of the Fifteenth Century, with Introductory Remarks, and a Catalogue of the Plates. By William Young Ottley, F.A.S., member of the Society of Arts and Sciences at Utrecht.- Londres: Published for the Proprietor, and sold by Longman, Rees, Orme, Brown, and Green, 1828.

Folio, (374x282mm.); Engraved frontispiece, 2 leaves, XXXVI, XXV, [1white] p., [82] engraved leaves with 132 engravings depicting 165 images; sign.; [3], B-Q2, [R], [82].- Some of the engravings, printed over fine India paper, show that India papers were previously glued to the large size leaves before going under the rolling press.

Contemporary English half vellum binding with corners, with spine label in leather gilt; rubbed board fore edges; two bump marks with a tear on the front joint. All the silver reproductions of the niellos keep their protective tissue. As in all copies, some foxing on several of the facsimiles leaves whitout affecting the images, except for four of the fourteen leaves that depict playing cards, where several facsimiles of the cards are affected.

Prov.: Ex-libris glued on the front endpaper, Paul Marceau.
 Refs.: Bigmore & Wyman, II, p. 98; Quaritch (1868), 11040; Stirling, p. 99.



Exquisite samples of engravings from the 16th century. If the tirage of this work was already reduced and privately printed, the copy we are describing is one of the scarce copies published on large paper where Ottley reproduced the engravings in 'nielli' style by printing them on 'silver leaf', imitating the original production. The name 'nielli' is derived from a technique that was traditionally used in goldsmith workshops, where the gap left between the silver filigrees was filled with a black enamel,

the niello, made of silver, plumb and sulphur, to highlight the filigrees.

A great collector of Italian Renaissance art, especially of engravings and painting, William Ottley lived in Italy between 1791 and 1798, and during this period he acquired part of his impressive collection -the origins of which were occasionally linked to the Napoleonic invasion. A lover and scholar of engravings and of the diverse techniques that could be used in them, he saw his dedication rewarded at the end of his

life, when in 1833 he was appointed the king's "Keeper of the Prints and Drawings".

Several years earlier, when conceiving the publication of this work, he imagined it as an exquisite selection of 300 engravings, which he would present in the form of facsimiles distributed across three volumes. The first one saw the light of day in 1826 under the title of "A collection of fac-similes of scarce and curious prints, by the early masters..., in the middle of the fifteenth century, to the end of the century following, ... Vol. 1.- London: Published for the proprietor; and sold by Longman, ... Printed by J. M'Creery, 1826".¹ This first volume, however, didn't have a continuation and in 1828, another work appeared, to which this copy corresponds, where the one hundred engravings reproduced became 129,

¹ Its pagination was Frontispiece, [6], XXXVI, XX, [1] p., [100] engraved leaves.

increasing thus from 20 to 26 the pages of their preceding catalogue.

On this work Bigmore noted that it could almost be said that "this beautiful work may fairly be stated to be unpublished, as very few copies were ever distributed, and these chiefly as presents to the friends of Mr. Ottley. The volume forms an appropriate supplement to the *History of engraving*,² with which it is uniform in size, typography, etc. The large paper copies have the facsimiles of the Nielli printed on silver, in exact imitation of the very valuable originalism, a duplicate being given on India paper."³

From the copies we have been able to ac-

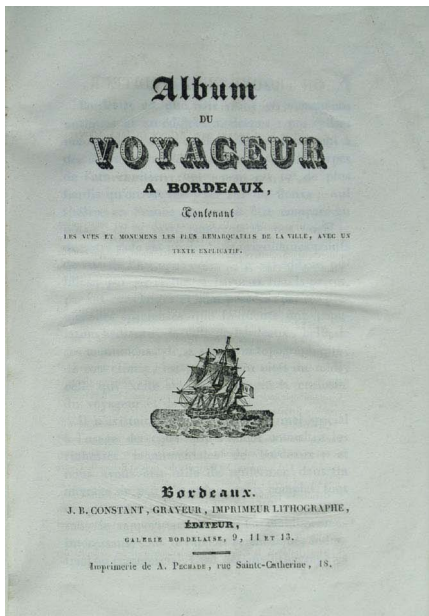
² Ottley, William Young (1816): *An Inquiry Into the Origin and Early History of Engraving Upon Copper and in wood.* - 2 vols.- London: printed for John and Arthur Arch by J. McCreery.

³ Bigmore, E. C. & Wyman, C. W. H. (1880-1886): *A bibliography of printing: with notes and illustrations.* - 3 vols.- London: Bernard Quaritch.

cess, as well as from the different descriptions that appear in catalogues of the period and in libraries, our sensation is that Ottley only printed the entire volume on one occasion, in 1826, on two types of paper. And that in 1828, having renounced to the completion of his project and upon deciding to complete the first one hundred facsimiles with twenty nine more, he would have had printed, on the two types of paper previously used, a new front cover, the six additional pages of the catalogue, and the additional engravings [eliminating the loose page [R]]. With the novelties then printed, he would replace booklet A with the old front cover, and the notice of the old work plan with a new one, with the new front cover and dedication, redistributing the facsimiles so that, instead of offering 100 engravings over 66 folios, he would now offer 129 over 82.



1837 Bordeaux



Album du Voyageur à Bordeaux contenant les vues et les monumens les plus remarquables de la ville, avec un texte explicatif.- Bordeaux: J.B. Constant, [s.d.] [1837]

4° minor (204x128mm.); [4], 198, [5] p., 76 leaves of lithographs, signed in its major part by V. Philippe, P. Grosse and Willy, 1 folded map.

Contemporary half calf binding, board edges inked in yellow; retains short-title; paper and plates in very good condition, practically without waterstains, nor foxing. Board edges rubbed; front free endpaper semi-glued to front endpaper; tenth sheet bound upside down; small tear to the central crease of the folded map.

Prov.: Spine gilt lettered, 'Antonio de Ponte'.

Refs.: Querard, *Dict. Polyon. Anon.*, 1954.



In issue 5950, of 1837, of the *Journal de la Librairie*, it was advertised the starting of the publication of an "Album du Voyageur à Bordeaux" in twelve booklets fortnightly issued (over a total of six months), where each of them would be provided accompanied by 8 lithographs showing the city's different emblematic buildings. The printer-editor publishing the work was Jean Baptiste Joseph Constant, also an inventor, lithographer, medal designer and

engraver that, alongside with his other virtues, was to add a prison sentence for forgery of stamped paper in 1843. One after another, all the booklets were issued in 1837 and 1838, but the preliminary pages, instead of being supplied with a twelfth, were supplied with an unexpected thirteenth booklet that was accompanied by another 8 plates that were equally unexpected. In this way, the initial plan of a work with 96 views of Bordeaux became a volume of 104 li-

thographs. As it was successful, the work continued to be printed for nearly 20 years, except that the title page was never modified, and that some of the initial lithographs were replaced by others from different artists, either because some of the original litho stones got lost, or because the building depicted changed. Almost from the beginning, although apparently not in its initial stage –it does not appear in the index-, the work began to be accompanied by a map of

the city, in the beginning on paper and later in card.

The case is that, although in the table of plates only 96 engravings are indicated, the work can present, considering all the possible states, up to a maximum of 104 lithographs which, from the copies we have been able to access, have been signed by either V. Philippe, Pierre Grosse, Willy or else not signed at all.

We have not managed to uncover how a copy of the first edition of all the booklets and lithographs must have been, although it does seem clear that the lithographs that have not been signed are the most modern, and that Pierre Gorse (1816-), -who left Bordeaux to establish himself in Pau, marrying in 1846 and having a son, André, also a lithographer-, must have been the initial artist, because his signature appears only in lithographs of the first editions. The other two artists that sign the work are Vic-

tor Philippe and Willy. Who started first? The designs of Philippe are more rationalists, clean, crisps on; those by Willy are "looser", almost like oil paintings... As though the former was an architect and the latter a painter.

In fact, Victor Philippe (1819-1841), from Bordeaux, was not an architect, but a draughtsman and engraver with local prestige. Indeed, one of his friends, a doctor (of medicine) and naturalist who follows the school of Darwin, Jean de Grateloup (1782-1862) said that Philippe was an "habile dessinateur-lithographe à Bordeaux",¹ and paid homage to him by using his name to baptise a new species of mollusc found in Ceylon, the "Cyclostome de Philippe" / "Cyclostomae Philippi" to thank him for the efforts with which he had prepared the lithographs that illustrated his Memoir on the shells

of molluscs,² plates that were printed at another workshop in Bordeaux, the lithographer Légé's. Many of the lithographs published in "Alexandre Decorneau: *La Guienne historique et monumentale*.- Bordeaux: P. Courdet, 1842" are also by Philippe, who prepared them alongside his twin brother, Jules, also a draughtsman and lithographer, before his death. About Willy however, we were unable to find any works other than those published by Constant.

Unfortunately, in the copy that has landed in our hands of this highly regarded description of Bordeaux, the text is accompanied uniquely of 76 of the plates and a folded map; the latter dated in 1845.

2 Jean-Pierre_Sylvestre de Grateloup (1840): *Mémoire sur plusieurs espèces de coquilles nouvelles ou peu connues de mollusques exotiques, vivants, terrestres, fluviatiles et marins*.- Bordeaux: T.H. Lafargue.

1 Cfr. *Actes de la Société linnéenne de Bordeaux* XI (1839) : 170 y (1840) 36: 394-395, 446.



between 1522 and 1562 by between three and five different printers, and none of them gives mention to the authorship of Holbein. The woodcuts were copied, also like xylographs, on numerous occasions during the following century, although until 1634 none of the editions mentioned that the author of the designs was Holbein, and on copperplates in the centuries XVII and XVIII.



The first time that they were reproduced using lithographs was when Joseph Schlotthauer did so, in an absolutely meticulous way and in actual size, from a copy of the Basel edition of 1554, publishing them for the first time as *Hans Holbein's Todten-tanz in 53 getreu nach den Holzschnitten lithographierten Blättern*. Hrsg. von J. Schlotthauer mit erklärendem Text, along with a study of Gotthilf Heinrich Schubert, in Munich, Jaquet, 1832. The superb quality of the reproduction was the reason that, as Fourtoul and the editor Laffitte had requested them for this study, they were also used in the English edition *Holbein's Dance of Death, with an historical and literary introduction*, published in London in 1849 by John Russell Smith.

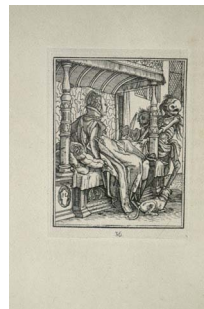
On the death dance, Fortoul's main contribu-

tion was to point out that studies of the death dance should be compared, following the correct chronology, and steering any possible influences between traditions, cultures and people.

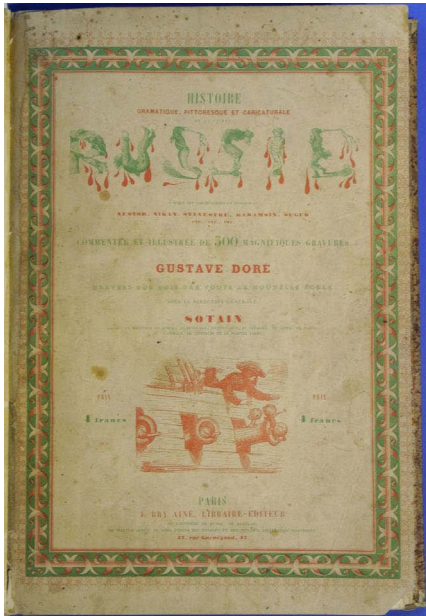
In this way, he began the dismantling of the thesis of an Spanish origin of the verses of the *Danza general de muerte en que entran todos los estados de gentes* (General dance of death in which all types of people participate), attributed by Rodríguez de Castro to the 13th century and to the 'Jewish surgeon from Carrión' Rabbi don Santo,² concluding that in reality they were from the second half of the 15th century. Next he established the chronology of the pictorial group "Macabre dance" of the arches of the church of the Holy Innocents in Paris made in 1424 by the order of the Duke of Berry to decorate the location chosen (and later discarded) for his burial. And, from this he offered the arguments for the expansion of that model during the next few years for France, towards England and towards Switzerland -and from there to Germany-, as all the known examples that could be dated belonged to later periods.

Fourtoul's study looked to offer a global vision combining and explaining the meaning of the word 'macabre' to the depictions of death coming, using the series of the Dances of Death, from the period of the Egyptians, in terms of coherence of each representation with their contemporary thought and with the place in which they were made.

² José Rodríguez de Castro: *Biblioteca española. Tomo primero, que contiene la noticia de los escritores rabinos españoles desde la época conocida de su literatura hasta el presente.* Madrid: Imprenta Real de la Gazeta, 1781, p. 198-201.



1854 'The Holy Russia' Gustave Doré (1832-1883)



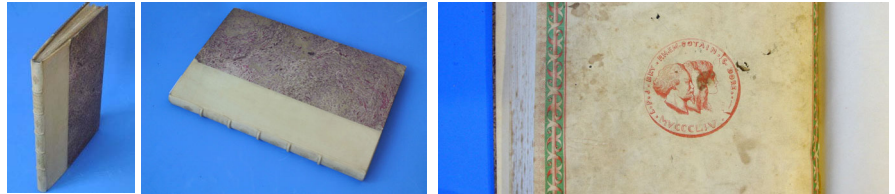
Histoire pittoresque, dramatique et caricaturale de la sainte Russie: d'après les chroniqueurs et historiens Nestor, Nikan, Sylvestre, Karamsin, Ségur, etc., etc., etc. Commentée et illustrée de 500 magnifiques gravures par Gustave Doré, gravées sur bois par toute la nouvelle école sous la direction générale de Sotain...- Paris: J. Bry aîné, libraire-éditeur, 1854.

4°, (284x192mm.); 207 p. (printed rectos, blank versos).

Firmly bound in quarter leather and vellum, romantic style spine with gilt bands and ornamentation, as the spine label. Copy of the first tirage (Imp. Lacour), with the original covers (Imp. Simon Raçon), missing title page and half-title, with p. 89 without red blotch and p. 97 with red ink blotch. Lower corners of pages 1, 67, 69 and 71 repaired prior to 1950 with added margins; paper, as in practically all other copies, with some foxing.

Prov.: No data.

Refs.: Leblanc, p.135; Vicaire, III, 286.

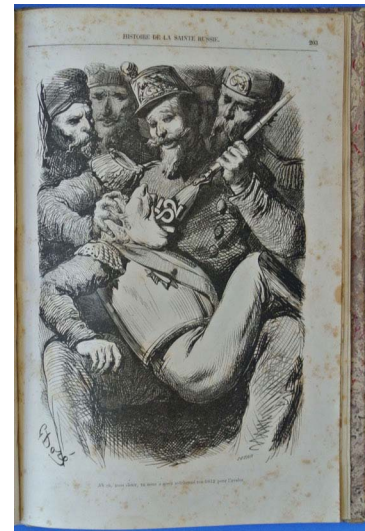


The event of the Crimean War in 1854, which was seen in Western Europe as a big war, as it was the first war to 'broadcast live' to the whole population with the chronicles published by various journals, sent in by the large number of journalists that travelled there -war reporting was born during this specific time-, also meant the end of the spirit of the Congress of Vienna of 1814, where the governments of the European powers had agreed a continental peace of

mutual protection from the respective absolutist regimes against the emerging liberalisms -term under which would be included all the contrary political positions, the political spectrum that today we would trace from liberalism to communism.

At this time, besides being scarcely 22 years old, the young Gustave Doré had already been publishing satirical and caricature drawings for six years in journals like *Le Journal pour rire*

and *Le Journal pour tous* and had illustrated some graphic albums where he displayed the sequence of the narrative in vignettes of varied sizes and compositions that went beyond the very formal canons of graphic illustration at that time. The nationalist fervour associated with the liberalism of the time drove him to publish what would come to be the last of his albums, and the only one where he was the author of both the illustrations and the text: a brutal alle-



gation against a Russia described as vile and with cruel customs governed by a series of despotic and barbarian tsars, where Doré makes an extravagant parody and satire of the events he mentions. This was not by chance, because on those very dates, he was designing the illustration for the complete works of Rabelais, packed-full of extravagances, in accordance with those of Rabelais himself, which would be published in that year, giving him great fame.

As for this album, Doré decided to use xylographs and it was required to cover nothing less than 500 vignettes in the most diverse formats, the woodblocks were made by a whole team of

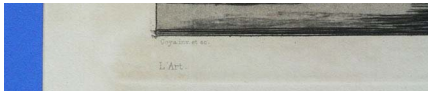
engraving apprentices under the direction of Noël Eugène Sotain (1816-1874). The diversity of styles used by Doré and the plethora of engravers converged to give this album its singularity: for instance the ironical “ground-breaking” resources to the famous images on pages 89 and 97, where the Russia of Ivan the Terrible is first shown with a vignette that covers the entire page with only a huge red ink blotch, to later place another vignette where many figures laboriously work with brooms, buckets and cloths to clean the blotches that fall over a map of the south of Russia. These ink blotches were added by hand, copy by copy, so that there are copies

with both blotches, without any blotches, or with just one of them, like ours, which shows the blotch on page 97, but lacks that of page 89.

The work, that incited the war against Russia, would come to be forbidden two years later by Napoleon III, who ordered the collection of all existing copies and their destruction to prevent susceptibilities when, in 1856, the Congress of Paris was held to seal a peace treaty that would replace the Vienna agreements.

Curiously, on the medal printed on the back cover, Doré managed to fit, together the profile portraits of his editor, Bry, and his engraver mentor, Sotain, his own portrait.

1877 Francisco de Goya y Lucientes (1746-1828)



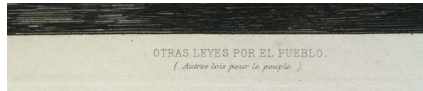
Otras leyes por el pueblo (Autres lois pour le peuple) [Disparate de bestia].- Paris: L'Art; François Liénard imp., s.d. [1877]

Etching, aquatint, dry point and burnisher, image 243 x 355 mm. on bone-tone laid paper leaves, "Goya inv. et sc."

Very good state, hardly toned, with margins a little trimmed (287x394 mm.) in comparison to those of its original presentation (295x 432mm.).

Prov.: No data.

Refs.: Lefort, 144; Museo del Prado, G03069.



The first time that Goya's engravings of the series of the *Disparates*, unpublished at the time of his death, were printed, was in the edition that the Real Academia de Bellas Artes de San Fernando (Royal Academy of Fine Arts of San Fernando) commissioned in 1864. However, and due to various ups and downs, four of the original plates, which had been separated from the set at an earlier date, didn't arrive at the Academia and so these etchings didn't appear in that edition. Owned by the painter Eugenio Lucas, they were purchased after his death in 1870 by Edmon Sagote, and first printed in 1877 in volume IX of the Parisian *L'Art. Revue hebdomadaire illustrée*, alongside the instalments of the article "Goya, aquafortiste" that Charles Yriarte wrote to provide context for the etching, before delivering the article that the magazine had requested from him about "quatre planches

de Goya, gravées à l'eau-forte, qu'on lui a présentées comme inédites, et qui seront publiées successivement", which he never got to deliver. In the magazine, at the moment of printing and lacking any other information, the etchings were entitled: *Una reina del circo* (A queen of the circus), *Otras leyes para el pueblo* (Other laws for the people), *¡Qué guerrero!* (What a warrior!) and *Lluvia de toros* (Rain of bulls).

The publication of the etchings may have been due to the interest shown by Paul Lefort, who in his catalogue of the work by the painter from Aragon, which appeared that very year, presented three of the four *Disparates*, from which he hadn't seen any impressions, but had seen the copperplates, which he didn't hesitate to accept as Goya's. Indicating that the plate corresponding to this etching was 218x328mm., he described the scene it presented in this way:

"Au désert, dans une vaste arène naturelle, un éléphant, privé de ses défenses, s'arrête devant un groupe de quatre personnages de mine soucieuse, les uns costumés en rabbins, les autres comme le sont les Maures de la *Tauromachie*. L'un de ces graves personnages présente à l'éléphant le livre des Tables de la loi, tandis qu'un second, d'un air mal assuré, paraît lui offrir, mais en le dissimulant à demi, un énorme collier tout chargé de grelots".¹

Only when the artists' proofs of these plates were found, could it be seen that in the trial proof of this etching, kept at the Museo del Prado, in the lower margin of the image a title added in handwriting figured: *Disparate de Bestia*.

¹ Paul Lefort (1877): Francisco Goya, étude biographique et critique, suivie de l'essai d'un catalogue raisonné de son œuvre gravé et lithographié.- Paris: Librairie Renouard, p. 92-93, ref. 144.



V. Del.

L. Sculp.

OTRAS LEYES POR EL PUEBLO.
(*Quiero leer para el pueblo.*)

1840. Lezardier, Paris.



References	Item	Price €
C-0480*	Roys d'Espagne	1.490,00
C-0592*	Van Veen (fr)	1.390,00
C-0436*	Bible de Sacy	11.160,00
C-0550*	Todten-tanz	1.120,00
C-0536*	Lavater	1.490,00
C-0624	Cavanilles	930,00
C-0549*	Hogarth	1.020,00
C-0790	¡A la española...	1.260,00
C-0218	Anatomía Gladiador	6.040,00
C-0236*	Chamberlaine	9.300,00
C-0009	Ottley	790,00
C-0682	Bordeaux	330,00
C-0789	Holbein / Fortoul	370,00
C-0684	Gustave Doré	460,00
C-0401*	Goya	1.860,00

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