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**Remarkable copy of this princeps edition (not after 1472)
by J. Nider printed in Cologne by Ulrich Zell.**

1

NIDER, Johannes. *Praeceptorium divinae legis.*
[Cologne, Ulrich Zell, n.d. (pas après 1472)].

€ 49 000

I^a (Table) : [A] *Borsus cause q sint. v. ... 29^a. Incipit prologus ī expositionē decalogi scōm fratrē Iohānē Nider. sacre theologie professorem ordinis predicatoꝝ. 329^a Colophon : Explicit preceptorii diuine legis fr̄s Iohānis. Nyder sacre theologie professoris eximij ordinis predicatoꝝ. conuentualis Nurēbergensis.*

Folio. Full brown calf, covers decorated with triple blind-stamped fillet with a diamond shaped decoration, leather and brass ties and clasps preserved, spine ribbed preserved (very rare) with tiny restorations, vellum skin endleaves. Very well preserved *contemporary binding*.

297 x 215 mm.

PRINCEPS EDITION, COMPLETE WITH
THE LAST BLANK LEAF.

First printed edition of this collection of commentaries on the Ten Commandments whose publication date remains unknown. We know that it was not published after 1472 thanks to a copy preserved at the Bibliotheque Nationale de France which bears a rubric date of August 20, 1472.

THIS VERY BEAUTIFUL COPY IS DECORATED WITH 11 SPLENDID ORNAMENTAL CAPITAL LETTERS PAINTED AND ORNAMENTED WITH RED, BLUE AND PURPLE COLORS, WITH FILIFORM EXTENSIONS. THE WORK IS ENTIRELY RUBRICATED (WITH A VERY BEAUTIFUL CALLIGRAPHY).

We will find, protruding the margins, ten tabs or small leather knots fixed under paper to mark important passages of the text and facilitate their access.

Professor in Vienna, Jean Nider (1380-1438) distinguished himself as a preacher and ardent inquisitor. In 1431 he was called as representative to the general council of Constance, then of Basel.

Author of several works, one of the most famous remains the *Formicarius*. It is one of the founding texts of Renaissance demonology that was used extensively by Nider's successors like Del Rio for his famous *Malleus Maleficarum*. For the drafting of this volume, Jean Nider brings together various testimonies such as those of the lord of Blankenburg, Peter Van Greyerz, inquisitor judge of Evian and reformer of the convent of Lyon, who had presided over courts where trials were judged in witchcraft. Nider wrote that witches cooked and then ate children, including their own, summoned demons, smeared the True Cross, and made potions with the murdered children.



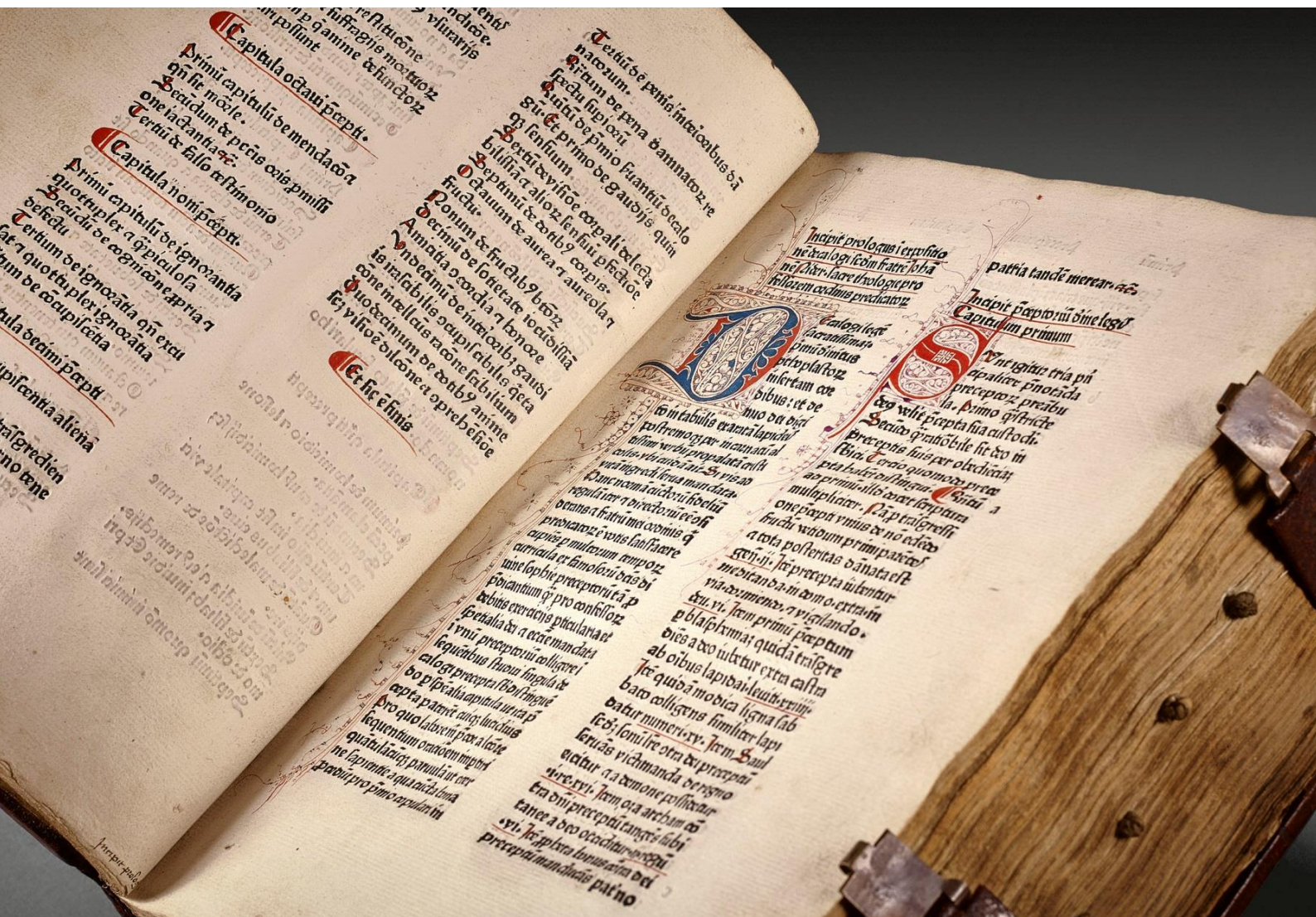
THIS TEXT IS FAMOUS IN THE HISTORY OF EUROPEAN BIBLIOPHILY because Brunet reminds us that the edition printed in Cologne in 1472 by Joh. Koelhof de Lubick is "the oldest known book printed with signatures". Michaud repeats this assertion:

"Praeceptorium, seu De decem praeceptis tractatus, Cologne, 1472, in-folio.
Very sought-after edition, because it is the oldest dated book that has signatures."

Specificities of the copy:

- RARE FACT: The copy is complete with its 330 leaves: (copies consulted only have 329 leaves, including the 4 copies of the *British Museum*).
- VERY WIDE-MARGINED COPY: 297 x 215 mm compared to 281 x 202 mm ; 287 x 205 mm ; 289 x 215 mm et 293 x 213 mm for the four other copies of the *British Museum*.
- THE COPY IS PRESERVED IN ITS CONTEMPORARY BINDING WITH ITS SPINE PRESERVED THAT WAS ONLY THINLY RESTORED. THIS BOOK PRINTED MORE THAN 543 YEARS, MANY TIMES READ AND LOOKED, VERY RARELY KEPT ITS VERY THICK ORIGINAL SPINE.
- ANOTHER RARE FACT, ALL OF THE TEN KNOTS OR SMALL LEATHER BOWS, PROTRUDING FROM MARGINS AND FIXED UNDER PAPER TO INDICATE IMPORTANT PASSAGES IN THE TEXT AND TO FACILITATE THEIR ACCESS ARE PRESERVED.

PRECIOUS AND BEAUTIFUL COPY PRESERVED IN ITS CONTEMPORARY BINDING. THE PAPER, VERY THICK AND OF VERY GOOD QUALITY, IS OF A BRILLIANT WHITE.



Extremely rare editio princeps of Saint Augustine's 'City of God' in Italian printed in Venice between 1476 and 1478.

'No copies are known' (Brunet, I, 560-561).

From the *Burlamacchi* library.

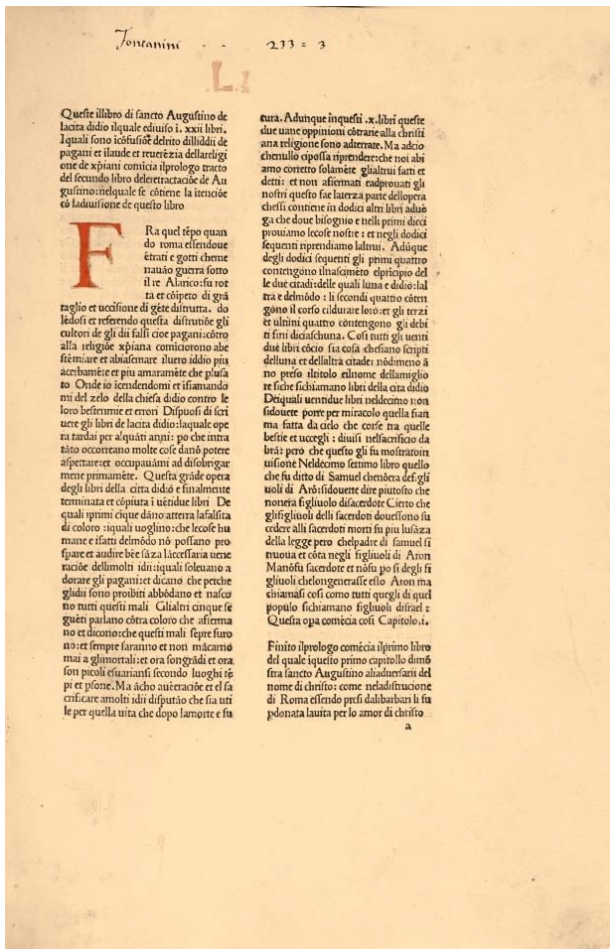
2

AUGUSTINUS. *De Civitate Dei*. [In Italian.]

Undated. [Venice, Antonio di Bartolommeo Miscomini, 1476-78].

€ 38 000

Chancery folio, 322 leaves (of 324, without first and last blank leaves), a¹² a-k L m-z¹⁰ A-G¹⁰ H¹², double column, 47 lines, roman type, initial spaces (the first supplied in red, a few others supplied later in brown ink), book number supplied in manuscript at head of each recto (faded), eighteenth-century cat's-paw calf, spine gilt in compartments with red morocco lettering-pieces, red edges. 18th century binding.



286 x 198 mm.

FIRST EDITION IN ITALIAN OF ST AUGUSTINE'S 'CITY OF GOD', EXTREMELY RARE.

'No copies are known' (Brunet, I, 560-561).

FIRST EDITION OF THE ONLY MEDIEVAL TRANSLATION INTO ITALIAN of Augustine's *City of God*, traditionally ascribed to the fourteenth-century Florentine Dominican Jacopo Passavanti, and which appeared shortly after the editio princeps of the Latin printed by Sweynheym and Pannartz.

CITY OF GOD is an apology for Christianity written by St Augustine (354-430) towards the end of his life. It is at once a philosophy of human society in its historical development, a metaphysics of society and an interpretation of individual and social life in the light of the fundamental principles of Christianity. The book was written in response to the accusation made in 410 by the pagans that the sack of Rome, inflicted by Alaric's Goths, was due to the abandonment of the worship of traditional gods, an abandonment imposed by Christianity. Augustine responded by rejecting the accusation; but first, in order to warn and reassure the Christians themselves, who had not been unmoved and untroubled by this carnage, he

explained the true nature of good and evil, and showed how the latter cannot come from external violence, since it originates in the will that submits to temporal goods. The devastation and massacres perpetrated by the Goths did not harm anything of real value; at most, they were a salutary test and an eloquent warning for Christians too attached to earthly goods (Book I).

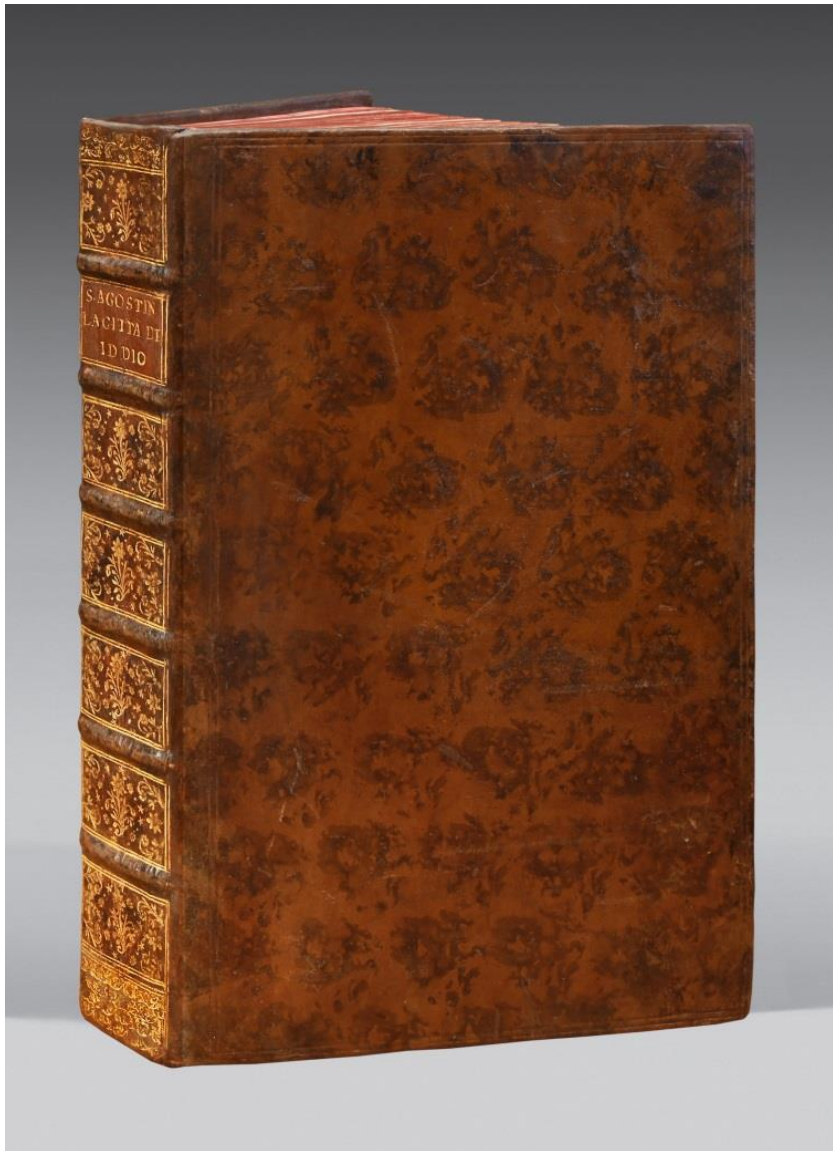
In his development, Augustine highlighted the apologetic tradition from Tertullian to Origen, reviving it with his vast experience as a thinker and bishop, broadening its perspectives, and turning it into an interpretation of the history of humanity. That is why this history has had a profound influence on every age and on every individual who is curious and concerned about his or her own destiny. This is also why, in the polemics of the Middle Ages between the papacy and the empire, people sought to draw on this work

(falsely identifying the city of God with the empirical Church and the city of the world with the concrete state); this is why, from Bossuet to Balbo, all those who turned their attention once again to the problem of history turned to Saint Augustine; this is why, despite the development of theoretical sciences, *The City of God* is still a living book that never ceases to find readers. It was the first book to be printed in Italy (1467, in Subiaco), and we know that humanism subsequently felt its profound charm, as did the Reformers, Pascal and Kierkegaard.

Many incunable catalogues continue to express uncertainty about whether this edition was printed in Venice or in Florence, and about its date. But the research by Tommaso Accurti and Roberto Ridolfi has established clearly that this edition was printed by Antonio Miscomini in Venice, during the years of his activity there, 1476-78. By 1480, Miscomini had moved to Nonantola, from where he migrated to Florence. During the years of his first shop in Venice he did not use his surname in his colophons, referring to himself as Antonius Bartholomaei, and Antonio da Bologna.

« In quire q the text is almost free from contractions and the pages of the inner opening are short, with a blank space of nearly a column between two chapters.

This book was assigned to Miscomini's Florentine press by Procter (n° 6145) but is here taken to have been printed by him at Venice because (1) of the numerous watermarks several (scales in circle, large oxhead with shaft ending in cross and rosette, etc.) are characteristically Venetian but none characteristically Florentine ; (2) the heavy a with head curled to left which is occasion-ally found occurs elsewhere only in the Venetian Virgil of '1486', IB. 20447, vol. v, p. 240. The considerations that one of the Bodleian copies belonged to the Jesuates of Venice and that, according to R. Lier & Co.'s Catalogue IX (1926), no. 8, at least two copies in original Venetian bindings are known point in the same direction. On the other hand, the frequent combination of the article with its substantive in one word is rather a Florentine characteristic. Wherever it was printed, the book cannot be later than 1483, as is shown by the inscription in the Bodleian copy : Questo libro e dipoueri Iesuati da uenegia. 1483. The only well authenticated early edition. » (BMC, VII, 1136).



A VERY FINE COPY.

Height 286 mm compared to 241 for the *Théodore Low Devinne* copy.

**Very pleasant illuminated Parisian manuscript illustrated with 6 large miniatures
bound in an elegant 16th century binding.**

Paris, circa 1485.

3

ILLUMINATED MANUSCRIPT illustrated with 6 large miniatures. [Heures à l'usage de Paris].
Paris, circa 1485.

€ 95 000

Small 8vo of 150 ll. on vellum skin, first and last leaves blank. Ruled copy.
Gothic handwriting in brown ink, the calendar in French in blue, red and gold ink.
Calendar justification: 80 x 50 mm, 17 long lines,
Latin text justification: 81 x 50 mm, 16 long lines, textura script, ll. 25v and 86v blank.

155 x 103 mm.

Brown calf, covers entirely decorated with gilt decor, large diamond pattern in the centre with supra-libris, ribbed spine, gilt edges, remains of ties. *Binding from Lyons, mid 16th century.*

A SHIMMERING ILLUMINATED MANUSCRIPT ILLUSTRATED WITH 6 FULL-PAGE PAINTINGS OF REMARKABLE QUALITY OF EXECUTION AND SHIMMERING COLOURS, TESTIFYING TO THE ART OF FRENCH ILLUMINATORS

UNDER THE REIGN OF CHARLES VIII.



THE TEXT:

Ll. 1-12vCalendar in French with a saint for each day of the year in gold, blue and red ink derived from Perdrizet 1933 (presence of Saint Arragonde on 30 January, Saint Amant on 6 February, Saint Vaast on 8 August).

Ll. 13-18vPericopes of the 4 Gospels.

Ll. 18v-25vObsecro te and O Intemerata written in the masculine.

Ll. 26-86Hours of the Virgin for use in Paris.

Ll. 87-105vPsalms of Penance followed by s. Denis, s. Gervais, s. Prothais and s. Germain.

Ll. 106-112vHours of the Cross and Hours of the Holy Spirit.

Ll. 113-148v The Office of the Dead for the use of Paris.

ORNAMENTATION: The decoration includes 6 LARGE FULL-PAGE MINIATURES OF BEAUTIFUL FACTORY.

L. 13 Saint John the Evangelist on the island of Patmos with the eagle and a large rock behind him.

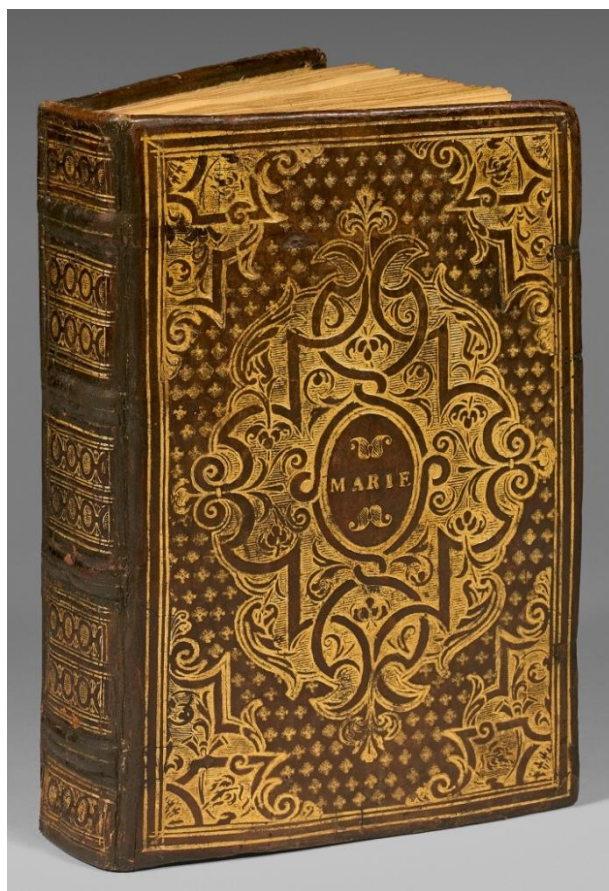
L. 26 Annunciation: the Virgin has her hands crossed on her chest, her book is placed behind her, the angel greets her.

L. 87 David defeating Goliath in a beautiful landscape of blue and green hills.

L. 106 Crucifixion: the Virgin and Saint John are praying on the left, the centurion and his soldiers are on the right. The centurion is wearing a knotted belt. The sky is filled with small gold dots.

L. 110 Pentecost: the scene is built on a diagonal. The Virgin prays in front followed by the apostles. St John is next to her and St Peter behind her.

L. 113 Job on the dunghill with a friend wearing a knotted belt.



SUPERB FRAMINGS on four sides of the miniatures with scaled trunks and a hybrid on l. 13, a heron on l. 87, a hybrid woman on a gold background on l. 110, a hybrid on ll. 26 and 113 on a compartmented parchment background.

Side borders on l. 18v, 22v, at the head of the Hours on ll. 48v, 60, 65, 68, 71v, 75, 81v.

Initials on 1 and 2 lines with red and blue background letter in gold, initials on 3 lines in Paris with gold background letter in white and pink scroll and red background letter in white and blue scroll.

VERY BEAUTIFUL MANUSCRIPT IN PERFECT CONDITION ILLUMINATED BY AN ARTIST WITH SEVERAL NAMES.

THE MANUSCRIPT WAS BOUND IN THE MID-16TH CENTURY IN AN ELEGANTLY DECORATED BINDING IN THE LYONS' STYLE.

Provenance: from the library of Marie/de/Lisle with supra libraris covering the two covers.

Incunabular first edition of the famous "*Feast*", this masterpiece of Dante.

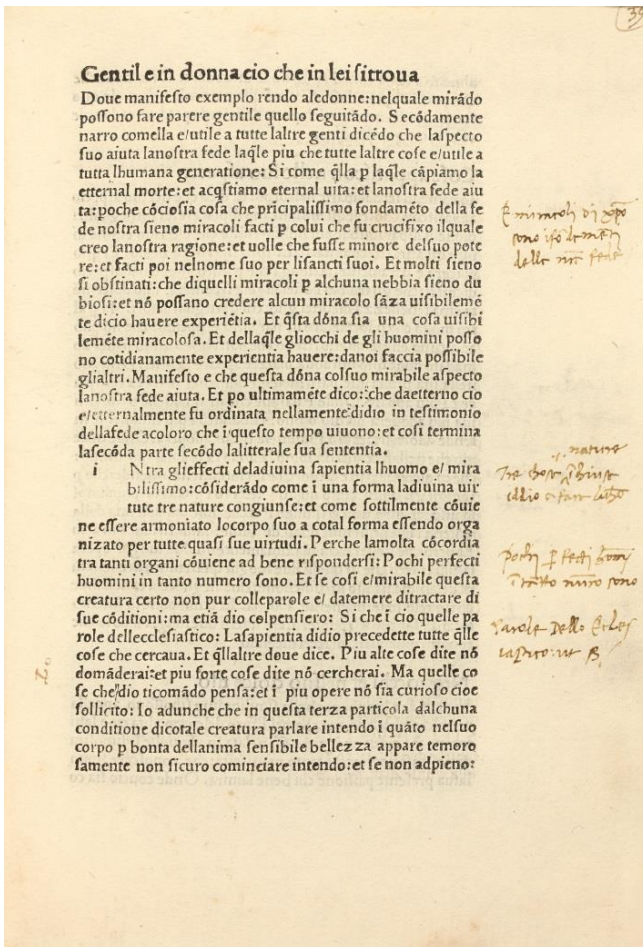
A very fine copy in an antique binding enriched in the margins with numerous ancient calligraphic comments.

Florence, September 20, 1490.

4 DANTE ALIGHIERI (1265-1321). *Convivio di Dante Alighierei Fiorentino // Si chome dice ilphiloso/pho...*

Colophon: Impresso in Firenze per ser Francesco Bonaccorsi Nel anno mille quattrocento nouanta Adi. xx. di settembre (20 September 1490).

4to. Ivory vellum, flat spine with handwritten title, blue edges. 18th century Italian binding.



204 x 138 mm.

€ 150 000

FIRST EDITION OF ONE OF DANTE'S MASTERPIECES.
Hain 5954.

Written in Italian during his exile between 1304 and 1307, the *Convivio - The Feast* - is probably the most direct work in which Dante SETS FORTH THE GENERAL PHILOSOPHIC PROBLEMATIC THAT DRIVES HIM. THIS TREATISE WAS AIMED TO CONTAIN ALL HUMAN KNOWLEDGE. Indeed, it contains questions of politics, philosophy and love.

Dante was the first to defend the use of the vernacular language, which he considered superior to Latin in terms of beauty and nobility of language. "*The first extended piece of original expository prose in the Italian vernacular*" (Lansing, *Dante, encyclopedia*, pp. 224-232).

The three fundamental themes of the *Convivio* are the defense of the vernacular, the exaltation of philosophy, and the debate on the essence of nobility.

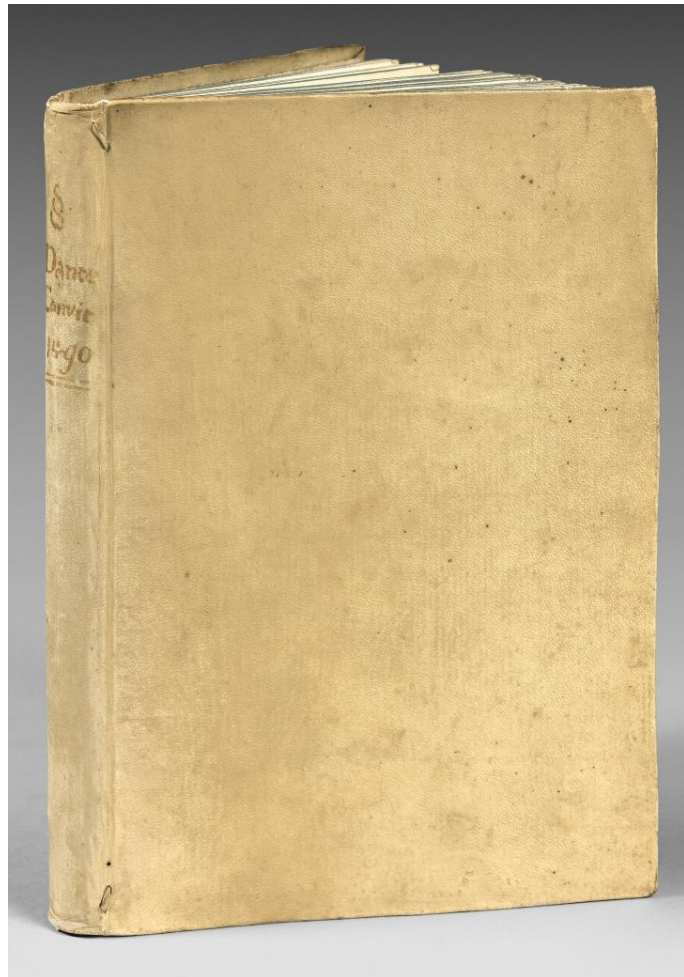
The *Feast* was born of the need felt by Dante to defend his reputation in the eyes of those with

whom he had contact and to reveal himself as he really was, a lover of wisdom, a man of moral integrity. Also driven by the desire to expose his doctrine he will comment on his love of wisdom he understands by wisdom, the knowledge that is conquered by the knowledge of the truth. Of this wisdom, supreme perfection towards which every man tends by an interior impulse, Dante will make a feast, not because he is among the "few privileged ones who sit at the table where the bread of the angels [wisdom] is eaten", but because, having "escaped from the appetites of the vulgar, he finds himself at the feet of those who sit". He gathers "what is due to them", and he tastes the sweetness of it, knowing the miserable life of those who have remained fasting because of their "family and civil" occupations. Guided by this feeling, he is incited to write for all those, "princes, barons, knights and other nobles, men and women, who are part of the people and who have other concerns than that of literature. The social well-being depends on them, that is

why it is necessary to instruct them in their own language, that of every day, forsaken by the literates of profession, only concerned with their gain.

To those who have preserved their natural wisdom, Dante will offer his teaching in songs to which he will bring all his care and all the experience of his maturity. These songs will be the "food" of the feast, the "bread" will be the commentary in running prose. In these prose statements Dante will not use Latin ("bread of wheat") so that the relationships, the correspondences that must necessarily exist between the commentary and the songs in the vulgar language are not broken. He will use the common language ("barley bread") because universally understood it will spread science and virtue (wisdom) more widely. He is also influenced by the natural love which binds him to the language which is his since his birth, and in which palpitates the life of his thought and spreads the sensitive waves of his first affections. With the enthusiasm of the artist who exalts himself by celebrating his own language, because he feels it to be a docile instrument of lively, original, warm expression, Dante affirms the "value" of vulgar Italian, capable of expressing "very great and very new concepts in a suitable, sufficient and satisfactory way", just like Latin. He attacks with a generous disdain the "bad Italians who praise the vulgar language of the others, but who depreciate that which they speak". This language is henceforth dedicated to the needs of the future, it will be "the new light and the new sun which will rise where the old one [Latin] will have disappeared, and it will spread its light on those who are in darkness and obscurity". Dante concludes the introduction with his confidence in the future triumph of vulgar Italian and in the intrinsic value of his work.

The moralist Dante who will judge men in *The Divine Comedy* is already fully present in *The Feast*. The guidelines of his thought, which faithfully bends to all the requirements of reality, are clearly outlined in this work, in spite of the abundance and obscurity of additional notes and marginal digressions. They harmonize between them within the limits of a system of rational principles, rigorously deduced, by means of syllogisms. It results from it a robust and severe prose, very far from the fragile lightness of the *Vita nuova*. This prose is not exempt from a certain roughness in the complex structure of the syntax, but the guiding thought brings it, without any concession, but by easy effects, until the expression of this wisdom of which the soul is thirsty. This same wisdom which, in *The Divine Comedy*, will be embodied in the character of Virgil, is a philosophical wisdom thanks to its objective value, but



such as it finds in the faith a light which strengthens it and which gives a new savor to the truths of the reason. It is, however, a wisdom that quenches but does not quench, because it aspires to know the superior wisdom that is denied to the temporal world. Dante had made of these states a living and personal experience that he expresses in a poetic way. And by his own admission, he attributes the perfect craftsmanship of these philosophical songs to the influence of Virgil, "his master".

A PRECIOUS AND BEAUTIFUL COPY PRESERVED IN ITS ATTRACTIVE 18TH CENTURY VELLUM, WITH THE MARGINS COVERED WITH OLD NOTES AND COMMENTS IN INK.

**First edition of the Schatzbehalter - Nuremberg 1491 -
one of the most beautiful gothic incunabula, preserved in its contemporary binding.**

Provenances: *Hieronymus Münster* (end of the 15th century - attributed to);
Hieronymus Holzschuher, friend of Durer (end of the 15th beginning of the 16th centuries -
attributed to); *Ferdinand Hoffmann* (1540-1607);
Prinz Ferdinand Von Dietrichstein (1628-1698); *Paul Harth* (11/03/1987);
Pierre Berès; *Marc Litzler*.

5

[FRIDOLIN, Stephan]. *Der Schatzbehalter oder schrein der wahren Reichtümer des Heils und ewiger Seligkeit.*

Nuremberg, Anton Koberger, 8 november 1491.

€ 155 000

Folio. Brown calf over wooden boards, covers decorated with a blind-stamped decor of vegetal and animal patterns in fillets frames, five copper spandrels in the corners and the center, title of the work stamped in gilt letters on the upper cover [SCHATZBEHALT D'EWIGE SELIGKEIT], spine ribbed and decorated with a repeated blind-stamped motif of roses, natural edges, remains of crafted clasps. *Contemporary binding.*



329 x 228 mm.

FIRST AND UNIQUE EDITION OF THIS FAMOUS GERMAN MYSTIC INCUNABULA RELATING THE LIFE OF CHRIST, PRINTED IN 150 COPIES ONLY, ACCORDING TO THE TRADITION.

The text was written by the Sisters of the Order of St. Clare in Nuremberg and edited by the Sisters of Charity in Pirckheim.

ONE OF THE MOST BEAUTIFUL AND MOST FAMOUS ILLUSTRATED INCUNABULA.

This work with *Schedel's Chronicle* (1493) is one of the "two first important books with original illustrations published at Nuremberg". Dogson I. pp. 241.2.

Der Schatzbehalter oder Schrein der wahren Reichtümer des Heils und der ewigen Seligkeit genant [Le Gardien du trésor, dit Écrin des vraies richesses du Salut et du Paradis éternel] was published in 1491, in Nuremberg.



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sind. Er hat den lewen erwürgt. vnd
stat thor. in der ine die feind vmblege
hettē. abgerissen vñ hingetrage. Er er
schlug auch der feind tausent. mit ein
esels kinpacken. in welchen dinge allen.
Der samson christu in sunder bedēttet.
Aber in der. xij. figur. würfft er sz
gantz hauf der vnglaubigen feind got
tes. Der bey dreytausent waren. mit iren
fürste. er nyder. vñ gibt sich vmb lieb wil
len. Der ere gottes vnd seins volks. will
gleich in den tod. Vñ darumb. bedēüt er
den tod cristi. vō dem ysaias spricht

It is due to Franciscan monk Stephan Fridolin (c. 1430-1498), then preacher of the Sisters Poor Clares of the city, died in 1498. Steeped in theology, the work is based on the life of Christ. This is the main book of the author, who took advantage here of his immense erudition, acquired throughout his activities as a preacher and reader in the convents of Bamberg, Mainz and, from 1480, Nuremberg.

Printed by Anton Koberger, the work after the Breydenbach of 1486, is almost seen as THE FIRST ILLUSTRATED BOOK IN GERMANY IN THE 15TH CENTURY, OF WHICH THE FIGURES CAN BE ATTRIBUTED WITH CERTAINTY TO A FAMOUS ARTIST, several plates bearing the signature of Wolgemuth.

THE ABSOLUTELY SUPERB ICONOGRAPHY IS COMPOSED OF 96 FULL-PAGE (252 x 176 mm) LARGE WOODCUTS, ESPECIALLY DRAWN FOR THE TEXT.

Due to Michael Wolgemuth (1434-1519), Durer's Master, they attest of a great mastery of the artist in the composition of the various scenes, the richness of expression of the faces and the details precision especially for the clothes and the daily life.

Others are due to *Wilhelm Pleydenwurff*, to artists from the *Wolgemuth's* artist studio and perhaps to *Durer* himself.

MICHAEL WOHLGEMUTH OCCUPIED AN INCREDIBLE SITUATION IN NUREMBERG AND SEEMS TO HAVE BEEN CONSIDERED THERE AS THE MOST EMINENT PAINTER OF HIS TIME.

"Durer who was his pupil admired him so much that he painted his portrait twice, the second time when he was 82 years old." Benezit X 778.

THIS SUPERB SUITE OF DIFFERENT ILLUSTRATIONS RELATED TO THE LIFE OF CHRIST ALLOWS WOHLGEMUTH TO INTERPRET IN POWERFUL SCENES THE MAIN EPISODES OF THE BIBLE AND THE NEW TESTAMENT: *Terrestrial Paradise, Moses, Abraham, Nativity, Flight into Egypt, Baptism of Christ, Christ chasing the merchants of the Temple, the Last Supper, the Passion, the Last Judgment...*

Many outdoor scenes are set in front of landscapes, fortified strongholds or contemporary buildings...

In addition to the main protagonists, many other characters move in clearly architectural settings or landscapes, whose role is both ornamental and symbolic.

COUNTLESS SAVORY DETAILS CONCERN THE INTERIOR ARCHITECTURE, THE ARMING, THE SHIPS, THE MEANS OF TRANSPORT AND THE CUSTOMS OF THE TIME, THE BANQUETS AND THE COSTUMES OF THE 15TH CENTURY, especially the fashion for women.

WIDE-MARGINED COPY, VERY PURE AND FROM A BEAUTIFUL ISSUE, PRESERVED IN ITS ORIGINAL BINDING.

Executed in Nuremberg, it is to be compared, by its ornamental vocabulary (bird, griffin, rosace, branch) with a Boethius belonging to the Foundation Schäfer and with the *Schatzbehalter* from *J. R. Ritman's* library.

Die drey und funffzigste figur.



Precious and superb book of hours printed on vellum and beautifully illuminated in 1508, illustrated with 22 large engravings and several dozen woodcuts illustrating the Dance of the Dead.

Paris, Simon Vostre, 1508.

6 **ILLUMINATED HOURS OF SIMON VOSTRE.** *Hore beate Marie Vginis secundū usū roma num cū illius miraculis una cū figuris apocalipsis post biblie figuris insertis.*

In the title the mark and the name of Simon Vostre, and in v° the calendar from 1508 to 1528. Paris, 1508.

€ 58 000

Large gothic 8vo **on vellum**, woodcut figures and borders. Complete. Full light-brown calf, covers decorated with frames of gilt and blind-stamped fillets, central Renaissance design on gilt background, flat decorated spine, clasps. 16th century binding.

207 x 138 mm.

PRECIOUS BOOK OF HOURS PRINTED IN PARIS AROUND THE YEAR 1508 DESCRIBED AS FOLLOWS IN Brunet's Manual, V, 1591: "This edition contains 20 large plates (not including the frontispiece), the same, with the exception of two, as those found in the Hours 4to, for the use of Rome, printed for Sim. Vostre (with an almanac for 16 years, from 1515 to 1530). The subjects of the borders are *Joseph, les Sibylles, l'Apocalypse, l'enfant prodigue, le Jugement dernier; la Danse des morts, le Triomphe de César, les Miracles de Nostre Dame*, with pretty arabesques on several leaves. In the calendar there is a Latin and a French quatrain for each month. The last leaf gives the table of these present hours, ending with the *Oraison du Saint Sepulchre*. In the copy printed on vellum which belongs to Mr. Ambroise-Firmin Didot, the large plates and the initials are colored, or better said miniaturized with care and enhanced with gold. Although this edition has, like the two previous ones, an almanac for the years 1508-1528, it differs entirely from them."



The beautiful work that Mr. Brunet has undertaken on the Books of Hours, and which he intends to complete, will go into more detail on the eminently Parisian publications in which Jean Dupré, Antoine Vérard, Simon Vostre, Philippe Pigouchet, Thielman Kerver, Gilles and Germain Hardouyn, Guillaume Eustace, Simon de Colines, François Regnault, Guillaume Godard, Anabat and especially Geoffroy Tory distinguished themselves. It is by carefully following the modifications made to the style of the engravings which decorate these books, intended for the immense majority of the people, and which are consequently the true expression of the French taste, that one can judge the progress of the art of wood engraving from 1486 to 1540, time when Geoffroy Tory published his last works. Although the style as a whole is still French, one can see sometimes the influence of Germany, sometimes that of Italy: in the Book of Hours, whose calendar dates from 1519, the printer Guillaume Anabat declares it to be adorned with several figures and hystoires done in the Italian fashion. The Italian influence is also found in the books of Hours printed in Lyon, expensis Bononi de Bononis Dalmatici, 1499. This study is therefore interesting, and it is with good reason that these books of Hours have become as sought after by connoisseurs and art-loving bibliophiles as they were less



than half a century ago.

Of the Dance of Death.

In the frames of almost all the books of Hours, *the Dance of the Dead* or *Macabre* is depicted in preference to any other subject. It is indeed this subject that we see represented in large in the oldest engravings of the *Danses Macabres* executed in Paris with a true feeling for art, as can be judged by the edition of which here is the title: *La Danse macabre nouvelle, appellee Miroer salulaire pour toutes gens, etc.*, and at the end of which we read: "*Ci finist la Danse macabre hystoriée et augmentée de plusieurs nouveaux personnages et beaux dis; et les trois mors été trois vifs ensemble: nouvellement ainsi composée et imprimée par Guyot Marchant demorant a Paris ou grant hostel du collège de navarre en champ gaillart. The year of grace 1486 on the 7th day of the month.*"

It contains 28 plates, including two for the three dead and three alive and two at the beginning and end. The expression of the figures is well felt and very well rendered by the engraving. The drawing, in its slightly gothic naivety, already feels

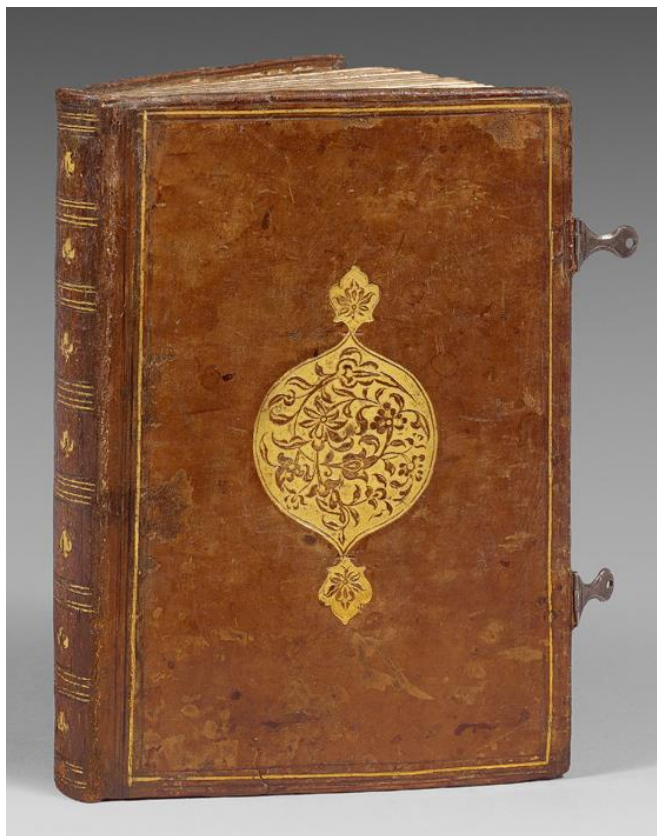
the influence of Martin Schoengauer, which one notices in some Missals and Books of Hours..." (A. F. Didot, *Essai sur la gravure sur bois*, col. 115-117).

PRECIOUS AND SUPERB BOOK OF HOURS PRINTED ON VELLUM OF WHICH "the 22 large plates, smaller ones and the initials are illuminated with the greatest care and enhanced with gold".

The copy *A. Firmin Didot*, similar to this one, was sold at the colossal price of 1 500 F Gold, on May 31, 1879 (Ref : *Livres Précieux de M. A. Firmin Didot*, May 1879, n° 98). Let us recall that a bibliophile book was then negotiated from 10 Gold F.

Pierre Berès catalogued 103 000 € (675 000 FF) 23 years ago a book of Hours by Simon Vostre of the same date with a calendar illustrated with a single illuminated miniature (Ref : *Des Valois à Henri IV*, Paris, 1994, n° 154).

From the libraries of *Fr. Amaury* with calligraphic bookplate; *Sauvages d'Alais*, *Henri Vever*; *Georges Wendling*



**One of the masterpieces of 15th century engraving
and the first large illustrated book by Durer (1471-1528).**

**A fine copy of the 1498 edition - no longer on the market –
is today estimated at three million dollars.**

**A fine copy of the 1511 edition - such as this one –
comes up for sale every fifteen years and is becoming increasingly rare.**

7

DURER, Albrecht. *Apocalypsis cū[m] figuris.*
Nuremberg, Albrecht Durer, 1511.

Price on request

Folio. Title a little soiled and very slightly shorter in the outer margin, two small holes filled in the outer margin. One plate remargined (*martyrdom of St. John*) with very discreet small hole affecting the engraving. One leaf slightly shorter in the lower margin (*The seven-headed dragon*). Slight foxing. Slipcase and case a little rubbed. Ebony morocco, flat spine, inner gilt fillets (*G. Cretté successor of Marius Michel*), blue cloth folder and case.



431 x 300 mm.

ONE OF THE MASTERPIECES OF
ENGRAVING AND THE FIRST LARGE
BOOK ILLUSTRATED BY DURER.

16 woodcuts by Durer including
the title, text in Latin on the
reverse. All the engravings, except
the title, bear the artist's
monogram.

It is between 1496 and 1498 that
Durer begins this series of 15
xylographs of the *Apocalypse*
during his trip to Italy. In 1498, a
Latin and a German edition were
published simultaneously. A few
years later, in 1511, he published a
new printing with the Latin text for
which he conceived a title.

"*The Apocalypse* is the first large
illustrated book designed by Durer.
The first book to be exclusively
designed and published by an
artist, without recourse to the
financial support of a publisher, it
is a resolutely innovative and
ambitious undertaking" (*Albrecht
Dürer, Gravure et Renaissance*,
château de Chantilly, dossier de
presse, p. 25).

"*Durer himself was very sensitive
to the signs of the 'approach of the*





accursed times' and, like no other artist before him, brought to life the phantasmagorical visions of the Apocalypse" (Albrecht Dürer, Œuvre gravé, p. 49).

The *Apocalypse*, properly *Apocalypse with Pictures* (Latin: *Apocalipsis cum figuris*), is a series of fifteen woodcuts by Albrecht Durer published in 1498 depicting various scenes from the Book of Revelation, which rapidly brought him fame across Europe. These woodcuts likely drew on theological advice, particularly from Johannes Pirkheimer, the father of Durer's friend Willibald Pirckheimer.

Work on the series started during Durer's first trip to Italy (1494–95), and the set was published simultaneously as a book with 15 pages of biblical text facing the 15 illustrations in Latin and German at Nuremberg in 1498, at a time when much of secular Europe feared an invasion of the Ottoman Empire and Christian Europe anticipated a possible *Last Judgment* in the year 1500. Durer was the publisher and seller of this series, and became the first artist to publish a book and create a copyright. Considering the 15 woodcuts, *The Four Horsemen of the Apocalypse* (c. 1497-98), referring to Revelation 6:1-8, is often viewed as the most famous piece. The overall layout of the cycle has the illustrations on the recto (right) and the text on the verso (left). This would suggest the importance of illustration over text.

In 1511, Durer published the second edition of *Apocalypse* in a combined edition with his *Life of the Virgin* and *Large Passion* ; single impressions were also produced and sold.

En 1511, Dürer publie une deuxième édition de la version latine, qui diffère principalement par la page de titre, dans une édition combinée avec sa *Vie de la Vierge* et la *Grande Passion*. Après 1511, la série fait l'objet d'une ultime réimpression, de nouveau sans texte au verso.

The frontispieces of the first two editions show only the letter without the xylography of *The Virgin Appearing to Saint John the Evangelist*. This plate was added in 1511 for the publication of the second Latin edition.

With this book, woodcutting achieves an unprecedented level of technical virtuosity, rarely equaled in later years. Never before had the network of woodcuts been so complex; the combination of different sizes enabled the artist to achieve totally new effects of light and volume. Black lines harmoniously rub shoulders with areas where the paper has been left white, creating subtle chiaroscuro effects hitherto reserved for the burin. In this way, Durer succeeded in offering the reader striking images that, by a veritable tour de force, give substance to St. John's visions, making them almost real, without detracting from their supernatural, phantasmagorical character.

Most of the suites from 1498 or 1511 were cut up and sold as individual sheets in the art trade. They can be found in collections and museums all over the world.

The 1498 edition has disappeared from the market. Only seven copies are known to exist, four in the US (*National Gallery of Art* in Washington, *Saint Louis Museum of Art*, *Houghton Library* at Harvard University and *Museum of Fine Arts* (Boston)). The *British Museum* in London, the *Staatliche Kunsthalle Karlsruhe* and the *Staatliche Graphische Sammlung* in Munich also own a copy, but in German. A fine copy is currently estimated at three million dollars.

A FINE COMPLETE COPY OF THE 1511 EDITION IS FOUND EVERY FIFTEEN YEARS, AND ITS VALUE CONTINUES TO RISE. A VERY FINE COPY OF THE 1511 EDITION OF DURER'S APOCALYPSE.

La Nef des Princes.

Paris, 1525.

8

CHAMPIER, Symphorien. *La Nef des Princes.*

BARSAC, Robert de. *La Nef des batailles.*

Paris, Philippe Le Noir, 1525.

€ 16 000

8vo. Green morocco, large gilt lace-like tooling around the covers with spandrel patterns, gilt coat of arms stamped in the center, spine ribbed decorated with gilt foral ornament, gilt inner border, gilt edges. Binding signed by *Koehler*.

166 x 117 mm.

PRECIOUS GOTHIC EDITION COMBINING IN SECOND EDITION "La Nef des Princes" BY CHAMPIER WITH "La Nef des Batailles" BY BARSAC.

A highly reputed physician from Lyon, Symphorien Champier (1472-1533) embodied the multiple personalities and avid knowledge of the Pre-Renaissance period.

FOLLOWING THE DUKE OF LORRAINE WHO ACCOMPANIED LOUIS XII TO ITALY IN 1509, HE WAS AT THE BATTLE OF MARIIGNAN ON 13 SEPTEMBER 1515 AND WON THE TITLE OF "Golden Knight".

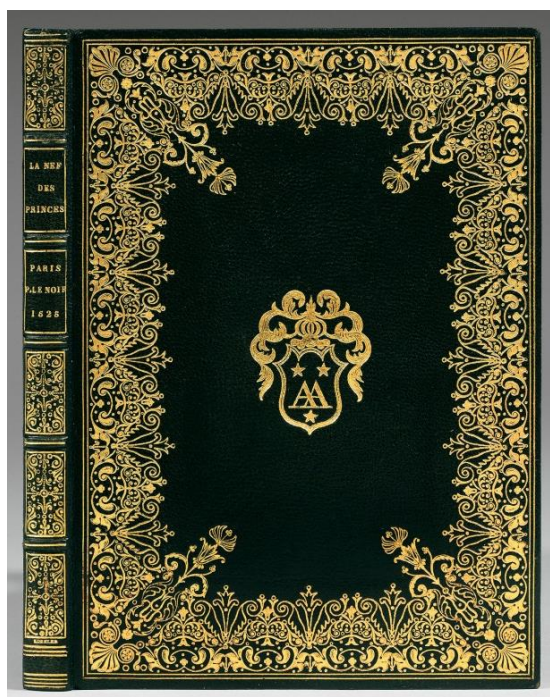
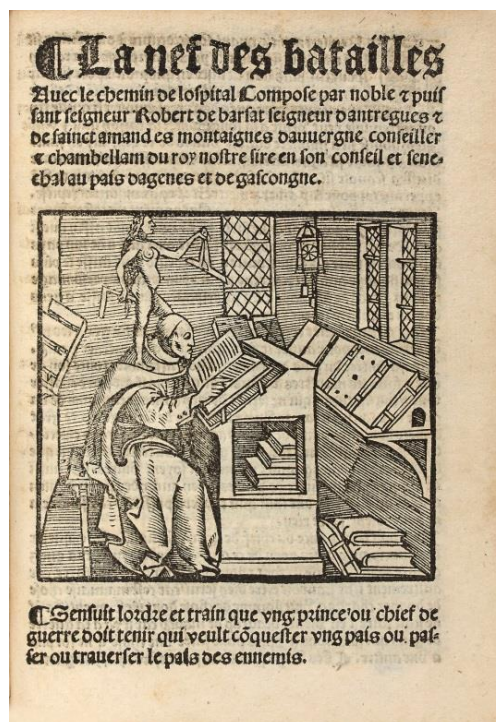
"La Nef des Princes" OR THEORY OF GOVERNEMENT INTENDED FOR THE PRINCE, MIXING PROSE WITH VERSE, IS PEPPERED WITH MORALITIES, ERUDITION AND "many joys". THE WORK IS COMPOSED OF SEVERAL TREATISES:

- "The Government and regime of the young Prince.*
- The proverbs of Princes.*
- The doctrinal of Princes.*
- The dialogue of nobility.*
- The declaration of heaven, the world and the wonders of the earth.*
- The doctrinal of the father of the family"...*

PRINTED IN GOTHIC THE EDITION IS ILLUSTRATED WITH 6 INTERESTING WOODCUT FIGURES: representation of the Last Supper, three schematic plans (105 mm) of the geographical situation and finally a very curious woodcut (90 x 85 mm) depicting a learned man in his library in his library, reading a book on a lectern, a naked woman on his shoulders holding geometric instruments.

A FINE COPY OF THESE CHARMING AND RARE ILLUSTRATED GOTHIC EDITIONS, elegantly bound by

Koehler with the cipher of A. Audenet (1839, n°40).



**The famous illustrated Hours of 1527 by Geoffroy Tory (1480-1533), very rare,
from the *Royal Museum of Berlin*; Paul Harth and H. P. Kraus,
preserved in their old morocco binding.**

Paris, Simon du Bois for Geoffroy Tory, 1527.

9 **TORY, Geoffroy.** *Hore in laudem beatissime Virginis Marie : secundum consuetudinem ecclesie Parisiensis.*
Paris, Simon du Bois pour Geoffroy Tory, 22 octobre 1527. **€ 48 000**

Small 4to. Red morocco, triple gilt fillet around the covers, finely decorated flat spine, green morocco lettering pieces, inner gilt border, gilt edges, modern burgundy half-morocco case. *Eighteenth century binding.*

196 x 136 mm.

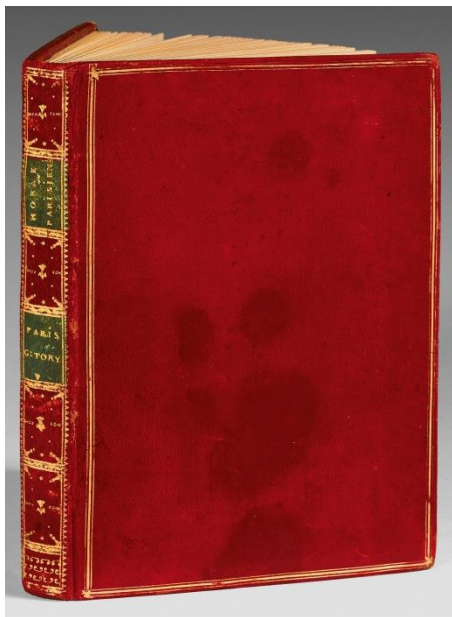
FIRST ISSUE OF THIS INNOVATIVE BOOK OF HOURS BY GEOFFROY TORY.

THE CHARM AND THE NOVELTY OF THIS DECORATED AND ILLUSTRATED BOOK ARE INCOMPARABLE. Tory displays a new style.

THE ILLUSTRATION INCLUDES 13 LARGE WOODCUTS, unsigned - whereas those in the 1525 Hours were signed with the famous Lorraine cross that has been attributed to TORY himself -, SURROUNDED BY TWENTY-SIX TYPES OF BORDERS derived from the Florentine models of *Baccio Baldini* and *Francesco Rosselli*, among others, as well as from Venetian examples of the late 15th or early 16th century.



THE TWENTY-SIX BORDERS ARE MADE OF FLORAL OR VEGETAL ORNAMENTS, AND OF INSECTS, BUTTERFLIES, FLIES, ETC., AS WELL AS VARIOUS ANIMALS : rooster, snail, pelican, heron, bee, beast to good God; one also sees appearing a black motive used for an ant or for a bird ; the lower part of these borders is generally filled either by the mark "with the broken pot" of Tory or by the emblem of François I, his coat of arms, his crowned figure, or those of his mother Louise of Savoy and his sister Marguerite of Angouleme, the famous Marguerite of Valois.



THE BOOK IS ENTIRELY PRINTED IN RED AND BLACK IN GOTHIC CHARACTERS, which corresponds to the *modern* term of the time since the round letters, which Tory had Simon de Colines use in his Hours of 1525, were considered to be antique characters.

THE TEXT IS IN LATIN BUT THE QUATRAINS OF THE TWELVE MONTHS OF THE CALENDAR, WHICH COMPARE THE COURSE OF THE YEAR WITH THAT OF HUMAN LIFE, ARE IN FRENCH.

A BEAUTIFUL UNWASHED COPY OF EXCEPTIONAL PROVENANCE: *Karl Ferdinand Friedrich von Nagler, Paul Harth* (red morocco ex-libris on the inside cover); *H.P. Kraus* (ex libris of the Stock and Reference Library on the inside cover); *Royal Library and the Royal Museum in Berlin.*

The Art of Dying, catalogued 42 years ago by Georges Heilbrun.
From *Edmée Maus'* collection.

Paris, towards 1530.

10

ARS MORIENDI. *Le Livre nomme Lart et science de bien vivre et de bien mourir avecques plusieurs belles histoires...*

Lyons, Jaques Moderne dit Grad Jaques, n.d. [towards 1530].

€ 45 000

8vo. Brown morocco, flat spine with gilt title, inner triple gilt fillet, gilt edges. *Gruel.*

162 x 113 mm.

RARE EDITION OF THE ARS MORIENDI “*The Art of Dying*” ILLUSTRATED WITH XYLOGRAPHIES, small book of devotion of which we ignore the author and the date of composition, and of which there were several translations.

GUILLAUME TARDIF, CHARLES VIII’S READER, WAS, ACCORDING TO EMILE MALE, THE AUTHOR OF THIS FREE TRANSLATION MADE FROM THE TEXT OF THE ANCIENT XYLOGRAPHIC EDITIONS, in which the concise and dark Latin is “*translated, explained, developed by a true writer who speaks a solemn language and an already classical French.*”

THE EARLIEST COPIES OF THE ILLUSTRATED “ARS MORIENDI”

WERE PUBLISHED TOWARDS THE HALF OF THE 15TH CENTURY WITH XYLOGRAPHIES OF SUCH A DRAMATIC EFFECTIVENESS

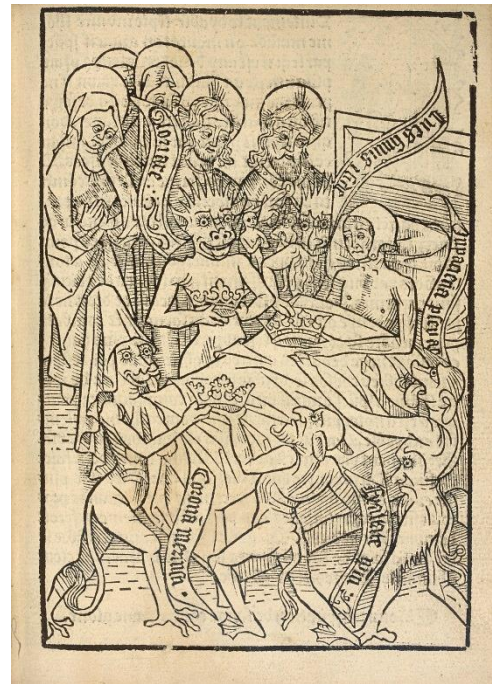
THAT THEY CONTRIBUTED, BY THEMSELVES, MUCH MORE THAN THE TEXT, TO THE VERY LARGE BROADCAST OF THE SMALL BOOK: each image is placed facing the text, and alternately illustrates the devil’s temptation and the good inspiration of the dying angel.

As the decades went by (one of the last editions is dated 1538), the *Ars* becomes a literary genre which illustrations become rougher and rougher as well as simpler; however a few themes of the drama which happens within the soul of the believer as he dies, represented by the *ars moriendi*, are included in the modern treatises about “*novissima*”.

The mind and the substance of the *artes moriendi* went to many other devotion books, and something of them survived in the countless exhortations to the ill and the dying that were published, especially in France, during the 17th and the 18th century.

THE STRIKING ICONOGRAPHY INCLUDES 12 LARGE FULL-PAGE ENGRAVINGS.

A PRECIOUS VOLUME COMING FROM THE COLLECTION OF *Edmée Maus*, with *ex libris*. It was catalogued in 1973 at the considerable price of 42 500 F (7 000 €) (cat. 39, 1973, n°9) by *Georges Heilbrun*.



A precious first edition of Hans Holbein's *Dance of the Dead*, printed in Lyon in 1538. masterfully illustrated with 41 drawings by the master, engraved by Hans Lützelburger.

Lyon, 1538.

11 **HOLBEIN, Hans.** *Les Simulachres & historiées faces de la mort, autant élégammēt pourtraictes que artificiellement imaginées.*
Lyon, Melchior & Gaspar Trechsel, 1538. **€ 65 000**

Small 4to of (52) leaves, signed A-M⁴. Full brown morocco, blind-stamped central fleuron, decorated ribbed spine, gilt inner border, gilt edges. *Binding signed Trautz-Bauzonnet, circa 1865.*

177 x 123 mm.

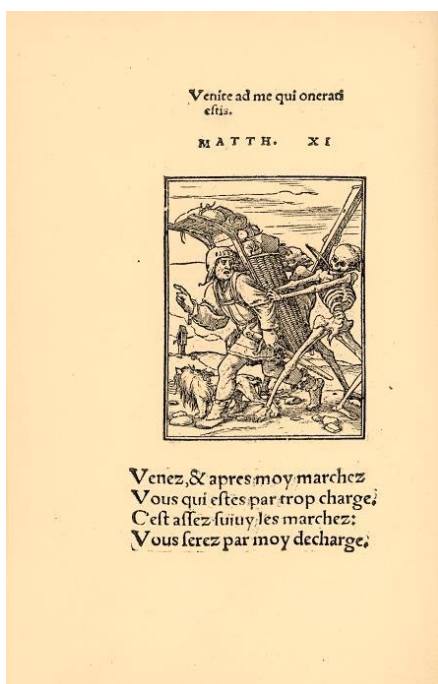
First edition of Holbein's Dance of Death, whose iconographic influence continues to the present day.

VERY RARE FIRST ISSUE OF THIS REMARKABLE AND FAMOUS SUITE OF THE DANCE OF THE DEAD, IMAGINED BY HOLBEIN AND 'WHICH' ACCORDING TO THE BIBLIOGRAPHERS 'MUST BE RANKED AMONG THE MOST BEAUTIFUL BOOKS EVER PUBLISHED'.

THIS VERY PRECIOUS DANCE OF THE DEAD COMPRISES 41 PRINTS ENGRAVED BY HANZ LÜTZELBURGER, BASED ON DRAWINGS BY HANS HOLBEIN. The monogram *H* signs the engraving of the Duchess. IN 1536 THE BRILLIANT ARTIST WAS CHOSEN AS ONE OF HENRI VIII'S PAINTERS.

IN 1538 HOLBEIN LEFT FOR BELGIUM AND THEN VISITED LYON. THIS TRIP COINCIDED WITH THE FIRST PUBLICATION IN THAT CITY, BY GASPAR AND MELCHIOR TRECHSEL, OF '*Simulacres et Historiées faces de la mort*'.

The 41 woodcuts that adorn the volume had been printed in Basel as early as 1530, but had never been brought together in a collection.

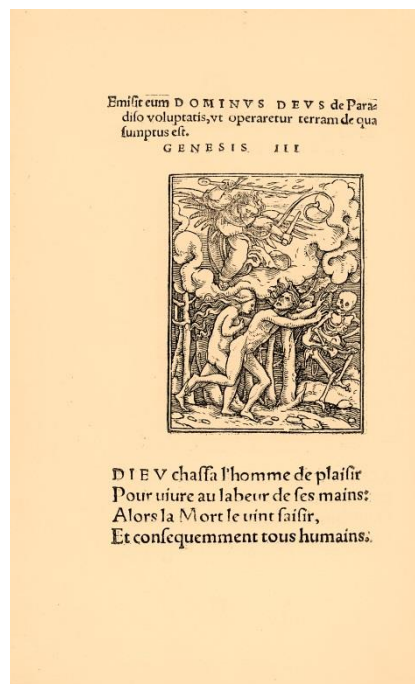


THE FIRST SERIES OF THESE CHILLING YET HUMOROUS IMAGES GIVES GREAT IMPORTANCE TO WHAT WAS TO BECOME ONE OF THE MOST FAMOUS ILLUSTRATED BOOKS OF THE RENAISSANCE.

THE ABSOLUTELY REMARKABLE ICONOGRAPHY BEARS WITNESS TO HOLBEIN'S GENIUS, IN THE ORIGINALITY, EXPRESSION AND REALISM OF THE SCENES EVOKING THE DIFFERENT CLASSES OF SOCIETY, AS WELL AS IN THE EXTREME FINESSE OF THE DRAWING.

THE WIDEST COPY (height: 177 mm) RECORDED ON THE MARKET FOR SEVERAL DECADES.

Provenance: the copy comes from the famous library of the entrepreneur, philanthropist and bibliophile *Charles William Dyson Perrins* (1864-1958); *Sam Josefowitz, Pully* - then by descent to the present owners.



“Le Champ Fleury is not only a treatise on typography and the aesthetics of the book, it is also a manifesto... designed to exalt the merits and dignity of the French language. Tory seeks to establish a relationship between letters and the proportions of the human body”. (En français dans le Texte).

Paris, 1549.

12 **TORY**, Geoffroy. [CHAMPFLEURY]. *L'art & science de la vraye proportion des Lettres Attiques, ou Antiques, autrement dictes, Romaines, selon le corps & visaige humain...la manière d'ordonner la langue François, par certaine règle de parler élégamment en bon & plus sain langage Fraçois que par cy devant, avec figures à ce convenantes...*

On les vend à Paris à l'enseigne Saint-Martin, Rue Saint-Jacques, par Vivant Gaultherot, 26 aout 1549.

8vo of (16)-168 ll. (wrongly numbered, 136-(24), leaves 48 and 127 formerly redone, full ivory overlapping vellum, remains of ties, flat spine. *Contemporary binding.*

€ 15 000

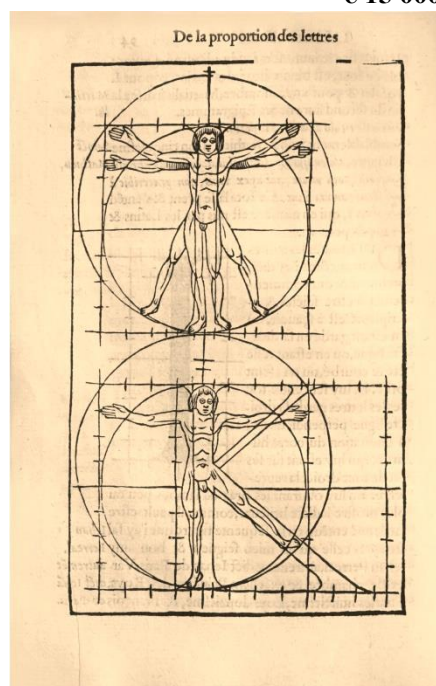
166 x 115 mm.

“VERY RARE AND SOUGHT-AFTER SECOND EDITION VERY DIFFERENT FROM THE FIRST ONE AND PUBLISHED 20 YEARS LATER, OF THIS BRILLIANT WORK, G. TORY'S MASTERPIECE AND ONE OF THE MOST BEAUTIFUL BOOKS OF ALL TIME. IT IS ILLUSTRATED WITH XYLOGRAPHIC REPRODUCTIONS OF THE VARIOUS ALPHABETS, WRITING MODELS, FLOWERY LETTERS, INTERLACED FIGURES AND NUMEROUS WOODCUTS.” (Jacques Guérin).

Through the breadth of his curiosities, the variety of his skills (bookseller, typographer, artist and engraver, philologist and translator), Tory embodies the innovative vigor of the humanist spirit. Born in Bourges into a family of ploughmen, he began his academic career by exploiting the resources of a double stay in Italy, before devoting himself passionately to the creation of book in all its forms.



Prote Protée, a bookseller and publisher in « rue Saint-Jacques, à l'enseigne du Pot Cassé », was the first to comment on his art: “*Le Champ Fleury is not only a treatise on typography and the aesthetics of the book, it is also a manifesto, twenty years before Du Bellay's, designed to exalt the merits and dignity of the French language*”. Tory sought to establish a relationship between letters and the proportions of the human body (considered the measure of all things). The treatises of Pacioli and Alberti inspired this picturesque dogmatism. More decisive was his action to deliver the coup de grâce to the old Gothic alphabets in favor of the Roman typeface. To this end, he designed alphabets of unsurpassed elegance. We must, he says, “*escripre en françois comme François nous sommes*”; hence his concern to codify grammar. He called for the use of the acute accent, the apostrophe and the cedilla, which his disciple Garamond and Robert Estienne introduced according to his wishes. His remarks on the phonetics of patois (Picard, Lyonnais, Berrichon, Parisian, etc.) contributed to the history of the language and made him a pioneer of dialectology.

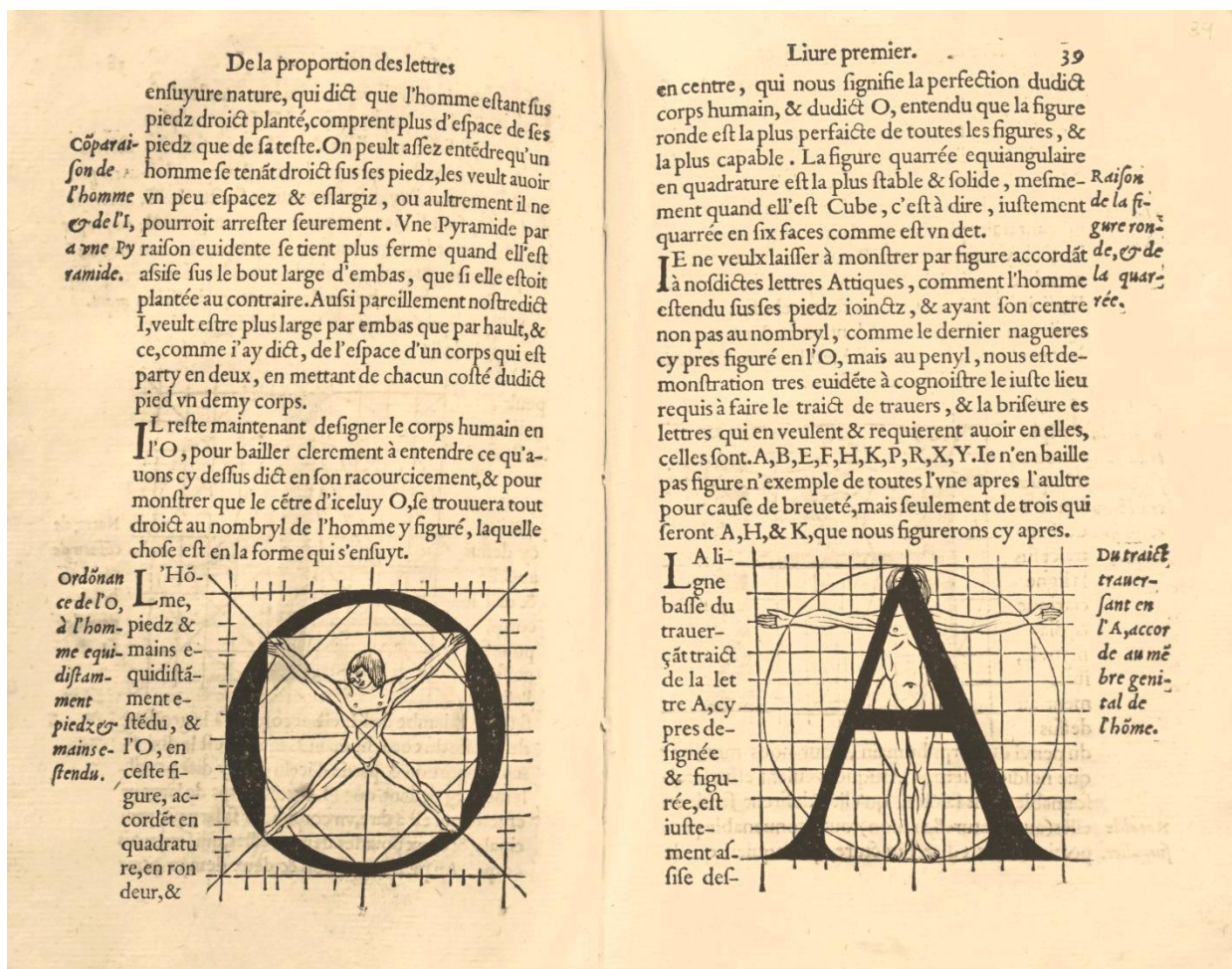


“THIS IS THE FIRST DIDACTIC WORK WRITTEN IN FRENCH. GEOFFROY TORY WANTED TO LAY *the foundations of a new French grammar* (HE PROPOSED THE USE OF APOSTROPHES, ACCENTS AND THE CEDILLA) AND CREATE FIXED RULES FOR THE MANUFACTURE OF PRINTING TYPEFACES. IT WAS UNDER CHAMPFLEURY'S INFLUENCE THAT GOTHIC LETTERS WERE ABANDONED; GARAMOND WAS A PUPIL OF GEOFFROY TORY”. (Jacques Guérin).

“The apology of the French language, and the exhortation to use it in preference to Latin, play an important role. Tory attempted to simplify, or even establish, certain rules of grammar and pronunciation: his truculent *Notice to the reader*, which Rabelais copied in part in his *Discours du beau parleur limousin*, deals, among other things, with the pronunciation of words by foreigners or provincials. Tory's work predates Du Bellay's *Deffense et Illustration de la Langue françoise* by twenty years, and precedes François I's Edict of Villers-Cotterêts by ten years, which made the use of French compulsory in acts of state. It exerted considerable appeal and established itself as an original work reflecting a keen artistic preoccupation. Tory's culture and taste imbued the productions associated with his name with a personal and endearing style. It was alongside Tory, and perhaps benefiting from his influence, that the most elegant printers of his time were trained, such as the perfect Janot, Augereau, Pierre Vidoue and the remarkable Simon de Colines, to whom Tory turned in 1530 to print his *Aediloquium*”. (Pierre Bérés).

AN EXCEPTIONALLY WIDE-MARGINED COPY PRESERVED IN ITS FINE CONTEMPORARY IVORY VELLUM (h: 166 mm).

From the *Bormet* and *Fillon* libraries.



A superb copy of this rare 1561 first edition printed on large laid paper, complete with all its volvelles, preserved in its remarkable contemporary overlapping vellum binding.

13

TRITHÈME, Abbot. (1462-1516). *Polygraphie, et Universelle escriture Cabalistique de M. I. Trithème Abbé, Traduite par Gabriel de Collange, natif de Tours en Auvergne.*

Paris, Jacques Kerver, demeurant en la rue Saint Jaques, à l'enseigne de la Licorne, imprimé par Benoît Prevost, rue Fremontel, 1561.

€ 15 000

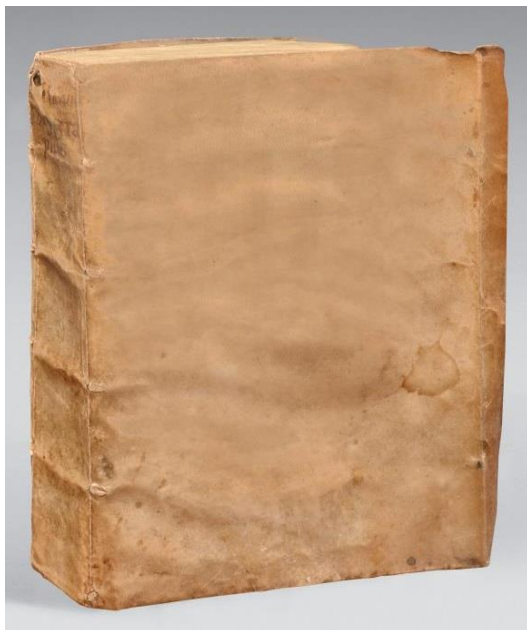
Thick 4to. Printed in red and black. Full overlapping vellum, handwritten title on spine.
Contemporary binding.

247 x 190 mm.

EXTREMELY RARE FIRST EDITION OF THE FIRST FRENCH TRANSLATION OF THIS CABALISTIC WRITING MANUAL, IN WHICH THE AUTHOR GIVES THIRTEEN ALPHABETS MADE UP OF CHARACTERS IN USE, NUMERALS AND CONVENTIONAL SIGNS.

FIRST FRENCH EDITION OF THE FIRST TREATISE ON CRYPTOGRAPHY, by the German historian and Benedictine Jean Trithème (1462-1516), known as Trithemius. This is by far the best edition of this translation by Charles IX's valet de chambre and mathematician Gabriel de Collange, who was born in Tours, Auvergne, in the 1520s and was murdered on the night of Saint-Barthélémy... The edition is adorned with a title set in a handsome woodcut frame featuring the arms of France, Kerver's emblem (two unicorns), scientific instruments and the anagram of the translator's first and last names, and a fine portrait of Collanges at the age of 37.

MAGNIFICENT VOLUME WITH REMARKABLE TYPOGRAPHY, ILLUSTRATED WITH LARGE CAPITAL LETTERS.

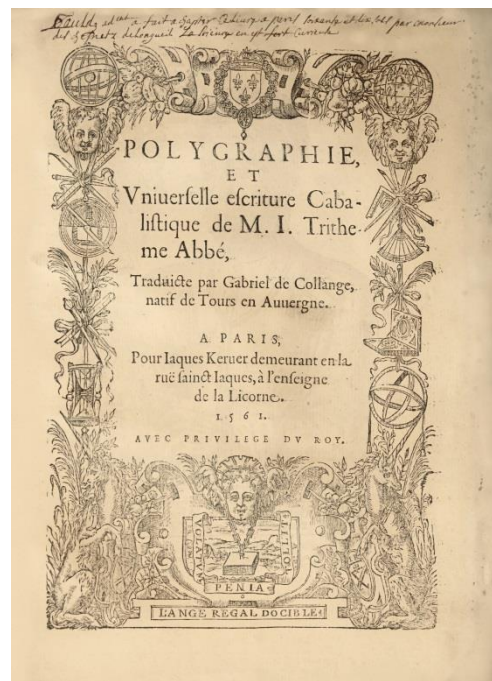


The title is presented in a frame especially wood-engraved for

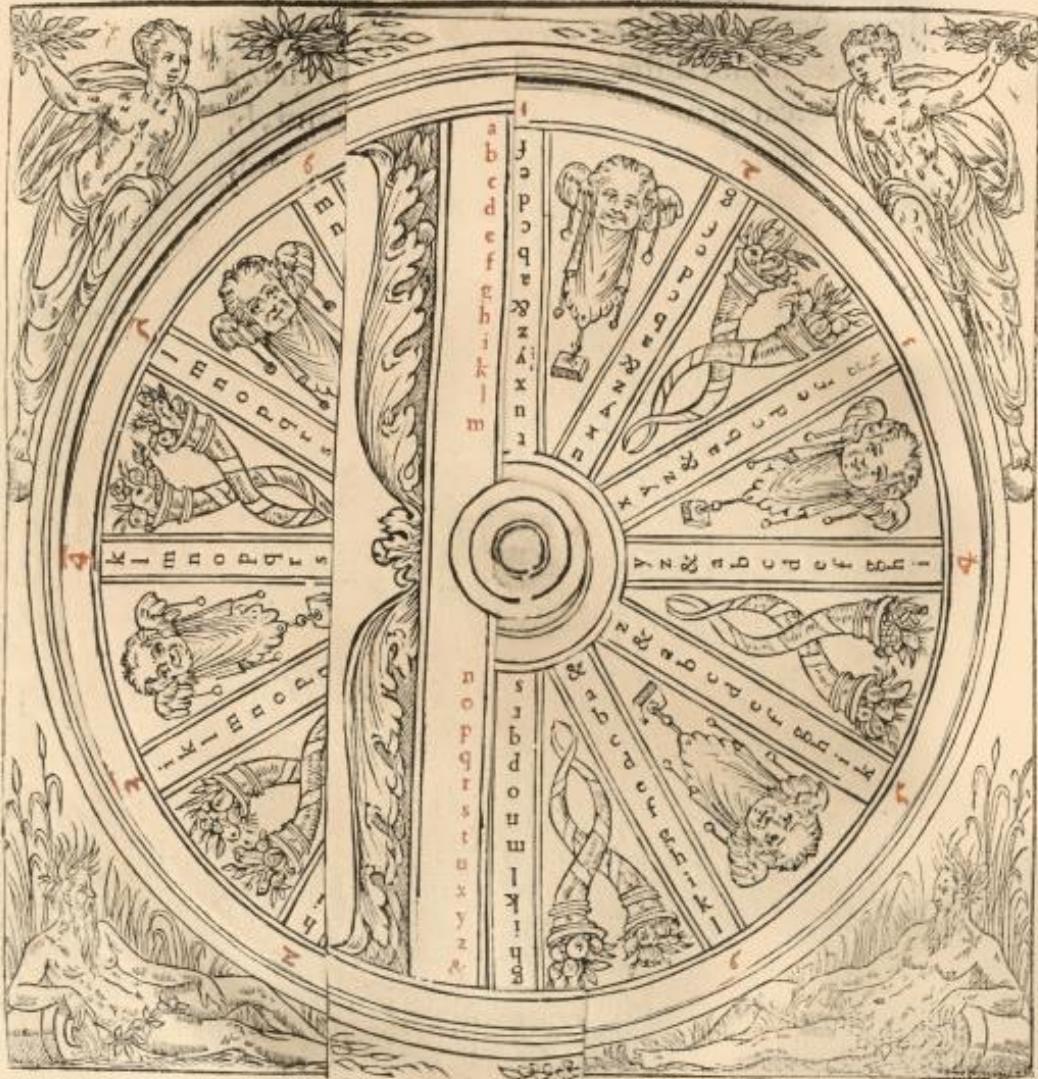
this volume, containing the royal coat of arms, scientific instruments, motto and anagram of Gabriel de Collange. The verso of the title features a portrait of the translator, Gabriel de Collange, a true masterpiece of wood engraving. The second part begins with the same title ornament, bearing the same portrait on the verso, and is entitled "*Clavicule et interprétation sur le contenu des cinq livres de Polygraphie et universelle escriture Cabalistique*".

Leaf 245 bears a most astonishing title: "*Tables et figures planisphériques, extensives & dilatatives des recte & averse, servants à l'universelle intelligence de toutes escritures, tant metathésiques, transpositives, mythologiques, numériques, anomales, que orchémales*".

This original is illustrated with 13 full-page planispheric figures, with volvelles, decorated with masks and animal heads, and four spandrels adorned with allegorical figures and loves, all elegantly wood-engraved.



Seconde figure extensue de la table recte.



EN la secóde figure planispherique & rōde, ex-
tensue & dilatatiue de la recte table de trans-
position.

SUPERB VOLUME - marginal wormtrack on leaves 158 to 188 - PRINTED ON LARGE, BEAUTIFUL LAID PAPER; COMPLETE WITH ALL ITS FIGURES AND VOLVELLES, PRESERVED IN ITS REMARKABLE CONTEMPORARY OVERLAPPING VELLUM BINDING.

The great *Calendrier des Bergers* illustrated with more than 80 woodcuts.

Paris, towards 1569.

14

CALENDRIER DES BERGERS. *Le Grand Kalendrier et Compost des Bergers composé par le berger de la grant montaigne. Auquel sont adioustez plusieurs nouvelles figures et Tables, lesquelles sont fort utiles à toutes gens ainsi que pourrez voir cy apres.*

Paris, pour la veuve Jean Bonfons, n.d. (around 1569).

€ 29 000

Small gothic 4to. Red morocco, large gilt border with pelicans around the covers, ribbed spine with gilt fleurons, inner gilt border, gilt edges. Binding signed by *Chambolle-Duru*.

200 x 136 mm.

A BEAUTIFUL EXTREMELY RARE PARISIAN GOTHIC EDITION OF THIS LAVISHLY ILLUSTRATED WORK, WHICH WAS EXTRAORDINARILY SUCCESSFUL IN THE 16TH CENTURY.

The present edition is not dated, but it is known that Catherine Sergent, the widow of Jean Bonfons, worked as a bookseller-printer in Paris from 1568 (date of her husband's death) to 1572 (date of his death). The Calendar at the beginning of the volume is given for 1569. We can therefore place with precision the publication of the Calendar around 1569.

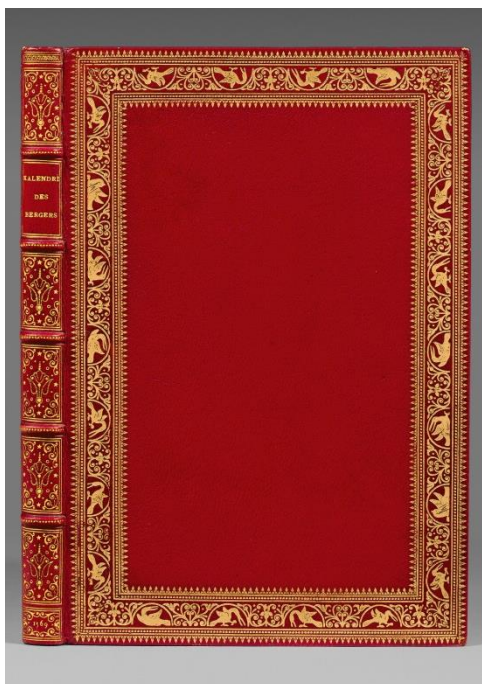
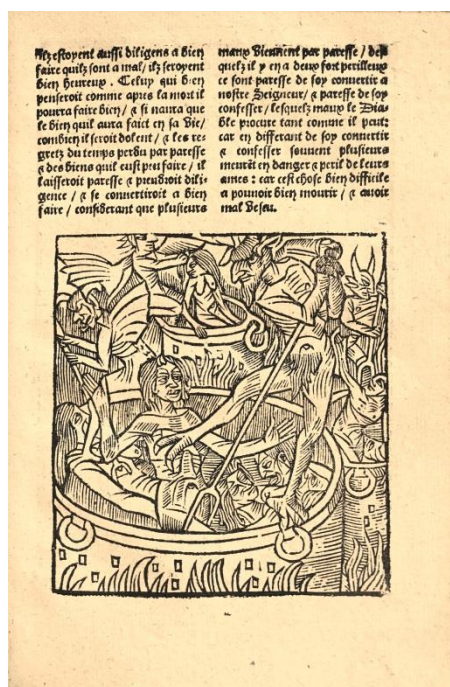
The use of calendars spread from the 12th century onwards in books for clerical use, such as psalters, missals or martyrologies. At the end of the Middle Ages, the Books of Hours always begin with a calendar indicating the religious feasts.

The calendars and compost of the shepherds are of a different nature. Published to "*teach the science of the shepherds, which is the science of the soul, of the body, of the stars, of life and death*",

THESE BOOKS ARE IN FACT

COMPILATIONS FOR PRACTICAL AND MORAL USE, INTENDED FOR A SECULAR PUBLIC. They are inspired by medieval works such as "*The Book of the Properties of Things*" by Bartholomew the Englishman, the "*Great Macabre Dances*", the treatises preparing souls for the Last Judgment. They had recourse to astrology, very present in the 15th and 16th centuries. The signs of the zodiac, the anatomical plates, the macabre dances or representations of the underworld, the representations of agricultural or craft activities for each month of the year, must enrich the text to guide Man towards his salvation. The first *Compost des bergers* was printed in Paris by Guy Marchant in 1491, before being republished many times in the following decades.

ALL SIXTEENTH CENTURY EDITIONS OF THIS POPULAR CALENDAR ARE EXTREMELY RARE. This one, Gothic with two columns and with the title and calendar printed in red and black, following the tradition of manuscripts, is particularly rare.



The work first includes a prologue "of the auctor" justifying the fact that it transcribes the knowledge of the shepherds. The second prologue is that of the so-called master shepherd, who presents a lesson in counting. Our *Compost* is followed by a calendar, in the medieval tradition, such as is found in the preamble of many Books of Hours.

In addition to the calendars, mobile tables and phases of the moon, the trees and branches of the virtues and vices, the punishments of hell, the book of the salvation of the soul, chapters of anatomy, phlebotomy, dietetics, etc., one finds there several poems or ballads such as the Dictz des oyseaux, the Dictic des trespasses en forme de Balade & du Jugement, les Dix commandemens de la Loy, Lhystoire du Navire sur Mer, le Dict du Mort, les Dix commandemens du diable, les Dix Nations Chrestiennes, etc.

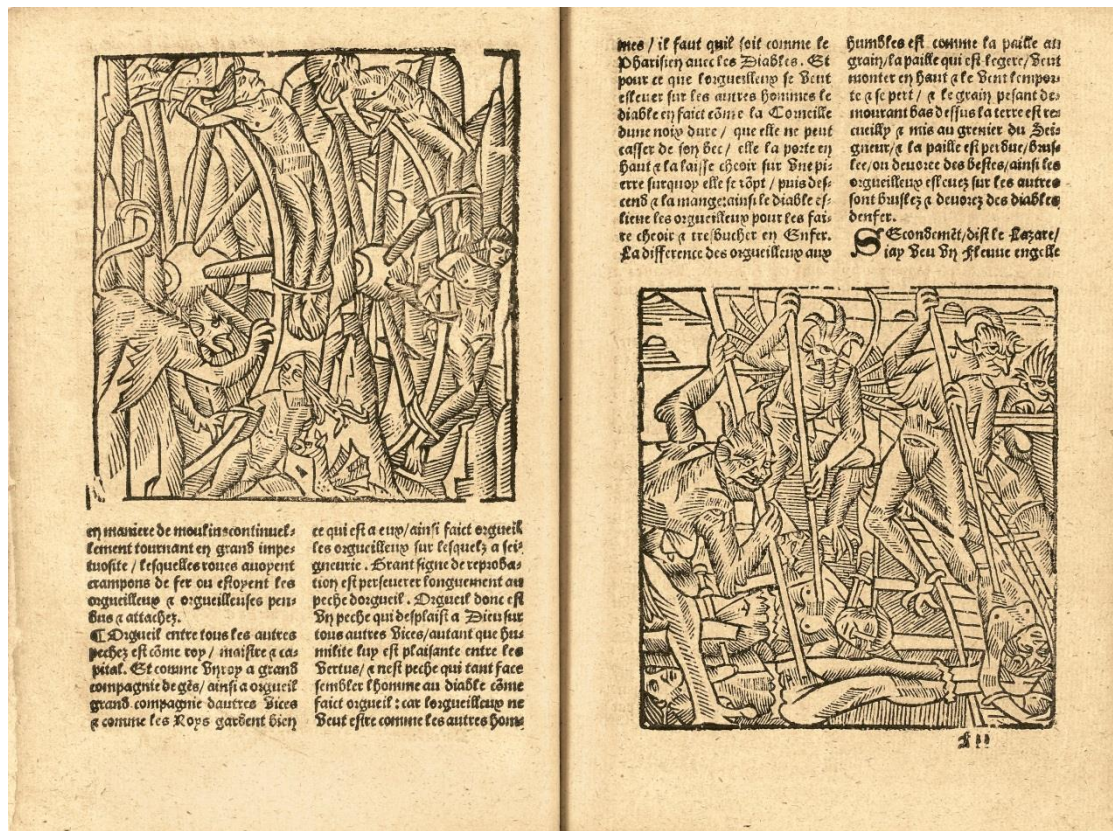
THE ILLUSTRATION, OF GREAT INTEREST, IS COMPOSED OF A VERY BEAUTIFUL WOODCUT SHOWING THREE SHEPHERDS IN THE FIELD guarding their flocks and conversing while observing the stars, placed on the title, OF MORE THAN 80 WOODCUTS IN THE TEXT, INCLUDING 8 LARGE ONES SHOWING THE PENALTIES OF HELL, OF FIFTY DECORATED LETTERS AND 522 SMALL RAMPS *for the tree of vices & mirror to know your sins*. The calendar has 12 woodcuts corresponding to the occupation of the months. THE CYCLE OF 8 LARGE WOODCUTS (105 x 97 mm) IS OF PARTICULAR ICONOGRAPHICAL INTEREST. The first one shows *Lazarus telling Christ and the apostles, at Simon's table, the vision of his death*. The 7 other engravings illustrate with violence, realism and fantasy the torments of hell.

VERY INTERESTING ICONOGRAPHIC CYCLE, OF POPULAR FACTORY, illustrating the cultural gap existing in 1569 between the cultivated elite penetrated by the Renaissance and the bourgeois of the cities still sensitive to the medieval imagination.

A BEAUTIFUL COPY OF A MYTHICAL ILLUSTRATED BOOK.

A FINE WIDE-MARGINED COPY IN AN ELEGANT RED MOROCCO BINDING BY CHAMBOLLE-DURU CALLED "AUX PÉLICANS", MADE FOR BARON PICHON (1897, n°293).

It bears an autograph note by the bibliophile on a flyleaf: "*This volume is from 1569. One has the proof on the back of the l. C where the almanac of Easter and the mobile feasts begins in this year B.J.P*".



**Precious and rare first edition of Barbaro's great architectural treatise,
the first work of practical perspective published in Italy.**

An attractive copy preserved in its contemporary limp vellum.

The personal copy of the painter *Antoine Rivalz*, with his handwritten ex libris.

15

BARBARO, Daniele. *La Pratica della prospettiva, opera molto profittevole a pittori, scultori e architetti.* Venetia, Camillo e Rutilio Borgominieri, 1569.

€ 15 000

Folio. Limp vellum, handwritten title on spine, scattered waterstaining, small marginal wormholes not touching the text. *Contemporary binding.*



313 x 225 mm.

PRECIOUS 1568 FIRST EDITION, WITH A NEW TITLE-PAGE, OF THIS RARE TREATISE.

IT IS ILLUSTRATED WITH A VERY FINE ENGRAVED TITLE AND 200 ENGRAVED FIGURES IN THE TEXT REPRESENTING OPTICAL ILLUSIONS, GEOMETRICAL SHAPES, PERSPECTIVES, ARCHITECTURAL SECTIONS, FRANCESCHI'S THEATRE, INITIALS, MEASUREMENTS OF THE HUMAN BODY...

Several states of the original edition are described without priority: the first in which the date of the title and colophon is 1568, an intermediate state with the title alone dated 1569, another in which both dates are changed.

THIS IS THE FIRST WORK OF PRACTICAL PERSPECTIVE PUBLISHED IN ITALY.

The three full-page woodcuts of theatre scenes come from the Serlio of 1566; others are copies of Dürer's *Underweysung der messung*. The last plate shows a beautiful representation of a newly invented measuring instrument by Giacomo Fusto Castriotto.

In his work Barbaro takes up the ideas of Pelerin, Durero, Serlio and Cataneo, simplifying them and making perspective more accessible to artists, architects, painters and sculptors. He gave the first description of the "camera oscura".

ATTRACTIVE COPY PRESERVED IN ITS CONTEMPORARY LIMP VELLUM.

Provenance: manuscript ex libris of the painter *Antoine Rivalz* dated 1701, corresponding to the year of his return from Rome to Toulouse, after more than ten years in Italy. Rich in the education he had received in Toulouse, Paris and Rome, Antoine Rivalz created an original and varied style, influenced by baroque and classical art, the pictorial traditions of the 17th century and the heritage of the Italian schools.



Danish first edition, illustrated by the Saxon master of woodcutting "Endele", from the school of Cranach the Younger, of 68 contemporary lavishly illuminated prints, preserved in its decorated binding of the time.

HEMMINGSSEN, Niels. (Gospels and sermons preached in the church of Denmark). *Postilla. Eller Forklaring offuer Euangelia som almindelige om Sondage oc andre Hellige dage predickis i den kristne Kircke vdi Danmark oc Norge.*

Andreas Gutterwitz & Hans Stockelmann Arvinger (Forlaegger Baltser Kaus). 1576.

€ 35 000

Folio. Full brown blind-stamped calf with few restorations. *Contemporary binding.*

270 x 182 mm.

FIRST EDITION OF THE DANISH TRANSLATION OF THE GOSPELS AND SERMONS PREACHED IN THE DANISH CHURCH, EXTREMELY RARE IN SUCH FINE CONDITION.

THE EVANGELIARY IS ILLUSTRATED WITH A TITLE IN RED AND BLACK, PAINTED ARMS OF CHRISTOFFER VALEKENDORP, COUNTLESS INITIALS RUBRICATED IN RED, YELLOW AND GREEN, AND 68 HALF-PAGE WOODCUTS RELATING THE LIFE OF CHRIST signed with the monogram CE, one of which is dated "1561."



According to NAGLER, the artist would belong to the school of CRANACH THE YOUNG and would probably be the Saxon master of woodcutting "Endele".

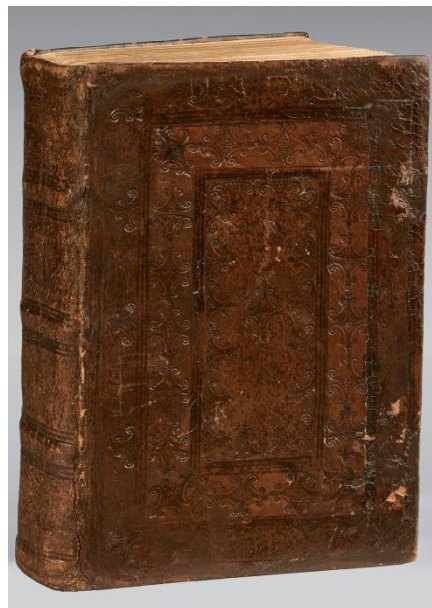
"Cranach's mature style offers a curious phenomenon. At a time when German painting, as represented by Durer and Holbein, was moving towards the measured and clear art of the Renaissance, we can see in him a return to the Gothic spirit. A pupil and collaborator of his father, Lucas the Younger worked in the family workshop after his father's death in 1553. Lucas the Younger continued the business, always signing his paintings with the sign of the dragon. The paintings of this period are distinguished by a lighter coloring and a more vivid form. Lucas the Young also executed a number of woodcuts. "

THE CYCLE OF 68 ENGRAVINGS IS HERE ENTIRELY COLORED AT THE TIME WITH GOLD HIGHLIGHTS AND THE COLORING IS DAZZLING OF FRESHNESS. Handwritten correction of the time in the margin.

A PRECIOUS VOLUME, VERY RARE AS MOST OF THE DANISH PRINTS OF THE SIXTEENTH CENTURY, ENTIRELY ILLUSTRATED AT THE TIME AND PRESERVED IN ITS CONTEMPORARY BINDING.

PROVENANCE: *Bibliotheca Qvarnforsiana* (stamp); *Rolf Wistrand* (ex-libris).

PROVENANCE: *Bibliotheca Qvarnforsiana* (stamp); *Rolf Wistrand* (ex-libris).



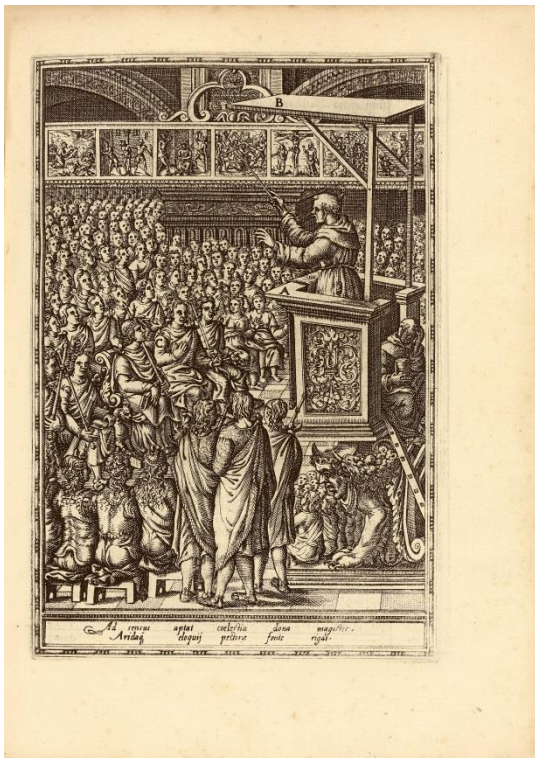
A very curious illustration drawn and copper-engraved by the author himself, comprising 26 engravings, of which 12 out-of-text, combining figures, mnemonics and information on the customs and habits of the Mexican Indians. Among these is a remarkable folding plate showing a view of Mexico City with a human sacrifice ritual in the center.

Precious volume bound in contemporary vellum.

17

VALADES (Didaco) Tlaxcala (1533-1582). *Rhetorica Christiana ad concionandi, et orandi vsvm acj commodata, vtrivsq[ue] facvltais exemplis svo loco insertis ; qvae quidem, ex Indorvm maxime de prompta svnt historiis. Vnde praeter doctrinam, svmâ qvo qve delectatio comparabitur. Avctore Rdo. admodvm P. F. Didaco Valades totivs ordinis fratrvm minorvm / regularis observantiae oli procvratore generali in Romana Curia.*

An°. Dni. M. D. LXXVIII. Cvm licentia svperiorvm Sanctissimo. D. nô. D. Papa Gregorio XIII dicata Ano Dni. 1579. [Colophon:] Perusia. \ Apud Petrumiacobum Petrutium. 1579.



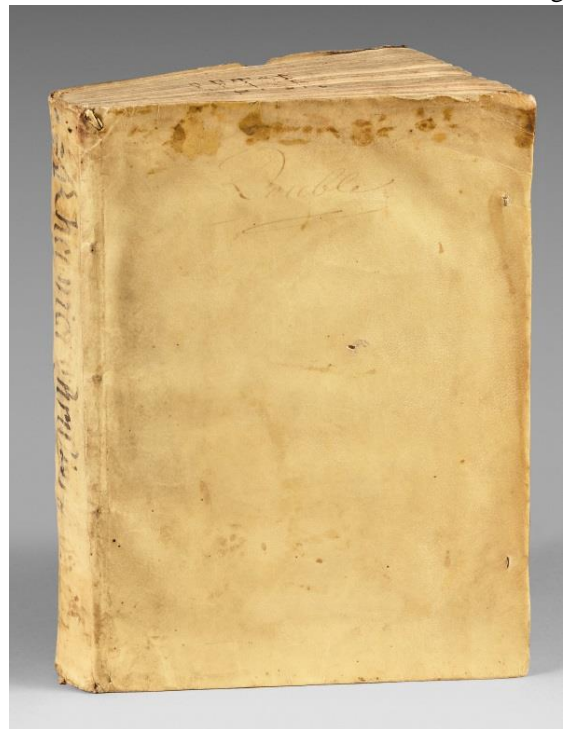
€ 25 000

4to. Limp vellum, remains of ties, mention *Double* written in ink on the inside cover, flat spine with handwritten title lengthwise, beginning of title written in ink on the upper edge. *Contemporary binding.*

242 x 174 mm.

EXTREMELY RARE FIRST EDITION OF THIS PRECIOUS AMERICANA, WHICH IS BOTH A REMARKABLE MANUAL FOR MISSIONARIES IN NEW SPAIN AND A DESCRIPTION OF THE CULTURE OF THE ANCIENT MEXICANS.

Scarce first edition of one of the most interesting documents for the evangelization of colonial



Mexico and the region's literary and graphic culture, of special interest for its conflation of the Renaissance memory treatise and Native American picture scripts.

A number of the chapters relate to America and to Native Americans.

VERY CURIOUS ILLUSTRATION DRAWN AND COPPER-ENGRAVED BY THE AUTHOR HIMSELF, COMPRISING 26 ENGRAVINGS, OF WHICH 12 OUT-OF-TEXT, combining figures, mnemonics and information on the customs and habits of the Mexican Indians. Among these is a remarkable folding plate showing a view of Mexico City with a human sacrifice ritual in the center (this plate is upside down in our copy).



A PRECIOUS COPY PRESERVED IN ITS CONTEMPORARY LIMP VELLUM BINDING, WITH THE TITLE HANDWRITTEN IN INK ON THE UPPER EDGE AND ON THE SPINE LENGTHWISE.

It bears the handwritten inscription *Ex libris Oratorii Dei Jesu Domus Avenion* at the beginning of the volume.

Obviously the first printing of this famous series of ornithological engravings.

Venice, circa 1580-1600.

18

COLLAERT, Adriaen (1560–1618). *Avium Vivae Icones, in aes incisae & editae ab Adriano Collardo. Iacomo Paulini Formis.*

[Venice, Iacomo Paulini, ca 1580-1600].

€ 15 000

Oblong 4to, engraved title and 15plates. Mottled roan, flat spine. *Antique binding.*

191 x 260 mm.

OBVIOUSLY THE FIRST PRINTING OF THIS FAMOUS SERIES OF ORNITHOLOGICAL ENGRAVINGS.

COLLAERT ENGRAVED THESE PLATES IN ANTWERP, BUT THEY WERE EVIDENTLY SENT TO ITALY FOR PUBLICATION.



"At the end of the sixteenth and beginning of the seventeenth centuries, small albums of flower and animal plates were published in the Netherlands for modest purses. ONE OF THE MOST REMARKABLE IS THE LITTLE BIRD BOOK IN TWO VOLUMES BY THE FLEMISH COPPER ENGRAVER ADRIAAN COLLAERT (Antwerp, ca. 1560-1618). Little is known about him personally: we do know that he was admitted to the Guilde St-Luc and that in 1586 he married the daughter of Philippe Galle, copper engraver and print publisher, in whose workshop he made his debut.

Under the titles "Avium vivae icones" and "Avium iconum edition secundo" appear two series of 16 bird engravings, executed by Collaert in 1580 and around 1600 respectively. In the first, each bird is given a Latin name. Most of the figures depict native species, such as magpies, jays, starlings, sparrows, great tits, European waxwings and others. Also featured are selected species of domestic animals: roosters, pigeons, etc., as well as exotic birds: ostriches, crowned cranes, guinea fowl and parrots. In most cases, there are two subjects presented on a single plate, but the size ratio between one species and the other is not respected. On the other hand, most of the birds appear to be drawn from life. Collaert presents his birds in a landscape setting, with an easily recognizable plant or tree in the foreground on most plates. Without wishing to see him as a precursor of those who depicted the habitat, WE CAN, in any case, SUPPORT THAT HIS NEW WAY OF PRESENTING BIRDS IS THE ORIGIN OF THE MOST BEAUTIFUL LATER ORNITHOLOGICAL ILLUSTRATIONS.



A VERY FRESH COPY WITH VERY WIDE MARGINS

**Somptueuse et célèbre reliure dogale réalisée et peinte à Venise en 1581
pour le doge Nicolo da Ponte.**

Venise, 1581.

19

« **DOGALE** » BINDING. **Dogale Commission.** [Instructions given by the doge Nicolò da Ponte to Paulo Lauretano, magistrate and military chief of Treviso].

Manuscript on vellum.

Venice, towards 1581.

€ 35 000

Manuscript 4to (223 x 144 mm) of 195 ll.

Burgundy morocco, covers decorated with recessed boxes drawing compartments covered with motifs painted in red and black on a gold background, coat of arms of the Republic of Venice (lion of St. Mark) in the center of the upper cover, spine ribbed decorated with oblique fillets, gilt edges. *Contemporary Venetian binding*. Modern slipcase, label "Bibliophilia Bern".

231 x 150 mm.

PRECIOUS MANUSCRIPT PRESERVED IN A BEAUTIFUL SIXTEENTH-CENTURY VENETIAN BINDING, IN THE "DOGAL" STYLE, PAINTED AND DECORATED IN A STYLE STRONGLY INFLUENCED BY THE ARABIC TASTE.

Manuscript on vellum of 195 leaves, written in Latin (f° 1-122r°) and in Italian (f° 122-188r°) in an elegant cursive handwriting, with 22 lines per page. The back of the first leaf includes a beginning in large gilt letters with ornate initials.

These instructions were issued by the doge and usually contain the letter of appointment and the laws and decrees governing the office.

Commission issued by Nicolò da Ponte, doge of Venice from 1578 to 1585. IT IS COVERED WITH A BEAUTIFUL BINDING CALLED "DOGALE" PAINTED AND DECORATED IN HOLLOW, TYPICAL OF THE BINDINGS MADE IN VENICE IN THE SECOND HALF OF THE SIXTEENTH CENTURY. THE UPPER COVER IS DECORATED WITH THE LION OF SAINT MARC.

The earliest bindings of this type recorded by *de Marinis* date from 1573; they became increasingly sumptuous, culminating 20 years later in painted bindings such as the one shown here. *De Marinis* RECORDS FIFTEEN BINDINGS OF THIS TYPE; out of the 4 owned by the *Morgan Library*, 2 are incomplete of the first leaf and 2 others of a portion of the text.

THESE BEAUTIFUL VENETIAN BINDINGS, WITH A VERY RICH AND HARMONIOUS DECORATION, ARE VERY RARE IN PRIVATE HANDS.

Provenances: *Giovanni Moschini* (handwritten ex libris on l. 100r°: "*Giovanni Moschini anno 1827 II [sic] 9 aprile*"), *Giovanni Angelini* (?), handwritten ex libris crossed out on the penultimate endleaf. Purchase from the Lardanchet bookshop (catalog 1991, n°59). This "dogale" binding was one of the highlights of the catalog with a color reproduction.



Hunting and Fishing through 46 prints by Brueghel's engraver.

Antwerp, 1582.

20

GALLE, Philippe – BOL, Joannes. *Venationis, piscationis, et aucupii typi. Joes Bol depingebat. Philip. Galleus excud.*
[Antwerp], 1582. € 12 000

Oblong 8vo. Quarter-vellum, ex libris *Sir Thomas North Dik Lauder of Grange and Fountain Hall Br^t*. 1822 on the front cover, flat spine. Case. *Binding from the beginning of the 19th century.*

260 x 113 mm.

FIRST EDITION, SECOND ISSUE.



ONE OF THE MOST BEAUTIFUL COLLECTIONS OF ENGRAVINGS FROM THE SIXTEENTH CENTURY DEDICATED TO HUNTING AND FISHING, ILLUSTRATED WITH A FRONTISPIECE INSERTED IN A FRAME ANIMATED WITH SCENES OF HUNTING AND FISHING AND 47 COPPER ENGRAVINGS (212 x 82 mm) ILLUSTRATING THE ART OF HUNTING, FALCONRY AND FISHING.

Philippe Galle, a draftsman and a chisel engraver, became a member of the Guild of Antwerp in 1570 and a citizen of the same city in 1571. An eminent member of the Dutch School, he mainly engraved works by Brueghel.



HIS TALENT APPLIED TO HUNT, FALCONRY AND FISHING EXCELS IN THIS SERIES OF ENGRAVINGS, ONE OF THE MOST FAMOUS OF THE 16TH CENTURY.

The first edition of “*Olivier de Serres’ extremely remarkable Théâtre d’agriculture*”
(Pierre Larousse).

A precious copy bound in ivory vellum circa 1660.

21

SERRES, Olivier de. *Le Théâtre d’agriculture et Mesnage des champs. D’Olivier de Serres Seigneur du Pradel.*

Paris, Iamet Metayer 1600. Imprimeur ordinaire du Roi Henri IV.

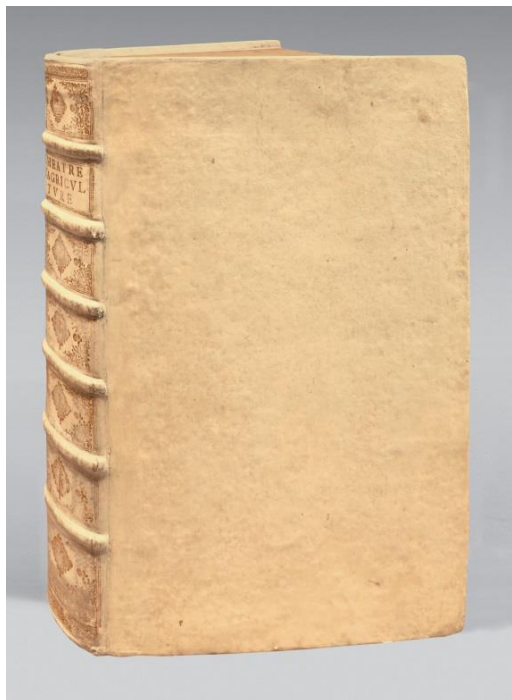
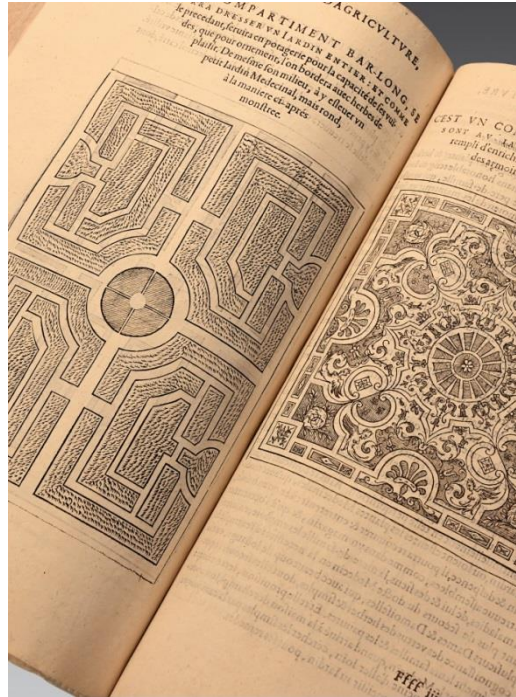
€ 35 000

Folio. Full ivory vellum, spine ribbed and decorated with tools close to the Atelier Pierre Rocolet-Antoine Padeloup, circa 1638-1662 according to Raphaël Esmérián. Copy bound around 1660.

RARE FIRST EDITION OF « OLIVIER DE SERRES’ EXTREMELY REMARKABLE THEATRE D’AGRICULTURE”. (Pierre Larousse), THE FIRST MODERN TREATISE ON AGRICULTURE HONORING THE FRENCH LANGUAGE.

THIS IS THE FIRST MAJOR FRENCH TREATISE ON AGRONOMY. The book is adorned with a frontispiece engraved by Mallery and woodcuts in the text; at the head of each of the eight chapters, a headpiece, also wood-engraved, shows scenes of rural life. (*En Français dans le texte.* B.n.F.).

HIS ‘*Théâtre d’agriculture et Ménage des champs*’, WHERE HE CONSIGNS WITH DELICIOUS SIMPLICITY THE RESULTS OF 40 YEARS OF RESEARCH AND PRACTICE, BRINGS HIM GLORY WHICH WOULD NOT END UNTIL THE END OF THE 17TH CENTURY, BEFORE THE VOGUE, THEN, OF ‘*La Maison rustique*’ BY Ch. Estienne AND Liébault.



OLIVIER DE SERRES’ ACTION, AT FIRST ISOLATED, BECAME A SYMBOL OF THE ECONOMIC REVIVAL THAT HENRI IV SOUGHT TO BRING ABOUT.

THE WORK IS DEDICATED TO HENRI IV, WHO UNDERSTOOD HOW MUCH THIS BOOK COULD SUPPORT THE WORK OF PACIFICATION OF MINDS AND ECONOMIC REDRESS THAT HE WAS UNDERTAKING, so the king did not spare him his praise. The usefulness of this work, its royal protection and its topicality made it a huge and lasting success, as can be seen from the numerous editions published in the first half of the 17th century.

FOR SEVERAL MONTHS, HENRI IV HAD PASSAGES OF IT READ TO HIM, AFTER EACH DINNER, FOR HALF AN HOUR, and there were about twenty editions printed before 1675. It was reprinted in 1804.

THE WORK IS ILLUSTRATED WITH A FRONTISPIECE ENGRAVED BY MALLERY, 16 WOODCUTS OF FLOWERBEDS IN THE TEXT AND 8 WOODCUTS AT THE HEAD OF EACH CHAPTER DEPICTING SCENES FROM RURAL LIFE.

FIRST EDITION RARE IN AN OLD BINDING.

**Extremely rare first French edition of 1604 (missing from Leclerc, Chadenat, Brunet, etc.)
dealing with American Indians and the History of Peru.**

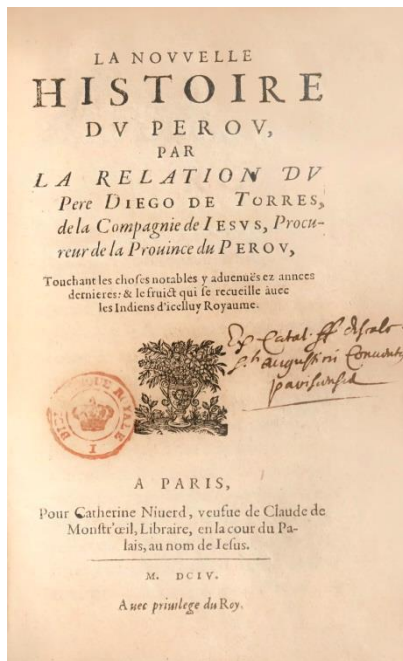
22

TORRES, Diego de, ou **DETORRES BOLLUS** (1550-1638). *La Nouvelle histoire du Pérou, par la relation du Père Diego de Torres, de la Compagnie de Iesus, Procureur de la Province du Pérou, Touchant les choses notables y advenueës ez années dernières : & le fruit qui se recueille avec les Indiens d'icelluy royaume.* A Paris, pour Catherine Niverd, veufve de Claude de Monstr'œil, Libraire, en la cour du Palais, au nom de Iesus, 1604. Avec privilège du Roy.

€ 8 500

8vo. Limp ivory vellum, flat spine. *Contemporary binding.*

165 x 100 mm.



EXTREMELY RARE FIRST FRENCH EDITION OF 1604 DEALING WITH THE AMERICAN INDIANS AND THE HISTORY OF PERU,

Sent to Peru in 1580, Diego de Torres Bollo was successively rector of the colleges in Cuzco, Quito and Potosí. Back in Europe in 1600, three years later he received the blessing of Pope Clement VIII and the general of his order to embark on the project of creating Indian reductions in Paraguay, which would be protected from slavery and the covetousness of Spanish and Portuguese colonists by becoming autonomous vassals of the Spanish Crown, protected by law, a right guaranteed by the Jesuits. Diego de Torres Bollo returned to America as provincial of Chile, Paraguay and Tucumán and created the first successful Jesuit reductions in Latin America.

His relation was first published in Italian by the Roman printer Luigi Zannetti, a year before this French edition, translated by Pierre Victor Palma Cayet (1525-1610), who prefaced it with a double dedication to Henri IV, in French, and to Marie de Medici, in Italian. Funding for the edition was shared between Jean Richer and Claude de Monstr'oeil's widow, Catherine Niverd, whose first publication this is.

Using the example of a missionary expedition organized by the Society of Jesus to Peru and Paraguay in the early 17th century, this article explores the various administrative uses of the *indipeta* letter by the order's authorities. The very organization of the *indipetae* archive reveals that this documentation was an essential cog in the bureaucracy of missionary selection, in which the procurators of the missionary provinces passing through Spain and Italy were primarily involved, but which remained largely supervised by the central administration in Rome, sometimes right up to the moment of departure, despite the constraints imposed by the Spanish provinces. The profile of the members of Diego de Torres Bollo's expedition to Peru and Paraguay in 1604 reveals that Rome took into account the requests made by the Jesuit authorities of the Peruvian province, on the eve of the creation of the province of Paraguay, by sending Italians in particular, who were reputed to be good missionaries.

FROM THE LIBRARY OF THE CONVENT OF THE "AUGUSTINS DÉCHAUSSÉS" OF PARIS, with handwritten ex-libris on the title (*Ex catal. ff. disalc. Sti Augustini conventus parisiensis*).



**Extremely rare first Brussels edition of *Don Quixote*
printed in 1607 and bound in contemporary vellum.**

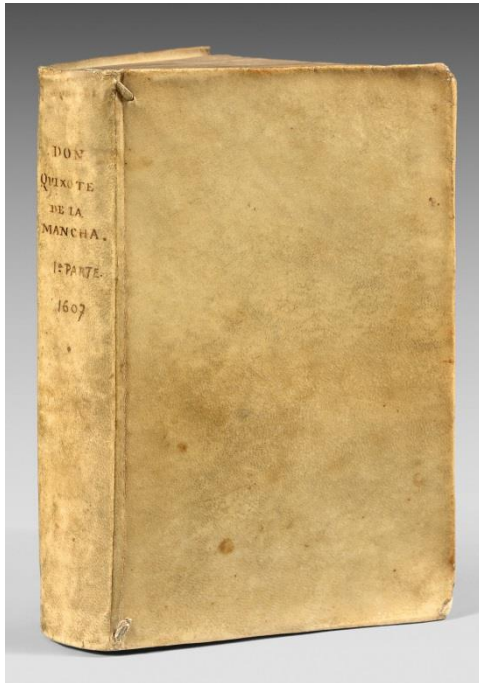
**A superb copy with wide margins (height 173 mm) compared to 163 mm for
Charles de Valois' (1573-1650) copy,
natural son of King Charles IX and Marie Touchet.**

23

CERVANTÈS. *El Ingenioso Hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra. Dirigido al Duque de Bejar...*

En Bruselas, por Roger Velpius, Año 1607.

€ 135 000



8vo. Collation: **8, **4, A-Oo8, Pp4. (3) bl. ll., (12) ll. (title, dedication, prologue), 592 pp., (8) pp. and (3) bl. ll. Vellum, flat spine, title and author's name handwritten in brown ink. *Contemporary binding.*

173 x 105 mm.

PRECIOUS EDITION of *Don Quixote* PRINTED IN 1607, THE FIRST FROM BRUSSELS, published two years after the first from Madrid. The second part appeared in Madrid eight years later, in 1615.

THE FIRST EDITION OF THE FIRST PART WAS PRINTED IN MADRID BY JEAN DE LA CUESTA IN 1605. IT IS SO RARE THAT THE LEADING BIBLIOGRAPHER, *Léopold Ruis*, LISTS ONLY EIGHT COPIES, ALL IN THE PUBLIC DOMAIN; six in Spanish libraries and two outside Spain: the *British Museum* and *B.n.F.*

The two parts of *Don Quixote* have always been sold separately. Just look at *Salva*, *Ricardo Heredia*

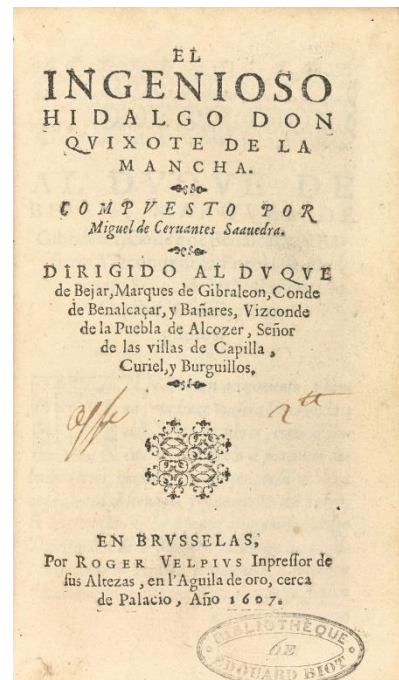
or, more simply, *Brunet* and *Deschamps*. This can be explained by the 10 years separating the publication of the two parts, and by their low print run.

DON QUIXOTE'S ORIGINAL EDITION IS, ALONG WITH SHAKESPEARE'S, THE MOST SOUGHT-AFTER ORIGINAL IN WORLD LITERATURE.

THE PRESENT COMPLETE VOLUME IS COMPOSED AS FOLLOWS:

FIRST BRUSSELS EDITION PUBLISHED TWO YEARS AFTER THE MADRID ORIGINAL, which was followed the same year by a new edition from its publisher, Juan de la Cuesta, two reprints in Lisbon, one in Madrid again, and two in Valencia ; and our own.

A VERY FINE, WIDE-MARGINED COPY IN CONTEMPORARY VELLUM (height: 173 mm), 10 mm taller than *Charles de Valois'* (1573-1650) copy.



Provenance: handwritten purchase note on title “2 l^r”; *J. Baer* (handwritten note “120 marks. *Catal. J. Baer*” possibly the bookseller of Joseph Baer, who owned a bookshop in Paris and one in Frankfurt); *Edouard Biot* (stamp on the title); probably *Edouard Biot* (1803-1850), French engineer and eminent sinologist.

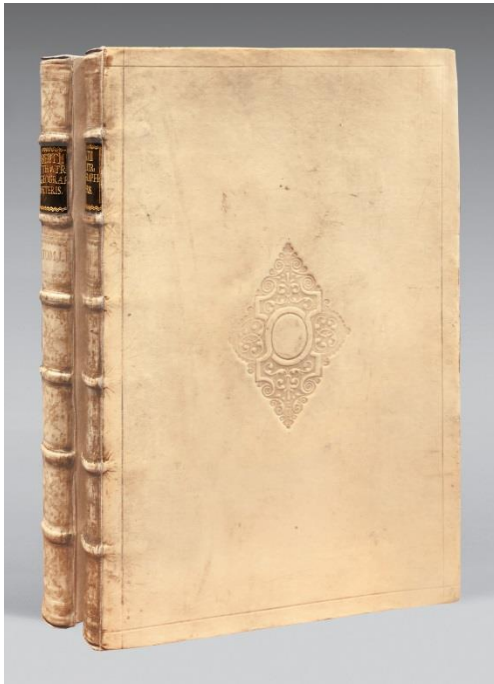
A precious complete copy of the 1618-1619 Ptolemy, including the often-missing folding map of Egypt, in superb contemporary colors.

Amsterdam, 1618-1619.

24

PTOLEMY, Claudio (100-170) - ORTELIUS, Abraham (1527-1598). *Theatri geographiae veteris Tomus prior [CON:] tomus posterior in quo Itinerarium Antonini imperatoris..vsque Tabula Peutingeriana.* Leiden; Amsterdam: Isaac Elzevir; Jodocus Hondius, 1618-1619.

€ 69 000



2 folio volumes.

Full ivory vellum, decorated and varnished spines, covers of the first volume renewed. *Elegant contemporary binding.*

408 x 275 mm.

A COMPLETE COPY CONTAINING 28 DOUBLE-PAGE MAPS ORIGINALLY PUBLISHED BY MERCATOR IN 1578, 19 maps, 15 double-page of Ortelius' *Parergon*, a folding map and the 4 double-page maps that make up the famous *Tabula Peutingeriana*. The *Tabula* reproduces the renown manuscript map of the XII century, now preserved at the Albertina in Vienna, which incorporates an original Roman road map of the third century, printed for the first time in 1591 by Welser in Venice.

FIRST EDITION OF THE FAMOUS AND EXTREMELY RARE "THEATRUM GEOGRAPHIAE VETERIS".

A COPY IN SUPERB CONTEMPORARY COLORS, COMPLETE, IN PARTICULAR WITH THE OFTEN MISSING FOLDING MAP OF EGYPT, FROM THIS 1618-1619 PTOLEMY, EXTREMELY RARE,

AND CONSIDERED BY THE GREAT BIBLIOGRAPHER SABIN AS "An important and valuable work".

« AN IMPORTANT AND VALUABLE WORK, CONTAINING 47 MAPS IN ALL. The 28 maps in the first part are on double pages, with one exception, and were evidently printed from the same plates as those in the editions of 1578, 1584, and 1605. They comprise the "*Universalis Tabula iuxta Ptolemaeum*," ten of Europe, five of Africa (one of which is on a single leaf entitled "Appendix. III. Tabulae Afr :)" verso blank), and twelve of Asia. The Peutingerian tables in 4 double-page plates were engraved and published for the first time nearly twenty years before, and contain the imprint *Antverpiae è Typographeio nostro. Kal. Decemb.* In some copies the map "Scheda Prior" is accompanied by another entitled "Scheda Posterior," probably taken from another work.

The 14 maps of Ortelius comprise : *Evropa* (sig. QQ); *Britannica Insulae* (RR); *Hispania* (SS) ; *Gallia Strabonis* (VV) ;



Belgium (YY) ; *Germania* (2.7.) ; *Italia* (CCC) ; *Sicilia* (DDD) ; *Dacia et Moesia* (EEE) ;
Pontus Evxinus (FFF) ; *Thracia* (GGG) ; *Graecia* (HHH) ; *Africa Propria* (III) ; and *Palaestina* (KKK).

The backs of these maps and the intervening leaves contain the descriptive text. Most of them had been engraved for earlier editions of Ortelius's Atlas, and some are dated 1590, 1595, 1596, 1603, etc. In some copies the maps "*Britannicae Insulae*," "*Hispania*," "*Germania*," "*Sicilia*," and "*Palaestina*" are slightly different, and have the descriptive text on the backs in double columns, and in larger type - perhaps taken from the 1624 edition of the "*Theatri Orbis Terrarum Parergon*" of Ortelius. The portrait of Mercator is the same as in the edition of 1605. Brunet describes a copy in which the verso of the dedication leaf contained a portrait of Petrus Bertius. » (Sabin)

OUR COPY CONTAINS THIS RARE PORTRAIT OF PETRUS BERTIUS ON THE VERSO OF THE DEDICATION TO LOUIS XIII AT THE BEGINNING OF THE FIRST VOLUME.

PRECIOUS COMPLETE ATLAS IN SUMPTUOUS CONTEMPORARY COLORS AND BINDING, EXTREMELY RARE.



Extremely rare and sought-after.

**This is the most complete edition of Champlain's book.
The large map is in its original state and well preserved.**

25

CHAMPLAIN, Samuel de (1567-1635). *LES VOYAGES DE LA NOUVELLE FRANCE OCCIDENTALE, DICTE CANADA faits par le Sr de Champlain...*

A Paris. Chez Clavde Collet au Palais, en la Gallerie des Prisonniers, à l'Estoille d'Or. M.DC.XXXII. Auec Priuilege du Roy.

€ 350 000

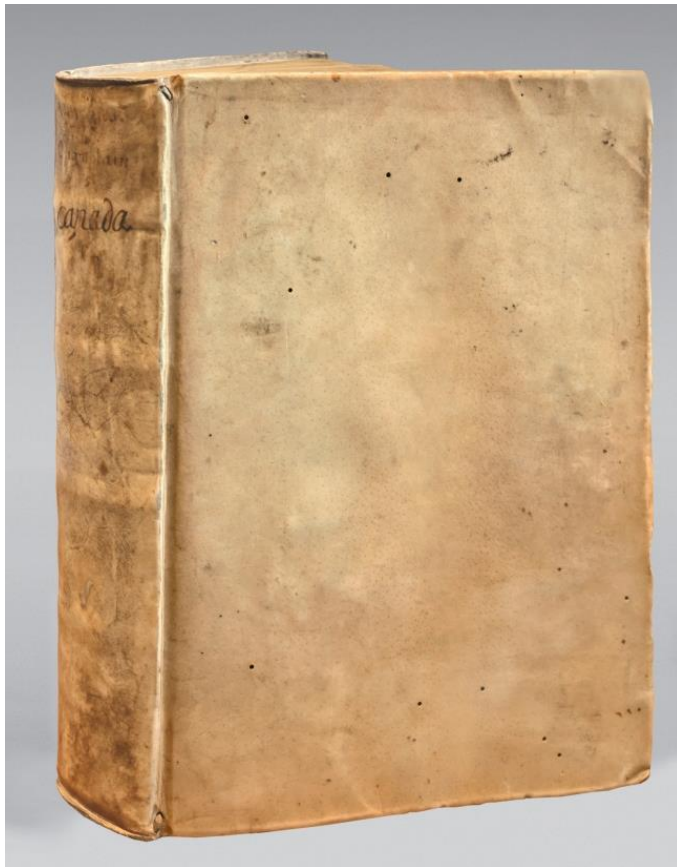
4to. Full ivory vellum, flat spine, speckled edges. *Contemporary binding.*

224 x 163 mm.

« *The best edition.* »

THE COMPLETE COPY, IN CONTEMPORARY VELLUM, OF FOUQUET'S PROTÉGÉ.

“EXTREMELY RARE AND SOUGHT-AFTER EDITION. THIS IS THE MOST COMPLETE EDITION OF CHAMPLAIN'S BOOK”. (Leclerc, *Bibliotheca Americana*).



THE EDITION, DEDICATED TO CARDINAL DE RICHELIEU, FEATURES 6 INTAGLIO ENGRAVINGS, 4 in the text and 2 full-page, showing an attack on an Iroquois village, a deer hunt, a ritual, etc., and two woodcuts in the text, one of which is an example of a navigation chart.

CHAMPLAIN SET SAIL FROM HONFLEUR AND ANCHORED ON MAY 24, 1603, AT HAVRE DE TADOUZAC, LOCATED IN THE ST. LAWRENCE RIVER. There, he left his ship and sailed upriver in a small boat to the Saint-Louis jump, where Jacques Cartier had stopped on his last voyage; he then penetrated the interior and mapped it, which he brought back to France with a detailed account of his journey.

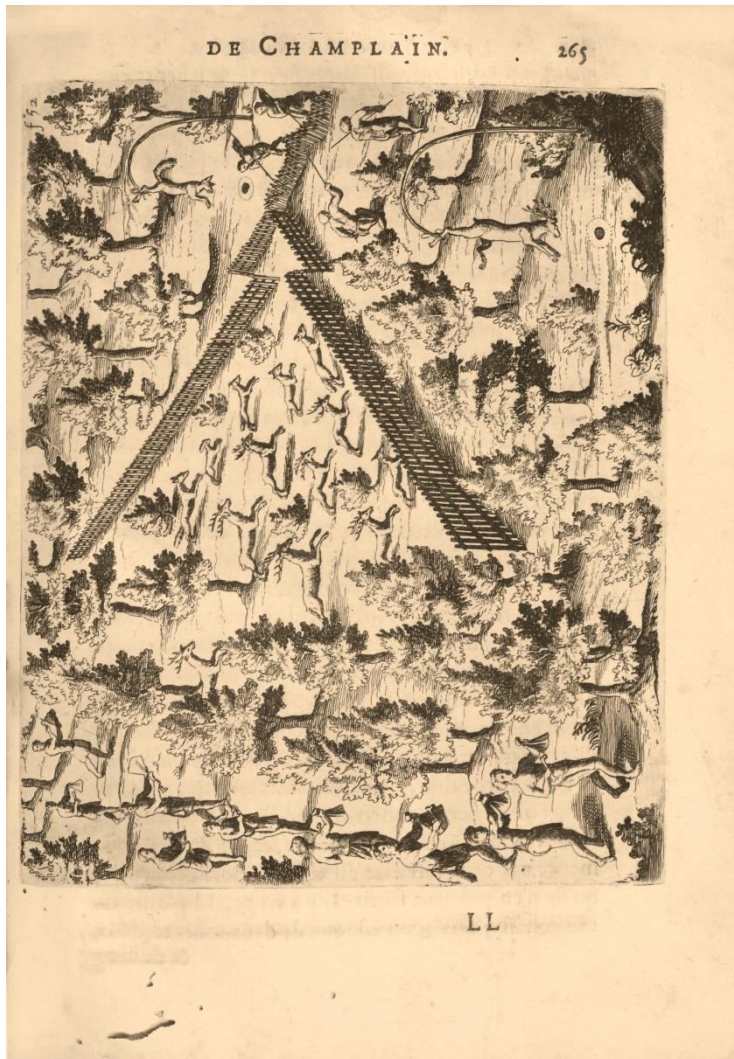
CHAMPLAIN RETURNED TO THE NEW WORLD AND STAYED THERE FOR 3 YEARS. HE MADE NUMEROUS EXPLORATIONS ON THE COASTS AND INLAND, WHICH ARE RECORDED IN THESE VOYAGES.

RETURNING TO FRANCE IN 1607, CHAMPLAIN STAYED ONLY SIX MONTHS AND

SET OFF ON A THIRD VOYAGE, WITH THE TITLES OF GEOGRAPHER AND CAPTAIN FOR THE KING OR THE NAVY. THIS THIRD EXPEDITION WAS HIS MOST IMPORTANT. HEADING UP THE ST. LAWRENCE WITH THE INTENTION OF ESTABLISHING A PERMANENT SETTLEMENT IN CANADA, HE CHOSE A SPOT SOME 130 LEAGUES FROM THE RIVER'S MOUTH, WHERE ITS SHORES SUDDENLY NARROW. IN 1608, HE LAID THE FOUNDATIONS OF the city of Québec, whose name means “strait”. The following year, Champlain carried out several reconnaissance expeditions on the St. Lawrence, supported the Algonquins against the Iroquois and, after giving victory to his allies, gave his name to the lake on whose shores the battle had been fought; he then descended the river which connects this lake with the St. Lawrence and which he named Richelieu. He then returned to Québec

and from there to France RETURNING TO CANADA IN 1610, HE ONCE AGAIN DEFEATED THE IROQUOIS. Stimulated by the discovery of the Englishman Hudson, he set out to find a route through North America to China. His first excursion to the Ottawa River proved fruitless, and he was soon forced to return to France to recruit men for his colony. In 1615, he brought back religious members of the Récollet order, who helped him spread the Christian faith in New France. Then, resuming his plan to discover a passage to the northwest, he once again sailed up the Ottawa, and, sometimes by canoe, sometimes by land, he reached Lake Huron, where he skirted the southern shores, then headed across the plains to Ontario, which he crossed.

After rescuing the Hurons from the Iroquois, he spent the winter among the Algonquin people, studying their customs and language. He left them in 1616, and returned to Europe the following year.



foxing and minor waterstains.

The title bears a handwritten ex libris in Latin: “*pecquet, assegon doct. Med. Monsp (Montispeessulani)*” of doctor and anatomist *Jean Pecquet* (1622-1674), one of the pioneers of physiology. He completed his medical studies in Montpellier, thanks to the funding and protection of Nicolas Fouquet. Colbert appointed him to the Académie des Sciences in 1666. The link with the Assengon family appears through his niece Hélène Brocard, his sole heiress, who married Charles Assengon, doctor to the Duchess of Montpensier.

A PRECIOUS COPY IN CONTEMPORARY VELLUM THAT BELONGED TO JEAN PECQUET, NICOLAS FOUQUET'S PROTÉGÉ, COMPLETE WITH THE LARGE, PRECIOUS MAP MEASURING 520 X 860 MM.

IN 1620, HE RETURNED TO CANADA FOR THE FIFTH TIME, WITH THE TITLE OF LIEUTENANT GENERAL TO MARSHAL DE MONTMORENCY, WHO HAD BEEN APPOINTED VICE-ADMIRAL OF NEW FRANCE.

Following the *Voyages* are 3 other texts, namely:

- *Doctrine chrestienne*, du R. P. Ledesme de la compagnie de Jésus. Traduite en Langage Canadois, autre que celui des Montagnars, pour la Conversation des habitans dudit pays (10 pp.) by the Jesuit missionary Saint Jean de Brébeuf (1593-1649). Includes in a second part L'Oraison dominicale, translated into the language of the Montagnars of Canada by the Jesuit missionary Ennemond Massé (1574-1646).

- *Traité de la marine et du devoir d'un bon marinier* (54 pp.) by Samuel Champlain. First edition of this interesting treatise, rich in the geographer's experience.

- *Table pour cognoistre les lieux remarquables en ceste carte* (8 pp.).

Wormholes in the margins of several leaves, slightly touching the text. Some



MER DU NORT GLACIALE

NOUVELLE FRANCE

Mer douce

Descouvertes de ce grand lac, et de toutes ses terres depuis le fault S. Louis par le S^r de Champlain, et autres, l'an 1614. et 1615. jusques en l'an 1618

Carte de la nouvelle France, découverte depuis la dernière, formant a la navigation facile en son pays Meridien par le S^r de Champlain Capitaine pour le Roy en la Marine, lequel depuis l'an 1603. jusques en l'an 1619. a descouvert plusieurs costes, terres, lacs, rivières, et Nations de sauvages, par ce moyen on a pu comme il se voit en ses relations qui a l'ont supprimees l'65. c. en il se. et cette m. P. et font habitations pour tout la France.



Superb portulan on parchment executed in Marseille in the middle of the seventeenth century indicating to the navigators the relief of the coasts from Scotland to the current Western Sahara.

26

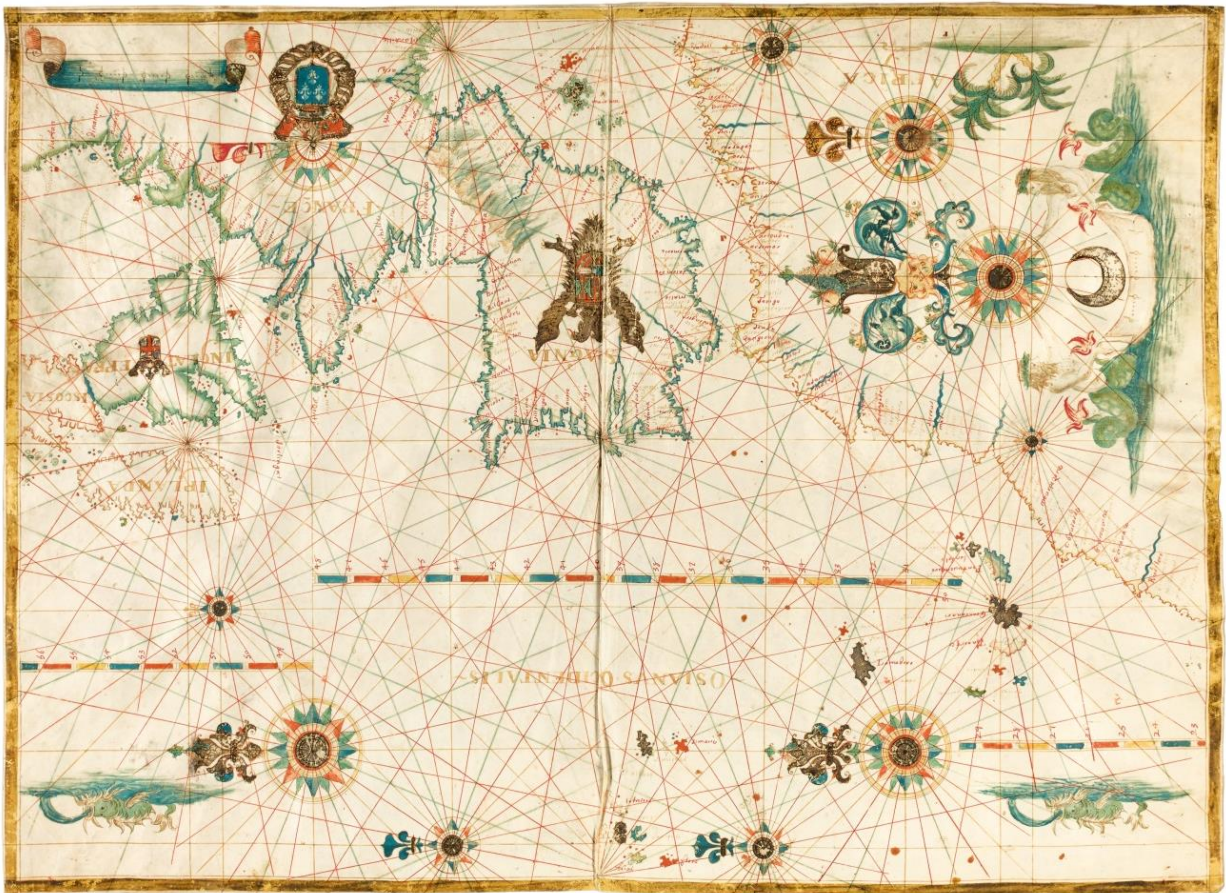
[PORTULAN] attributed to Ollive (François). HANDWRITTEN NAUTICAL CHART OF THE WEST COAST OF EUROPE AND AFRICA.

France (Marseille), c. 1660.

€ 125 000

Small folio map on double-sheets (390 x 540 mm), on parchment, cities in red and yellow ink, continents, countries and seas in yellow ink, outlines in blue ink; enhanced with gouache and liquid gold. Central fold, traces of paper and glue on the back.

PRECIOUS AND RARE NAUTICAL CHART CALLED PORTULAN, MADE IN MARSEILLE IN THE MIDDLE OF THE SEVENTEENTH CENTURY, ON PARCHMENT IN BROWN INK, ENHANCED WITH COLORED GOUACHES AND LIQUID GOLD, ATTRIBUTED TO A MEMBER OF THE FAMOUS FAMILY OF ITALIAN CARTOGRAPHERS SETTLED IN MARSEILLE, FRANÇOIS OLLIVE.



Our nautical chart indicates to the navigators the various ports, the navigable rivers, the relief of the coasts from Scotland to the current Western Sahara.

It is enriched with the blazons of the countries, wind roses with fleur-de-lys, one of which is held by two tritons, sea monsters, a phylactery and a golden frame.

It was probably made around 1660 by Francois II Ollive, hydrographer and geographer, coming from an Italian family settled in Marseille at the beginning of the seventeenth century.

Several documents remain from this artist dating from the same period.

Another nautical chart dated 1661 and preserved in the *Sociedad Bilbaina* confirms the attribution (see *Portolans procedents de col.leccions espanyoles segles XV-XVII* (Barcelona, 1995), p. 259, chart 52-1).

**The first book to teach the Dutch aristocracy the arts of the table
and the practice of the cutting squire.**

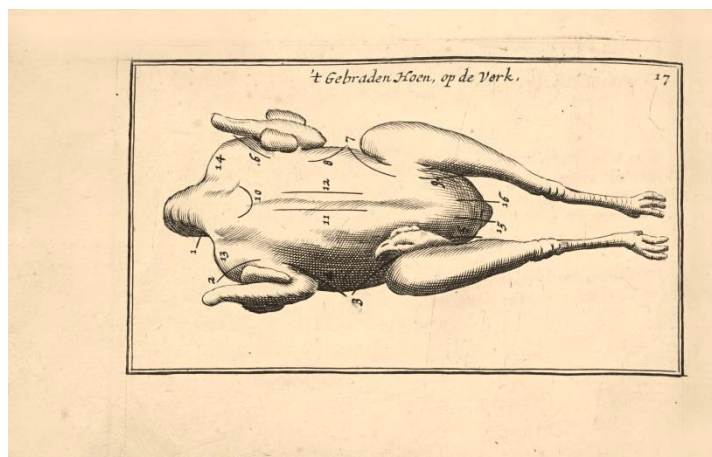
27

[ART OF SLICING. SWEERTS, Hieronymus (1629-1696)]. *De Cierlijcke Voorsnydinge Aller tafel-gerechten.*

Amsterdam, Hieronymus Sweerts, 1664.

€ 7 500

Oblong 12mo with : 1 engraved frontispiece, 96 pages, 31 copper-engraved plates out of text (as often without the folding plate), few stains on the frontispiece. Preserved in its late 17th century wrappers, small loss to upper left corner of front cover.



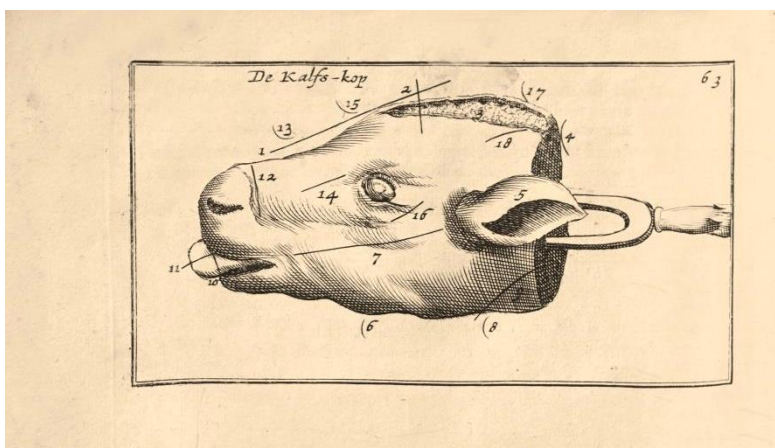
101 x 154 mm.

RARE FIRST EDITION OF THE FIRST BOOK TO TEACH THE DUTCH ARISTOCRACY THE ARTS OF THE TABLE AND THE PRACTICE OF THE CUTTING SQUIRE.

“The book's aim is similar to that of ‘L'Art de Trancher la Viande’ in Jacques Vontet's handwritten manual from the first half of the seventeenth century, itself inspired by Mathia Giegher's ‘Trinciante’ of 1639, but differs both in its subject matter and treatment, and in its iconography.” (Pierre Berès, catalog 82, *Nourritures*).

A copy from the first issue, whose preface has not yet been signed with the initials of the author, a book and picture dealer.

Hieronymus Sweerts (1629-1696), bookseller, engraver and poet, testifies in his preface that it was out of emulation that he wanted to give his compatriots this treatise, following the example of those used by the Italians, Germans and French. The art of slicing illustrated with 31 copper-engravings. The out-of-text suite is preceded by a remarkable frontispiece depicting a set table where the master of the house admires the dexterity of his chef, slicing a fowl in alto. It shows hen, turkey, pheasant, duck, goose, boar's head, calf's head, lamb's haunch, ham, lobster, perch, pike, artichoke, pie and pate en croûte, among others.



OCLC lists 5 copies in Public Institutions in the Netherlands and one in the *British Library*.

A PRECIOUS COPY OF THIS RARE WORK ON THE ART OF SLICING, PARTICULARLY WIDE-MARGINED.

Provenance: from the library of the *Vicomte de Cossette* with his heraldic ex-libris.

**Extremely rare first French edition of the most beautiful 17th century Dutch sea atlas.
Superb copy illustrated with a frontispiece and 33 maps in contemporary coloring,
preserved in its contemporary vellum binding.**

Lamoignon's copy.

28

GOOS, Pieter. *Le Grand & Nouveau Miroir ou Flambeau, De la Mer contenant la description de toutes les costes Marines Occidentales & Septentrionnelles... Traduict de Flaman en François par Paul Yvounet.*
Amsterdam, Pierre Goos, 1662.

€ 90 000

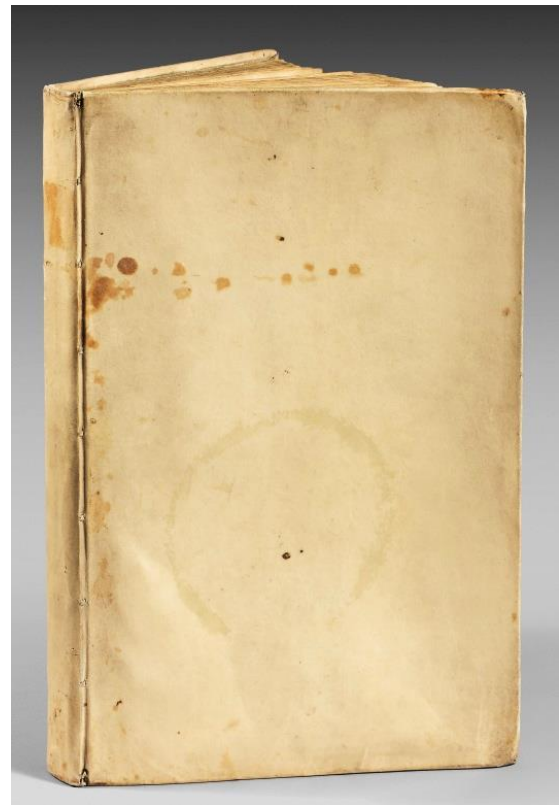
4 parts in 1 folio volume.

Contemporary ivory vellum, a few scattered waterstains and foxing. *Contemporary binding.*

446 x 284 mm.

EXTREMELY RARE FIRST FRENCH EDITION OF THE MOST BEAUTIFUL 17TH CENTURY DUTCH SEA ATLAS.

IT IS ILLUSTRATED WITH A FRONTISPIECE AND 33 VERY



BEAUTIFUL DOUBLE-PAGE MAPS, IN CONTEMPORARY COLORING.

The composition of the French edition completely differs from those published in English or Dutch. It includes maps of Great Britain, the Netherlands, Belgium, France, Spain, Portugal and the coasts of Morocco with the Canaries.

The text indicates the maritime routes to be followed and the dangers to avoid.

THE ILLUSTRATION IS COMPOSED OF A FRONTISPIECE AND 33 MAPS FINELY ENGRAVED ON DOUBLE-PAGE REPRESENTING THE COASTS OF ALL THE PARTS OF THE GLOBE.

THE FRONTISPIECE, THE CONTOURS OF THE MAPS AND THE CARTOUCHES HAVE BEEN HAND-COLORED AT THE TIME.

VERY BEAUTIFUL COPY COMPLETE WITH ITS 33 MAPS ENGRAVED ON DOUBLE-PAGE AND WITH ITS FRONTISPIECE IN CONTEMPORARY COLORING, PRESERVED IN ITS CONTEMPORARY VELLUM BINDING.

Provenance:

Biblioteca Lamoniiana; Museum of the Citadelle Vauban, Belle-Île en mer.

President in mortar at the Parliament of Paris, then Great Chancellor, Chrétien-François II de Lamoignon ended his brilliant career as Keeper of the Seals. His prestigious library will be completed by his son Lamoignon de Malesherbes, director of the Library from 1749 to 1763 and future defender of Louis XVI.

This sea atlas in French is extremely rare; only 1 copy listed: *Harvard University.*



**Rare first edition of the most spectacular book by Athanasius Kircher,
 "a richly illustrated work on the origin of languages with a principal focus on examining
 the biblical story of the Tower of Babel, and on Egyptology".**

The 7 wonders of the world are represented in this superb work.

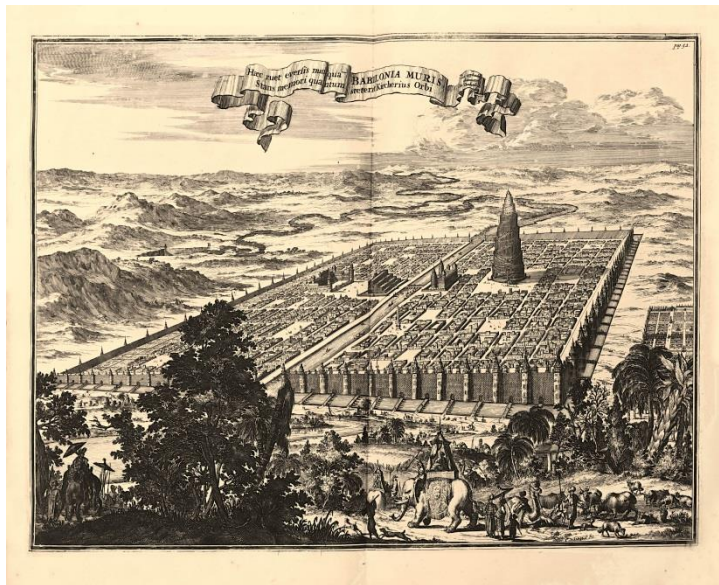
29

KIRCHER, Athanasius. *Turris Babel, sive arcontologia qua Primo Priscorum post diluivium hominum vita, mores rerumque gestarum magnitudo, Secundo Turris fabrica civitatumque exstructio, confusio linguarum... Leopoldi Primi Mecoenatis.*

Amstelodami, Janssonio-Waesbergiana, 1679.

€ 16 500

Folio with 1 frontispiece, (7) ll., 219 pp., (13) pp., 4 double-page plates, 4 full-page plates in the text, 5 folding plates, 3 full-page plates, numerous engravings in the text, printed on 2 columns, some rare browned leaves, small tear in the center of the large folding plate without loss. Red half-leather, combed cardboard covers, spine ribbed with handwritten lettering piece, untrimmed. 18th century binding.



404 x 255 mm.

RARE SUMPTUOUSLY ILLUSTRATED FIRST EDITION OF THIS "RICHLY ILLUSTRATED WORK ON THE ORIGIN OF LANGUAGES WITH A PRINCIPAL FOCUS ON EXAMINING THE BIBLICAL STORY OF THE TOWER OF BABEL, AND ON EGYPTOLOGY".

Sommervogel, IV, 1069; Brunet, III, 668; Caillet, n°5795; DBS IV:1069:36; De Backer-S. IV, 1069,36; Wellcome III, 396; Dorbon, ne2391.

This book, published by the Jesuit Athanasius Kircher (1602-1680) less than a year before his death, is "perhaps the most curious work by this prodigious scholar" (Caillet).

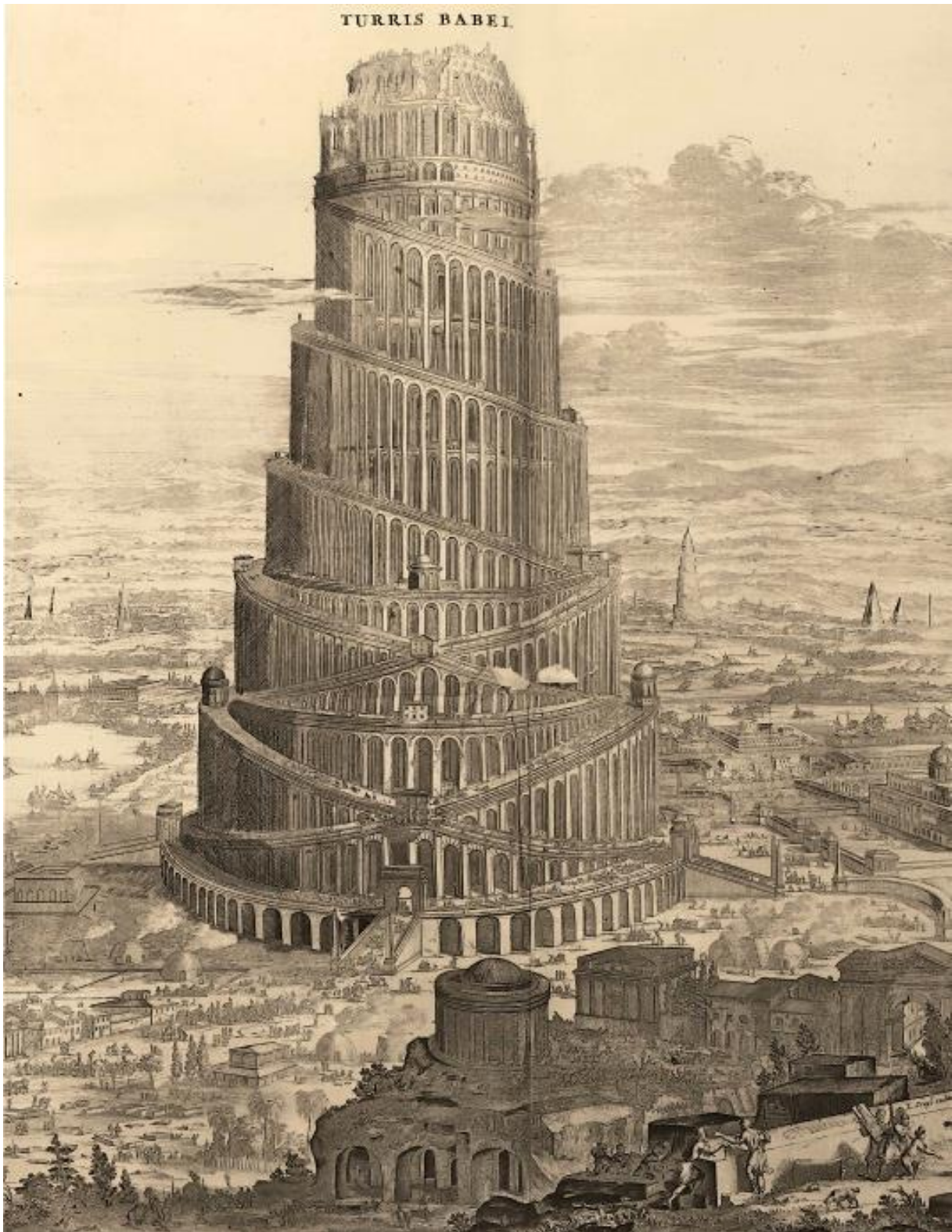
ONE OF FATHER KIRCHER'S MOST SPECTACULAR BOOKS.

This remarkable and learned work on the Tower of Babel, its legend and its architectural iconography, also deals with the various linguistic families to which God's wrath gave rise.

The third book deals with linguistics and the propagation of the various language families to which God's wrath gave rise.

THE ILLUSTRATION INCLUDES AN ENGRAVED FRONTISPIECE by *Jan van Munnichuysen* after *Gérard de Lairesse*, 12 OUT OF TEXT PLATES (including 5 folding and 4 on double-page) AND 14 INSIDE THE TEXT





(including 4 full-page), copper-engraved by *Romeyn de Hooghe's* pupil *Coenraet Decker*, after his drawings and those of *Lievin Cruyl*.

THE 7 WONDERS OF THE WORLD ARE REPRESENTED.

A PRECIOUS COPY WITH VERY WIDE MARGINS, AS IT IS UNTRIMMED.

The Sainte Geneviève Library.

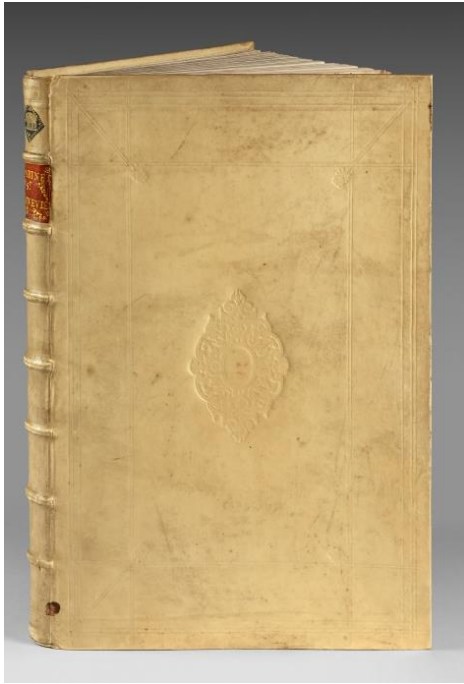
One of the very first "Cabinet Books".

30

DUMOLINET, Claude. *Le Cabinet de la Bibliothèque de Sainte Geneviève divisé en deux parties...*
Paris, Antoine Dezallier, 1692.

€ 12 000

2 parts bound in 1 folio volume. Blind-stamped vellum, ribbed spine, red morocco lettering piece, mottled edges. *Contemporary binding.*



426 x 285 mm

FIRST EDITION OF THIS DESCRIPTION OF THE FAMOUS CABINET OF CURIOSITIES ASSEMBLED AT THE ABBEY OF SAINTE-GENEVIÈVE BY PÈRE DU MOLINET, DIRECTOR OF THE LIBRARY SINCE 1675.

The work is divided into two parts. The first is devoted to antiquities, the second to natural history.

IT IS ILLUSTRATED WITH A COPPER-ENGRAVED PORTRAIT OF THE AUTHOR by *Antoine Trouvain*, 2 frontispieces and 45 plates out of text (including 5 on double-page) engraved in intaglio by *Franz Ertinger*.

The plates show the library and the various "sideboards lined with shelves" filled with rare

birds, petrified plants, coral branches, medals, engraved stones, clothing and weapons from various countries, musical instruments, minerals, clocks, etc. The cabinet also contained all sorts of unusual animals and natural curiosities.

The cabinet also contained all sorts of unusual animals and natural curiosities, including a Brazilian lizard, rhinoceros, giraffe and unicorn horns, a hippopotamus tooth, a mermaid's hand and a mandrake.

From his youth, Father Du Molinet "*took pleasure in discovering all that was most hidden in antiquity; & the cabinet of Curiosities, which he had amassed, is proof that nothing escaped his research*" (Éloge du P. du Molinet).

The preface explains the "demonstrative", educational and scientific purpose of the collection, some of which came from the famous Aix scholar Nicolas-Claude Fabri de Peiresc. The collection's commitment to classification, coupled with its meticulous, didactic presentation, makes it a highly significant contribution to the history of museography.



A SUPERB COPY OF PERFECT FRESHNESS AND WIDE-MARGINED, PRESERVED IN ITS CONTEMPORARY VELLUM BINDING, OF THIS WORK WHICH GIVES A GOOD IDEA OF HOW A NATURAL HISTORY COLLECTION WAS PRESENTED IN THE SECOND HALF OF THE 17TH CENTURY.



From *Erasmii de Leuven*, 1669



**First edition of Descartes' Letters to the Princess Elisabeth and to Mersenne
preserved in their contemporary vellum binding.**

31

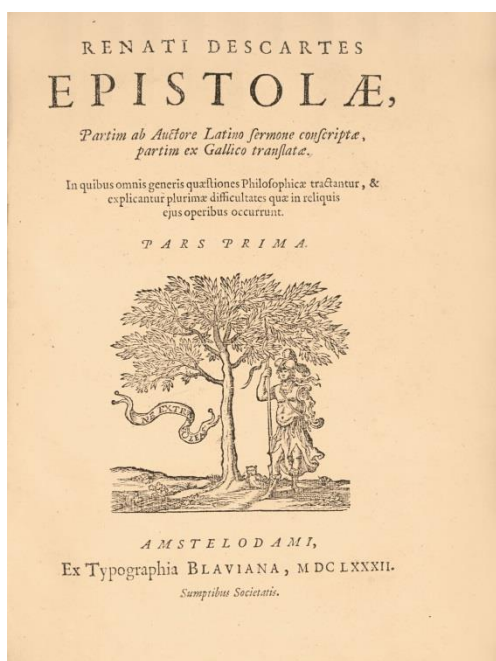
DESCARTES, René. *Epistolae.*
Amsterdam, Blaeu, 1682-1683.

€ 6 500

3 parts in 3 volumes 4to. Full Dutch vellum, blindstamped fleuron in the center of the covers, double blindstamped fillet around the covers, flat spines, speckled edges. *Contemporary binding by the editor Blaeu.*

201 x 154 mm.

FIRST COMPLETE EDITION OF DESCARTES' LETTERS TO PRINCESS ELISABETH AND MERSENNE. The 3rd volume contains the continuation of Descartes' Latin correspondence and appears here for the first time.



FOR SEVERAL YEARS, FROM 1642 TO THE END OF 1649, I.E. DURING THE PERIOD OF HIS LIFE FROM THE "MEDITATIONS METAPHYSIQUES" TO HIS DEATH IN STOCKHOLM, RENE DESCARTES (1596-1650) CORRESPONDED ASSIDUOUSLY WITH PRINCESS ELISABETH, DAUGHTER OF FREDERIC V, ELECTOR PALATINE AND KING OF BOHEMIA.

"Princess Elisabeth, a highly cultured woman with a special interest in mathematics, had read the 'Méditations métaphysiques' with great interest and admiration. Through a French émigré and friend of Descartes, Palotti, she had penetrated further into the thinking of the man she soon considered her master. "

THIS CORRESPONDENCE IS OF VERY GREAT INTEREST; FOR, IN CONNECTION WITH THE QUESTIONS OF HIS INTERLOCUTOR, DESCARTES WAS LED TO TAKE UP A CERTAIN NUMBER OF PROBLEMS AND TO GIVE A CLEARER AND MORE COMPLETE ACCOUNT OF THEM THAN IN HIS WORKS; *but above all, it is the only direct document that lets us get to know him*

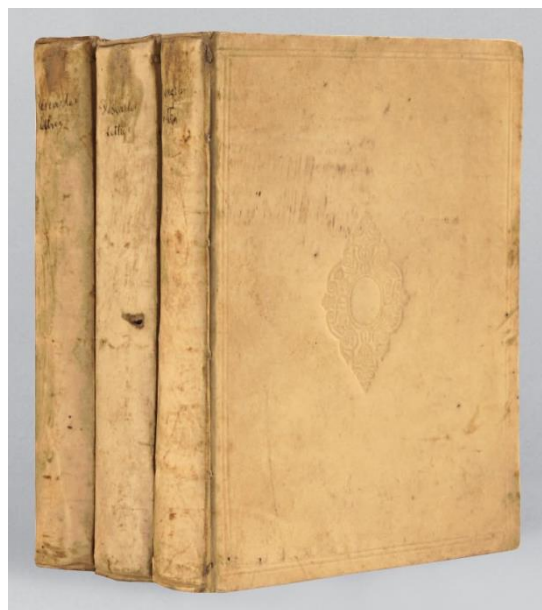
intimately and, in him, the man and not just the philosopher.

"We learn that he had planned to write a 'Traité de l'érudition' (Treatise on Erudition); we gain interesting details about the life, all secluded and devoted to study and above all meditation, he led in Holland, and about the few months he spent at the court of Christine of Sweden."

DESCARTES ALSO WROTE TO MERSENNE, improvising answers to countless questions with extraordinary ease.

"The 3 volumes of this correspondence are illustrated with numerous figures and geometric woodcuts". (Guibert, *Bibliographie des Œuvres de René Descartes*, p. 94).

A FINE COPY PRESERVED IN ITS CONTEMPORARY DUTCH VELLUM BINDING.



**First edition of 1704 engraved with 54 plates of garden decorations and obelisks
on very large Holland paper preserved in its original binding,
an absolutely rare condition.**

32

SCHYNVOET, Simon (1653-1727). *Voorbeeldex der Lusthof-Cieraaden zynde Piramiden, Eerzuylen en Andere Bywerken.*

[Amsterdam, H: de Witt, 1704].

30 plates.

- *Voorbeelden der Lusthof-Cieraaden, zynde vaasen, Pedestallen, Orangie Bakken, Blompotten En Andere Bywerken &c.*

[Amsterdam, H: De Wit, 1704].

24 plates.

€ 8 500

2 parts bound in one folio volume comprising 54 copper-
engravings. Red half-sheepskin. 18th century binding.

444 x 278 mm.

EXCEEDINGLY RARE FIRST EDITION COMPLETE WITH ALL 54
PLATES.

Complete sets of engravings after Simon Schynvoet (1653-1727),
Dutch garden architect and collector, engraved by his son Jacobus
(1653-after 1733) and by J. Goeree (1670-1731).



1st part contains 24 pl. (num. 1-24), all engraved by Jacobus Schynvoet, including a title p. and a dedication to Christoffel Van Brants; representing large vases, pedestals, plantpots, urns... placed in various garden settings.

2nd part contains 30 pl. (num. 1-30), engr. by Schynvoet (9), Goeree (19), Ruyter (1) and Scherm (1), incl. a title p. and a beautiful dedication to C. Van Brants picturing i.a. 12 smaller views of the Summer Palace in St Petersburg; representing funeral or marriage monuments, Baroque or Antique style obelisks..., arranged in foliage niches.

A suite of twenty-four pieces, VASES. S. Schynvoet inv., J. Schynvoet fecit. Amsterdam by H. de Wit in Hugo Grottius. - Foulc Collection.

These pieces are very rich in composition and very well engraved.

Complete suite of two series of plates engraved in intaglio by Jan Goeree and Jacobus Schynvoet after drawings by the architect, horticulturist, poet and collector Simon Schynvoet (1652-1717) father of Jacobus. The first series consists of a title and 29 plates of pyramids and obelisks. The second series also includes an engraved title and 23 engravings of large vases and pedestals in beautiful garden settings.

A PRECIOUS COPY ENGRAVED ON VERY LARGE HOLLAND PAPER (HEIGHT: 444 MM) PRESERVED IN ITS FIRST BINDING, AN ABSOLUTELY RARE CONDITION.



Unique and remarkable collection of 192 engravings from the 18th century from Edouard Rahir's library, bound at the time for the King Louis XV or his close entourage, gathering François Boucher, Bouchardon, Sébastien Leclerc, Fleurimont, Van Loo and a wonderful unrecorded suite from Assuerus van Londerseel.

Precious royal copy on strong paper.

33

BOUCHER, François (1708-1770). *Les cris de Paris*. Paris, chez Huguier, circa 1735.

€ 45 000

12 plates 4to engraved by *Le Bas* and *Ravenet* after the drawings of *Boucher*. 1. Gaigne Petit – 2. A Racomoder les vieux soufflets – 3. Des noisettes au litron – 4. Balais Balais – 5. Charbon Charbon – 6. A. Ramonner du Haut en bas – 7. A la crème – 8. Des patez – 9. Chaudronier chaudronier – 10. Des radix des raves – 11. La Laittiere – 12. Au vinaigre.

THIS COLLECTION IS OF THE UTMOST INTEREST FOR THE KNOWLEDGE OF PROFESSIONS AND COSTUMES UNDER LOUIS XV'S REIGN. SOME OF THE ENGRAVINGS ARE TRUE FASHION PRINTS.

- [Bound with]: **LONDERSEEL**, Assuerus van. (Antwerp 1572 - Rotterdam 1635).

Probably pupil of Peter van des Borch. We particularly owe him woodcuts in the taste of Virgil Solis for biblical figures. We also owe him engravings of ornaments for jewelers, as well as THIS REMARKABLE SUITE OF MASKS AND DANCERS composed of 9 full-page engravings, unrecorded to this day.



- [Followed with]: *Actions glorieuses de S. A. S. Charles Duc de Lorraine*, 13 plates.



- [Then]: *Médailles du Règne de Louis XV* (par Godonnesche ou Fleurimont), 56 plates.

- [And]: *Recueil de différentes Charges designé à Rome par Carloo Vanloo, Peintre du Roy*, c. 1737. 12 plates. 3 pl. with foxing.

FIRST ISSUE OF THIS SUPERB SUITE OF 12 FULL-LENGTH PORTRAITS OF MEN FROM FOREIGN NATIONS, ENGRAVED BY LE BAS AND RAVENET AFTER VAN LOO.

- 30 plates of various subjects and portraits of the Marquise du Châtelet and of Voltaire, engraved by *Fessard*, *J. P. Le Bas*, *Frère*, *Surugue*, *Aveline*, after *Jeaurat*, *Boucher*, *Wouvermans*, *Téniers*, *Watteau*, etc.

- [Finally]: **BOUCHARDON**. *Études prises dans le bas peuple, ou les cris de Paris*, 1737-1746. 4to. 60 plates.

THIS RARE COLLECTION IS COMPOSED OF 5 SERIES OF 12 PLATES EACH, DEPICTING THE TYPES OF THE DIFFERENT MERCHANTS AND AMBULANT WORKERS OF PARIS.

These plates, drawn by *Bouchardon*, were engraved by *Caylus* and finished by *Fessard*. It is very rare to find a complete suite with the 60 engravings.

First suite, 1737. *Et se vendent à Paris chez Fessard*. 1 small stain on 1 pl.

Second suite, 1737. *Chez Fessard*.

Third suite, 1738. *Chez Fessard*.

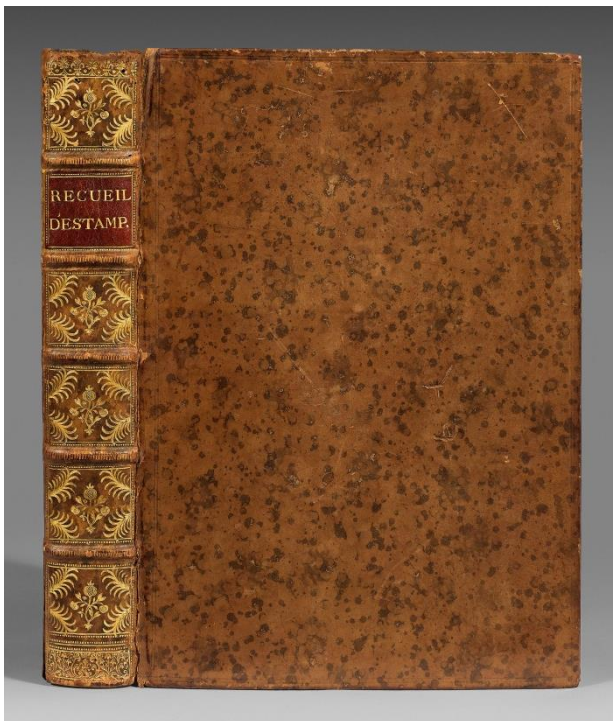
Fourth suite, 1742. *Chez Fessard*.

Fifth suite, 1746. *A Paris chez Joullain*.

The Comte de Caylus' signature, thanks to whom we owe this collection, is still visible, on certain plates.

THE FIFTH SUITE APPEARS HERE BEFORE THE NUMBERS, AS IN THE FAMOUS *Charles Cousin, Lord Carnavon's* COPY, LISTED BY COHEN IN MOROCCO BY HARDY.

THE SUPERB ILLUSTRATION, MOUNTED ON GUARDS, REPRESENTS THE MOST BEAUTIFUL SUITE OF DRAWINGS EXECUTED BY BOUCHARDON.



BEAUTIFULLY EXECUTED PLATES, VERY PURE AND WIDE-MARGINED.

REMARKABLE AND UNIQUE COLLECTION OF 192 ENGRAVINGS ON VERY WIDE STRONG PAPER FROM THE 17TH AND 18TH CENTURIES PROBABLY GATHERED AND BOUND CIRCA 1750 FOR THE KING LOUIS XV OR HIS CLOSE ENTOURAGE AS DEMONSTRATED BY THE FLEUR DE LYS SURMOUNTED WITH THE ROYAL CROWN STAMPED AT THE BOTTOM OF THE SPINE.

Full marbled light brown calf, spine ribbed and richly decorated, red morocco lettering pieces, sprinkled edges. *Contemporary binding*.

318 x 238 mm.

The engravings were costing 64 livres, a considerable price in the 18th century and the binding 4 livres.

From *Edouard Rahir's* library with ex-libris sold at the price of 6 000 F on May 7, 1935 (n°732).

**Emperor Charles VI's grand Entrance to Grätz in July 1728
and the two famous feast engravings.**

Grätz, 1740.

34 **DEYERLSPERG, G.J. von.** *Erb-Huldigung, welche dem... Römischer Kayser Carolo dem Sechsten... Als Hertzogen in Steyer, von den gesamen Steyrischen Land-Ständen den sechsten Julii 1728... abgeleget... worden.*
Oath to German Emperor Charles VI... as Duke of Styria, by the Provincial States of Styria, July 6, 1728, by G.-J. von Deyerlsperg.
Grätz, n.d. [1740]. **€ 12 000**

Large folio. Brown rubbed roan, red edges. *Contemporary binding.*

466 x 332 mm.

EXTREMELY RARE FIRST EDITION OF THIS BOOK OF FEASTS AND ENTRANCE PRINTED ON VERY LARGE HOLLAND PAPER.

Draughtsman: *Joseph Ignatius Flürer.*
Engraver: *Johan Heinrich Störchlin.*

“THIS PRESTIGIOUS PUBLICATION ILLUSTRATES THE CEREMONIES AT WHICH CHARLES VI WAS SWORN IN AS DUKE OF STYRIA BY THE PROVINCIAL STATES OF STYRIA IN JULY 1728.

The engravings are by Andréas Trost, J. J. Florer and J. H. Störcklin: entry of the King and Queen into Grätz (2 very large plates of processions), religious ceremonies and feasts, 2 magnificent engraved views of the town, 1 geographical map and a beautiful allegorical frontispiece with the Emperor on his throne. The two superb feast plates show the room of the imperial couple and that of the officers of the Emperor's Household. As in most copies (including the 2 in the Austrian National Library, the one in Yale University Library and all the copies we have been able to consult in Public Libraries), plates 5 and 9 are missing. There is no doubt that a court order was issued for their deletion, so they have survived only in very few copies (we have not located any copy containing these two plates). Emperor Charles VI was the father of Maria Theresa of Austria. This peace-loving prince was forced to wage war throughout his life. It should be

recalled here - a terrible mission for a gastronome bibliographer - that Charles VI died as a result of poisoning caused by a dish of mushrooms. Voltaire liked to point out that this little culinary cause changed the face of events in 18th century Europe.” (Les Fastes de Bacchus et de Comus, 538).

THE SUPERB ILLUSTRATION CONSISTS OF A FRONTISPIECE AND 13 COPPER-ENGRAVED PLATES.

Our research has failed to locate copies with plates numbered 5 and 9 in any of the world's institutions or in the archives of past sales.



A VERY RARE WORK OF CELEBRATION AND GASTRONOMY.

First edition of the first book specializing in odontological research.

Paris, 1743.

35

BUNON, Robert. *Essay sur les maladies des dents, ou l'on propose les moyens de leur procurer une bonne conformation dès la plus tendre Enfance, & d'en assurer la conservation pendant tout le cours de la vie. Avec une Lettre où l'on discute quelques opinions particulieres de l'Auteur de l'Orthopedie.* Paris, Briasson, Chaubert, et De Hansy, 1743. € 6 500

12mo with xii pp., 237 pp. and (3). Contemporary full marbled calf, blind-stamped fillet around the covers, decorated ribbed spine, foot of spine chipped, red edges. *Contemporary binding.*

166 x 93 mm.

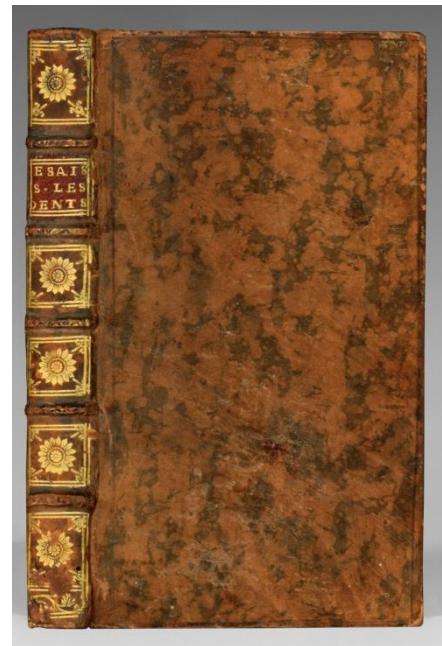
FIRST EDITION OF THE FIRST BOOK SPECIALIZING IN ODONTOLOGICAL RESEARCH.

Following in the footsteps of Pierre Fauchard, Robert Bunon (1702-1748) is considered one of the great French dental surgeons. Above all, he was the first to provide a scientific study of dental hypoplasia, observed in the patients he treated at the Salpêtrière and General Hospital.

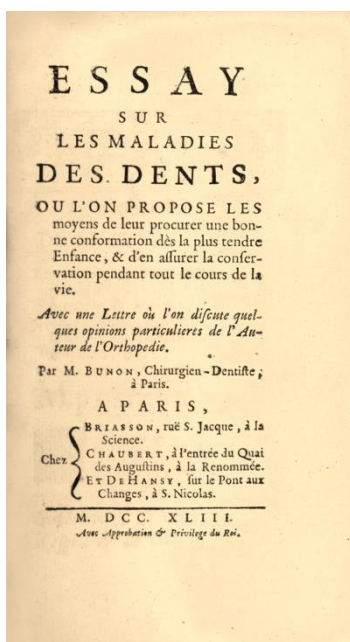
“*Essai sur les maladies des dents*” is considered THE FIRST SPECIALIZED BOOK ON ODONTOLOGICAL RESEARCH, in which Bunon summarizes all his previous publications.

Very early on, he advocated the extraction of milk teeth to facilitate the tidying up of permanent teeth; he also spoke out against the aberrant idea that pregnant women could not receive dental care (see “Dissertation on a very pernicious prejudice.”).

Protected by Jean-François Caperon, Louis XV's dentist, Bunon was appointed Mesdames' dentist in 1747.



“One of the outstanding French dentists in the period following Fauchard's *Chirurgien dentiste* (1728) was Robert Bunon, who was the first to perform specialized odontological research”. Garrison-Morton.



Dissatisfied with the incomplete coverage of dental problems that he found in the works of Fauchard and Gerouldy, Bunon addressed such issues as dental erosion, tooth development and the prophylaxis of dental caries and other maladies of the teeth in his *Essay*, the first of his important dental works. Three years later he published *Expériences et démonstrations . . . pour servir de soute et de preuves à l'Essai . . .*, in which he proved the assertions of his earlier *Essay* through a series of dental researches conducted on patients at the Salpêtrière and at the hospital of St. Côme—the first such ever performed. In this work he discussed for the first time the genesis of enamel hypoplasia (which he found was caused by various childhood diseases), as well as the prevention of tooth decay; he also included in it the first dental pharmacopeia. "(Hoffmann-Axthelm, *History of Dentistry*, pp. 207-9).

A VERY FINE COPY WITHOUT FOXING, PRESERVED IN ITS CONTEMPORARY BINDING, A VERY RARE CONDITION.

First edition of Jacquin's first major publication and his first illustrated work.

One of the earliest detailed accounts of American botany.

Vienne, 1763.

An exceptional copy of high bibliophily, untrimmed (height: 378 mm), in contemporary binding.

36

JACQUIN, Nikolaus Joseph, Baron Von (« Nicolai Josephi Jacquin ») (1727-1817). *Selectarum stirpium Americanarum historia in qua ad Linnaeanum systema determinatae descriptaeque sistuntur plantae illae, quas in insulis Martinica, Jamaica, Domingo, Aliique, et in Vicinia continentis parte, observavit rariores ; adjectis iconibus in solo natali delineatis.*

Vindobonae (Vienna), ex officina Krausiana, 1763.

€ 15 000

Folio, 184 plates et 1 frontispiece (engraved emblematic frontispiece of Native Americans holding up a banner containing a map of the West Indies surrounded by Caribbean flowering plants and animals, engraved title vignette, and 2 headpieces, 184 engraved plates after Jacquin, including 6 folding, woodcut head-and tailpieces). Complete.

Quarter-sheepskin, spine ribbed, lemon morocco lettering-piece, untrimmed, some wear to extremities of the spine and corners. *Contemporary binding.*



378 x 240 mm.

FIRST EDITION OF JACQUIN'S FIRST MAJOR PUBLICATION AND HIS FIRST ILLUSTRATED WORK.

ONE OF THE EARLIEST DETAILED ACCOUNTS OF AMERICAN BOTANY.

In 1752, the Dutch physician and botanist Gerard van Swieten, an old friend of Jacquin's father, invited the young man, aged 25 at the time, to come study in Vienna. The young man showed such great promise in his botanical studies that he attracted the interest of Francis I, Maria Theresa's

husband, while working in the Schönbrunn gardens.

The Emperor soon commissioned him to produce a systematic catalogue of the plants in the gardens, and in 1754 asked him to voyage to the West Indies to collect tropical plant specimens and live animals for the gardens at Schönbrunn and the royal Menagerie.

Jacquin spent the next four years exploring the Antilles and part of South America diligently amassing plants, natural history specimens, and ethnographica. 'Ants damaged Jacquin's herbarium material, and he therefore supplemented



his descriptions and notes on the new species with watercolour drawings' (Blunt and Stearn, p.175). The project was a great success, and Jacquin's work provided the first solid foundation for European knowledge of the natural history of this area.

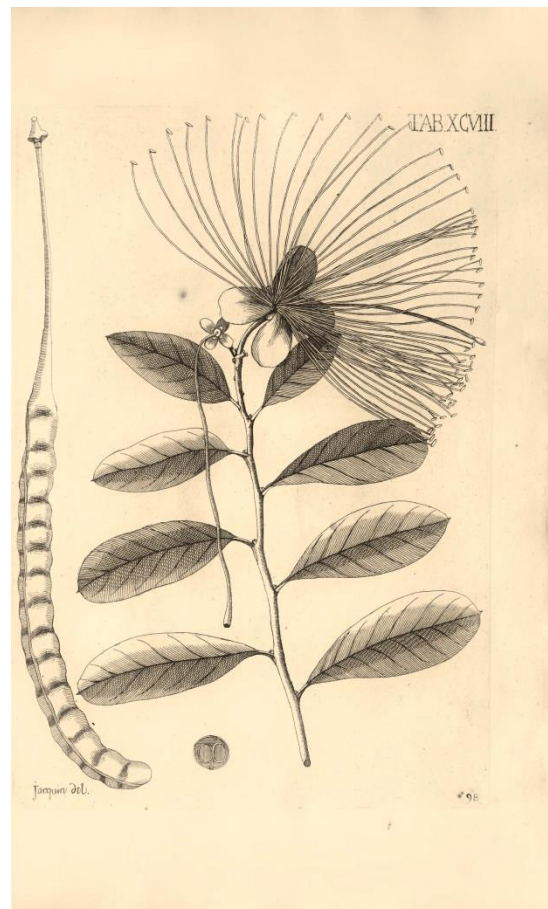
"In 1754, at the age of 27, a botanist born in Leiden, Nikolaus Joseph von Jacquin, made his first expedition to Central America. He was collecting seeds and plants for the Imperial gardens at Schonbrunn in Vienna. He took with him his Dutch head gardener and two Italian zoologists, and initially they concentrated on Grenada, Martinique, and Domingo, then under the control of the French. Von Jacquin sent the others home, in succession, laden with plants, but was himself captured by the British and kept prisoner for over a year. On his release, he remained in America, visiting Cuba and Jamaica to collect more plants before returning to Vienna in 1759. His books are among the finest of the period: 'Selectarum stirpium Americanarum historia' was first published in 1763" as here (Martyn Rix, "The Golden Age of Botanical Art," p. 114).

THE SUPERB ILLUSTRATION FEATURES 184 PLANT PLATES, INCLUDING 6 FOLDING, AND A FRONTISPIECE showing two Amerindians holding up a banner containing a map of the West Indies surrounded by Caribbean plants and animals.

The plates were engraved by *J. Wagner* after the author's drawings. Jacquin had previously published his short *Enumeratio* of newly-discovered Caribbean plants; *"the 1763 publication is an important complement to the 1760 Enumeratio and should always be consulted with it"* (Stafleu).

"The magnificent plates engraved according to drawings by the author "are excellent for the period".

AN EXCEPTIONAL UNTRIMMED COPY PRINTED ON LARGE HOLLAND PAPER.



Superb set of four watercolors representing ports of Corsica, Martinique, Madagascar and Uruguay in 1763.

37

[PORTS]. Set of four superb maps drawn and painted with watercolour by an officer named Coltz. N.p., 1763.

1 - *Desegno del Capo di St Bonifacio in Corsica.* (Map of the Cape of Boniface in Corsica).

Signed Coltz.

50,3 x 71 cm.

We see the city, the big port, Saint Boniface, the watchtower... Some waterstains.

2 - *Plan von der insel und Port St Hilaire. Sodie Cron Frankreich, Bei jetzigen friden Schlus an engeland, vor Martinique uberlast Anno 1763.* Signed L. Coltz, colonel and brigadier. Some small waterstains, tear restored without loss.

50,5 x 71,4 cm.

3 - *Plan von den Portugesischen see hafen Port Rond, welcher von Portugal, an Spanien 1763.* (Plan de Port-Rond, Colonia del Sacramento, Uruguay).

50,9 x 72,1 cm.

We see its fortress, its port, its gold reserve, its store, its lazaret...

4 - *Plan von Port Real bei derinsel Madagascar. Plan de la baie abritant Fort Dauphin, Fort Mazarin, Fort St Ludwig, etc. signé Coltz.*

50,3 x 71 cm.

€ 35 000

Very good condition.

Watercolors preserved in eighteenth century gilt frames.

THESE FOUR SUPERB WATERCOLORS DATING FROM 1763 SHOW VIEWS OF PORTS INCLUDING SOME FRENCH POSSESSIONS, NAMELY CORSICA, MARTINIQUE, MADAGASCAR AND URUGUAY, THE DAY AFTER THE SIGNATURE OF THE TREATY OF PARIS.

The Treaty of Paris of 1763 put an end to the Seven Years' War and reconciled, after three years of



negotiations, France, Spain and Great Britain. The preliminaries were signed on November 3, 1762 in Fontainebleau. The final treaty was signed on February 10, 1763.

This treaty established Great Britain as the world's leading power, since it ousted France from almost all the Indian and North American colonial areas. In North America, the treaty formalized the passage of New France into the hands of the British, who had conquered the territory during the Conquest of 1759-1760.

In the second half of the 18th century, the kingdom of France, then ruled by Louis XV, was mired in a major conflict: the Seven Years' War. This war, which began in 1756 and ended in 1763 with the signing of the Treaty of Paris, involved many colonial powers (Kingdom of France, Kingdom of Spain, Great Britain, Kingdom of Prussia, Russian Empire, etc.) and their allies on several continents. France and Great Britain are the main belligerents of the

conflict, immersed in a merciless war in the four corners of the globe. North America was the main theater of confrontation, as the two great powers fought over the possession of Canada.

Under the terms of this treaty, in Europe:

- France returned Minorca, which it had taken on June 29, 1756;
- it evacuated the territories of Great Britain's allies in Germany and the territories of Hanover, the personal property of the King of Great Britain;
- Great Britain returned Belle-Île to France, taken in 1761.



In America:

- Britain gets Île Royale, Isle St. Jean, Acadia, and Canada, including the Great Lakes basin and the right bank of the Mississippi, from France. France also abandons some islands in the West Indies (Saint Vincent, Dominica, Grenada and Tobago);
- in accordance with the conditional surrender of 1760, Great Britain guarantees limited religious freedom to the Canadians;
- Spain received West of the Mississippi, that is, Louisiana (New France), the delta and New Orleans;
- Spain ceded Florida to Great Britain;
- France retained fishing rights in Newfoundland and the Gulf of St. Lawrence;
- in return, it acquired Saint-Pierre-et-Miquelon and recovered most of its sugar islands (Martinique, Guadeloupe and especially Santo Domingo).
- In the rest of the world:
- France cedes its Indian empire to the British, keeping only its five trading posts of Pondicherry, Kârikâl, Mahé, Yanaon and Chandernagor. In Africa, France was allowed to keep its slave trade post on the island of Goree (Senegal), but it gave up Saint-Louis of Senegal.

These four maps of ports drawn and painted in watercolor, dated 1763, are signed "*L. Coltz, colonel and brigad*", probably a naval officer of German origin who went there in 1763. His very lively views represent Boniface in Corsica, Port-Rond in Colonia del Sacramento, Uruguay, Fort-Dauphin in Madagascar and Saint-Hilaire in Martinique.

SUPERB SET OF FOUR WATERCOLORS DATING FROM THE MIDDLE OF THE EIGHTEENTH CENTURY SHOWING PORTS OF ISLANDS OR CITIES COVETED BY THE VARIOUS PROTAGONISTS OF THE SEVEN YEARS' WAR.

**The most beautiful copy of the original edition of *Candide*
recorded on the market for half a century.**

38

VOLTAIRE. *Candide ou L'optimisme. Traduit de l'allemand de M. le docteur Ralph.*
N.p. (Genève, Cramer), 1759.

€ 75 000

12mo of 299 pages. Signatures A-N4.

Full marbled calf, coat of arms gilt-stamped in the center of the covers, spine decorated with crowned coat of arms repeated five times, red edges. *Contemporary armorial calf binding.*

159 x 93 mm.

"Very rare and much sought after" ORIGINAL EDITION.

"There are eight different editions of *Candide*, published in 1759 without the name of the city or the printer, all printed in the same format, and all having an identical title. Of these eight editions, this is the first." (Bengesco, B.n.F. *En Français dans le texte*).

THIS ORIGINAL EDITION OF CANDIDE IS RARE AND VERY RARE IN FINE CONDITION.

A copy of mediocre quality, in rubbed calf, was sold for 100 000 € (90 000 \$ at the time) by American booksellers exhibiting at the Salon de la Mutualité in May 2001, 22 years ago.

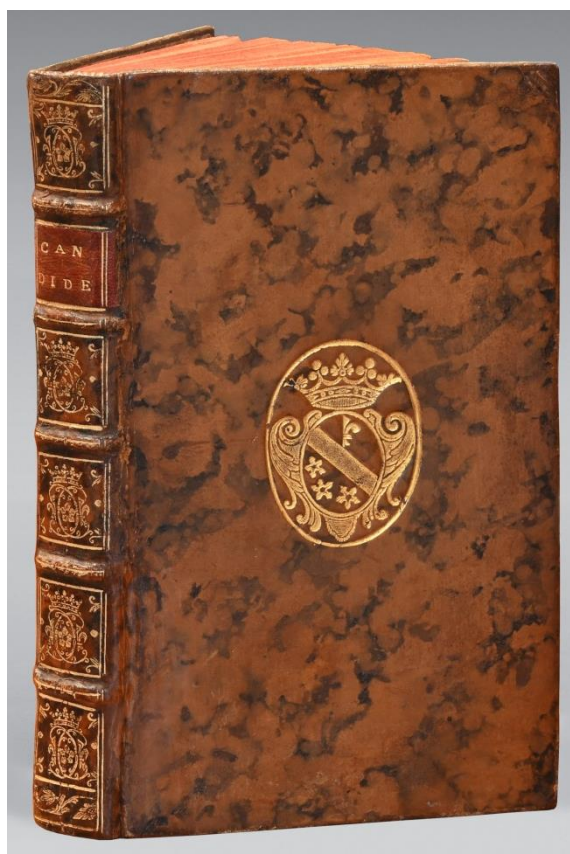
A copy in simple roan with arms was sold for 150 000 € in 2009, 14 years ago.

A PRECIOUS AND BEAUTIFUL COPY - THE ONLY ONE TO APPEAR ON THE MARKET IN CONTEMPORARY MARBLED CALF WITH ARMS FOR HALF A CENTURY - BOUND WITH THE ARMS AND PIECES OF ARMS OF THE MARQUIS DE CARAMAN (1731-1806).

Marie-Jean-Louis de Riquet, known as the marquis de Caraman, fourth son of Victor-Pierre-François, comte de Caraman, and Louise-Madeleine-Antoinette Portail, born on November 26, 1731, became a knight of the order of Saint-Louis in 1760 and a brigadier of the king's armies on April 20, 1768; he died in 1806; he had married on August 21, 1763 Marie-Charlotte-Eugénie de Bernard de Montessus de Rully.

VOLTAIRE AND THE MARQUIS DE CARAMAN WERE FREQUENTING EACH OTHER AT THE COURT OF STANISLAS.

In 1738, the treaty of Vienna put an end to the war of Polish Succession. The king Stanislas Leszczyński was exiled. As Louis XV's father-in-law, he was given Lorraine and Barrois, which were then erected as kingdoms. He was fond of Lunéville, where the court, led by a "puppet sovereign", attracted brilliant minds with its great freedom. The whole of intellectual Europe met there, in particular Voltaire and Madame Du Châtelet. Stanislas took a liking for this couple that he received with all the honors. Voltaire appreciated the relaxed and tolerant atmosphere of Lunéville, where he found refuge when he published disturbing works. The two men continued to correspond and remained linked until Stanislas' accidental death in 1766.



“A much sought-after work” (Brunet).

Unique copy enriched with 3 original plates by Zanetti after the Parmesan, extremely rare, an autograph letter, bound in blond calf with the coat of arms of the Pair de France, Guillaume Pavée de Vendevre, born March 5, 1779.

39

PAPILLON, J.-M. *Traité historique et pratique de la gravure en bois par J.-M. Papillon, Graveur en Bois, & ancien Associé de la Société Académique des Arts. Ouvrage enrichi des plus jolis morceaux de sa composition & de sa gravure... - Supplément du Traité historique... Tome troisième...* Paris, Pierre Guillaume Simon, 1766. **€ 25 000**

3 parts in 2 volumes 8vo. Full blond calf, double gilt fillet around the covers, gilt-stamped coat of arms, richly decorated ribbed spines, red and green morocco lettering-pieces, gilt edges. *Armorial binding circa 1840.*

196 x 123 mm.

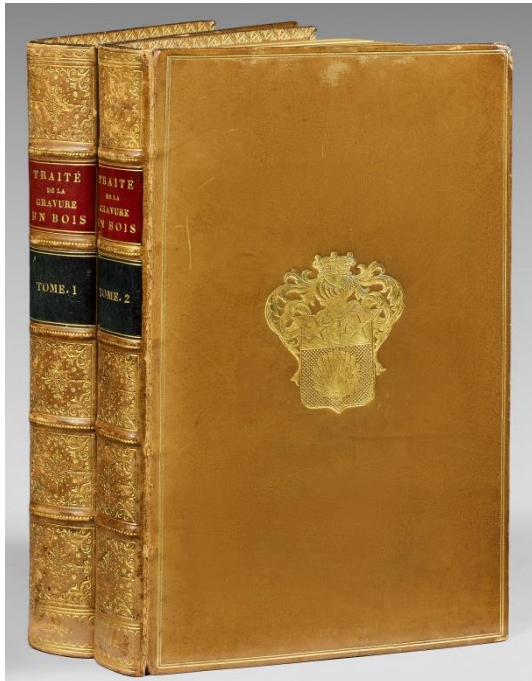
EXTREMELY RARE FIRST EDITION OF THIS FUNDAMENTAL TREATISE ON WOOD ENGRAVING.

UNIQUE COPY ENRICHED WITH THREE ORIGINAL PLATES BY ZANETTI AFTER LE PARMESAN, WOOD-ENGRAVED AND EXECUTED IN MONOCHROME.

The work is divided into a historical and a technical section. Papillon “proposes several solutions to improve both the spotting of cameos and their printing”

(Anatomie de la couleur). He advises against using the letterpress for color printing, preferring the intaglio press.

THE ILLUSTRATIONS INCLUDES A PORTRAIT OF THE AUTHOR engraved by Caron, A MONOCHROME DEPICTING SAINT ANDRÉ, A SUITE OF 5 WOODCUTS SHOWING THE DECOMPOSITION OF COLORS IN A MONOCHROME, 20 FULL-PAGE WOODCUTS INCLUDED IN THE PAGINATION AND SEVERAL WOOD-ENGRAVED VIGNETTES, HEADPIECES, INITIALS, MARKS AND TAILPIECES.



Jean-Michel Papillon (1698-1776) was the theorist and undisputed master of woodcutting in 18th-century France. He contributed to the revival of this technique, which in the previous century was mainly reserved for the illustration and decoration of popular prints. Well-known as an ornamentalist, Papillon engraved numerous typographic headpieces, notably for official prints by the Imprimerie Royale, as well as tailpieces for large luxury editions such as La Fontaine's *Fables* illustrated by Oudry. He also wrote all the articles concerning his art for Diderot and d'Alembert's *Encyclopédie*.

A PRECIOUS COPY ENRICHED WITH A FOLDED AUTOGRAPH LETTER, BOUND IN BLOND CALF WITH THE COAT OF ARMS of *Guillaume Gabriel Pavée de Vendevre*, born in Paris in 1779, deputy then peer of France.

**One of the most beautiful botanical books from the 18th century.
472 engravings of natural sciences entirely watercolored at the time.**

40

REGNAULT, Nicolas-François et Geneviève. *La Botanique mise a la portée de tout le monde ou collection des plantes d'usage dans la médecine dans les alimens et dans les arts. Avec des notices instructives puisées dans les auteurs les plus celebres, contenant la description, le climât, la culture, les proprietes et les vertus propres a chaque plante, precedé d'une introduction a la botanique, ou dictionnaire abrégé des principaux termes employés dans cette science. Executé et Publié par Les Sr. Et De. Regnault Avec approbation et Privilège dy Roy.*

Paris, chez l'auteur, 1774.

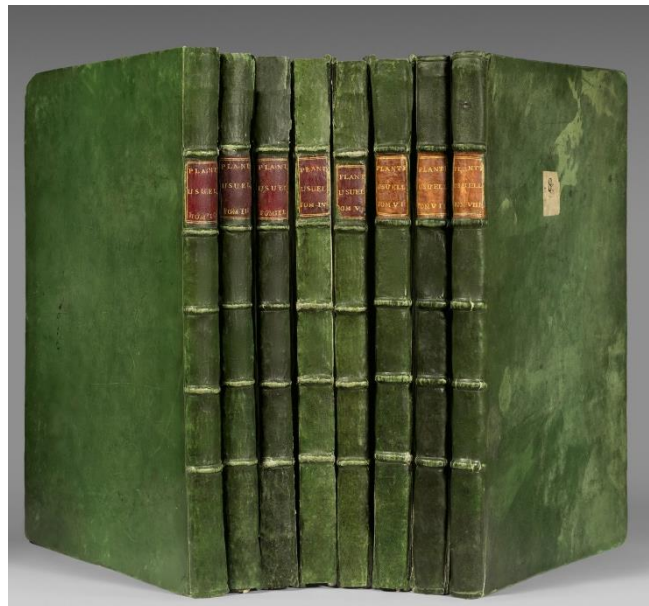
€ 49 000

8 folio bound in full green vellum, small labels in the center of the front covers bearing the numbers of the volumes handwritten in ink, spines ribbed, red morocco lettering pieces, red edges. A few restorations. Contemporary binding.

485 x 360 mm.

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL BOOKS ON BOTANY FROM THE 18TH CENTURY, ILLUSTRATED WITH 472 FULL-PAGE PLATES HAND-COLORED BY NICOLAS-FRANÇOIS REGNAULT (1746-c.1810) AND GENEVIEVE DE NANGIS REGNAULT.

Blunt wrote about this book: "Perhaps THE MOST IMPRESSIVE FRENCH BOTANICAL BOOK OF THE PERIOD is Francois Regnault's *La Botanique* with nearly five hundred hand-coloured etchings. Many of these plates are the work of Genevieve de Nangis Regnault. The book deals with useful and decorative plants, and the author engagingly described the potato



‘as possibly the only good thing that ever came out of America’.

Painter, draftsman, and engraver, Nicolas-François Regnault composed *La Botanique* with the help of his wife, Genevieve, who drew, engraved and colored the vast majority of the plates.

"Mrs Regnault poses the colors with delicacy as evidenced by the plates dedicated to flowers with subtle hues such as the honeysuckle, which also adorns the garland of the title page, or the oleander".

(Pinault Sorensen, *Le Livre de botanique*, 2008, p.70).

In addition to the list of medicinal plants, the book also lists plants meant for gastronomy or the practice of the arts. This huge work required 12 years of work for the couple to complete the work. The aim of its authors was to produce a practical treatise of botany, hence the inclusion of a "List of diseases" explaining how each plant should be used against each disease, whether it is the migraine, insomnia, vertigo, apoplexy or even drunkenness.



SUPERB VERY WIDE-MARGINED COPY OF THIS MAGNIFICENT WORK OF NATURAL SCIENCES, COMPLETE WITH ITS 472 WATERCOLORED ENGRAVINGS, PRESERVED IN ITS UNIFORM CONTEMPORARY GREEN VELLUM BINDING.

**Extremely rare first edition of this treatise on the virtues of chocolate
by King Louis XVI's doctor.**

41 **NAVIER**, Pierre-Toussaint. *Observations sur le cacao et sur le chocolat. Où l'on examine les avantages & les inconvéniens qui peuvent résulter de l'usage de ces substances nourricieres...*
Paris, P. Fr. Didot jeune, 1772. € 5 500

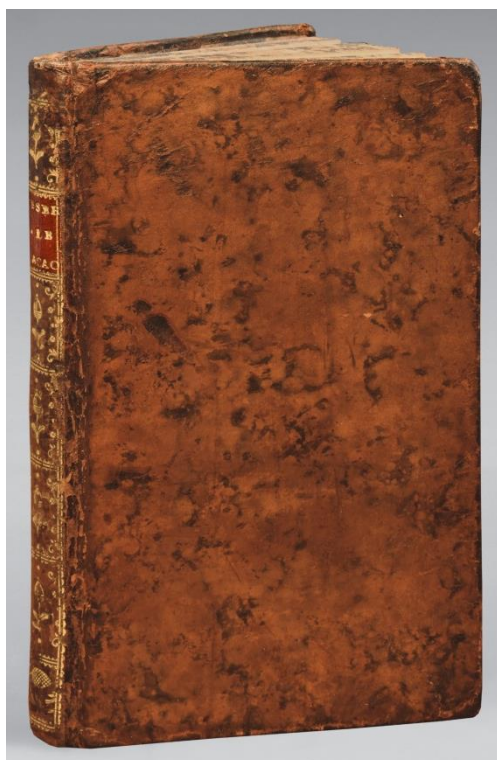
12mo, engraved headpieces and tailpieces, foxing on the title-page. Granite calf, flat spine decorated with gilt fleurons, red morocco lettering piece, marbled edges. *Contemporary binding*.

166 x 95 mm.

FIRST EDITION: THE VIRTUES OF CHOCOLATE, BY LOUIS XVI'S DOCTOR.

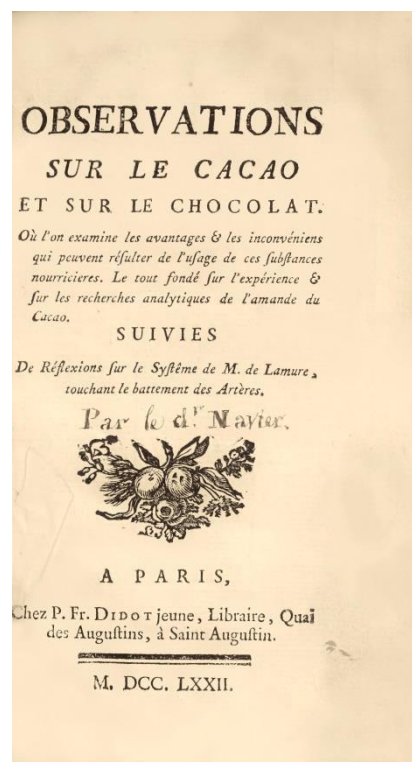
Correspondent of the Royal Academy of Sciences of Paris, the author gives a description of the cacao tree and its fruit (part 1) before studying the use of chocolate and its effects on health (part 2).

“Mr. Navier first gives a description of the Cacao tree, its fruit, & its kernels. He shows that while there is only one species of cocoa tree that produces this fruit, there is nevertheless an important difference in the species of cocoa that come to us from America, whose main distinction is the cacao des Iles & the cacao Cattaque. M. Navier sets out to explain these differences. He then reports on the analysis that various scientists have made of this almond, and compares them with his own. In this respect, he goes



into a detail that reveals a large number of precious substances in cocoa that were previously unknown. His research extends as far as cocoa husks, which show that they are not devoid of virtue, and that it is not wrong to use them. He compares the analysis of cocoa with that of coffee, on which he had also worked, and shows how these substances relate to each other.

Mr. Navier then examines the action & effects of cocoa & chocolate on the solids & fluids of the human body, & how this substance, rich in fine & incorruptible principles, can be useful to health [...]. Mr. Navier had experience of the good effects of salep, which he had used successfully against chest illnesses, & to bring much sweetness to the blood, which led him to advise the inclusion of salep cream in Cataque chocolate; but it is important not to substitute, out of greed, coarse mucillages for that of salep; for as much as the latter can give beneficial sweetness & lightness to chocolate, so much the former would be harmful to it. Cocoa must also be chosen from the finest shells, and stripped of all the altered almonds that are usually found in them.



A PRECIOUS COPY PRESERVED IN ITS CONTEMPORARY BINDING.

Provenance: ex-libris *Rouvier de Vaulgran* (pseudonym of chef Raymond Oliver).

Extremely rare first edition of this major work on European and exotic butterflies.

It contains 328 finely contemporary hand-colored plates.

42

JABLONSKY, Carl Gustav. *Natursystem aller bekannten in und ausländischen insecten, al seine fortsetzung der von Büffonsdsen naturgeschichte... von Linné bearbeitet.*
Berlin, Joachim Pauli Buchhandlung, 1783-1804. **€ 25 000**

A total of 11 volumes in 4 strong 8vo volumes and 3 oblong 4to Italian-style atlases. Quarter-calf, decorated flat spines, yellow and green lettering-pieces, then red and green for the text and atlas published in 1804, mottled edges. *Contemporary binding.*



Dimensions of atlases: 204 x 254 mm.
Dimensions of text volumes: 195 x 115 mm.

EXTREMELY RARE FIRST EDITION OF THIS MONUMENTAL AND UNIQUE EDITION, CONTAINING 328 MAGNIFICENT PLATES, ON BEAUTIFUL VERGE PAPER, AND 11 TITLE VIGNETTES, ENTIRELY CONTEMPORARY HAND-COLORED.

Jablonsky was a naturalist and private secretary to the Queen of Prussia. Johann F. W. Herbst edited the work after the early death of Jablonsky at age 31.

THE WORK WAS PUBLISHED WHEN THE LINNAEUS SYSTEM WAS JUST BEGINNING TO BE USED.

Each engraving is aesthetically pleasing and scientifically accurate.

THIS IS A MAJOR WORK ON EUROPEAN AND EXOTIC BUTTERFLIES.

The engravings illustrating the text were finely engraved by *Ludwig Schmidt*, based on plates by *Jablonsky* and *Krüger*. The butterflies are presented in their natural colors with scientific precision and a sophisticated aesthetic sense, with their colors, decorative motifs and specific shapes, to enlighten biologists and aristocrats interested in the latest discoveries on flora and fauna.

ALL 328 PLATES WERE FINELY HAND-COLORED AT THE TIME.

THE WORK SHOULD BE CONSIDERED A FIRST ATTEMPT AT A TOTAL SURVEY OF BEETLES.



ONE OF THE MOST FAMOUS AND ATTRACTIVE SCIENTIFIC WORKS OF THE 18TH CENTURY.

A SUPERB COPY, EXTREMELY RARE COMPLETE, IN CONTEMPORARY BINDING AND SUMPTUOUS CONTEMPORARY COLORS.

French first edition of this manual of childbirth.

43

JACOBS, Jean Bernard. *Ecole pratique des accouchemens.*
Gand, J.F. Vander Schueren, 1785.

€ 3 500

4to with (4) ll., 428 pp., (10) pp., 21 plates out of text including 2 folding. Contemporary full calf, triple gilt fillet around the covers, decorated ribbed spine, green morocco lettering-piece, marbled edges. *Contemporary binding.*

256 x 196 mm.

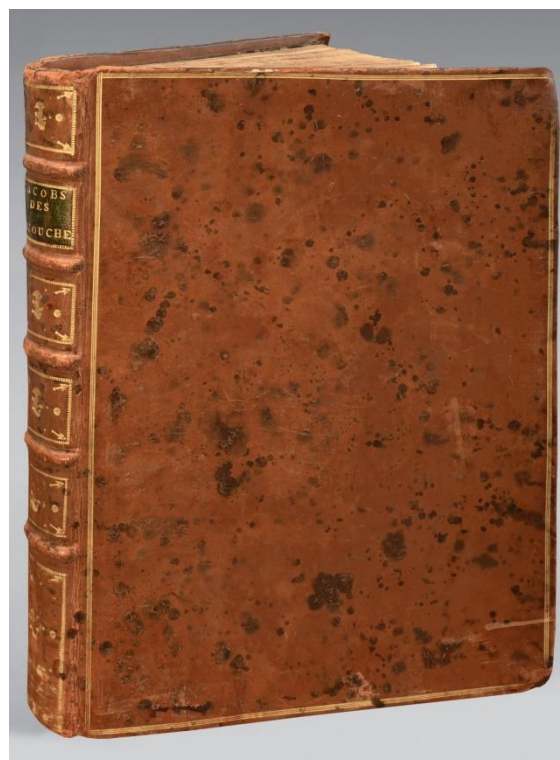
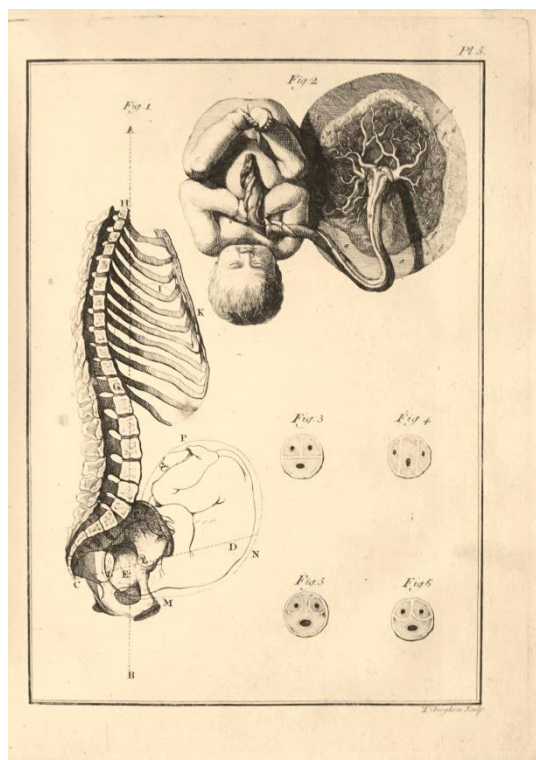
FIRST FRENCH EDITION OF THIS MANUAL FOR STUDENTS AND MIDWIVES, who are “*so deprived in this country of the necessary aids to achieve a methodical knowledge of their art*”.

The treatise was composed by Jean Bernard Jacobs, professor and assessor at the College of Medicine in Ghent.

Jacobs intended the book exclusively for students and midwives. Not intending to write a new treatise on childbirth, he simply combined the best observations of the greatest practitioners, which he added to his own, and followed the principles and order adopted by the Genevan doctor Jean Jacques Plenck (1738-1807).

THE EDITION CONTAINS 21 COPPER-ENGRAVINGS, INCLUDING 2 FOLDING. The plates, engraved by *Tiberghien* and *Wauters*, are also borrowed from other works such as those by Pierre Camper and Édouard Sandifort.

A FINE COPY PRESERVED IN ITS CONTEMPORARY BINDING.



The famous gardeners' dictionary presenting “many unknown plants”.

44

CHAZELLES - MILLER. *Dictionnaire des jardiniers et des cultivateurs, par Philippe Miller : Traduit de l'Anglois sur la VIII^e édition ; Avec un grand nombre d'Additions de différens genres...*
A Bruxelles, chez Benoit le Francq, Imprimeur-libraire ; rue de la Magdelaine, 1786-1789. € 4 500

8 volumes 8vo. Full marbled light-brown roan, flat spine painted in black, mottled edges, orange morocco lettering pieces. *Contemporary binding.*

214 x 125 mm.

RARE BRUSSELS EDITION WITH AN ALLEGORICAL FRONTISPIECE AND 25 PLATES OUT OF TEXT.

THE COPY IS PRINTED ON FINE PAPER.

The author of the main work, Philippe Miller (1691-1771), a celebrated English gardener whose intelligence and erudition merit him a place among the botanists of the 18th century, was born in 1691. In 1722, he succeeded his father as superintendent of the apothecary's garden in Chelsea, and under his direction, this rich establishment soon became the most magnificent in Europe for foreign plants. It was under his care that a large number of exotic plants were successfully acclimatized in England; and his numerous and multiplied relations with the most famous botanists, either in Europe or in the Indies, contributed mightily to the spread of botanical discoveries. He first made a name for himself with a few memoirs inserted in the *Transactions philosophiques*; but his *Dictionnaires des jardiniers*, published in 1731, often reprinted, and always with considerable additions, set the seal on his reputation. Linné said that this book would be the dictionary of botanists, rather than that of gardeners. The author had the unusual good fortune to publish the eighth edition thirty-seven years later. In the earlier editions, he had followed only the methods of Ray and Tournefort; but in the 1768 edition, he employed the principles and nomenclature of Linné, of whom he eventually became one of the most zealous admirers.

The eighth volume contains, in addition to the important chapter on wine, illustrated with 3 plates (presses), detailed catalogs of tree names (French, Latin and English) and a calendar covering the work to be carried out during the year.



**First edition of this important and beautiful work, illustrated with
« delightful tulips, hyacinths and auriculas » (blunt).**

**A precious copy on very large Holland paper with wide margins, untrimmed.
(height: 286 mm).**

45

ELWE, Jan Barend, publisher. *Nederlandsch Bloemwerk. Door een gezelschap geleerden.*
Amsterdam, J.B. Elwe, 1794.

€ 17 000

4to. Quarter calf, flat spine decorated with gilt fillets, untrimmed. *Contemporary binding.*

287 x 217 mm.

FIRST EDITION OF THIS IMPORTANT AND BEAUTIFUL WORK, ILLUSTRATED WITH "DELIGHTFUL TULIPS, HYACINTHS AND AURICULAS" (Blunt).



"A SYMBOL AND REPRESENTATION OF THE ASCENDANCY OF DUTCH NURSERYMAN... AT THE END OF THE EIGHTEENTH CENTURY". (Hunt).

The plates are often replete with butterflies, caterpillars, beetles and other insects.

The breeding and distribution of tulips, hyacinths and auriculas was the most lucrative area of horticulture during much of the eighteenth century, and by the closing decades the Dutch were the acknowledged leaders in this field. The present work was produced as a sampler of the wide range of varieties that were available, but it also "takes a backward glance at the art of the gardener and the flower-painter of a century and a half earlier... The plates are charming... Nissen and Plesch.

..
assign
the
plates
to Paul
Theod
or van
Brusse

l (1754-1795), though he signs only the titlepage bouquet. The three plates at the outset make a pleasing addition to our gallery of named varieties of the double hyacinth... And the named tulips and auriculas are similarly acceptable. Yet the aesthetic delight of the book lies more in its copies of early plates... thirty plates are close copies of those by Nicolas Robert (1614-1685)... in *Variae ac multifformes florum species...* (Paris [1660?])" (Hunt).

« Curieus werk verciert met 54 naer het leven gecouleurde plaeten, bevattende eene uytgelezene verzaemeling van de schoonste bloemen die in de nederlandsche hoven gevonden worden » (= curious work illustrated with 54 plates colored from life, containing an anthology of the most beautiful flowers in Dutch gardens).





A SUPERB UNTRIMMED COPY.

Unique and exceptional collection complete with 86 lithographs in colours with gum arabic highlights (see Brunet and Graesse) preserved in its contemporary morocco binding with the arms of the Duchesse of Berry (1798-1870), sold for € 45,601 on 13 June 2002, 22 years ago, by Sotheby's London.

46

BOURGEOIS, Constant (1767-1841) et **THIÉNON**, Claude (1772-1846, artistes). An album of views of French castles and monuments. [Paris, plates dated 1818-1820]. € 35 000

Folio of 86 full-page plates. Blue straight-grained morocco, gilt and blind-stamped borders around the covers, gilt arms in the center, ribbed spine decorated with blind-stamped borders and gilt tools,



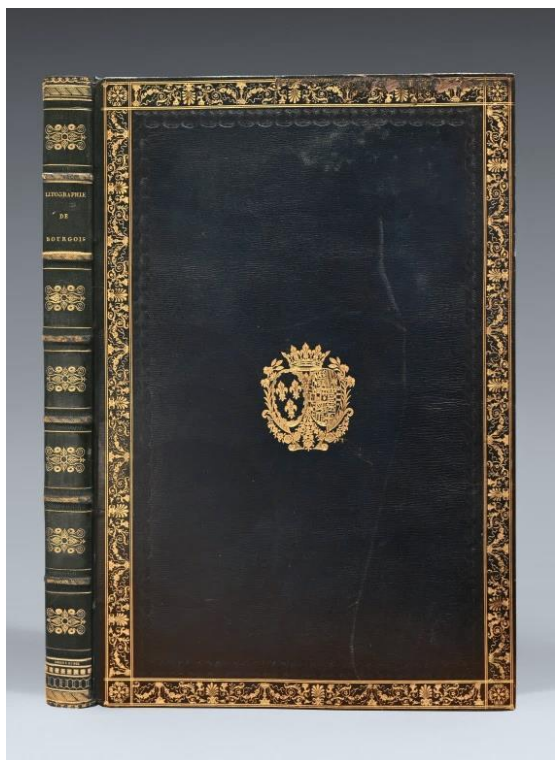
inner border, gilt edges. *Simier R. du R.*, signature at foot of spine.

436 x 295 mm.

VERY BEAUTIFUL COLLECTION OF VIEWS OF CASTLES FROM THE LIBRARY OF THE DUCHESS OF BERRY, IN A BINDINGS BY *Simier*.

86 LITHOGRAPHS IN COLOR, ENHANCED WITH GUM ARABIC, by *Bourgeois* (83) and *Thiénon* (3), printed by *C. de Lasteyrie* and *F. Delpech*.

Constant Bourgeois (1767-1841), a pupil of David, produced several suites of topographical views of Europe. In addition to plates from the *Recueil de vues pittoresques de la France* (Paris, 1818-1819), there are some very probably from the *Voyage pittoresque à la Grande Chartreuse, suivi de quelques vues prises dans les environs de ce monastère* (Paris, 1821).





*Vue du Château de Vievy.
dep. de Loire et Cher.*

Among the castles, sites and monuments depicted are the Semur keep, the castles of Rambouillet, Gisors, Frazé, Courtalin and Bois-Ruffin, Graille abbey, views of Voreppe, Ville-d'Avray and the Jouy factory, etc.

COPY IN EXCEPTIONAL CONDITION, CONTEMPORARY BOUND BY SIMIER WITH THE ARMS OF MARIE-CAROLINE, DUCHESS OF BERRY and with the bookplate of the *château de Rosny* (cat. 1837, n°1 905).

ONLY RECORDED COPY, COMPLETE WITH 86 CONTEMPORARY COLOURED ENGRAVINGS, PRESERVED IN ITS CONTEMPORARY ARMORIAL MOROCCO BINDING, sold for € 45,601 by Sotheby's London on June 13, 2002.

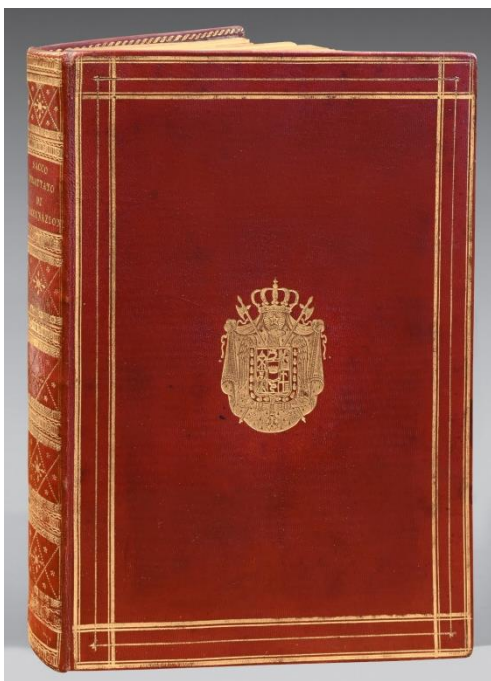
Precious presentation copy on very large vellum paper illustrated with 4 folding plates in colour offered by the dedicatee, Prince Eugène Napoléon to *Huzard* of the Institute.

Superb volume bound in contemporary morocco with the arms of Napoleon as King of Italy.

47 SACCO, Luigi. *Trattato di Vaccinazione con osservazioni sul Giavardo e vajuolo pecorino...*
Milan, Tipographia Mussi, 1809. € 6 500

4to, 1 portrait of *Doctor Jenner*, 223 pp., (3), 4 folding plates out of text.
Straight-grained red morocco, large gilt fillet border around the covers, arms gilt-stamped in the center, spine decorated, gilt inner border, gilt edges. *Contemporary armorial binding*.

303 x 225 mm.



FIRST EDITION OF THE *Traité sur la vaccination* BY Luigi Sacco (1769-1836).

In 1809, he published his most important work, "*Traité de vaccination, avec observations sur la variole javardo et pecorino*", in which he summarized what he had written previously, dedicating the work to Prince Eugene de Beauharnais, Viceroy of the Kingdom of Italy. The illustrious professor Giuseppe Frank called this work '*Opus aureum*'. The work was translated in Germany by Guglielmo Sprengel, in France by Joseph Daquin and also in England. Doctor Sacco's fame became worldwide. Very grateful to the great Jenner, he declared in his treatise that Jenner's discovery was one of the most precious gifts of Providence and deserved the gratitude of present and future generations.

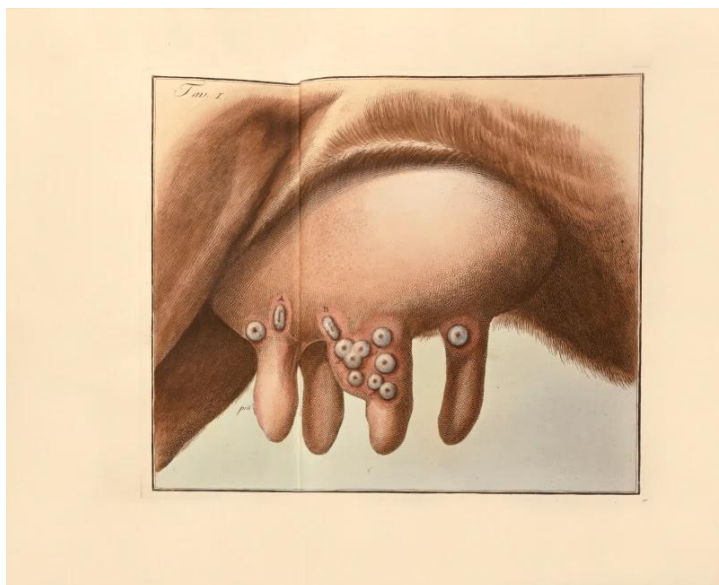
Dedicated to Prince Eugene Napoléon, viceroy of Italy, the work is adorned with 1 portrait of Jenner as frontispiece, 1 vignette representing the author and 4 large folded plates, out of the text, in contemporary colours.

PRECIOUS PRESENTATION COPY ON LARGE PAPER WITH THE VERY RARE ARMS OF NAPOLEON 1ST AS KING OF ITALY (Olivier, 2675 n° 2).

Napoleon had in fact taken the iron crown of the ancient Lombards in Milan on 18 March 1805 as King of Italy.

FROM THE *Huzard* LIBRARY, WITH HIS STAMP AND THIS AUTOGRAPH NOTE: "*this copy of Sacco was given to me by Prince Eugene Napoléon, during my trip to Milan in 1811 to inspect the veterinary school there*".

Attached is an autograph letter, signed by Huzard, 18 December 1781; one page 4to to Virq d'Azir sending him his first memoir on the illness prevailing in Paris.



**First edition of the *Three Musketeers*,
“an unequalled masterpiece and one of the most widely read book in the whole world”.**

Superb copy, very pure, from the library of *Robert Von Hirsch*.

Paris, 1844.

48

DUMAS, Alexandre. *Les Trois Mousquetaires*.
Paris, Baudry, Libraire-Editeur, 1844.

€ 105 000

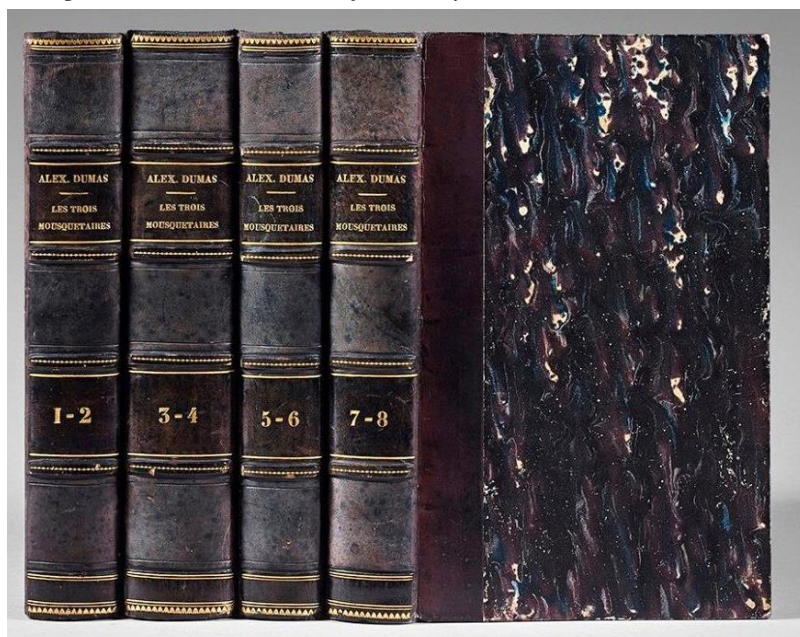
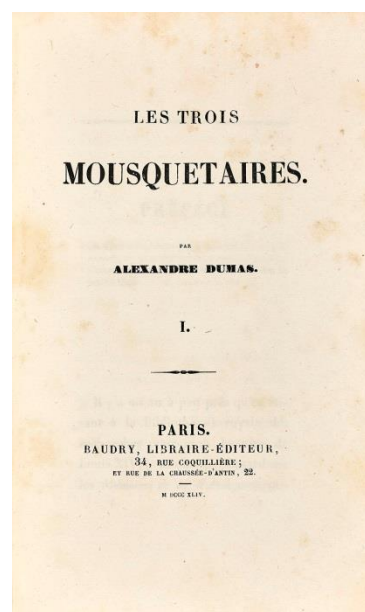
8 parts in 4 8vo volumes. Blue half-calf, ribbed spines decorated with gilt fillets, marbled paper covers, mottled edges. *Elegant contemporary binding*.

207 x 129 mm.

THE FIRST EDITION OF “*The three musketeers appears as an unequalled masterpiece and remains one of the most widely read book in the whole world*” (*Dictionnaire des Œuvres*).

“RARE AND VERY SOUGHT-AFTER. EXTREMELY RARE IN BEAUTIFUL CONTEMPORARY CONDITION, REACHES VERY HIGH PRICES.” (Marcel Clouzot, *Guide du Bibliophile français*).

“*The heroes of these adventures are four gentlemen, inseparable friends, Louis XIII’s musketeers: Athos, actually count de la Fère, has been ruined by a tragic marriage with an adventurer woman; he became a musketeer as a last resort, he has a romantic, noble and haughty soul; Porthos, whose real name is du Vallon, is an easy-going conceited giant; Aramis, or the knight d’Herblay, torn from his religious vocation by a gallant adventure, continuously fluctuates between a vague mysticism, a typical Jesuit dexterity for intrigues, secret and very aristocratic loves, and a bravery full of passion. To the first three companions is joining D’Artagnan, a brave and crafty Gascon coming from his native province, endowed with the craziest ambitions and small savings; he becomes the hero of the story.*”



THE SKILLFULNESS WITH WHICH THE WORK IS LED IS NOT TO BE FOUND IN ANY OTHER OF THE KIND.

REMARKABLE COPY, ONE OF THE MOST BEAUTIFUL KNOWN, WITH WIDE MARGINS (height: 207 mm), VERY PURE, UNWASHED AND WITHOUT ANY FOXING, PRESERVED IN ITS ELEGANT AND BEAUTIFUL BINDINGS IN ITS CONTEMPORARY BLUE HALF CALF.

Provenance: *Robert Von Hirsch*, sold in Paris 46 years ago (Paris, June 12th 1978, n° 88)

A remarkable copy complete with its 150 prints in brilliant contemporary colors enriched with the original drawing of one of the prints.

Paris, 1853-1855.

49 **BUFFON**, Georges Louis Leclerc, Comte De. *Œuvres Complètes, avec la nomenclature linéenne et la classification de Cuvier, Revues sur l'édition in-4 de l'Imprimerie royale et annotées par M. Flourens. Nouvelle édition illustrée de 150 planches gravées sur acier d'après les dessins de MM. Traviès et Henry Gobin et coloriées avec le plus grand soin.*
Édité par Garnier Frères, Paris, 1853-1855. **€ 5 000**



12 volumes 4to. Quarter red shagreen, top edge gilt. *Contemporary binding.*

277 x 183 mm.

ONE OF THE MOST COMPLETE AND BEST EDITIONS PUBLISHED IN THE 19TH CENTURY, FEATURING A PORTRAIT OF BUFFON engraved by *Giroux*, a FRONTISPICE designed by *Staal* and engraved by *Delaunay* showing "L'homme et la Femme", 4 maps, and 144 STEEL ENGRAVINGS OUT-OF-TEXT REPRESENTING 800 SUBJECTS, THE LATTER FINELY HAND-COLORED MOSTLY AFTER DRAWINGS BY TRAVIÈS.

This edition (with the Nomenclature Linéenne and Cuvier's Classification) is annotated by M. Flourens and revised on the 4to edition of the Imprimerie Royale.

The work is illustrated with numerous color plates out of text under silky papers.

A SUPERB COPY, ONE OF THE FEW COMPLETE WITH THE 150 VIVID COLOR ENGRAVINGS, ENRICHED WITH AN ORIGINAL DRAWING.



