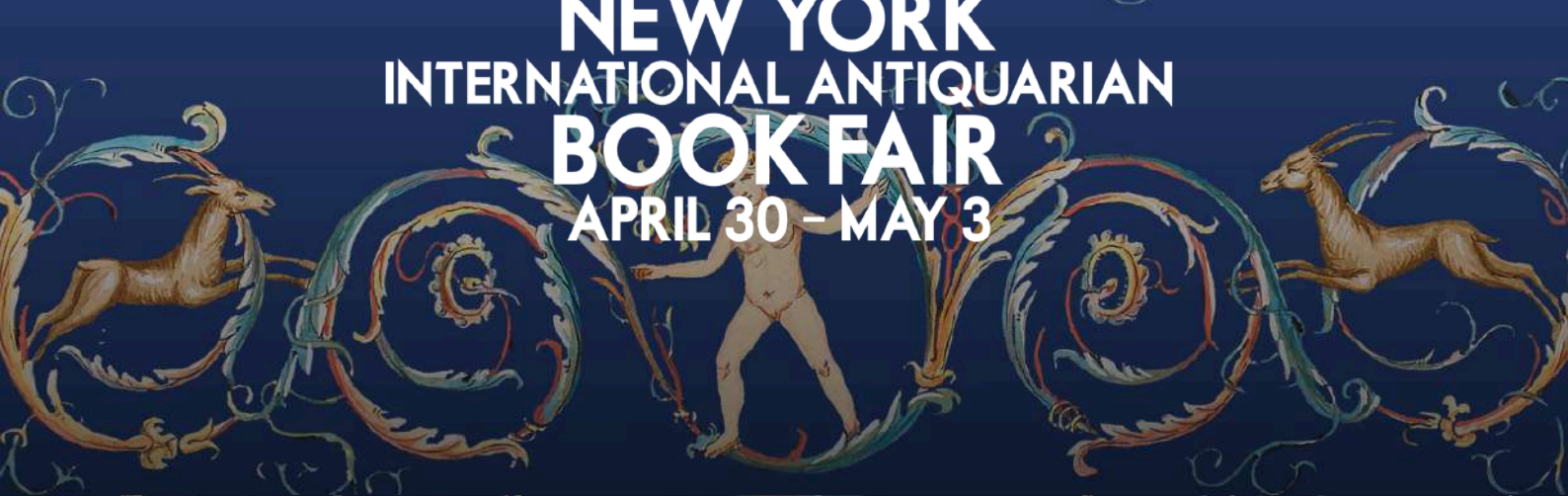
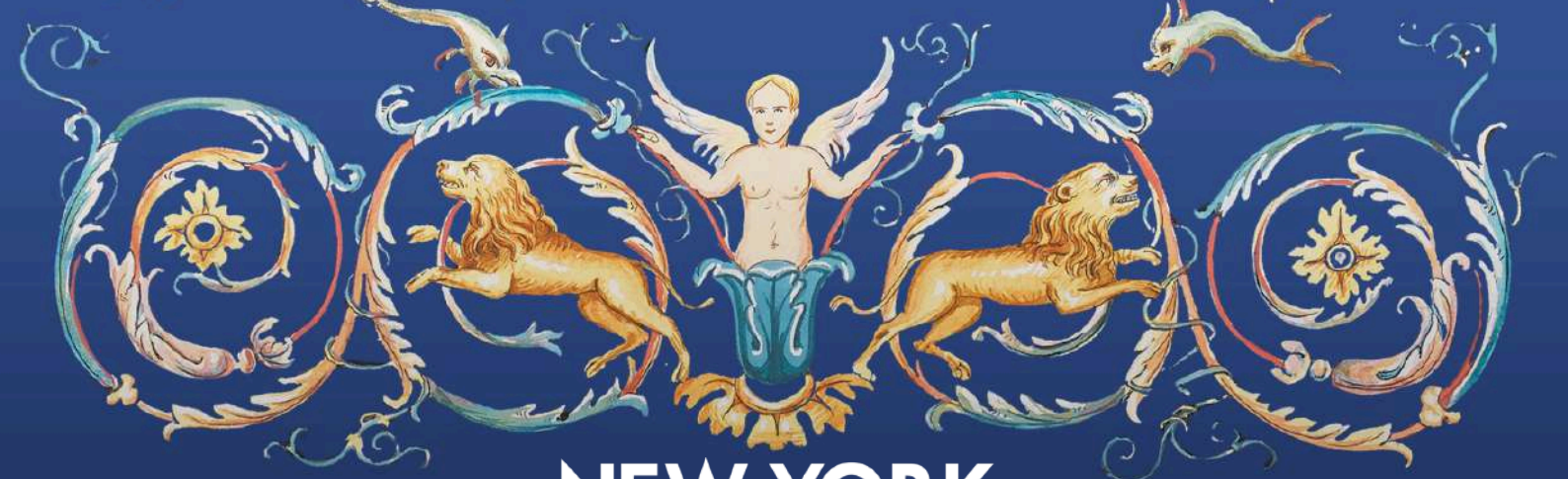
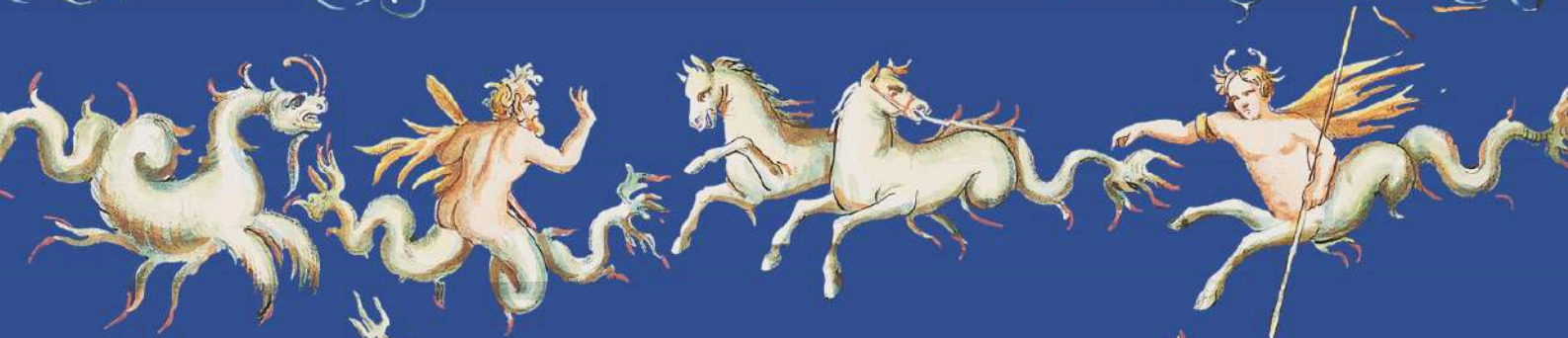
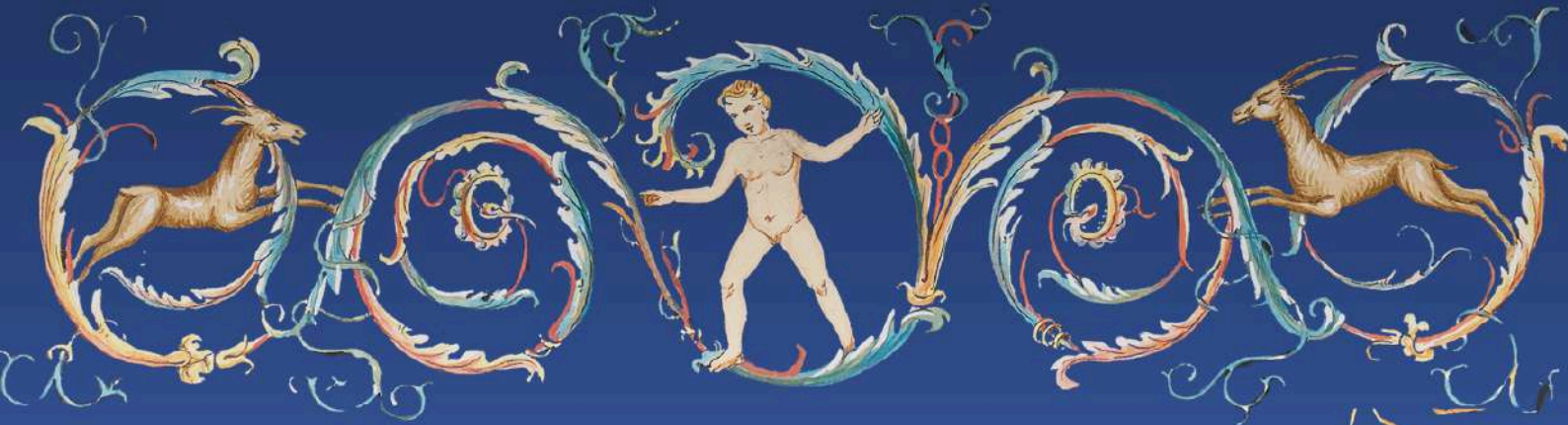


CAMILLE SOURGET

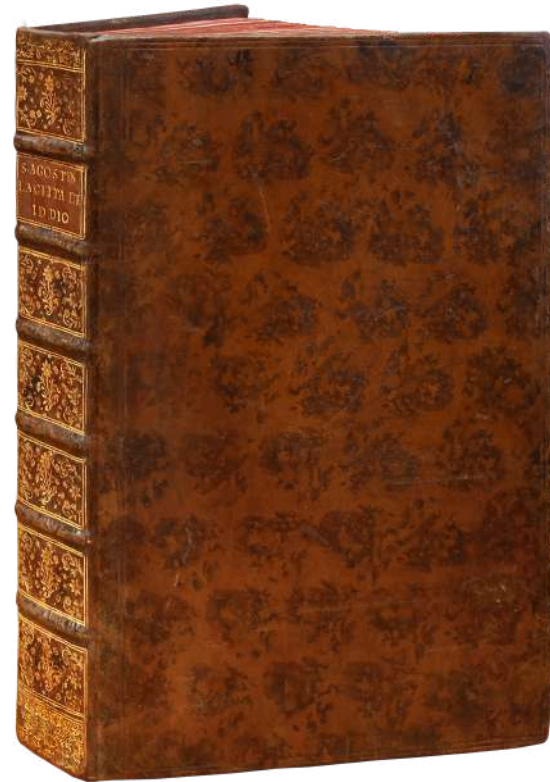
LIBRAIRIE



NEW YORK
INTERNATIONAL ANTIQUARIAN
BOOK FAIR
APRIL 30 - MAY 3

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.



1 AUGUSTINUS.
De Civitate Dei. [In Italian.]
Venice, Antonio di Bartolommeo Miscomini,
1476-78.

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, 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.

Very pleasant illuminated manuscript with 18 large miniatures.

Paris - Rouen, circa 1500.



2 ILLUMINATED MANUSCRIPT by the Rouen school, Latin and French Book of Hours for the use of Paris. Manuscript on parchment. Paris - Rouen, circa 1500.

8vo of (142) ll. on vellum. Ruled, text in Latin, in dark brown ink, on one column, on 20 lines, calendar in French in blue, red and gold ink. Contents: Calendar (fol. 1), Gospel Sequences (13), Obsecro te (17v), O intemerata (20), Office of the Virgin (23), Liturgy of the Hours of the Holy Cross (73), Liturgy of the Hours of the Holy Spirit (76), Penitential Psalms and Litanies (80), Office of the Dead (95), Douce Dame and Douce Dieu (97), 1 bl. p., suite de l'Office des Morts (105), suffrages (136-142).

Eighteenth century morocco with double frame of gilt fillets around the covers and corner fleurons, mention "Ex dono amicitiae" gilt-stamped in the center of the covers, decorated ribbed spine, inner gilt border, edges gilt. *French binding from the eighteenth century.*

168 x 114 mm.

This shimmering illuminated manuscript is characteristic of the so-called Rouen school, whose artists collaborated closely with Parisian illuminators. Thus, the workshop of the highly talented border painter Jean Serpin in Rouen, the master of the Chronique scandaleuse active in Paris and another master from the entourage of Jean Pichore in Paris worked hand in hand on the present manuscript.

It is adorned with 18 large paintings of superb craftsmanship, 3 of which are full-page.

- full-page miniatures: Carrying of the cross (fol. 72). David kills Goliath (79). The three dead and the three alive (94).

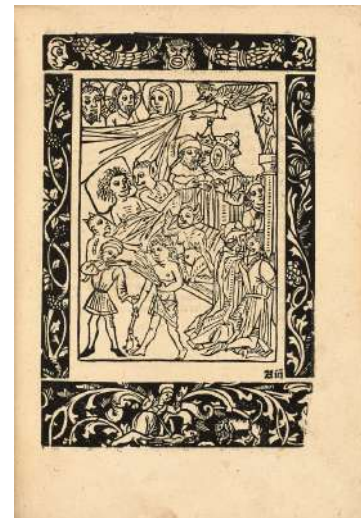
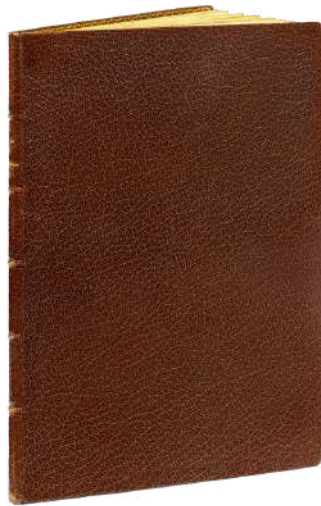
- large miniatures: Saint John on Patmos (13). Annunciation (23). Visitation (39v). Nativity (48). Annunciation to the shepherds (53). Adoration of the kings (56v). Presentation in the temple (59v). Flight to Egypt (63). Coronation of the Virgin (68). Crucifixion (73). Pentecost (76). David and Bathsheba (80). Job on the dung heap (95). Virgin and Child on throne (97). God the Father showing Christ's wounds (101).

- small miniatures: Luke, Matthew, Mark, Virgin with mandorla, Virgin with Child on throne, God the Father with crucified Christ, Michael, John the Baptist, John the Evangelist, Sebastian, Nicholas, Anthony, Anne teaching the Virgin, Mary Magdalene, Catherine, Marguerite, Geneviève, Avia.

- Calendar miniatures with the 12 signs of the zodiac and the 12 labors of the month.

Provenance : Second flyleaf with a meticulously written summary of the Book of Hours, signed "Acheson, Harrow 1823", who is Archibald Acheson (1806-1869), the future third Earl of Gosford. His gilt crowned bookplate (rooster on trumpet, motto "Vigilantibus") on the inside cover. In private German possession for several decades.

“*L’Ars moriendi* (whose illustrated editio princeps dates from 1450 and was republished in London in 1881 by W. H. Rylands), presents through the text and the engraving opposite, the situation of the dying man as a drama during which Satan and an angel contend for his soul, one offering him “temptations” and the other “good inspirations.””



3 *ARS MORIENDI ex Varijs sententijs collecta cum figuris ad resistendum in mortis agone dyabolice suggestioni valens cuilibet Christifideli utilis ac multum necessaria.*

Landshut, Johann Weyssenburger, 1514.

4to. 14 leaves adorned with 14 woodcuts, 11 of which are surrounded by four engraved borders; margin of the last leaf restored. Full havana jansenist morocco, raised bands on spine, wide inner gilt border, gilt edges. *Binding by Chambolle-Duru, circa 1875.*

196 x 135 mm.

The famous « *Ars Moriendi* » of “1514 by Johan Weyssenbürger, adorned with 13 woodcuts illustrating a man at the threshold of death, the work of an anonymous German artist, and the woodcut of Saint Michael attributed to Wolf Traut”, Museum of Fine Arts, Boston.

Third edition of Weyssenburger’s illustrated work on the art of dying well.

While medieval literature often presents the need to prepare for someone’s death through the theme of the deathbed, **it was not until the sixteenth century that literature took the point of view of the dying person: how to prepare well for one’s own death, what is the meaning of a good death and how to achieve it.**

The impressive woodcuts still faithfully follow the tradition of fifteenth-century block books, in which the art of dying was thematized. The title woodcut with the scroll bearing the inscription: “*Préparation du corps, de l’âme et des biens d’un homme*” is characteristic; a dying man lies on his deathbed, to his left stand a physician with a vial of ointment, a priest with the host, and a notary charged with settling the dying man’s inheritance. To his right sits his wife, also elderly, reading the *Bible*.

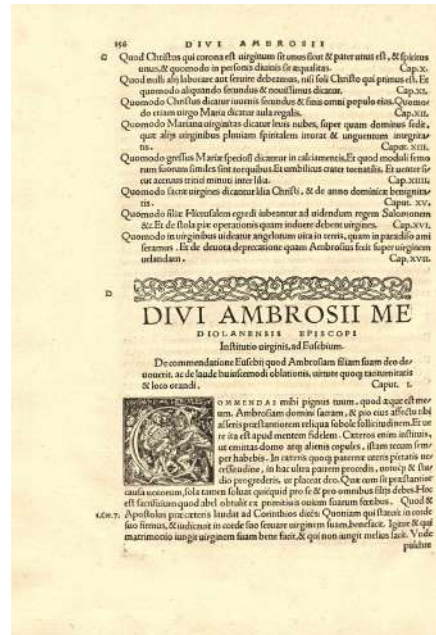
At the head of the dying man, a young woman brings him a refreshing drink. The following woodcuts show other death scenes, in which the sick man is tempted in various ways by demons, while angels, saints, and Christ bring him their support.

The *Ars Moriendi* is a guide for the dying of the fourteenth and fifteenth centuries confronted with the horrors of the Black Death.

In our copy, the woodcuts occupy a very important place. They present a man at the threshold of death. Angels come to the bedside of the dying man to lead him into paradise. But demons (for which the artist was particularly inspired) attempt to hold the dying man back by making him regret his material wealth from which he will have to part.

Precious *Henri Burton* copy with ex-libris.

“The very rare and very beautiful first Erasmus edition of the works of St. Ambrosius, printed by Johann Froben in 1527 at Basel.”



4 AMBROSIUS. *S. Omnia opera.* Parts 1 to 3. Basel, J. Froben, 1527.

Folio of (12) ll., 275 pp. misnumbered 276, (1) p. with device, 250 pp., (1) l. with device, 410 pp., (1) l. with device. With several repeated printer’s devices, numerous historiated woodcut initials, headpieces, etc., by Hans Holbein the Younger and others. (Bound without Part IV, issued shortly thereafter).

Contemporary binding over wooden boards, covered in brown calf, with very rich blind-tooled decoration on the covers, 8 brass bosses, 2 clasps.

328 x 214 mm.

First edition prepared by Erasmus of Rotterdam.

Fine printing with numerous historiated initials by Hans Holbein the Younger, metal engravings by the Master I.H. (according to Kristeller, Jakob Faber; see in detail Butsch I, p. 36 sq.) and others. Among these, the Alphabet with pagan and biblical scenes (Basel Exhibition catalogue 1960, no. 352, ill. p. 323) as well as the Peasant Alphabet, partly improper (ibid. no. 409, ill. 323), by Holbein.

In addition, the so-called “*Coriolanus*” border, attributed to Hans Herbst, was used here for the first time (Hieronymus 358, note).

Johann Froben was one of the greatest printers of the Renaissance and is particularly well remembered for his close association with a number of the leading Renaissance humanists, particularly Erasmus. His press enjoyed the highest scholarly reputation, and he produced definitive editions of the complete works of all the Church Fathers.

Froben produced the first printed octavo Bible, and his Bibles in general were considered the most accurate of their time.

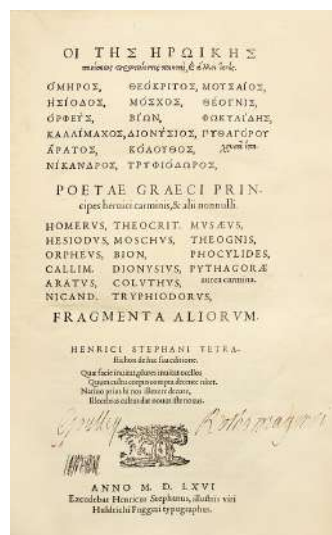
Copy of the utmost beauty, in a superbly decorated contemporary binding, illustrated with the celebrated wood and copper-engraved initials of Hans Holbein the Younger.

Around 1510–1515, the decline of his father’s workshop prompted Holbein to leave his native city with his brother Ambrosius to settle in Baie (1515), which at that time offered artists greater opportunities, notably linked to the development of printing. It was in Baie that, in 1516, Holbein embellished the margins of a copy of the *Praise of Folly* by Erasmus with drawings. The latter noticed him and commissioned him to illustrate the book. This series enabled Holbein to establish his reputation beyond the borders of Germany.

Sumptuous copy of the first edition issued by Erasmus in 1527.

First edition. A literary monument of humanism.

A fine copy of Estienne's monumental collection of the Greek poets, from Homer to Theocritus, printed in the two largest sizes of Garamond's grecs du roi. Precious and extremely rare copy preserved in its beautiful contemporary overlapping vellum.



5 ESTIENNE, Henri. *Poetae Graeci Principes Heroici Carminis, & Alii Nonnulli.* N.p. [Geneva], Henri Estienne, 1566.

2 parts in one folio volume of 20 pp., lxxii pp., 410 pp., 1 blank l, (i) l., pp. 411–781, 1 blank l., lvi pp. (misnumbered lvii), 489 pp., 1 blank unnumbered l., small marginal dampstain at upper margin, small tear p. 183 without loss. Full ivory overlapping vellum, raised bands on spine, blind fillet on covers, speckled edges. *Contemporary vellum binding.*

360 x 220 mm.

First edition printed by Henri Estienne of this collection of texts by classical Greek authors. This monumental edition is considered one of the typographic masterpieces produced by this celebrated workshop.

In 1566, on the occasion of the spring fair in Frankfurt, Henri Estienne offered for sale the most beautiful book he had ever printed. It consisted of two majestic folio volumes which are regarded as his typographic masterpiece. They are composed in the large size of the 'grecs du roi', typefaces engraved by Claude Garamond after models supplied by the Cretan calligrapher Ange Vergèce. These are, without doubt, the most beautiful Greek types ever engraved.

Magnificent copy, despite a stain in the upper margin of several dozen leaves, one of the only recorded complete examples preserved in its beautiful contemporary overlapping vellum binding.

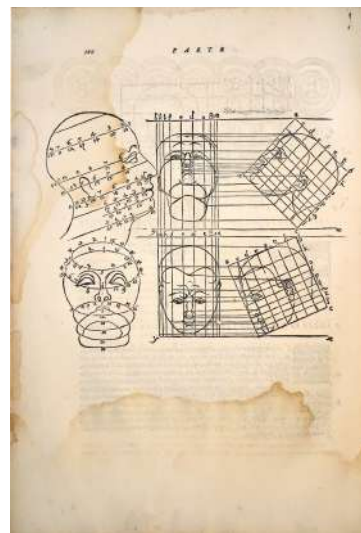
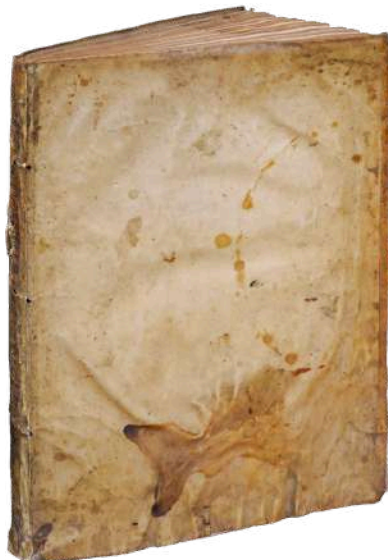
The first part is devoted to the poems of Homer, which Estienne arranged following the study of 19 previous editions; this critical edition remained the model for all subsequent editions until the nineteenth century.

The second part is devoted to the texts of Hésiode, Orpheus, Callimache, Théocrite, Bion, Moschus, Aratus, Nicander, Musaeus, Pythagore. It contains in editio princeps the fragments of the Greek poets Solon, Turtaeus and Mimnerus.

"Henri Estienne's monumental collection of the Greek poets sumptuously printed in the two large sizes of the 'grecs du roi'. This is unquestionably Henri Estienne's typographic masterpiece, of which copies in fine condition are difficult to come by. The first part is devoted to the Homeric poems; by collating 18 previous printed editions, Henri Estienne succeeded in establishing a critical text of Homer which remained standard until the 19th century... In this work Henri Estienne has employed his personal diacritical notations, which he devised for this volume and for his edition of the Anthology. At the end of the first part, he added 56 pages of Annotations" (Schreiber).

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

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



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

Folio of (1) bl. 1., 195 pp., (6) ll. Limp vellum, handwritten title on spine, 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 *Underwœysung der messung*. The last plate shows a beautiful representation of a newly invented measuring instrument by Giacomo Fusto Castriotto.

"Barbaro mentions a camera obscura equipped with a ci-convex lens. He introduces a novelty: the use of a diaphragm to sharpen the image. This is the first mention of an essential device in photography [...]" (Gernsheim, *Hist. of Photogr.*, p. 22).

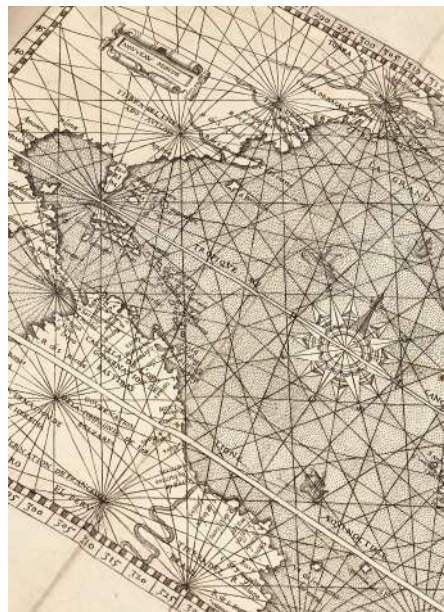
In his work Barbaro takes up the ideas of Pelerin, Durero, Serlio and Cataneo, simplifying them and making perspective more accessible to artists, architects, painters and sculptors. He gave the first description of the "camera oscura".

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.

Copy complete with the large folding map of America and the New World of Medina's *Art of Navigation*, in fine condition.

Lyon, 1569.



7 MEDINA, Pedro de. *L'Art de naviguer de M. Pierre de Medina. Traduit de Castillan en François, avec augmentation & illustration de plusieurs figures & annotations par Nicolas de Nicolai, du Dauphiné, Géographe du Très-chrestien Roy Henry II de ce nom & dédié à sa très Auguste Majesté.*

Lyon, Guillaume Rouillé, 1569.

4to of (4) ll., 225 pp., (6) pp. of table, (1) bl.p., numerous woodcuts in the text, one large folding map. Jansenist blue morocco, spine ribbed, inner double gilt fillet, gilt edges. *Rivière & Son.*

240 x 167 mm.

Rare third edition in French of the famous “*Art de Naviguer*” of Medina, essential treatise for the study of navigation in the American waters but also for the history of cartography.

Borba de Moraes, *Bibliographia Brasiliana*, p. 550 ; Sabin, *Dictionary of books relating to America*, 558–559; Medina, *Bibliotheca Hispano-Americana*, p. 189 ; Baudrier, IX, 280.

The first one had also been printed by G. Rouillé in Lyon in 1554.

Six copies are listed of the second, Lyon, 1561, of which 5 are in public libraries: Cambridge, B.N.F., Angers, Beauvais, Lyon.

Conceived as an instruction manual for navigators and explorers of the New World, “*l'Art de naviguer*” is the first treatise to give reliable information on navigation near American coasts.

Edition printed in italics and illustrated with numerous diagrams and woodcuts clarifying the navigation according to winds, according to sun, to Polaris, to the moon. Two maps also illustrate the work.

The first one depicts the world, with the 5 continents, inserted in the wind roll.

The second map, folded and entitled “*New World*” (360 x 250 mm) depicts Western Europe, Africa, the northern coasts of South America with Brazil, Central America, and the Atlantic coasts of North America.

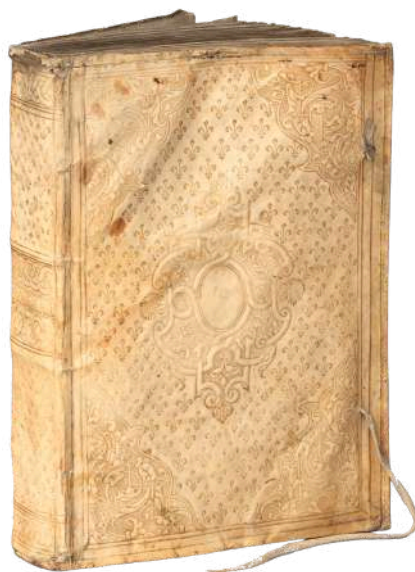
This precious copper-engraved map is signed by N. de Nicolay, King's geographer. It depicts for a large part the lands recently discovered in America and it is remarkable for the details applied on the Panama isthmus and the border established by the Pope between the overseas possessions of Spain and Portugal. It was one of the first printed maps in Spain in the 16th Century.

Complete copy of a major treatise of travel and navigation.

Precious royal binding of the period in gilt vellum, decorated and entirely fleurdelysé.

Presentation copy offered by Henri III (1574–1589) to Deny Sauvage (1520–1587), historiographer of King Henri II and celebrated reformer of the French language.

First edition magnificently printed by Jean de Tournes in 1581.



8 **GUICHARD, Claude.** *Funérailles et diverses manières d'ensevelir des Romains, Grecs & autres nations, tant anciennes que modernes.* Lyon, Jean de Tournes, 1581.

4to of (8), 546, (22) pages. Ruled copy. Full gilt vellum, covers and spine entirely decorated with a semé of fleurs-de-lys alternating with a central reserve and Renaissance interlace cornerpieces on an azure ground, flat spine, gilt edges, leather ties. (Upper headcap formerly restored, lower blank endpaper renewed). *Contemporary fleurdelysé binding.*

240 x 158 mm.

First edition illustrated with 59 woodcut figures by Pierre Cruche (coins, medals, tombstones, chariot races, and a scene of ritual preparation of a body), adorned with a 4-page *Épître au duc de Savoye* in superb caractères de civilité.

The first two parts concern the funerals of the Romans and the Greeks, while the third describes, at a very early date, funeral practices in America (Peru, Haïti, Colombia, Mexico, Brazil, Florida, Canada, and Saint-Domingue). He addresses the funeral rites of the peoples of Africa and Asia, of the Turks and the muslims, then those of Europe, South America, the Antilles, and North America, also including the Cannibals and the Giants.

The work continues with the practices of the Egyptians and the Jews and concludes with Christian rites.

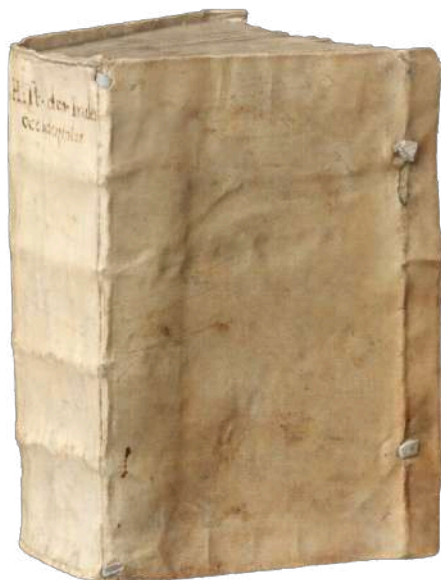
The work also provides the only account of the destruction of the Mausolée d'Halicarnasse and of the discovery of the sarcophagus of King Mausole (pp. 379–381). The *Épître au duc Charles Emmanuel de Savoye* is printed in caractères de civilité.

Precious presentation copy preserved in its contemporary fleurdelysé binding, offered by King Henri III to Deny Sauvage (1520–1587), historiographer of King Henri II (1547–1559), celebrated reformer of the French language, with his calligraphic ex-libris on the title-page.



The collective first edition of 1584 recounting the conquest of Mexico by New Spain, enlarged with the description of New Spain.

Montaigne himself relied on this French version to compose the chapter « *Des Cannibales* » of the *Essais*.



9 LOPEZ DE GOMARA, Francisco (1510–1564). *Histoire generale des Indes occidentales, et Terres neuves, traduite en François par le S. de Genillé Mart. Fumée.* Paris, Michel Sonnius, 1587.

The animals in general, although there are few species, are made differently, the fish in the water, the birds of the sky, the trees, the fruits, the herbs and the grain of the earth which is not small... — Francisco López de Gómara.

Thick 8vo of (4) ll., 485 ll., (19) ll. of table, title restored in the margin without loss to the text. Limp ivory vellum with overlapping flaps, flat spine with title in brown ink, remains of ties. *Contemporary binding.*

169 x 105 mm.

Collective first edition of 1584, highly sought after and of the utmost rarity. It is even lacking in Chadenat and was reissued with a new title page dated 1587.

One of the most complete early books on the conquest of the New World. This edition is enlarged with « *la description de la nouvelle Espagne, & de la grande ville de Mexicque, autrement nommée, Tenuctilan* ».

The edition of 1553 includes a letter of introduction addressed to the « Empereur des Romains et roi d'Espagne, Charles Quint, seigneur des Indes et du Nouveau Monde » : *“Dear Sovereign lord: The greatest thing since the creation of the world, apart from the incarnation and death of He who created it, is the discovery of the Indes, which were therefore called the Nouveau Monde [...]*

The printing of the book was prohibited by Real Cédula (royal ordinance), which was confirmed by Philippe II d'Espagne and remained in force for many years. The official reason for this prohibition was never explained, but may have stemmed from excessive praise of Hernán Cortés, criticism addressed to the Rois catholiques, or the way in which he refers to Francisco de los Cobos, secretary of Charles Quint. The author had the consolation of seeing his work published in other languages.

The book was translated into Italian, into French (relying on the Italian version). Martin Fumée translated the first part in 1568, then revised his translation and completed it with the part on the conquest of Mexico in 1584.

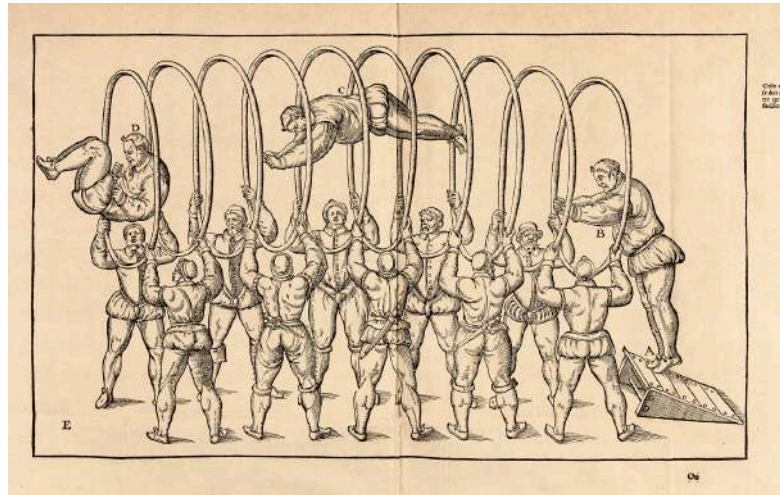
This definitive original edition enlarged with the description of New Spain and of the great city of Tenuctilan is very rare and is seldom found complete.

The copy, preserved in its contemporary ivory vellum, is most appealing.

From the library of *Rosel de Caen*.

“Extremely rare original edition. The oldest treatise on acrobatics and one of the most beautiful French illustrated books of the 16th century. The 87 figures, full- and half-page, depict gymnastic exercises and spectacular circus performances.”

Precious copy of *Nicolas Joseph Foucault* (1643–1721) who distinguished himself in the trial of Fouquet and the Revocation of the Edict of Nantes.



10 **TUCCARO, Arcangelo.** *Trois dialogues du St Archange Tuccaro de l'Abbruzo, au royaume de Naples.*
Tours, Georges Griveau, 1616.

4to of (2) ll. and 197 ll., with 88 woodcut figures including 1 large folding plate. Full mottled havana calf, richly decorated spine with raised bands, speckled edges. *Contemporary binding.*

210 x 160 mm.

Original edition according to Brunet who gives “Paris, 1599” and adds “there are copies of this same edition whose title reads: Tours, Griveau, 1616”, as in the present copy. Brunet already considered the book “rather rare” 150 years ago.

The *Trois dialogues* take place in 1570, during the celebrations accompanying the wedding of Charles IX with Élisabeth de Habsbourg – the reason for the author’s arrival in France. They are written in dialogic form, according to the humanist tradition, and **feature gentlemen of the French court discussing the art of jumping, drawing comparisons with other disciplines such as dance.** A jumper, Pino, presented as a pupil of Tuccaro, also takes part in the conversation and gives the audience practical demonstrations of the execution of the various types of jumps, reviewed in a more specific exposition in the second of the three dialogues.

The author himself appears very rarely and performs no jumps.

Very rare original edition of the oldest work on acrobatics, one of the most beautiful illustrated French books of the 16th century.

“The original edition of this curious work was written in French, although the author is Italian. Tuccaro entered the service of King Charles IX after having been gymnast and tightrope walker to Maximilien II. Tuccaro often contributed to public festivities, and thus in the first dialogue he appears in a château in Touraine, belonging to Honoré de Beuil and where King Charles IX is received. Tuccaro, while performing his exercises, speaks about his profession and 88 curious woodcut figures represent 88 different poses. One of the figures representing the “saut des cerceaux” is among the most curious and folds out. It is very rare, especially intact”. (Librairie Damascène Morgand, n° 9594).



First edition of 1609 remarkably illustrated on copper by Jan Wierix with an engraved title and 25 full-page engravings.

From the library of *E. Délicourt*.



11 LUBBAEUS Broecmerius, Richardus. *Emblemata moralia, et oeconomica, de Rerum vsu et abusu. Menander: Μακάριος ὁ Στίσις Ὁ Σί'αν Καὶ Νότ'Ν' Ε'Χεὶ Χφ'Ταὶ Τὰρ' Ὁ Τὸσ Ε'ἰσ Α' Δεὶ Τάτθ, Κλλω'Σ.* Arnheimi, Apud Ioannem Iansonium Bibliopolam ibidem, sumptibus Theodori Petri Bibliopolae, Amstelrodamiensis, 1609.

4to of A-G⁴, (54) pp., 2 (the last two blank, absent). Folio G2 misprinted G. Frontispiece and 25 numbered copperplate emblems by J. Wierix. Full straight-grained brown morocco, gilt lace around the covers, ribbed spine, inner border, gilt over marbled edges. *Master binding unsigned, circa 1840.*

200 x 153 mm.

First edition of the Latin translation of Dirk Coornhert's '*Recht Ghebruyck ende Misbruyck van tydlycke Have*'..., published in Leiden in 1585, which was none other than a Dutch version of Bernard Furmer's '*De rerum usu et abusu*' (Antwerp, 1575), a collection of emblematic poems about the abuses of the rich.

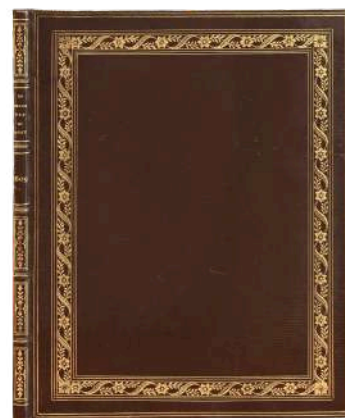
Remarkable copper-engraved illustration by Jan Wierix, the same as the one that adorned Furmer's book and was used in Coornhert's containing an engraved title and 25 engravings of great invention and graphic mastery.

Although some of the plates depict epular scenes, most show figures with purses full of gold.

Sole edition.

Copies: KB (misbound). UBA. BMC. Princeton.

A very fine copy from *E. Délicourt* library.



The famous *Henri Gallice* copy of the “*first edition in conformity with Pluvinel's manuscript*” of *L'Instruction du Roy en l'exercice de monter à cheval*.

A remarkable copy with 67 plates by the virtuoso engraver *Crispin de Passe* (1564-1637), a friend of Pluvinel, including the frontispiece, 4 portraits, 56 double-page plates and 6 plates for the bits, which is two additional plates compared to the copy at the B.n.F. (Arsenal, FOL-S-1780).



12 **PLUVINEL, Antoine de (1555-1620).** *L'Instruction du Roy, en l'exercice de Monter à Cheval.* A Paris, Michel Nivelles, 1625.

Folio with 1 double-page engraved frontispiece, (8) preliminary ll. including the title, a full-page portrait of Louis XIII, a portrait of Roger de Bellegarde, a portrait of the author, the excerpt from the privilege, a portrait of Menou, 207 pp., 62 double-page plates.

Full jansenist red morocco, ribbed spine with gilt title, gilt inner border, gilt edges. *Signed binding by Thibaron-Joly, circa 1875.*

371 x 250 mm.

“This edition is, in fact, the first of this work, since it is the first to have been made in accordance with the author's manuscript. It also includes the original plates by Crispin de Pas, with the frontispiece and the two portraits engraved for the Maneige royal. There is also a portrait of Roger de Bellegarde, grand écuyer, and that of René Menou. The printed title is often missing”. (Brunet) - the printed title is present here.

One of the most beautiful existing books on the art of horse training, of which Pluvinel, first squire to the young Louis XIII, was one of the most important masters.

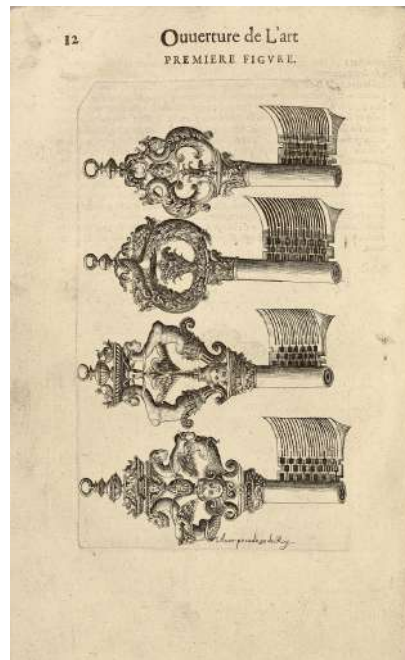
Remarkable copy with 67 plates by the virtuoso engraver *Crispin de Passe* (1564-1637), friend of Pluvinel: the frontispiece, 4 portraits, 56 double-page plates and 6 plates for the bits, meaning two additional plates compared to the copy at the B.n.F. (Arsenal, FOL-S-1780).

Pluvinel was sent as a child to study in Italy under Pignatelli. Brought back to France in 1572 by Sourdis, first equerry to Charles IX, he was appointed first equerry to the Duke of Anjou, the future Henry III, who showered him with honours, as did Henry IV, who maintained him in his offices and benefits.

The 1625 edition was printed in a small run and is rarely seen on the market. The superb illustration includes 62 large copper-engravings after drawings by Crispin de Passe.



This original edition printed in 1627, intended to be read, leafed through, used, is rare and absolutely extremely rare in a contemporary binding.



13 **JOUSSE, Mathurin.** *La Fidelle Ouverture de l'art De Serrurier.*
A La Flèche, chez Georges Griveau Imprimeur ordinaire du Roy. 1627. Avec privilège du Roy.

Folio of (4) ll. including the engraved title-frontispiece and a large plate of ornaments, 152 pp., 65 numbered figures in the text. Bound in flexible ivory vellum, traces of ties. *Contemporary binding.*

300 x 200 mm.

Original edition of the utmost rarity in contemporary binding of one of the main illustrated books that stands at the source of the Baroque.

A major work for the history of the arts in the West. **This is the first important treatise exclusively devoted to the art of the locksmith and the blacksmith**, issued from the presses of G. Griveau, printer in La Flèche, small town in the Sarthe.

"Very few technical treatises qualify as contributions to the history of art. 'La fidèle ouverture de l'art de serrurier' is one of the elect..." Besterman.

Mathurin Jousse (1575-1645) was born and died in La Flèche. He was educated and had fairly extensive knowledge of geometry.

He had studied Vitruvius and the great masters of architecture. The remarkable publication by F. Boeuf of the post-mortem inventory of his library testifies to his learning and intellectual curiosity.

The work, intended for journeyman locksmiths, reveals the secrets of the know-how and art of the young craftsman. Jousse shows models of locks, keys, bolts, latches, knockers, buckles, grilles, signs, well fittings. Among his technological inventions one notes models of prostheses for amputated hands and legs, and the first two wheelchairs for the disabled.

The lock models, true works of art, are of remarkable ornamental complexity and refinement. Having become an integral part of architecture and interior decoration, ironwork constituted one of the focal points of Renaissance architects and ornament designers.

The superb illustration includes a large etched frontispiece, a large plate of ornaments and 65 figures: 33 engraved on wood and 32 in intaglio, most with numerous subjects.

A completely exceptional copy, - traces of marginal dampstaining at the beginning of the volume, small marginal wormhole on several leaves, trace of angular dampstaining on the last 25 leaves - preserved in its contemporary flexible vellum binding.

The famous “*Miroir des plus belles Courtisanes de ce temps*”,
volume that has become almost impossible to find.

“*This book is uncommon and the engravings are sufficiently pretty that they could plausibly be attributed to Crispin de Passe,*” mentioned Brunet a century and a half ago.

Rare complete copy. Extremely rare early edition of this series of famous courtesans.



14 PASSE, Crispin de (1555-1620). *Miroir des plus belles Courtisanes de ce temps. Spigel Der Alderschoonste Courtisanen deses tyts. The Dooeking (sic) Glass of the fairest Courtiers of these tymes.* N.pl.n.d. [Amsterdam, c. 1635].

Oblong 8vo. Engraved title and 20 leaves with 2 oval portraits each by Crispijn de Passe II, on verso of title 11 lines of letterpress French text, 6 letterpress quatrains in French, Dutch and German on each courtesan on the page opposite their portraits. Title foxed and repaired with thin Japanese paper along the lower borderline of the plate, second leaf foxed, 2 oval portraits slightly clumsily hand-coloured, one leaf with one grangerized portrait, with browning along the margins. 19th century crushed burgundy morocco with gilt inside dentelles.

177 x 145 mm.

Extremely rare early edition of this series of famous courtesans.

The present edition does not seem to correspond with any of the editions listed in the bibliographies.

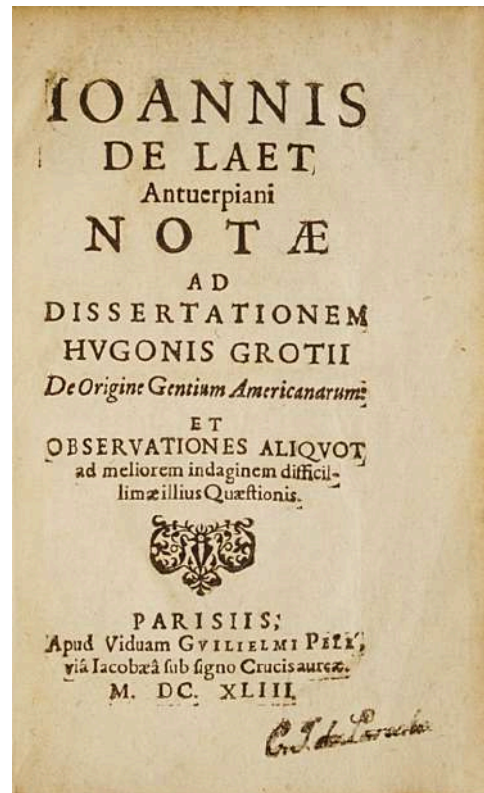
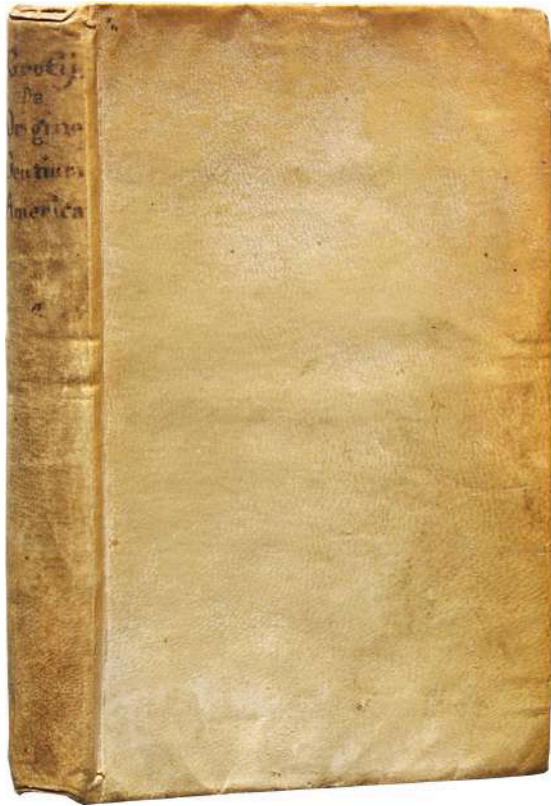
“*Book of the greatest rarity, enriched with intaglio portraits of the prettiest courtesans of the time, with their names. The text is in French, Dutch and German.*” (Catalogue de M. Guntzberger).

In 1933, Colas had never encountered copies conforming to Brunet’s collation. He wrote: “1 leaf (printed title), 1 leaf (engraved frontispiece), 2 leaves (preface), 20 leaves bearing 40 engraved portraits irregularly numbered. These plates represent half-length portraits of women in rich clothing of the period in oval medallions. The plates are not signed and bear in the legend for each portrait 2 or 4 Dutch verses; the attribution to Crispin de Passe seems quite justified especially since in an edition published in 1631 one finds the signature of this artist on several plates.”

Crispin (van) de Passe (II) was a Dutch Golden Age engraver, draughtsman and print publisher. **In addition to portraits, he produced engravings of biblical and historical themes as well as book illustrations.**

He made 60 engravings for an influential work on riding, *Manège royal* d’Antoine de Pluvinel (Paris, 1623), later published under the title *L’Instruction du Roy en l’exercice de monter à cheval*. *Hortus Floridus*, published in 1614–1616, was a collection of 160 engravings depicting flowering plants. The work was so successful that the original Latin edition was translated into Dutch, French and English. His *Vrais portraits de quelques-unes des plus grandes dames de la chrestiente* (1640) contained two verses dedicated to his sister, the engraver Magdalena van de Passe.

First edition of this refutation by Jean de Laet of Grotius' theories about the origin of primitive populations of America.



15 LAET, Jean de. *Notae ad dissertationem Hugonis Grotii De Origine Gentium Americanarum : et Observationes aliquot ad meliorem indaginem difficillimae illius Quaestionis.*

Paris, veuve de G. Pelé, 1643.

16mo of (i) bl. l., 223 pp., (i) bl. p. Printed ex libris on title-page.

Bound in contemporary limp full vellum, flat spine with the handwritten title. *Contemporary binding.*

170 x 106 mm.

First edition of this refutation by Jean de Laet of Grotius' theories about the origin of primitive populations of America.

Field, *An Essay towards an Indian Bibliography*, 846; Sabin 38561; Willems 997 (for the issue produced in Amsterdam).

"Notes on the Dissertation of Hugo Grotius on the Origin of the American Indians and other Observations to facilitate the Understanding of some difficult questions upon them." (Field)

"Grotius had published in Paris in 1642 an essay, in which he was trying to prove that primitive populations from America owed their origins to people arrived from Norway, Ethiopia, and China. This opuscle was entitled: 'Hug. Grotii de origine gentium Americanarum dissertatio', 1642. Laet reprinted it with a very judicious commentary, in which he emphasized the inanity of the arguments put forward in support of this peculiar thesis.

This refutation offended Grotius' self-respect who immediately wrote a 'Dissertatio altera de origine gentium Americanarum, adversus obtrectatorem, opaca quem bonum facit barba', 1643. The words 'opaca quem bonum facit barba' are borrowed from Catullus and refer to J. de Laet's beard, which was apparently very long. Such insults were, as we know, in the manner of that time." (Willems).

The work contains Grotius' dissertation and also a lexicon of the main terms of the various proto american languages. It turns out to be a very interesting source for the history of linguistics.

A beautiful copy of this work dealing with the origin of the primitive populations of America, preserved in its original limp vellum binding.

**Superb complete Bible in 33 volumes bound in red morocco
with spines finely decorated in the grotesque style.**



16 **Biblia Sacra vulgatae editionis, Sixti V Pont. M. iustu recognita, et Clementis VIII auctoritate edita.**

N.p. [Cologne], heirs of Bernhard Wolter (Bern. Gualteri), 1647.

33 volumes 18mo, decorated with 5 engraved frontispieces. Full red morocco, triple gilt fillet framing the covers, gilt corner fleurons, flat spines ornamented in grotesque style, green morocco title pieces, gilt fillet on the edges, gilt edges, blue silk doublures and endpapers. *Contemporary binding.*

The set is protected in a brown goatskin case, *Biblia Sacra* stamped in blind at the center of the lid, green velvet lining.

Size of the volumes: 100 x 49 mm.
Size of the case: 230 x 160 x 60 mm.

This 1647 edition of the Vulgate, the Latin version of the Bible used by the Roman Catholic Church, was published at Cologne by the printing house of Bernhard Wolter.

Delaveau-Hillard, *Bibles imprimées du XV^e au XVIII^e siècle*, n° 1032.

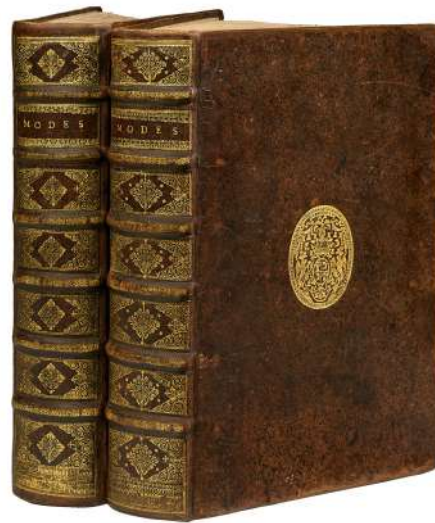
Rare Latin edition of the Bible in small format, illustrated with 5 engraved frontispieces.

Superb copy, contemporarily bound in 33 volumes in red morocco with spines finely decorated in the grotesque style.

"Examples of complete sets of any issue or state of Larmessin are unknown: the B.n.F. houses a suite of 76 plates, the Metropolitan Museum has a suite of 41."

The most valuable copy to appear on the market in half a century containing 75 engravings by Larmessin and 682 plates (in total) of characters, costumes and trades of the reign of Louis XIV.

The only copy in a contemporary binding with arms recorded for half a century.



17 LARMESSIN, Nicolas de.
Les costumes grotesques et les metiers (= *Clothes of the trades and professions*).
 Paris, 1680-1696.

2 volumes folio gathering 682 etchings and chisel engravings, of which 7 colored and enhanced with silver. Three engravings restored. Full brown mottled calf, spines ribbed and decorated, gilt title, arms in the center of the covers. *Contemporary armorial binding*.

375 x 255 mm.

The most complete collection of grotesque costumes and fashion from the reign of Louis XIV with that of the French National Library.

Exceptional collection, constituted at the end of the seventeenth century by Louis I de la Tour du Pin de la Charce (1655-1714) and bound with his arms.

Godson of Louis XIV, coming from one of the oldest families in France, Louis I de La Tour du Pin was a cavalry captain, a knight of Saint Louis, a member of the States of Burgundy and the first gentleman of the Prince of Condé.

These two volumes offer a spectacular review of characters, costumes and trades of the century of Louis XIV.

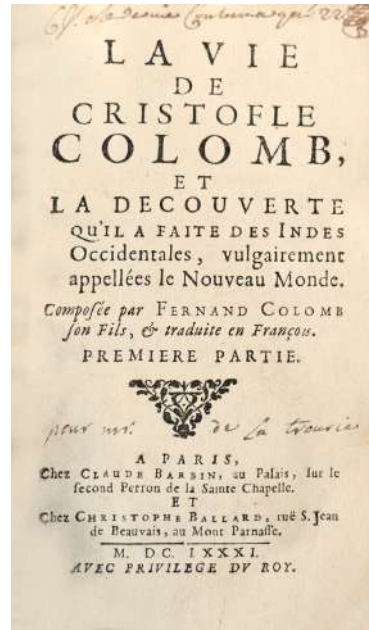
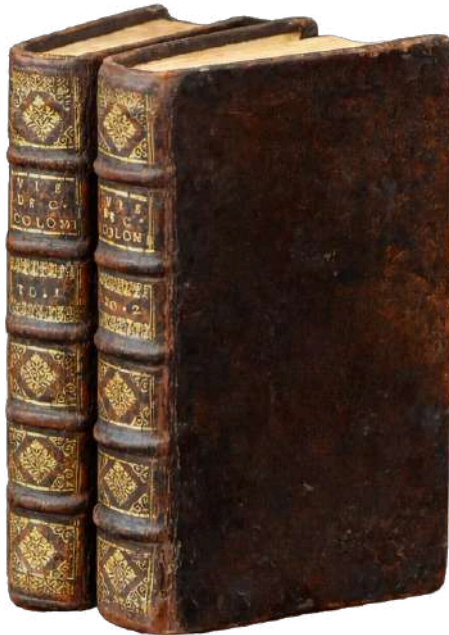
The "fashion portraits" are particularly well represented, engraved by several members of the Bonnard dynasty - Henri II, the most famous, his brothers Nicolas I and Robert-, representing the celebrities of the time in the guise of attractive young mannequins, starting with the king, Madame de Maintenon, the royal family, the Court.

Henri Bonnard's work also includes several prints from his series of allegories set in fashion.

The other engravings of fashion contained in these volumes are due to Jean Dieu de Saint-Jean, today considered as the inventor of the genre, and to his Parisian followers Claude-Auguste Berrey, Nicolas Arnould, or Antoine Trouvain. Finally, there is a very important set (75 plates) of "*grotesque costumes*" by Nicolas de Larmessin, **a fascinating series of allegoric portraits composed from the tools and products of their profession.**

The most precious, most complete and the only copy in armorial binding to appear on the market for half a century.

First French edition printed in 1681 preserved in its decorated period bindings, a rare condition.



18 **COLOMB, Fernand** (1488-1539).
La Vie de Cristofle Colomb, et la découverte qu'il a faite des Indes Occidentales...
Paris, Claude Barbin et Ch. Ballard, 1681.

2 volumes 12mo: I/ (12) leaves, 262 pp.; II/ (12) leaves, 260 pp. Brown calf, spines with raised bands decorated with gilt tools, decorated edges, speckled edges. *Period binding.*

155 x 89 mm.

First French edition of this fascinating biography of Christopher Columbus written by his son Fernand and translated from the Spanish by C. Cotolendy. The first edition was published in Venice in 1571.

"The most important of our sources of information on the life of the discoverer of America." (Henry Vignaud).

"Fernand began very early the biography that we know, but it was only completed shortly before his death: the manuscript, since lost, was taken by D. Luis Colon, grandson of the admiral, to Italy in 1568 before a Spanish edition could be printed, and the only surviving text is an Italian translation by Alfonso Ulloa printed in Venice in 1571." (Samuel Eliot Morison, 1942).

Having departed in August from Palos de la Frontera, the expedition of Christopher Columbus reached in October an island in the Caribbean, which he named San Salvador; then he reached Hispaniola (Saint-Domingue), which was to become the starting point for all later explorations and conquests.

In May 1502, Fernand embarked aboard the Capitana with his father during the fourth and final voyage to the New World.

After exploring the coast of Veragua and the isthmus of Panama as far as the Gulf of Darién, they decided to return to Spain. But in June 1503 they were stranded on the island of Jamaica because their ships were damaged: it was only after a year that help arrived from Hispaniola and that they were able to return to Spain (November 1504). The navigator returned weakened by the trials of this voyage and died in 1506.

Fernand later wrote a detailed account of this expedition in his *Historia del Almirante*, of which we have here the first French edition.

Precious and remarkable copy whose two volumes are preserved in their strictly contemporary decorated bindings, a very rare condition.

Provenance: *M. de la Trourie* (gift inscription early 18th century); *Pierre de Mornay Soult de Dalmatie* (armorial bookplate with his motto "Arte et Marte"); *Jean-Paul Morin*.

Famous work drawn and entirely engraved by Senault in 1681 which inaugurates a new form of the Book of Hours. It is considered a masterpiece of calligraphy, and its success was so great that it was still being sold around 1750.

All the pages are adorned with letters in grisaille, headpieces, tailpieces, where the perfection of the engraving rivals the elegance and ingenuity of the design.



19 **SENAULT.** *Heures Nouvelles tirées de la Sainte Écriture, écrites et gravées par L. Senault.*

A Paris, chez l'auteur, et chez Claude de Hansy, n. d. (end of the XVIIth century).

8vo. Red morocco with at the center of the covers an inlaid wide mosaic panel in olive morocco, wide gilt dentelle framing the covers on a red morocco ground, spine with raised bands finely decorated with ten circular gilt faces, decorated edges, inner roulette, olive tabis doublures, gilt edges. *Contemporary mosaic binding attributed to Luc Antoine Boyet.*

193 x 123 mm.

Famous work drawn and entirely engraved by Senault which inaugurates a new form of the Book of Hours. It is considered a masterpiece of calligraphy and its success was so great that it was still being sold around 1750.

All the pages are adorned with letters in grisaille, headpieces, tailpieces, where the perfection of the engraving rivals the elegance and ingenuity of the design. Superb copy covered with a rich mosaic binding by Luc-Antoine Boyet (1698–1733).

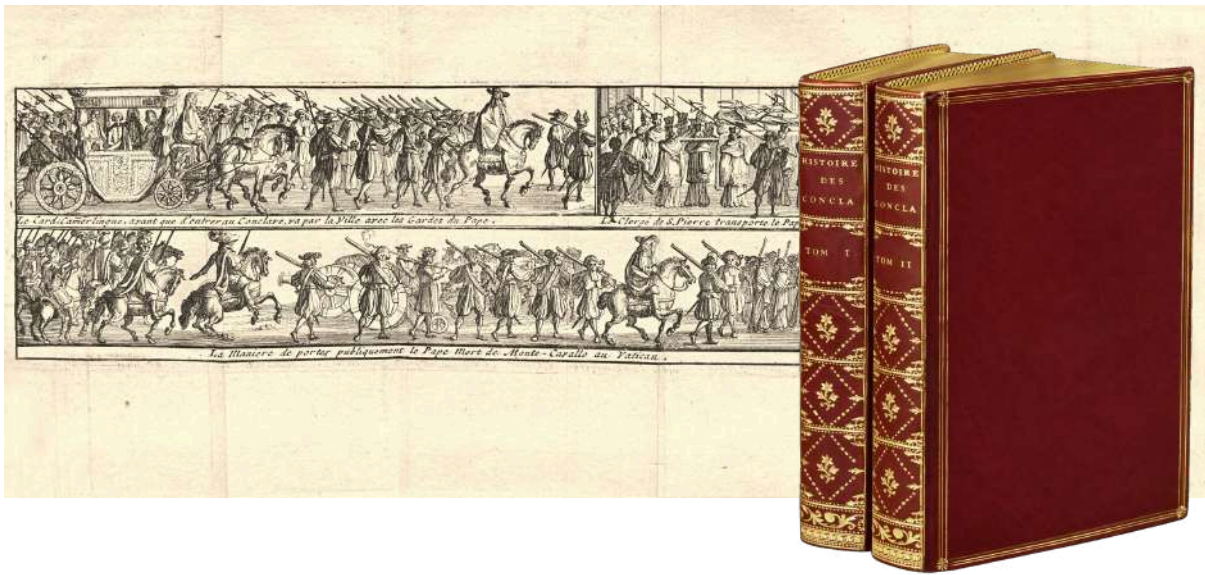
The first printing issued in 1681 is characterized by a figure with uncovered breasts (p. 210). Judged shocking, the figure was covered in the second printing, which is the case in the present copy.

“Five plates outside the text engraved by Raymond and Corne after Champagne, Mignard, Le Guide, Le Brun and Coypel were added to this copy when it was bound.”

“During the 18th century, and especially from 1715 to 1775, a small number of binders, mostly Parisian, produced for certain collectors bindings of a very particular character, decorated with mosaic applications of leathers of different colors. The technique used had been known since the 16th century and continued to be employed. It is described very precisely by Dudin under the name ‘binding with compartments’ in his ‘Art du relieur doreur de livres’ published in 1772, under the patronage of the Académie royale des sciences: ‘One begins by covering the book in white calf or in colored morocco or in any other ground desired; the only requirement is that the leather be the best selected and as free as possible from defects, holes and stains...’

Provenance: Library of Grace Whitney Hoff (1933, no. 222).

The superb *Edouard Rahir* copy bound in 18th century red morocco by Derome le Jeune.



20 VANEL. *Histoire des conclaves depuis Clément V jusqu'à présent.*
Cologne, 1703.

2 12mo volumes of I/ 1 engraved frontispiece, (4) ll., 41 pp., 425 pp., (3), 14 engravings in the text and 2 folding plates, II/ (2) ll., pp. 425 to 577, pp. 4 to 274, (10) pp., numerous pagination errors. Thus complete. Full red morocco, triple gilt fillet framing the covers, flat spines richly decorated, decorated edges, inner roll, gilt over marbled edges. 18th century binding by Derome le Jeune.

161 x 96 mm.

Partly original edition, adorned in first issue with a frontispiece showing a portico with the title in the pediment and several Swiss Guards standing watch, a repeated title vignette, and **14 finely engraved headpieces illustrating the ceremonies from the death of the Pope to the election of his successor.**

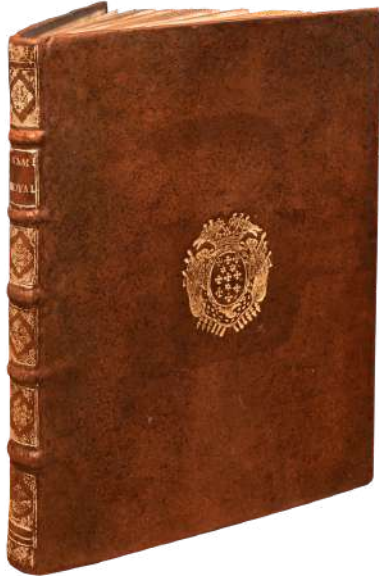
“ The manuscript catalogue of the Bibliothèque du Roi informed me of the name of the first author. His work was, so to speak, only the translation of an Italian work published in 1667 4to, and in 1668, 2 volumes 12mo. A second enlarged edition was produced in Lyon in 1691. If the baron de Haisson had a part in this work, he must only have been involved at the time of the third edition, issued in 1694. The 1703 edition, which on the title bears “third edition,” is in fact the fourth. It received new additions and moreover contains rather attractive figures. I would be inclined to believe that Casimir Freschot directed the 1703 edition. At that time, the baron de Haisson was counselor to Pierre I, emperor of Russia. “ Barbier, Dictionnaire des anonymes.

Very beautiful copy bound in 18th century red morocco by Derome le Jeune, adorned in first issue with 14 engravings, 2 folding plates and 1 frontispiece on the proceedings of the Conclaves, from the famous *Edouard Rahir* library with bookplate.



Rare first edition, printed in only 276 copies in 1707, of this revolutionary work which, had it been adopted by Louis XIV, would have profoundly altered the course of French history.

Precious copy, one of the very few recorded in contemporary armorial binding, here bearing the arms of the Duc de Boufflers.



21 VAUBAN, Sébastien Le Prestre, marquis de. *Projet d'une dixme royale qui supprimant La Taille, les Aydes, les Douanes d'une Province à l'autre, les Décimes du Clergé, les Affaires extraordinaires.* N.p. [Rouen], 1707.

4to, (4) ll., 204 pp., (10) ll., 1 large folding table, mottled calf, arms stamped in gilt at center of covers, spine with raised bands and gilt compartments, mottled edges. *Contemporary armorial binding.*

246 x 180 mm.

Rare first edition of this revolutionary project which, had it been approved by Louis XIV, would have profoundly altered the course of French history.

Fine 4to, published anonymously, printed in 276 copies at the author's expense. It was printed clandestinely in Rouen under the Marshal's supervision; Vauban intended to produce and distribute a few copies to trusted and influential friends who might help advance his reform.

This first edition was hunted by the censorship apparatus, and the King's Privy Council decrees ordered all copies to be seized and destroyed.

The disgrace of this loyal servant of the monarchy, followed by his death on 30 March of the same year, resolved the crisis.

In this political work, the celebrated Marshal of France addresses Louis XIV in an effort to resolve the severe social, economic, and spiritual crisis already beginning to affect the Ancien Régime. He details the procedures that could lead to the creation of a single tax in the kingdom, replacing all other taxes, which were often based on faulty economic principles and disastrous assessments of the political power of the state.

Vauban demonstrates, in minute detail, knowledge of the real economic conditions of the country. The author proposes a single tax for all classes, proportionally distributed across property, agricultural production, commerce, and industry. It would relieve the poor of all burdens and encourage the rich to industrious labor. To support his proposal, Vauban emphasizes the need for a general census, so the state knows precisely on which men it can rely, in both peace and war. Despite his wise proposals, Vauban's work was swiftly opposed by the court, and the edition was sent to the press for destruction.

Our copy is bound with the arms of Joseph Marie, Duc de Boufflers (1706–1747), Lieutenant General of the King's armies.

The festivities organized by the Cardinal de Polignac in Rome in 1725 and 1729 adorned with 16 plates of remarkable interest.

Unique recorded volume presenting 9 extremely rare first editions, of which 3 are missing from the B.n.F., recounting the festivities organized in Rome in 1725 and 1729 to celebrate the marriage of Louis XV and the birth of the Dauphin in contemporary binding.



22 **COSTANZI, Giovanni Battista (1704-1778).** *Carlo Magno festa Teatrale in occasione della nascita del Delfino Offerta alle... Re, e Regina de Francia dal Cardinale Otthoboni.*
Rome, Antonio de Rossi, 1729.

4to. Frontispiece, title, (20) and 64 pp., some wormholes in the final leaf.

Title vignette engraved with the royal arms of France, engraved frontispiece and 13 plates by *Francesco Vasconi* after *Michetti*, historical introduction in Italian and French.

237 x 175 mm.

Unique recorded volume bringing together nine extremely rare first editions, three of which are unrecorded at the Bibliothèque nationale de France, relating to the magnificent festivities organized in Rome by Cardinal Melchior de Polignac, French ambassador to the Holy See.

First edition and fine copy of Costanzi's work.

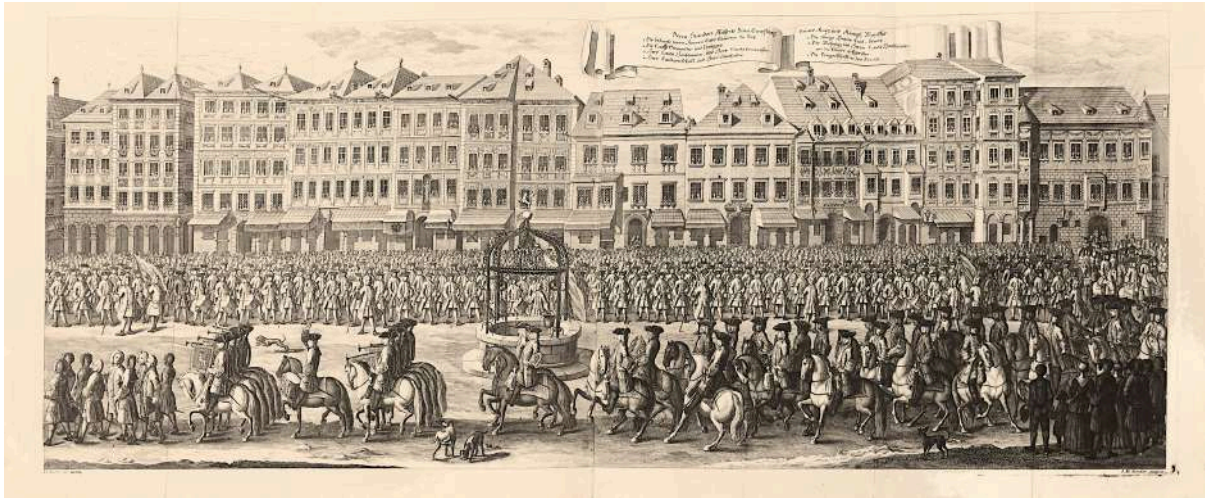
Only one copy at the B.n.F.

The collection includes detailed festival accounts, dramatic compositions, operatic librettos, poetic tributes, and official relations of fireworks and ceremonies, several illustrated with 16 finely engraved plates depicting stage designs, orchestras, ephemeral architecture, and the transformation of Piazza Navona into Domitian's ancient stadium.

These celebrations were held in 1725 for the marriage of Louis XV and in 1729 for the birth of the Dauphin. The events transformed Piazza Navona and the surrounding palaces with elaborate architectural machines, fireworks, theatrical performances, cantatas, and operatic works by leading figures of the Roman and French artistic world, including Pietro Metastasio, Giovanni Battista Costanzi, and Leonardo Vinci.

Costanzi wrote this opera, "*remarkable for the splendor of its staging*" (*Grove II*, p. 461), to celebrate the birth of the Dauphin Louis, son of Louis XIV and Maria Leckzinska. Michetti (1704-1778) wrote the libretto while serving Cardinal Pietro Ottoboni, at whose palace it was performed. One of the two cymbalists depicted on the frontispiece could be Costanzi.

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



23 DEYERLSPERG. G.J. von. *Erb-Huldigung, welche dem... Römischer Kayser Carolo dem Sechsten... Als Hertzogen in Steyer, von den gesamten Steyrischen Land-Ständen den sechsten Julii 1728... abgeleget... worden.* Grätz, n.d. [1740].

Large folio with 1 frontispiece portrait, (2) ll., 91 pp., 12 plates including 9 on double-page and 3 folding, 1 folding map, 1 small tear restored without loss p. 49. 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 Störcklin.*

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).

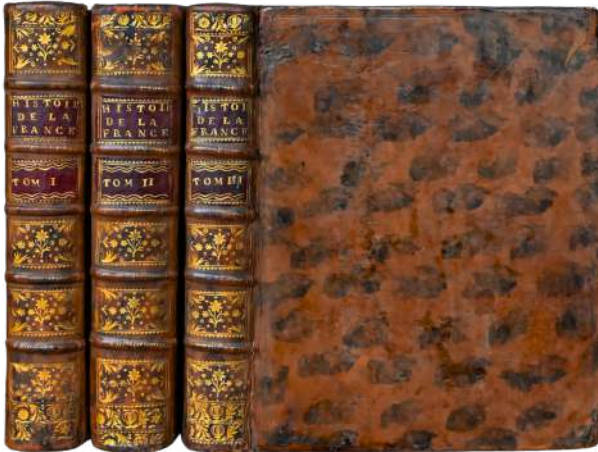
“Emperor Charles VI was the father of Maria Theresa of Austria. This peace-loving prince was forced to wage war throughout his life. It should be recalled here - a terrible mission for a gastronome bibliographer - that Charles VI died as a result of poisoning caused by a dish of mushrooms. Voltaire liked 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).

A very rare work of celebration and gastronomy.



The first part recounts the history of the French colonies of Brazil, Florida, Acadia, Louisiana and New France, from the first contacts of French fishermen with the Atlantic coast of Canada, in 1504, to the retrocession of Louisiana to the crown, in 1731.

The second part, the *Journal historique*, recounts the journey of Charlevoix in North America during the years 1720–1722.



24 CHARLEVOIX. *Histoire et description générale de la Nouvelle France, avec le Journal Historique d'un Voyage fait par ordre du Roi dans l'Amérique Septentrionale.*

A Paris, chez Didot, 1744.

3 4to volumes: I/ (4) ll. on large paper including the dedication to “*Monseigneur le duc de Penthièvre*”, xxvi pp., 664 pp., 10 maps including 8 folding and 2 vignettes; II/ (2) ll. on large paper, lxi pp., (3) pp., xv pp., (1) p., 582 pp., 8 folding maps, 56 pp. and 22 folding plates; III/ (2) ll., xix pp., (1) p., xiv pp., 543 pp., 10 maps including 9 folding – worming in the lower blank margin of about twenty leaves without affecting the text. Full mottled havana calf, spine in compartments richly decorated, red edges. *Contemporary binding.*

254 x 193 mm.

Father Charlevoix embarked in 1720 for the missions of Canada. He went up the Saint Lawrence, made an excursion into the country of the Illinois, descended the Mississippi to its mouth, and returned to France in 1722.

First edition adorned with 28 folding maps and 22 botanical plates belonging to the Didot issue, the rarest of all, remaining unknown to bibliographers.

The Jesuit Pierre François Xavier de Charlevoix (1682–1761) embarked at La Rochelle in July 1720 for the missions of Canada. Arriving at Quebec, he went up the Saint Lawrence, stopped in the country of the Illinois, and descended the Mississippi to its mouth in order to head toward St Domingue; but his ship was wrecked at the entrance to the Bahama Channel.

His second voyage allowed him to reach Saint Domingue.

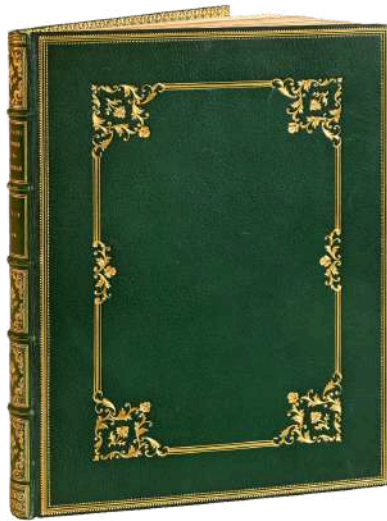
His work, reporting his personal observations, notably on the geography and flora of the regions traversed, also offers a very complete account of the knowledge of the time on Canada and Louisiana.

The particularly abundant iconography, of great documentary interest, consists of 22 folding plates of flowers and plants and 28 large maps, folded several times, drawn from the indications of Charlevoix by Jacques Nicolas Bellin l'Ancien.

“These maps present a clear interest since, dated 1743, they record the latest discoveries made in 1742 in the far north of America.” Sabin.

All these folding maps abound in concrete details on the various localized peoples and note the existence of still unknown territories. Some are of very large format (approximately 560 x 405 mm – 460 x 295 mm...).

First edition of this precious collection of goldsmith's models engraved in 1748.



25 **GERMAIN, Pierre (1703-1783).** *Éléments d'orfèverie divisés en deux Parties de Cinquante Feuilles chacune, composés par Pierre Germain, Marchand Orfèvre Joaillier. Première [-Seconde] partie.* Paris, chez l'auteur et chez la Veuve de F. Cherau, 1748.

2 parts in 1 vol. 4to with 2 engraved titles, 3 ll. (Dedication, notice, table) and 100 engraved plates of goldsmithery. Green morocco, double frame of full and dotted gilt fillets around the covers, large corner spandrels with pomegranate and cherub, spine ribbed and decorated with pomegranate, gilt inner border, gilt over marbled edges. *Trautz-Bauzonnet circa 1855.*

273 x 203 mm.

First edition of this precious collection of goldsmith's models.

The publication of goldsmiths' collections is a rare process. Goldsmiths are generally jealous of their models.

A specific study details the possible motives behind the original decision taken by the famous master silversmith Pierre Germain: financial motives, a need for recognition, and above all a concern for education: "I had no other aim in composing this work," he says in his Notice to the reader, "than to encourage young people to form principles about the different types of silversmithing and the diversity of contours" and "to facilitate the means for pupils to succeed".

Most of the compositions are signed by *Germain* himself, some by his colleague *Jean-Jacques Roëttiers* and others by *Baquoy*.

In November 1747, the *Mercure de France* announced the publication of his *Éléments d'orfèverie*, a collection of 100 chisel-engraved plates of religious and civil goldsmiths' models by *Jean-Jacques Pasquier* and *Baquoy*.

The goldsmith presented the two parts of his work to the Librairie on 26 June 1748 and received the royal privilege on 16 July, while the first part of the collection was already being sold or was in press. Pierre Germain added the privilege by hand to the volumes already printed, authenticating it with his signature. The second collection, the *Livre d'ornements*, appeared in 1751.

A superb copy of this engraved collection, evocating the artistic genius of the great Parisian goldsmiths under Louis XV, preserved in a fine morocco binding by Trautz-Bauzonnet.

Provenances: *Émile Froment-Meurice*, 1856; *Archibald Philip Primrose* (1847-1928), 5th Earl of Rosebury with his bookplate bearing his arms and the motto of the Order of the Garter "*Honi soit qui mal y pense*".

Émile Froment-Meurice was a goldsmith and official supplier to the city of Paris, like his father *François-Désirée Froment-Meurice*, for whom *Victor Hugo* left a few verses testifying to the beauty of his art (*Les Contemplations*, 1856).

One of the most beautiful anatomical atlases of the 18th century, adorned with 119 plates of very large dimensions in sumptuous colors of the time.



26 **COWPER, William.** *Anatomia corporum humanorum centum et viginti tabulis, maxima parte ad naturalem magnitudinem singulari artificio, nec minori elegantia ab excellentissimis, qui in Europa sunt...*

Utrecht, Nicolaum Muntendam, 1750.

Large folio with (6) leaves of title, dedication, preface to the reader and introduction, 1 engraved frontispiece, (62) leaves of text, appendix, and supplements and (2) leaves of index, 118 plates (105 pl.; 9 pl. for the appendix; 5 engravings on 4 pl. for the supplements). Slight foxing or browning in places, small humidity stain in the upper margin, which also affects 7 plates into the image area. Tan calf of the period, gilt title on the spine, gilt spine. *Binding of the time.*

515 x 349 mm.

Second Latin edition of one of the most beautiful anatomical atlases of the eighteenth century.

The Anatomy of Humane Bodies was initially published in Oxford in 1698 and this Latin edition was given by William Dundass. The first Latin edition had been printed in Leiden in 1739.

With this work, Cowper committed one of the most famous acts of plagiarism in history.

The publication and posterity of Cowper's work are marred by accusations of plagiarism by Govard Bidloo, author of *Anatomia humani corporis* published in 1685 in Amsterdam. Cowper purchased the engraved plates from the publisher Van Gunst and reused them, publishing them under his own name in 1698, accompanied by an English text and augmented by 9 plates. In 1700, Bidloo accused his colleague of plagiarism in *Gulielmus Cowper, criminis literarii citatus, coram tribunali nobilis*.

Cowper defended himself by arguing that the plates were not Bidloo's. The Royal Society of London did not decide, and Cowper's work saw other editions, including this one, augmented by 5 plates.

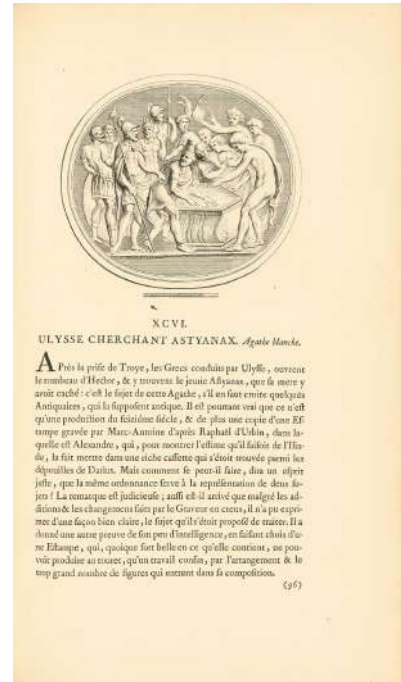
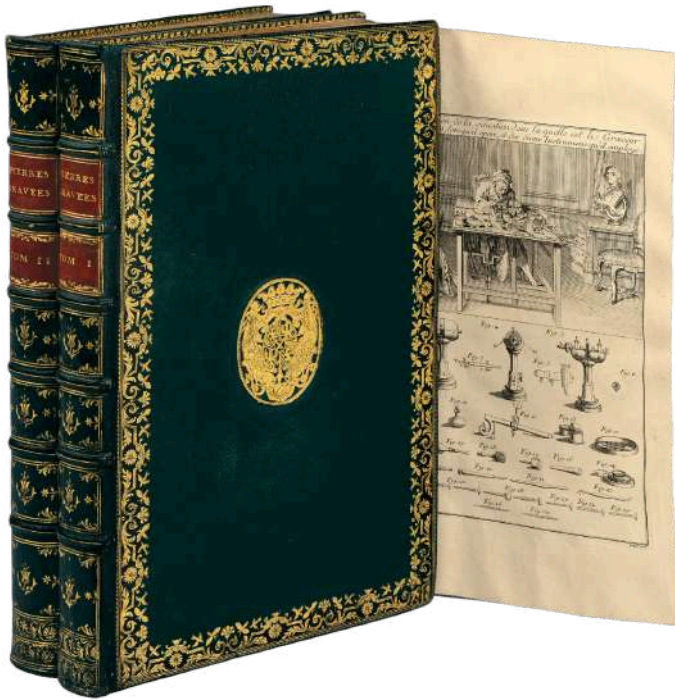
This edition is illustrated with a superb engraved frontispiece and 118 plates impressive for their size and the details they contain. The sumptuous copy is one of the rarest to have been fully painted at the time.

All the diverse and varied details of the 119 copper engravings thus come to life under the artist's brush and give a completely different dimension to this anatomical atlas.

No other colored copy has appeared on the market in the past 50 years.

Provenance: private Swiss collection.

The most precious copy recorded, printed on Holland paper, bound in blue morocco by Padeloup, decorated with a contemporary bird dentelle with the arms of the Count of Calenberg (1685-1772).



27 **MARIETTE, Jean.**
Traité des Pierres gravées.
Paris, Imprimerie de l'auteur, 1750.

2 small folio volumes. Part I: (5) leaves, 468 pages, 1 leaf, 2 plates out of text including 1 folding, (1) l. of title between pp. 152 et 153, (1) l. 447*; Part II : (2) leaves, xii pages of preface, (2) leaves, 132 leaves, (65) leaves.

Blue morocco, large dentelle around the covers, formed of interlacing and flowers, birds and insects, arms stamped in gilt in the center of the covers, spines ribbed and decorated with gilt fillets and fleurons, acorns and flowers, red morocco lettering pieces, inner gilt border, gilt edges. *Contemporary binding attributable to Padeloup.*

314 x 203 mm.

First edition and first issue of this "esteemed work," says Brunet, illustrated with 267 engraved subjects by the *count of Caylus* after drawings by *Bouchardon*.

Mariette, a famous collector of prints, reveals in the Notice to the reader that he deals with "*De la manière de graver des Anciens et des Modernes in the first volume.*"

Mariette entrusted *Bouchardon*, one of the best European drawers, to draw the engraved stones and asked his friend the *Count of Caylus* to engrave them.

The first volume consists of a history of engravers and engraving since antiquity and a "*mechanics of the art of engraving on stones*".

The illustration is inserted in the second volume divided into 2 parts: "*The subjects*", with a commentary on each medal represented page by page, and "*The heads*" which are grouped by 2 on a plate.

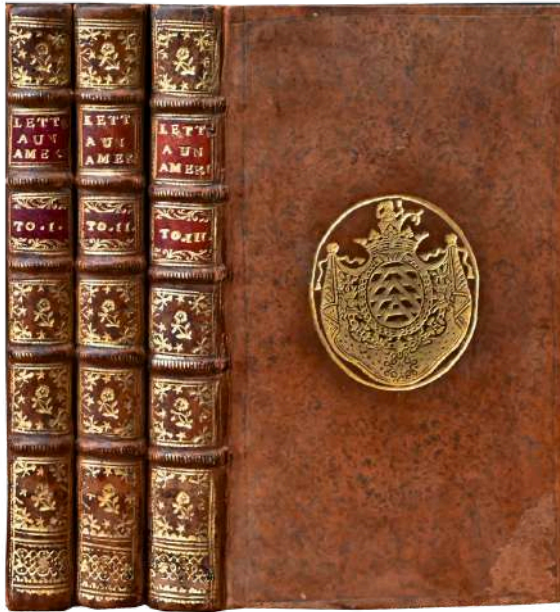
The whole of the illustration includes 3 full-page engraved titles, 5 vignettes and 199 plates containing 259 subjects.

A very pure copy, printed on fine Holland paper, in contemporary blue morocco, decorated with the arms of count Henri de Calenberg chamberlain to the emperor of Germany, general, mestre de camps, lord of the chamber of the elector of Saxony (1685-1772).

This one had constituted a splendid library of works very well conditioned, most of them in morocco (Catalogue, Brussels, J. Ermens, 1773).

Original edition of the nine Letters of the Abbé de Lignac in which he attacks Buffon's theses on the movement of the planets.

Remarkable copy printed on thick Holland paper and bound in an attractive contemporary calf binding with the arms of Alexandre de La Rochefoucauld (1690-1762).



28 FERCHAULT DE REAUMUR, René Antoine (1683-1757) / LIGNAC, Joseph-Adrien le Large de (dead in 1762). *Lettres à un Américain sur l'histoire naturelle, générale et particulière de Buffon.* Hambourg, 1751.

3 volumes 12mo: I/ (i) l., 127 pp., 49 pp.; II/ (i) l., 57 pp., 66 pp., (i) l., 66 pp., (i) l.; III/ (i) l., 31 pp., 96 pp., 69 pp., (i) p. Cioranescu, II-38994. Page 69 does indeed bear the word "fin".

Bound in full contemporary havana calf, spines with raised bands richly decorated, red morocco title and volume labels, central arms on the covers. *Contemporary armorial binding.*

153 x 88 mm.

Complete collection of the nine Letters of the Abbé de Lignac in which he violently attacked Buffon's theses on the movement of the planets, the construction of the surface of the earth, the existence of fossil shells, animal structure, the natural history of man...

First edition of this violent critique of the "*expériences sur la génération*" and of Buffon's works in general.

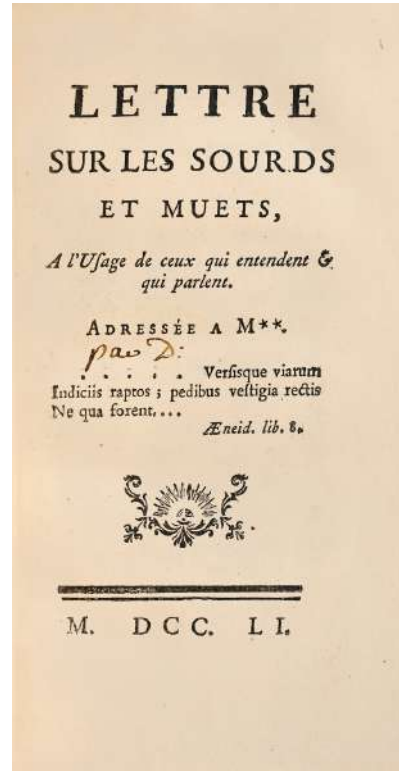
Joseph-Adrien Lelarge de Lignac (1697-1762), a Jesuit abbé turned Oratorian, anonymously sought to refute Buffon and Condillac, whom he accused of contradicting the *Bible* and Genesis through their materialist views.

The first three letters were written with his friend Réaumur, a fellow academician and opponent of Buffon. Known as a defender of the Church against Enlightenment "*enemies*," *Lelarge de Lignac* published his critique soon after the first volumes of *Histoire naturelle* appeared, a work that would continue until 1804. Buffon did not respond directly to the attack by Lignac and Réaumur.

Michaud reports that "*these Letters, written with much imagination, in a clear style, and in which the subjects are well discussed, were well received by the public*".

Precious copy printed on large Holland paper bound in contemporary calf with the arms of Alexandre de la Rochefoucauld, duc de La Rochefoucauld et de la Roche-Guyon, prince de Marsillac, marquis de Liancourt, sixth son of François VIII, grand veneur de France and grand maître de la garde-robe, and of Madeleine-Charlotte Le Tellier de Louvois, born 29 September 1690.

True first edition of the “*Essay on the Beautiful*” by Diderot in an attractive contemporary binding bearing the arms of the marquis of Choiseul-Stainville.



29 **DIDEROT, Denis.** *Lettre sur les sourds et muets, A l'Usage de ceux qui entendent & qui parlent.* N.p. [Paris, Bauche], 1751.

2 volumes 12mo of: I/ x pp., 241 pp., (5) ll. of table, 3 plates out of pagination: II/ pp. 242 to 400, (1) l. of errata, 2 plates out of pagination.

Light-brown calf, blind-stamped fillet around the covers, spines ribbed and decorated with gilt fleurons, arms gilt-stamped at the foot of the spines, red morocco lettering pieces, gilt inner border, red edges. *Contemporary binding.*

155 x 83 mm

True first edition of this important essay published without the name of the author, in which Diderot established the aesthetical principles that he will develop in his article “*Beautiful*” of the Encyclopedia which brochure was broadcast among the public in October 1750.

Published 2 years after the *Lettre sur les aveugles* which owed the author a few months of imprisonment in Vincennes.

His first thoughts regarding the great aesthetical problems were published under the form of a letter in response to the abbot Batteux, published in February 1751 in 241 pages, followed by *Additions* printed in May 1751 continuing the text from page 241 to page 400.

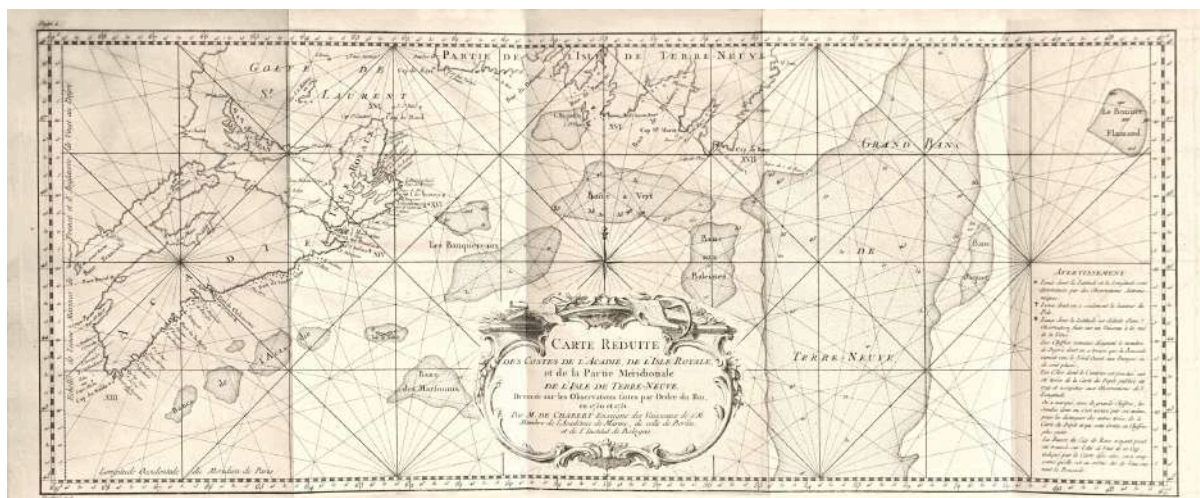
Some of these principles developed in this treatise remain essential in Diderot's work, such as the defense of individual genius and the defense or even the primacy of the French language.

Our copy presents all the characteristics of the true first edition.

Our very bibliophilic copy thus has the distinctive feature of having been assembled at the express request of an enlightened collector who wished to possess a choice copy.

A very precious copy of this first edition of a significant treatise of the enlightenment, printed on large Dutch paper and bound in an attractive contemporary binding bearing the spine arms of *François-Joseph II de Choiseul.*

First edition bound in contemporary red morocco with armorial decoration, of this important travel account of the coasts of Acadia, illustrated with 8 maps and tables.



30 CHABERT, Joseph Bernard de (1724-1805). *Voyage fait par ordre du roi en 1750 et 1751, dans l'Amérique septentrionale.* Paris, Imprimerie royale, 1753.

It is divided into two parts: the first contains the author's account of his journey from Brest to Louisbourg and of his four expeditions on the nearby islands and coasts, and the second, the astronomical observations he made at sea, which are renowned for their accuracy.

4to, with (1) l. title, viii pp. of extracts and tables, 288 pp. of text, (5) ll. of table, (1) blank l., 6 folding maps, one plate and one folding table at the end, unbound. Full red morocco, triple gilt fillet framing the covers, large arms in the center, upper cover darkened, spine with raised bands richly decorated with armorial pieces, gilt inner dentelle, gilt edges. *Contemporary armorial morocco binding.*

Copies in contemporary armorial morocco are extremely rare.

249 x 185 mm.

Original edition of this important travel account of the coasts of Acadia.

Provenance: Binding with the arms of Louis III Le Pelletier de Rosambo (1690-1770).

In 1711, after his father's retirement, Louis III Le Pelletier obtained the office of President à mortier, previously held by Jean-Antoine de Mesmes and he held the position until May 29, 1736.

"One plate and 6 large maps give this esteemed work great value for the geography of Canada," writes Chadenat. An additional out-of-text table is folded at the end of the volume.

The work by the Marquis de Chabert de Cogolin received the highest praise from the commission appointed by the Academy of Sciences to examine it and was offered as a model to future navigators, notes Sabin.

"An esteemed work in regard to the astronomical observations it contains, which are of the highest accuracy." — Leclerc 691.



“This utopian novel marks the author’s transition to communist ideas.”

First illustrated edition published the same year, 1753, as the original.



31 **MORELLY (1717-1778).**
*Naufrage des isles flottantes, ou Basiliade du célèbre Pilpai, poème héroïque, traduit de l'Indien par M. M***.*
À Messine (Paris), par une Société de Libraires, 1753.

2 volumes 12mo with an interesting frontispiece, 1 title, xxxviii pp., 216 pp.; 1 title and 308 pp.
Full havana calf, flat spines decorated, red edges.
Contemporary binding.

160 x 100 mm.

First illustrated edition published in the year of the original of this rare utopian novel which forms part of the history of ideas of the Enlightenment.

Frontispiece and vignettes engraved on the two titles printed in red and black.

“This utopian novel marks the author’s transition to communist ideas. The reading of Garcilaso della Vega exerted a decisive influence on Morelly, also recognizable in the Basiliade. In allegorical form, the author depicts a society founded on communist principles, divided into small independent economic groups, each numbering one hundred persons.

Morelly presents to us a society without vices, governed by natural laws and attaining happiness through the destruction of the “floating islands,” that is to say frivolous prejudices. The philosophical and social ideas of Morelly set forth in this epic were the object of sharp criticism on the part of his contemporaries. It was in response to this that Morelly set out his philosophical and social ideas in greater detail in a new work, the Code de la Nature.”

Although he was one of the **principal representatives of utopian socialism** and the inspiration of Babeuf (who invoked the *Code de la nature* during his trial) as well as of the following generation, Morelly remains little known.

Some authors even go so far as to maintain that there were two Morellys.

Several documents nevertheless make it possible to state that the works signed with this name were written by an abbé Morelly, who was regent of the collège de Vitry-le-François around 1756.

The obscurity surrounding his life is easily explained, insofar as his theses did not achieve their full influence during his lifetime, but only with the socialists of later generations.

The Pérelle collection illustrating Paris and châteaux of the kingdom.



32 PERELLE, Gabriel, Nicolas & Adam. *Les Délices de Paris et de ses environs ou Recueil de vues perspectives des plus beaux momumens de Paris, et des Maisons de plaisance situées aux environs de cette Ville, & en d'autres endroits de la France, le tout en 210 Planches, dessinées et gravées pour la plus grande partie par Perelle.*

A Paris, Chez C. A. Jombert, 1753.

Large folio of v pp., (3) pp., 224 figures on 210 plates, full mottled havana calf, blind fillet around the covers, spine in compartments decorated, worn binding, red edges. *Contemporary binding.*

490 x 330 mm.

First edition. It is adorned with an engraved title with a vignette, a preface, a table of plates and 224 figures (on 210 plates), engraved in intaglio by *Pierre Mariette* after *Pérelle, Marot* and *Silvestre*. These plates come from the original copper plates of the publisher's stock, some of which were reworked for this edition.

Very valuable collection illustrating the dexterity of the Pérelle family of engravers and presenting the particularity of an exceptional number of high-quality prints.

Intended for decoration, these elegant engravings, animated with figures, small trades or carriages, have always been collected by amateurs and print dealers.

Very evocative of the liveliness of Paris in the 17th century, of the original splendor of the châteaux and gardens of Old France, this volume testifies to the perfect mastery of architects and landscape designers, under the reign of Louis XIV.

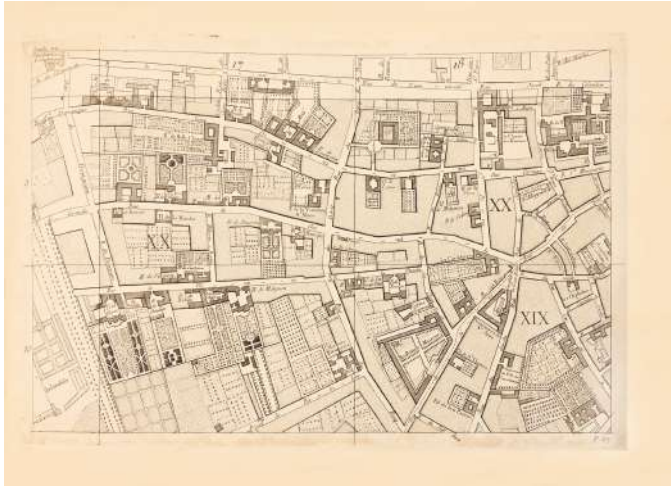
Most of the engravings are devoted to Paris: *Louvre, Palais-Royal, Luxembourg, Tuileries*, squares, gardens, fountains, townhouses.

Each of these engravings intended for decoration bears witness, through its attention to selected detail, to the daily life of the capital under the reign of Louis XIV, both in these small trades along the Seine, these itinerant trades in the streets of Paris, and through these carriages or elegant figures that animate the gardens.

"The views of the beautiful houses of France," and "Views of the beautiful houses in the surroundings of Paris" are devoted to the châteaux and fine properties that surrounded Paris: *Lery, Triols, Chambord, La Rochefoucauld, Pomponne, Sceaux, Louvois, Montmirel, Chilly, Richelieu, Ancy le Franc, Chaville, Rambouillet.*

“The first plan of Paris (year 1763) executed on such a large scale (1/4 200)” reissued in 2022.

Unique recorded copy bound in contemporary citron fleurdelysé morocco.



33 DEHARME, Blaise-Louis. *Plan de la ville et faubourgs de Paris.* Paris, chez l'auteur, 1763.

Small oblong folio, engraved title, one general folding plan (Paris, Desnos, 1777) and 34 plans, [14] ll. unnumbered of table of street names, citron morocco, spine with raised bands, compartments decorated with concentric gilt circles, dent-de-rat and simple gilt fillet borders on covers with fleurs-de-lys in corners, red edges. Contemporary citron fleurdelysé morocco binding.

290 x 443 mm.

The first plan of Paris executed on such a large scale (1/4 200). The 34 plates detail with great precision all the quartiers of Paris.

They are based on the work of *Delagrive*, but the author corrected and recorded many omissions through his observations in situ.

It is complete with the beautiful engraved title, the 34 double-page maps, and the 14 text leaves presenting the *Table alphabétique Des Rues, Culs de Sacs Passages Places Publiques, Carrefours, etc.*, and the very interesting *Table alphabétique des Messageries Coches et Carrosses du Royaume le Jour de leur Départ, leur Demeure et celle des Roulliers*. This second table is very often missing.

According to *Boutier*, this edition should only have 8 text plates; he also specifies that the table of messageries and coches would only appear in the second edition, which is inaccurate and only due to its extreme rarity.

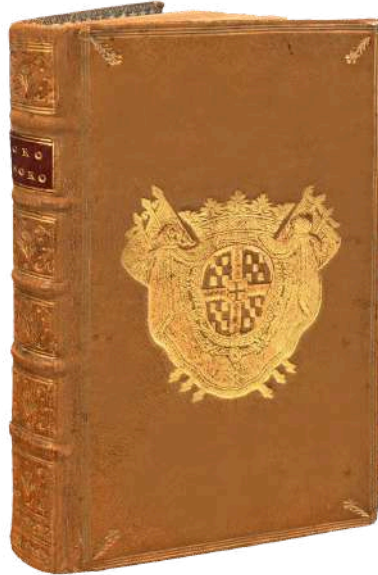
Precious copy from the great Parisian collector *Paul Lacombe*; it later passed to the *Bibliothèque de Serge Le Tellier*.

Original edition of this major plan of Paris, which therefore earned Deharme the title of topographer of the King.



“The first black hero of Western literature.”

First edition of *Oronoko ou le Prince nègre* adorned with “erotic engravings.”



34 **APHRA BEHN (1640–1689).** *Oronoko ou le Prince nègre. Imitation de l'anglois, Nouvelle Edition, revue & corrigée par M. de La Place.* Paris, 1769.

12mo of (2) ll., xii pp., 212 pp., 1 l. and 5 erotic engravings. Full citron morocco, triple gilt fillet framing the covers, gilt fleurons at the corners, large gilt arms in the center, spine with raised bands richly ornamented, interior gilt roll, gilt edges. *Contemporary armorial morocco binding.*

164 x 96 mm.

First edition featuring “the first black hero of Western literature,” adorned with erotic engravings and the first novel favorable to abolitionist theses.

Oronoko, novella published in London in 1688, remains Aphra Behn’s most popular yet most ambiguous work.

Oronoko is among the earliest modern novels written in English and holds a prominent place in English Restoration literature.

Oronoko, a Guinean prince of great beauty, ends his chivalric life as a slave on a Surinam plantation in the 1660’s. The voice narrating his tragic story is that of Aphra Behn (1640–1689), the famous English playwright, loyal supporter of King James II, on the eve of the Glorious Revolution.

This 17th century English novel concentrates many of our contemporary curiosities and guides reading toward feminism, abolitionism, the Enlightenment, while reflecting the anxieties and ambivalences arising from European expansion since the Renaissance.

Aphra Behn denounced forced marriages and advocated gender equality in love. She fought fiercely to have her status as a poet recognized. The first English woman of letters, independent, defiant, and proto-feminist, despite difficult living conditions, the “George Sand of the Restoration” called by a sarcastic pamphlet a “punk and poetess,” a public woman defying conventional models of female modesty, asserted her freedom.

Oronoko was translated into French in 1745, but the 1769 edition is the first illustrated with erotic engravings: 1 vignette by *Eisen* and 5 figures by *Marillier*.

Precious and magnificent copy cited by Cohen with the arms of Etienne-François de Choiseul-Stainville, duc de Choiseul (1719–1785), who, together with the Controller General of Finances L’Averdy, removed all obstacles to grain commerce in July 1764. From then on, wheat was no longer captive, and farmers and merchants were no longer required to supply one city over another.

Provenances: *Duc de Choiseul-Stainville* (1719–1785); *Duriez de Verminac*; *Blumenthal* (1932, n°206); *Laurent Meeûs* (1982, n°106).

Original collection painted in gouache coming from the chateau de Chenonceau preserved in its 18th century binding.

N. p. n. d., towards 1770.



35 Collection painted in gouache coming from the Château de Chenonceau. Towards 1770.

Large oblong 8vo, towards 1770, contemporary binding in red half-morocco with flaps.

180 x 210 mm.

Precious album composed of thick leaves of paper which recto and verso are either blue, or painted in dark green. On this painted material have been mounted at the time characters and various scenes on cut cardboard and painted in gouache at the time.

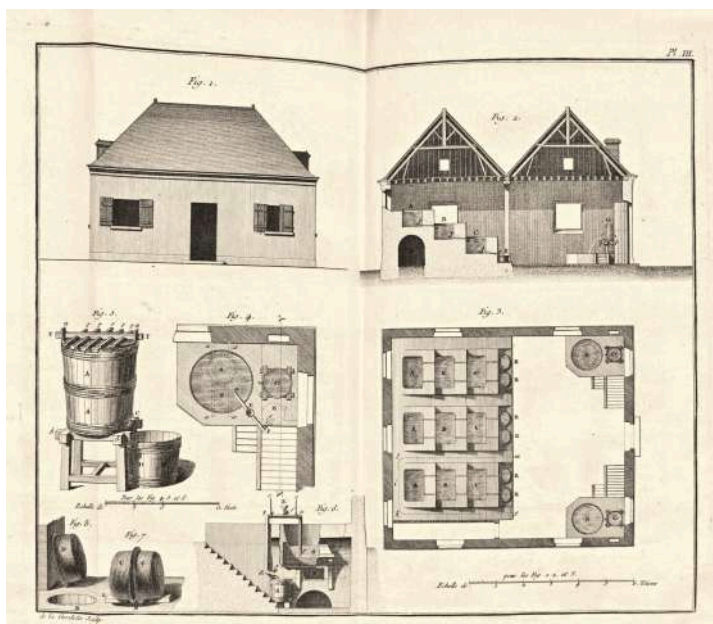
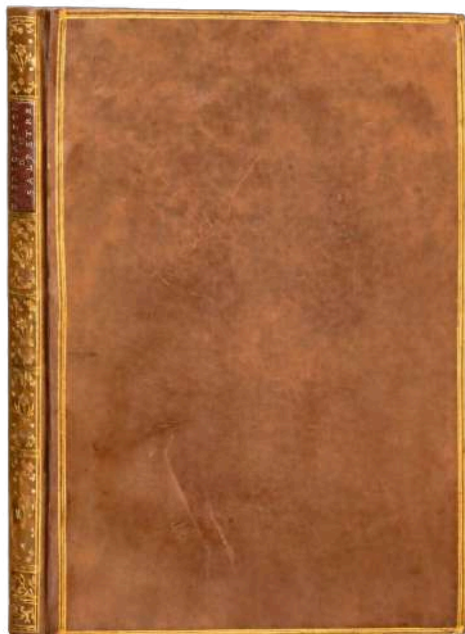
Put together when France was very keen on the Far East, the album depicts several scenes: Chinese dances, Chinese musicians, Mandarins, courtier and courtesans of Beijing, Far East warrior.

Among the 96 characters and scenes cut and sumptuously painted in gouache, besides aristocrats, gentlemen and middle class men of that time, we notice more particularly admirable baroque scenes with fountains, copses and luncheons on the grass, comedians, dancers, various parrots and parakeets, riders, children games, flowers, birds, villages with countryside backgrounds, without leaving out an interesting exotic musical scene.

Such albums preserved as published since the 18th century are extremely rare and this one, in its original condition, bearing the old handwritten inscription at the beginning « *cet album vient du château de Chenonceaux* » is expressing a charm and a particularly attractive atmosphere, typical of Louis XV's spirit.



Duveen and Klickstein (p. 226) emphasize the extreme rarity of this original edition, a rarity already attested in 1794.



36 LAVOISIER, Antoine Laurent (1743-1794). *Instruction sur l'établissement des Nitrières et sur la fabrication du Salpêtre, Publiée par ordre du Roi. Par les Régisseurs généraux des Poudres & Salpêtres.* Paris, Imprimerie royale, 1777.

4to of (2) ll., 83 pp., 4 large folding engraved plates at the end. Full glazed blond calf, covers framed with three gilt fillets, flat spine decorated with compartments with gilt fleurons, long morocco title label, gilt edges. *Contemporary binding.*

248 x 182 mm.

Original edition already considered rare at the time of its reprint in 1794.

The plates, which show plans of buildings and machinery, are signed by *La Gardette*.

Duveen and Klickstein (p. 226) emphasize the extreme rarity of this original edition, a rarity already attested in 1794.

"Lavoisier's 'Instruction' first appeared in 1777, but it was extremely rare and unobtainable, as the preface states... it is even doubtful that this instruction was widely circulated: we are all the more inclined to believe it as it is very rare; it did not even exist at the Bibliothèque nationale a few months ago..."

One of his most important investigations was to determine the nature of the phenomenon of combustion, or rapid oxidation. His experiments demonstrated that combustion is a process involving the combination of a substance with dioxygen. Through this discovery, the entire conception of chemistry was transformed.

In the autumn of 1772, doubting that matter, as taught by Aristotle, takes different forms—solid, fluid, gaseous—through a single general law of degeneration, he embarked on a study of the combustion of metals, which paradoxically gain weight after calcination.

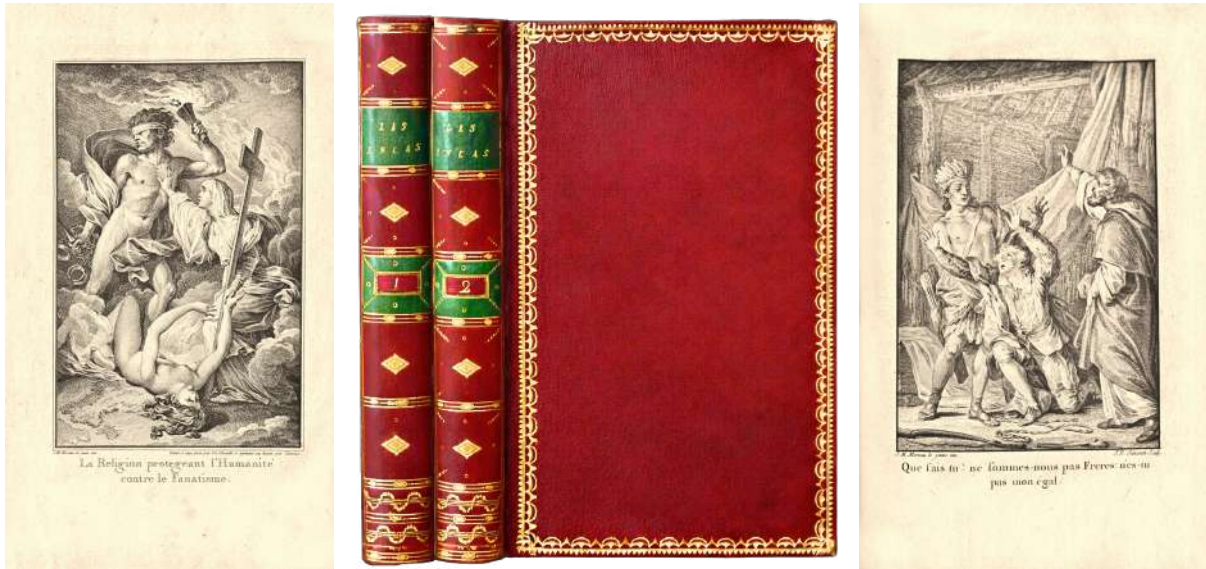
His results were published in two papers in the *Bulletin de l'Académie des sciences*, including examples of the production of phosphoric acid and the calcination of sulfides.

Lavoisier sought a cause for the combustion process that could explain that it was not merely a change of state, a cause he did not yet call "oxygen."

In 1778, in the works *Sur la combustion en général* and *Considérations générales sur la nature des acides*, he demonstrated that "dephlogisticated air," responsible for combustion, is also a source of acidity. It was only in 1779 that he named this "vital" part of the air: "oxygen" (from Greek, meaning "acid former"), and the other part: "nitrogen" (from Greek, meaning "without life").

First edition published in 1777, in the midst of the American War of Independence.

Superb copy preserved in its contemporary morocco from the library of *Buissy*, whose bookplate was designed by *Choffard* in 1759.



37 MARMONTEL. *Les Incas ou la Destruction de l'Empire du Pérou*. Paris, Lacombe, 1777.

2 parts in 2 volumes 8vo with 1 frontispiece, xii pp., 338 pp., (1) l., 5 plates out of text; (2) ll., 380 pp., (2) ll., 5 plates out of text.

Red morocco, gilt roulettes around the covers, flat spines finely decorated, title and volume labels in green morocco, inner gilt border, gilt edges. *Contemporary morocco binding*.

198 x 121 mm.

First edition adorned, in first issue, with a frontispiece and 10 superb engravings drawn by *Moreau* and engraved by *De Launay*, *Duclos*, *De Ghendt*, *Helman*, *Leveau*, *Née* and *Simonet*.

“Les Incas ou la destruction de l’Empire du Pérou is a fascinating work because of the multiple sources to which it refers and because of the material it contains, which encompasses the whole of Central America as well as a large part of South America. It allows us to take stock of the long-standing current of interest in America, born only a few years after the conquest and which, over nearly three centuries, saw the accumulation of chronicles in the original language, promptly translated, travel accounts, works of reflection on America and its history.” (H. Champion).

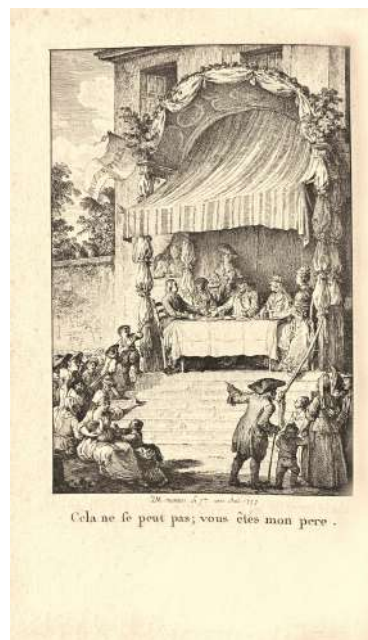
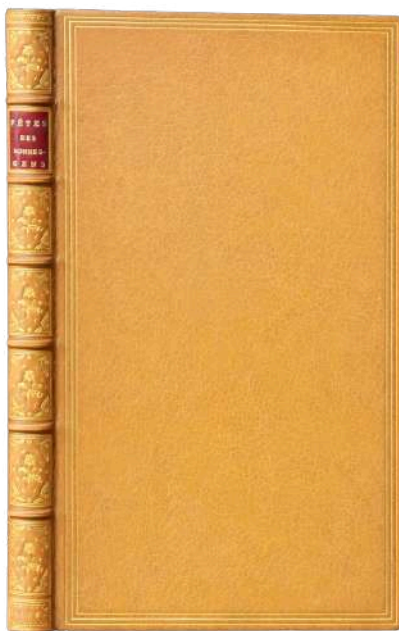
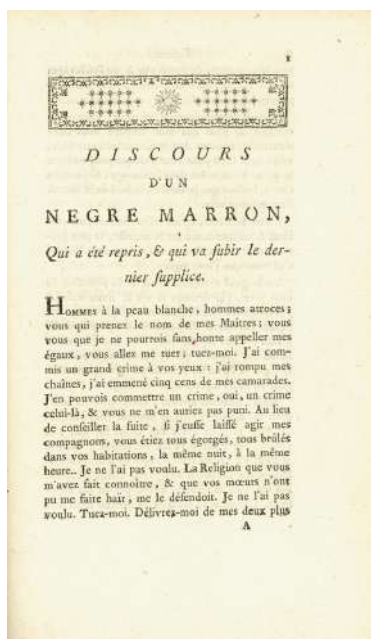
The publication of the « *Contes moraux* » in 1761 and the censure by the Sorbonne of « *Bélisaire* », published in 1767, had secured for Marmontel a European reputation. Published in 1777, in the midst of the American War of Independence, this philosophical novel in the encyclopedist vein also enjoyed topical success owing to contemporary interest in America.

By publishing *Les Incas*, the author approaches in classical and encyclopedist fashion the epic of the conquest of Peru by Pizarro. Half tale, half prose poem, this historical and epic work is indeed on many occasions a pretext for Marmontel to indulge in a detailed description of the customs and habits of the Incas and of their political and social organization at the time of the Spanish invasion. Through fictional narrative inspired by the encounter between the civilized and the American native, these historical novels formulate a critique of civilization and of the colonial enterprise in the New World as well as a plea in favor of a purified and tolerant Christianity.

The text, a product of the Enlightenment, defends freedom of opinion and religion, as illustrated by the frontispiece drawn by *Moreau* and entitled « *La religion protégeant l’humanité du fanatisme* ».

Very fine copy preserved in its elegant contemporary morocco from the library of *de Buissy*, whose bookplate was designed by *Choffard* in 1759.

“The moving words of a slave from the French colonies of the New World are read in the open countryside in the Discours d’un nègre marron.”



38 LE MONNIER, Abbé Guillaume-Antoine. *Discours d’un nègre marron, qui a été repris, & qui va subir le dernier supplice.* [In:] *Fêtes des bonnes-gens de Canon et des Rosières de Briquibec.*

Paris, Abbé Le Monnier, Prault, les frères Jombert & Cellot, Veuve Vallat-la-Chapelle, 1777.

2 works in 1 8vo volume. With a frontispiece drawn and engraved by Jean-Michel Moreau (1741–1814), dated 1777.

Full citron morocco, triple gilt fillet framing the boards, spine with raised bands richly decorated with gilt fleurons, gilt inner roulette, gilt edges. Binding signed “Champs”.

198 × 118 mm.

First edition of this collection dedicated to Mgr Talaru, bishop of Coutances. Only the *Discours d’un nègre marron, qui a été repris, & qui va subir le dernier supplice* had first appeared separately in 1759.

The vibrant plea against slavery and this appeal to humanity toward Blacks are presented as a fictitious speech of a Black slave to his white captors. He accuses the Europeans of their guilty oppression and threatens them with vengeance as he is about to be executed.

Le Monnier maintains that “if we did not know how capable Blacks are of zeal, attachment, and tenderness when they are treated as men, we would cite several honorable treatises concerning them.” This antislavery poem is an early testimony of a growing sensitivity on the subject of slavery, generally associated with the famous speech in *Histoire des deux Indes* by Raynal, first published in 1770.

Reported in the 1777 edition, this *Discours d’un Nègre marron qui a été repris & qui va subir le dernier supplice* must certainly have made the cottages tremble. The emotion is still there. And one measures how deeply the discourse of the Enlightenment, from Montesquieu to Rousseau, had entered popular culture.

It takes place in one of the French colonies of the New World.

Agathon, a slave instructed by a missionary, urges his people to abandon their chains. Five hundred persons attempt to free themselves, but are recaptured. They are condemned to witness the punishment of their leader. On the scaffold, he speaks.

A frontispiece drawn and engraved by Moreau le Jeune.

One of the only fine recorded copies of this increasingly sought-after volume.

The *Don Quixote* printed in Madrid by Ibarra in 1780,
preserved in its dazzling decorated contemporary Spanish red morocco bindings.

"Magnificent edition as typography and ornamentation" (Cohen, 218).



39 CERVANTES, Miguel de. *El Ingenioso Hidalgo Don Quixote de la Mancha*. Compuesto por Miguel de Cervantes Saavedra, Nueva edicion corregida por la Real Academia Española. Madrid, Joaquin Ibarra, 1780.

4 parts in 4 volumes 4to. In total 31 plates, 4 frontispieces, 1 portrait and 1 double-page map.

Bound in full red morocco, framed with Duseuil-style fillets around the covers, with gilt fleurons at the corners and central gilt decoration, flat spines decorated with the same central decoration repeated five times, green morocco lettering pieces, inner gilt border, gilt edges. *Contemporary Spanish morocco binding.*

290 x 222 mm.

Famous edition, one of the monuments of the Spanish book, undertaken by the Madrilenian academy which intended to restore Cervantes' text in its authenticity; it is accompanied by an illustration for the first time entirely drawn and engraved by Spanish artists.

The characters were specially engraved by *Geronimo Gil* and the paper was made at the mills of *Joseph Florens*, in Catalonia.

The architecture of the book is rigorous; the typography, executed by Ibarra, one of the masters of his art, is balanced and harmonious. All the type used in the book hangs together wonderfully, and the founts are so full of color, and so original and lively in cut, that they seem like the work of a man unhampered by professional and mechanical traditions (Updike, *Printing Types*, II, pp. 55-57).

The abundant illustration contains 31 engraved figures by M. Salvador y Carmona, Gil, Selma, P. P. Moles, Joaquin Fabregat, Juan Barcelon, Joaquin Ballester and Fransisco Muntaner, after J. del Castillo, Carnicero, Joseph Bruneta, Bernardo Barranco, Geronimo Gil and Gregorio Ferro. There is also an engraved general map of Spain, folded, out of text.

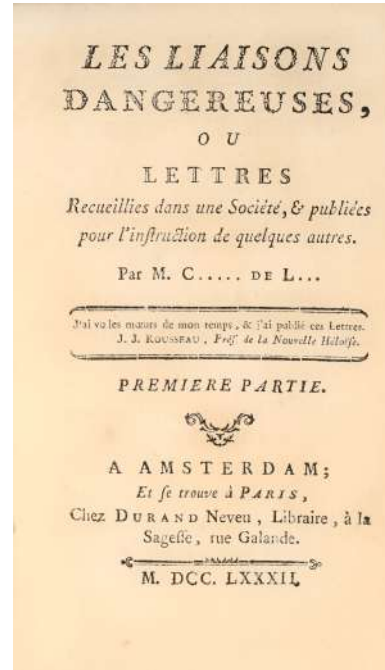
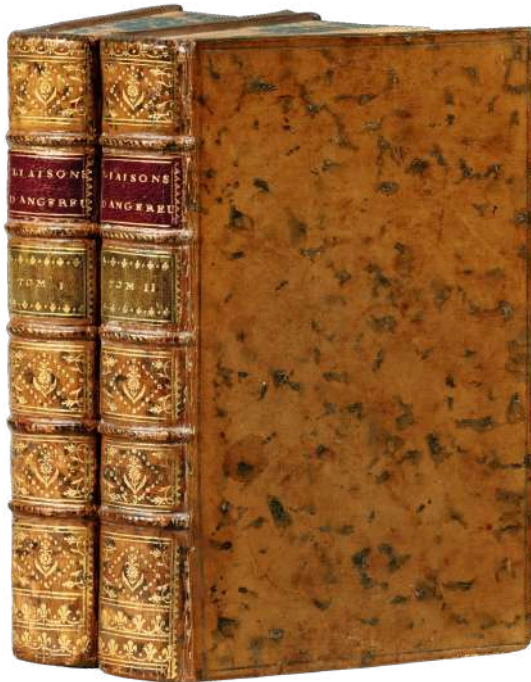
According to what Cervantes himself tells us in the Prologue of Part I, his aim was to write a novel of chivalry, capable of standing out from all the others widely spread at that time.

A superb copy in the state before the letters, bound in Spanish red morocco (very rare condition), strictly of the period and elegantly decorated.

From the library of *Pierre Briquet*, one of the finest booksellers of his time and the best specialist in eighteenth century books.

The most beautiful copy of the A issue to appear on the market since several decades preserved in its particularly elegant contemporary binding.

From *Pierre Bergé's* library.



40 LACLOS, Pierre-Ambroise Choderlos de.
Les Liaisons dangereuses, ou Lettres Recueillies dans une Société & publiées pour l'instruction de quelques autres.
A Amsterdam, et se trouve à Paris, chez Durand Neveu, 1782.

4 parts bound in 2 volumes 12mo of: I/ 248 pp. ; II/ 242 pp., 1 bl. l. ; III/ 231 pp. ; IV/ 257 pp., (1) p. of errata. Mottled calf, blind-stamped fillet around the covers, spines ribbed and decorated, red and olive morocco lettering-pieces, marbled edges. *Contemporary binding.*

164 x 95 mm.

First edition, first issue, very rare among the 20 editions published before the year 1800.

Copy corresponding to all the details given by Brun, who corrected Ducup's errors, in particular with regard to half-titles which indeed end with a full stop (and not with a comma), and the errata, printed on the back of page 257 and not on an individual leaf.

The choice of a correspondence is one of the key components of the licentiousness in motion, and of the indubitable disclosure of that same licentiousness: in this sense, one could say that both heroes are punished by what ensured their success.

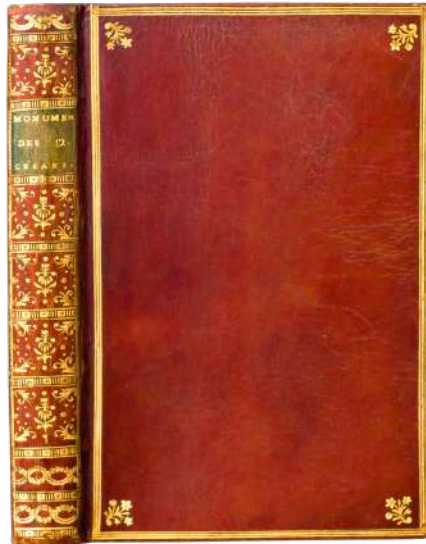
"A bible of debauchery for some, the book stands out as one of the most abstract and intelligent novels. The ideologue in Laclos is fascinated by the mechanisms of intelligence and will which he never sees better at work than in these perfectly polished wicked, poisonous flowers of the refined and decadent society of the ending Old Regime.

*Also the audacity of Dangerous Liaisons does not consist either in easy debauchery in crude language, or in first degree perversity or the enjoyment of doing evil proper to Sade, but in the art of saying it or rather of writing it for an admiring and a little annoyed connoisseur, placed in the position of voyeur like the reader." (Laurent Versini, *En Français dans le texte*).*

The most beautiful copy to appear on the market since several decades bound in its elegant contemporary marbled fawn calf.

Superb and famous erotic work entirely engraved on large paper, adorned with 43 plates, most of them explicit.

Exceptional copy of the utmost rarity in elegant period morocco.



41 HUGHES dit d'HANCARVILLE, Pierre-Ambroise Choderlos de. *Monumens de la vie Privée des Douze Césars, d'après une Suite de Pierres et Médailles gravées sous leur règne.*
A Rome, 1785.

8vo. Frontispiece, engraved title, 1 leaf of preface and 24 explicit plates, each plate accompanied by a leaf of engraved text.

200 × 130 mm.

— **Followed by:** SEDAINE. *La Tentation de St Antoine, ornée de figures et de musique.* Vignette.

A Londres, M. DCC.LXXXIV (1784).

24 leaves, namely: 1 half-title, 1 frontispiece, 1 title, 16 leaves printed on one side only — 8 for the text and 8 for the engravings — and finally, printed on both sides: 1 leaf of text and 4 leaves of music. The whole framed and entirely engraved.

— **Followed by:** *Le Pot-Pourri de Loth, orné de figures et de musique* (vignette),

26 leaves, namely: 1 half-title, 1 title, 1 frontispiece, 9 leaves of text and 8 leaves of engravings, 6 leaves of music (these leaves printed on both recto and verso). The whole entirely engraved.

Superb and extremely rare erotic work, with a collation unknown to Cohen, entirely engraved on large paper, adorned with 43 plates, most of them explicit.

A gathering of three works entirely engraved, many of whose plates are explicit.

The first is by Hugues d'Hancarville, a French antiquarian born in Nancy in 1719, who traveled through Europe in search of fortune. He entered into relations at Naples with William Hamilton, English ambassador, and produced for him works on Etruscan, Greek, and Roman antiquities.

His *Monumens de la vie privée des douze Césars* are the supposed reproduction of ancient medals showing Roman erotic scenes. According to Cohen, they were entirely invented by Hancarville.

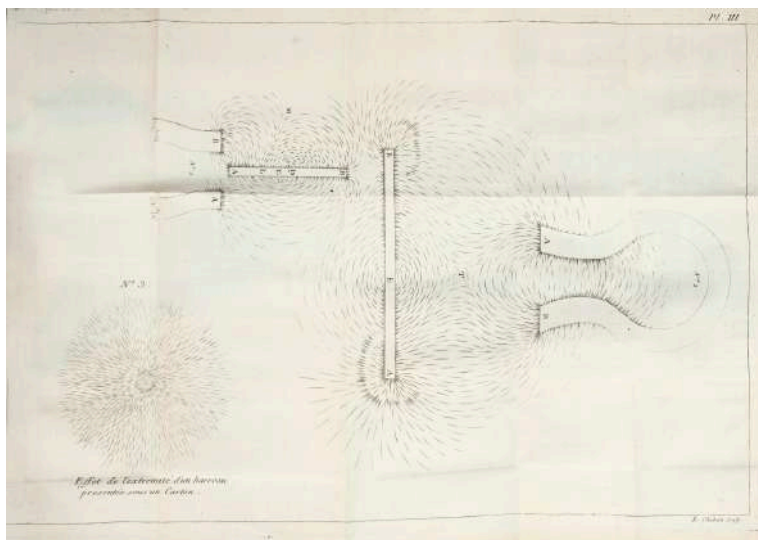
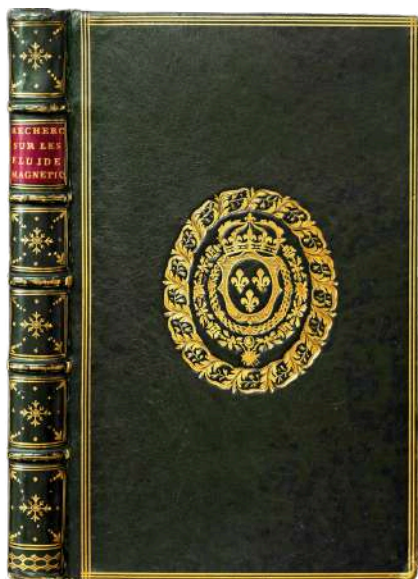
Winckelmann, in several of his letters, paid striking tribute to the merit of d'Hancarville, whom he cheerfully called Captain Tempest.

The French antiquarian is the author of licentious works. One of these works, printed at Naples, brought him certain troubles.

Superb copy in period morocco, a condition of the utmost rarity.

The precious copy, corrected by the author, presented to King Louis XVI,
bound in contemporary green morocco with the large royal arms.

"The Magnetic Fluid" of King Louis XVI (1754–1793).



42 DE BRUNO.

Recherches sur la direction du fluide magnétique, dédiées à Monsieur, frère du roi, par M. De Bruno, introducteur des Ambassadeurs, près sa personne.

Amsterdam et Paris, chez Gueffier, 1785.

8vo of viii–206 pp., 8 folding plates, green morocco, triple gilt fillet framing the covers, large royal arms of King Louis XVI stamped in gilt at the center of the covers, spine with raised bands richly decorated, red morocco title label, gilt inner roulette, gilt edges. *Contemporary royal armorial morocco binding.*

195 x 119 mm.

Rare first edition. Copy corrected by the author and presented to King Louis XVI, bound in contemporary green morocco with the large royal arms.

Introducer of Ambassadors to Monsieur, brother of Louis XVI and future King Louis XVIII, Louis de Bruno (1739–1814) was an early physiologist; he particularly studied magnetism and animal magnetism. Born in Chandernagor (Indies), where he was Major General, he became president of the Municipality of Saint-Germain-en-Laye in 1795.

"De Bruno developed a theory of magnetic fluid that was similar to that of Mesmer whom he cites. He posits one universal magnetic fluid, rather than many, which explain all physical phenomena" (Crabtree).

First edition of an interesting treatise on the magnet and magnetism.

Little is known about the author, who performed experiments to illustrate the direction of the "lines of force" of the magnet at its poles, both when resting by itself and when brought into proximity with other magnets, and also its behavior when pivoted and used as a needle. The engraved plates show magnetic field lines. *"An effort to show that the accepted theories in magnetism are untenable because based on erroneous or faulty experiments... The diagrams of the magnetic field are worthy of notice."*

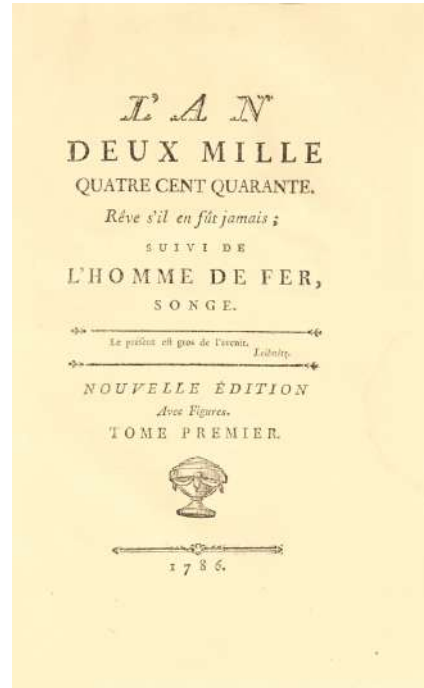
Very rare work. The last copy we can trace is the Honeyman copy sold in 1978 for GBP 220.

Exceptional copy bound in contemporary green morocco with the large arms of King Louis XVI.

Louis-Auguste de France, born at Versailles on 23 August 1754, was the grandson of Louis XV. Originally titled duc de Berry, he became dauphin in 1765 after his father's death and married Marie Antoinette of Austria in 1770.

In the year 2440.

First complete edition, partly original, of this important utopia, considered one of the very first works of speculative fiction.



43 **MERCIER, Louis-Sébastien.** *L'An deux mille quatre cent quarante. Rêve s'il en fût jamais ; suivi de l'Homme de fer, songe.* N.p. [Paris], 1786.

3 volumes 8vo of: I/ xvi pp., 380 pp., (1) l.; II/ (2) ll., 381 pp., (3); III/ (2) ll., 312 pp., (2). Marbled calf, blind-stamped fillet around the covers, spines with raised bands decorated with gilt fleurons, title and volume number labels in red and green morocco, mottled edges, slight loss of leather on 2 covers. *Contemporary binding.*

189 x 120 mm.

First complete edition, partly original, of the first science fiction novel, the first to comprise three volumes.

This novel was widely pirated between 1771, the year of its first publication, and 1786, when Mercier added a third volume.

This work, a pioneer of science fiction literature, transports the author into the future, into a society where the ideas of the enlightenment are put into practice; it had a considerable impact throughout Europe.

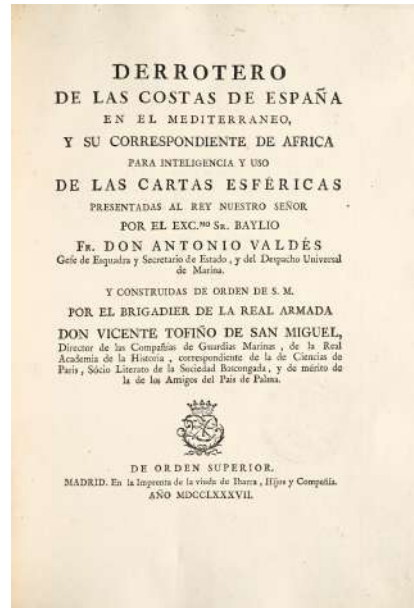
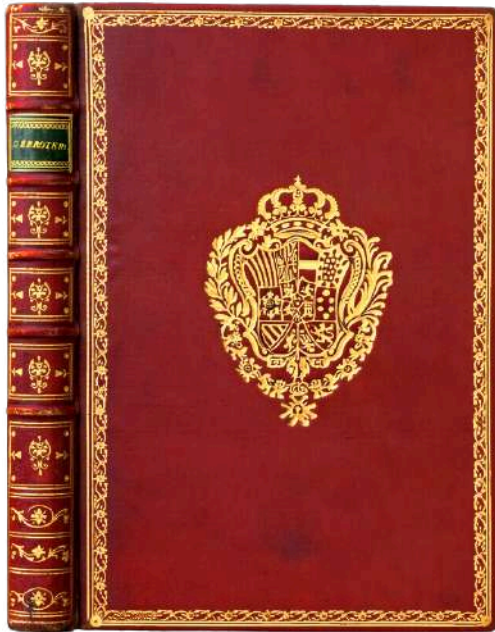
Deeply concerned for the well-being of his fellow citizens, The author uses this science fiction novel as a platform to denounce abuses in the hope that the ruling class will dare to make the changes necessary for human happiness.

Mercier criticizes the fact that the king does not care enough about the people. He is preoccupied with the palace, parties, monuments, and splendor, instead of improving the living conditions of the people and enlightening them. The moral: *"monuments of pride are fragile."*

Several of his prophecies came true during Mercier's lifetime, and he was later able to say, speaking of the year 2440, even though he did not believe in the success of a political movement before 1789: *"It is in this book that I unequivocally revealed a prediction that encompassed all the possible changes from the destruction of the parliaments to the adoption of round hats. I am therefore the true prophet of the revolution, and I say this without pride."*

On the eve of the Revolution, this work, inspired by the Enlightenment, was a scathing attack on royal power and social inequality. It proposed a fairer government and greater equity in the distribution of wealth.

Precious presentation copy for the King of Spain Charles III (1716–1788) of the first edition “*De las costas de España... y de Africa...*” printed on very large paper and sumptuously bound in contemporary Spanish red morocco with the arms of the king, grandson of Louis XIV.



44 **TOFINO DE SAN MIGUEL, Vicente.** *Derrotero de las costas de España en el Mediterraneo...* Madrid. De Orden Superior, en la imprenta de la viuda de Ibarra, Hijos y Compañía, 1787.

4to of (vi), lviii, (2), 227, (1) p. of errata. Full red morocco, straight gilt dentelle, royal arms in the center, spine decorated with the bird tool, green morocco title-piece, decorated edges, doublures and endleaves of blue tabis silk, gilt edges. *Contemporary Spanish royal binding.*

246 × 173 mm.

First edition of this navigation guide for the Mediterranean and Atlantic coasts of Spain and North Africa.

Tofino himself was a sailor and cosmographer. He participated in the expedition against Algiers and also in the siege of Gibraltar before turning his attention to this maritime atlas of Spain.

This work includes an introduction by *José de Vargas y Ponce*, the sailor, poet and scholar who participated in the siege of Gibraltar. At about this time he was working on a naval dictionary which was never published. His notes here are possibly drawn from this unpublished work.

Precious presentation copy printed on very large Holland paper, sumptuously bound in contemporary red morocco with the arms of the King of Spain Charles III (1716–1788), grandson of Louis XIV, son of Philip V.

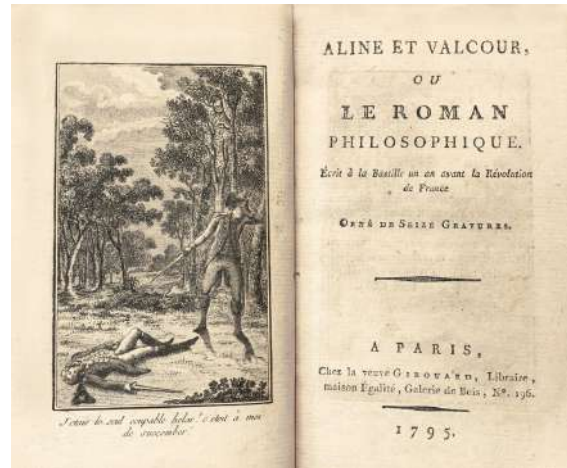
It was under his reign that the idea of Spain as a nation began to emerge, endowing itself with identity symbols: an anthem, a flag and a capital worthy of the name (Madrid experienced unprecedented expansion and beautification), and the construction of a coherent network of roads converging on Madrid.

On September 3, 1770, Charles III declared the *Marcha Granadera* the march of honor, used during official ceremonies. It was subsequently used de facto as the national anthem of Spain, except during the Second Republic (1931–1939).

It was also King Charles who chose the colors and design of the present Spanish flag, derived from those of the *pabellón de la marina de guerra*, the flag of the naval forces introduced by the king on May 28, 1785.

Until that date, Spanish warships flew the white Bourbon flag bearing the sovereign's arms, which was replaced because it was difficult to distinguish from the flags of other nations.

Extremely rare first edition of one of the most famous works by the Marquis de Sade, published during the Revolution.



45 SADE, Donatien-Alphonse-François comte, dit marquis de. *Aline et Valcour, ou le roman philosophique. Ecrit à la Bastille un an avant la Révolution de France. Orné de seize gravures.* Paris, chez la Veuve Girouard, 1795.

4 parts in 8 volumes 12mo. A total of 15 engravings out of 16 (as in most copies the erotic plate of volume 3 was not bound).

Light-brown half-calf, flat spines decorated with gilt fillets, decorated edges. Small wormhole on the joints of vol. 1, 4 and 5. 19th century binding signed *Raparlier*.

123 x 77 mm.

First edition of the utmost rarity, of one of the most famous works by the marquis de Sade (1740-1814), published during the Revolution.

This philosophical novel is one of the greatest from the 18th century “alongside its models ‘*Cleveland*’ and ‘*The New Heloise*’, but also ‘*Candide*’ and ‘*Jacques the Fatalist*’”.

Man of letters, novelist, philosopher and French politician, long anathemized because of the part granted in his work to eroticism and pornography, the “*divine marquis*” has bequeathed to posterity the words derived from his name.

The expression of a virulent anticlerical atheism is one of the most recurrent themes of his writings and the cause of their prohibition.

Sade wrote *Aline and Valcour* from 1786 to 1789, while he was incarcerated at the Bastille. This novel is the first of his works to have been published under his real name. The novel will finally be published in 1795, thanks to the perseverance of its author.

“ The four volumes of ‘*Aline et Valcour ou le Roman philosophique*’, each comprising two parts, are presented in the form of eight volumes, sometimes bound in six and measuring around 8 centimeters by thirteen.

Copy from the C issue, with the mention of “*Sixteen engravings*” on the title, published simultaneously with the A and B issues.”

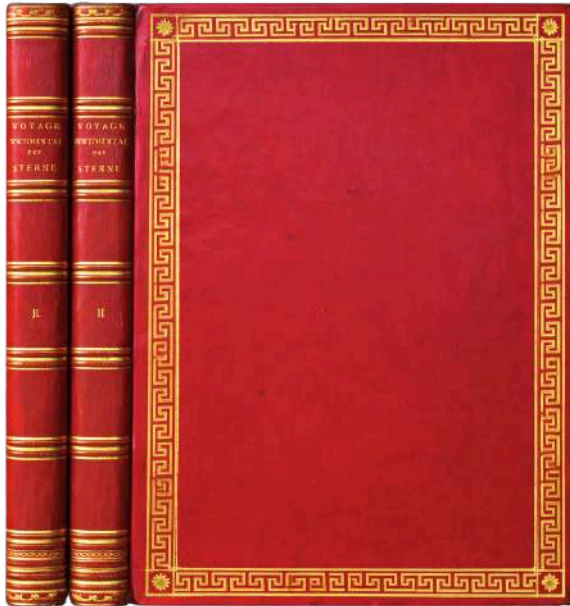
This issue is illustrated with 15 engravings, one more engraving than in the other two issues published simultaneously.

As in most copies, the erotic engraving of part III – fifth part –, is missing here (as in the copies of the B.N.F, or even of *Jean Bonna*’s library – n°153).

Beautiful homogeneous copy of this rare and sought-after first edition, with the titles of each part announcing the sixteen illustrations, preserved in its elegant bindings in light-brown half-calf.

A very limited number of copies are preserved in public collections; they are most of the time incomplete. Similarly, there are very few in private hands.

Famous and superb copy of *Sophie Potocka* (1760–1822), with her autograph signature, a courtesan of Greek origin (who styled herself Sophie de Tehelitché [Célice]) and a Russian agent, later becoming a Polish noblewoman. She was famous in her time for her beauty and her adventurous life (“La Belle Phanariote”).



46 STERNE, Laurence (1713–1768). *Voyage sentimental, suivi des Lettres d'Yorick à Eliza, par Laurent Sterne. En anglais et en français.* À Paris et Amsterdam, Chez Dufour, successeur de Defer de Maisonneuve, de l'imprimerie de Didot, an VII.

2 volumes. Large 4to. Wove paper.
 Volume I: (2) ll., 4 pp., 209 pp., plus 3 figures.
 Volume II: (2) ll., 227 pp., plus 3 figures.
 Full red morocco, gilt dentelle border on the covers, spines in compartments decorated, gilt fillet on the edges, inner gilt roll, gilt edges. *Contemporary binding.*

325 x 255 mm.

Superb copy on large wove paper of *Sophie Potocka* (1760–1822), bound in sumptuous red morocco of the period, with her autograph signature on the title of the first volume.

During the Russo-Turkish War (1787–1792), she was the mistress of *Prince Grigori Potemkin* and served as a Russian agent. She died in Berlin in 1822 and was buried in Uman (now in Ukraine). Contemporaries described her as extraordinarily beautiful, admired by all who saw her.

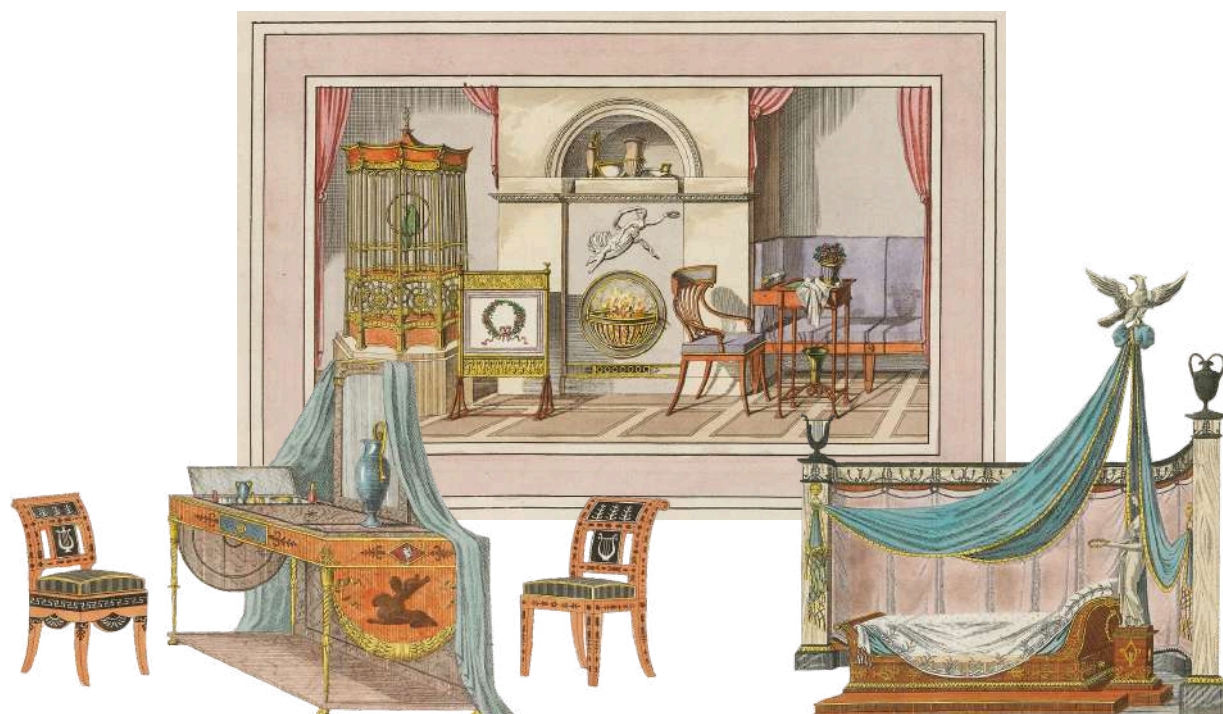
“She was as beautiful as a dream, a child of the southern lands. All who saw her admired her beauty, kindling a fire in the hearts of men and envy in the eyes of women.”

“Written at a time when literature knew of travel narratives only through the extremes of fabulation or scientific exposition, this Sentimental Journey through France of the 1760s is singular in more than one respect. It constitutes a probing of souls rather than an exploration of landscapes, and concerns itself with cataloguing emotions without drawing up lists of curiosities. Yorick—pseudonym of the author (which he borrows from the gravedigger of Hamlet)—lands at Calais where he meets a Franciscan and then a very beautiful lady, makes his way to Paris with a former drummer, where, amid a thousand gallantries, he nearly ends up being sent to the Bastille...

A traveling pastry seller, a Breton gentleman, a flattering beggar are among the flavorful characters of this book in which Sterne has infused all the charms of intimacy and gentleness, without neglecting to bind the movements and wanderings of the heart and mind with a delightful humor.” (Gallimard)

“In total 6 figures by Monsiau, engraved by Dambrun, Miger, Patas and Pauquet. Very fine edition. The figure of the maid teased by Sterne is particularly graceful.” (Cohen).

Precious publication presenting a selection of luxurious furniture aimed at a wealthy European clientele at the turn of the 19th century.



47 [INTERIOR DECORATION].
Magasin du luxe et du plus nouveau goût adapté au beau monde.
 Paris et Leipzig, en commission au Comptoir d'industrie, n. d. [1804-1805].

8 parts in 2 oblong quarto volumes. A total of 76 illuminated plates out of text. Quarter-calf, pink cardboard covers, oval title pieces in green and red morocco at the center of the upper covers, flat spines adorned with gilt flowers, red speckled edges. *Uniform bindings of the period.*

210 x 350 mm.

First and only edition of this magnificent publication presenting a selection of high-luxury furnishings targeted at a wealthy clientele in Germany and France at the turn of the 19th century.

"The title indicates quite comprehensively what is to be found in this magazine. On the following page there is a short announcement from the publisher, stating that more issues are to follow. Following this is the list of subjects represented on the copperplates. Then come the seventeen plates themselves. These already contain a large part of the items mentioned in the title. Most are furniture and other room decorations, which require well-filled wallets for their execution."

He was the founder of the *Allgemeine Moden-Zeitung* and published several magazines, including the *Magazin zur Beförderung der Industrie* from 1805 to 1810 and the *Magazin aller neuen Erfindungen* from 1811 to 1815. In 1816 he was appointed Prussian consul general in the Kingdom of Saxony, and in 1820 Prussian privy court councillor. In 1825 he handed over the management of the publishing house to his son Alexander Baumgärtner.

The publication consists of **8 issues containing a total of 76 interior furnishing plates** (canopy bed and Roman-style bed, elegantly shaped bookshelf, city car, mahogany Barcellonette, parquet and ceiling, fireplace and two armchairs, a buffet, decoration of a room in the latest Parisian taste, designs of the latest curtain draperies, an Egyptian-style commode, the ornament of a salon, a car adorned with a mobile parasol, etc. etc.).

All the plates were finely colored at the time in vivid and carefully applied tones.

Ex libris and stamp of Count *Franz Anton von Thun und Hohenstein*, an Austro-Hungarian nobleman and statesman, governor of his native Bohemia from 1889 to 1896 and again from 1911 to 1915. Purchased from the estate of the Czech artist *Jaromir Stretti-Zamponi*.

The copy from the *Marcel Jeanson* Library (1885–1942) contained 52 plates in a worn binding, compared with 54 in the present copy. Sold by Sotheby's on 1 March 1987 (n° 577), it was hammered down at 100,000 FF (€15,000) 39 years ago, prices having increased fivefold over the past forty years.

The famous 'Gallice' copy.



48 VERNET, Carle and Horace.
Recueil de chevaux de tous genres...
 Paris, Rue St Lazare, Chaussée
 d'Antin, n° 42, chez l'éditeur, 1807.

Oblong folio of (1) engraved title page with colored vignette, 54 numbered plates in etching and aquatint, titled, printed in black and colored at the time, pl. 51 restored in the right lateral margin, pls. 51–54 unbound, scattered foxing, more pronounced on about ten engravings, autograph stamp of the publisher on the verso of the title. Contemporary pink paper boards, worn and sunned, flat spine with green morocco label, untrimmed, printed blue wrappers preserved. *Contemporary binding.*

360 x 520 mm.

Unique edition of this magnificent suite of equestrian figures, extremely rare in its colored version.

Mennessier de La Lance, II, 617–618; Thiébaud 928–929; Colas, II, 2990; Brunet, V, 1144; The Paul Mellon Collection. *Books on the horse and horsemanship. Riding, hunting, breeding & racing* 1400–1941.

54 numbered plates, titled in French and English at the foot of the illustrations. Prints devoted to military art, hunting, or racing.

This series was issued in five installments of 12 plates each, and appeared either colored or in black, as indicated on the title. The fifth installment, published later, is virtually never encountered. Copies therefore vary in the number of plates. Our copy, comprising 54 plates, may be considered one of the most complete.

“This album, extremely rare, especially in color, is one of the finest productions of Carle and Horace Vernet [...]. It is now almost impossible to find a complete colored series, as print dealers and collectors have taken it upon themselves to dismantle the copies.” (Thiébaud).

The painters Carle (1758–1836) and his son Horace (1789–1863) Vernet, themselves passionate about horses, excelled in depicting this animal. A group of these plates show sportsmen hunting with guns on horseback. Horace Vernet, son of Carle Vernet, was responsible for the majority of them; Carle was particularly renowned for his images of horses. 21 plates concern hunting.

Exceptional copy from the famous Gallice library, more complete than the Jeanson copy sold 39 years ago.

Provenance: bookplate of *Henri Gallice* (1853–1930), encyclopedist and figure of Champagne wine culture.

One of the most remarkable neo-Gothic mosaic bindings by *E. Vogel*, produced in Paris around the year 1818, studied and exhibited by *Paul Culot*.

From the *Michel Wittcock* library.



49 **KEMPIS (Thomas a).**
L'Imitation de Jésus-Christ, traduction
du R. P. de Gonnelleu...
A Paris, chez François Janet, 1818.

8vo : xii pp., 582 pp., 5 plates out of text. Plum straight-grained morocco; on the boards, a large gilt neo-Gothic plaque on a mosaic ground, set within a border of red morocco tooled in blind and with a series of gilt fillets; flat spine decorated with a mosaic design echoing that of the boards; doublures and endleaves of ivory moiré paper imitating tabis, framed with gilt fillets, gilt edges, scattered foxing. *Exceptional contemporary binding signed Vogel.*

243 × 158 mm.

L'Imitation de Jésus-Christ: the greatest publishing success from the 15th to the 19th century, after the Bible.

Composed of four independent treatises written in the 15th century by Thomas a Kempis (1379–1429), canon regular of the Congregation of Windesheim, this devotional work received its title, *De Imitatione Christi*, from the incipit of the first chapter of the first treatise.

A major work of the devotio moderna, intended to promote individual prayer, meditative reading of Scripture, detachment, and contempt for the world, it was translated into 90 languages.

5 figures in first issue, after designs by the painter *Horace Vernet* (1789–1863), etched in aquatint by *Blanchard* and *Vallot*, and engraved on steel by *Pigeot*, *Leroux*, and *Bovinet*.

Luxurious mosaic binding decorated with neo-Gothic plaques, by *Vogel*.

Originally from Dresden, *E. Vogel* established a workshop in Paris around 1814. His works, which display a great variety of decorative schemes, are distinguished above all by the frequent use of mosaic, whose technical and decorative possibilities he mastered, particularly in the execution of neo-Gothic or “cathedral-style” designs.

The same gilt plaque on a mosaic ground was used by the binder for the decoration of the boards of a copy of *Œuvres choisies* de Rousseau, which belonged to the *Descamps-Scrive* library (Cat. II, Paris, 25 May 1925, no. 106).

Unique and exceptional collection complete with 86 lithographs in colours with gum arabic highlights preserved in its contemporary morocco binding with the arms of the Duchesse de Berry (1798-1870), sold for € 45,601 on 13 June 2002, 24 years ago, by Sotheby's London.



50 **BOURGEOIS, Constant (1767-1841) and THIENON, Claude (1772-1846, artists).** *An album of views of French castles and monuments.* [Paris, plates dated 1818-1820].

Folio of 86 full-page plates. Blue straight-grained morocco, gilt and blind-stamped borders around the covers, 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 binding by *Simier*.

86 lithographs in color, enhanced with gum Arabic, by *Bourgeois* (83) and *Thiénon* (3), printed by *C. de Lasteyrie* and *F. Delpech*.

Among the castles, sites and monuments depicted are the Semur keep, the castles of Rambouillet, Gisors, Frazé, Courtalin and Bois-Ruffin, Graville 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°1905).

The Duchesse de Berry whose artistic tastes were highly developed, had built up a luxurious library in her château at Rosny, near Mantes, remarkable as much for the choice of editions and the richness of the bindings as for the importance of the manuscripts it contained.

The Duchesse de Berry was not only a renowned bibliophile, but also an enthusiastic patron of the arts, with a keen interest in the work of contemporaries such as Ambroise-Louis Garneray, who depicted views of contemporary life.

Her library contained finely illustrated travel books such as Achille Etienne Gigault de la Salle's *Voyage pittoresque en Sicile* and an album of 125 engraved plates from Jacques Rigaud.

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, 24 years ago.

Extremely rare first edition of this children's book which brings back to life the characters of the commedia dell'arte in a Paris caught in the civil conflict between royalists and Bonapartists.

Precious copy with finely colored movable engravings preserved in its original period boards.

We have encountered only a single copy of this work in public institutions and libraries and none on the international market.



51 *Les bergamasques, ou Gilles et Arlequin gourmands ; Scènes dédiées à l'Enfance, accompagnées de gravures mouvantes coloriées. Petit livre d'étrennes et de carnaval.*

Paris, chez Nepveu libraire, 1820.

Oblong 8vo of 56 pp. and 6 movable colored engravings, contemporary blue boards, blue board slipcase. *Original period binding.*

138 × 101 mm.

First edition of this extremely rare children's book containing 6 movable colored engravings.

The 6 engravings in our copy were finely hand-colored at the time.

At the beginning of the nineteenth century, the characters of the Italian comedy were the favorite guests of the Théâtre des Funambules in Paris. In 1819 Jean Gaspard Debureau performed there in mime as Pierrot.

While in Paris royalists and Bonapartists were clashing during the "White Terror," Debureau revived the characters of the commedia dell'arte for the great delight of the French public.

"Nodier, Gautier, Hugo, Nerval, Jules Janin fell in love with Debureau's acting. Nodier is said to have written a scenario for this extraordinary Pierrot. Jules Janin proclaimed Debureau the greatest actor of the age. 'Honor to Debureau,' he exclaimed, 'in this worn-out world he has been an entirely new actor.' The worn-out world is that of tragedies and comedies... The new one is that of pantomimes."

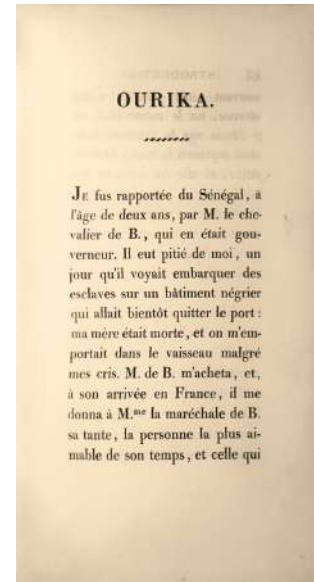
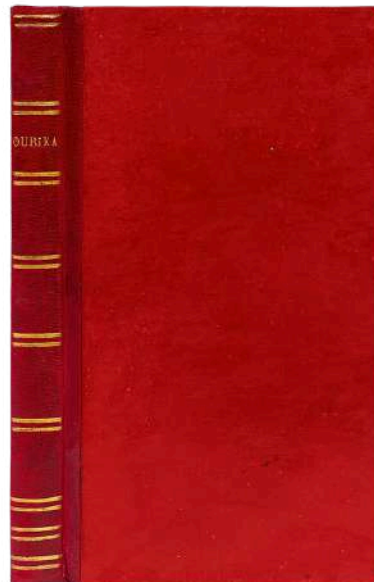
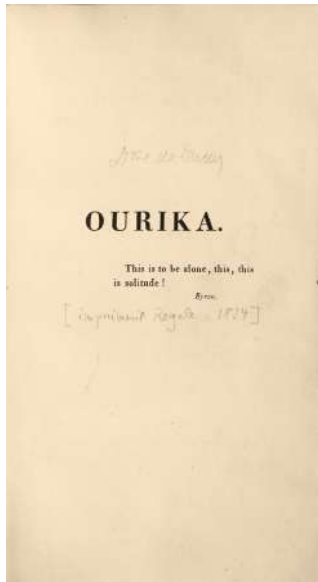
At the moment when Romanticism was emerging and when, for Henri de Régnier, "the disappearance of the lively and mad comedy" offered an opportunity to express the melancholy of things past, speaking of these Italian characters was also speaking of Italy, satisfying the desire for escape and the taste for the picturesque. The *commedia dell'arte* once again became fashionable in Paris and Marseille. (I.M. Frandon, *Commedia dell'arte et imagination poétique*, 1963, no. 15, p. 263).

Extremely rare children's book with mechanisms in perfect condition, admirably preserved in its original blue boards.

We have located only a single copy of this work in international public institutions and libraries (Princeton University Library), and no copy has appeared at auction on the international market.

Extremely rare first edition of *Ourika* by the Duchess of Duras, the famous friend of Chateaubriand, printed for her close acquaintances in only 25 or 40 copies.

N.p.n.d., Paris, 1824.



52 DURAS, Mme la Duchesse de.
Ourika.
N.d. [Imprimerie royale, 1824].

12mo of 108 pp. Half red straight-grained morocco, flat spine decorated with gilt fillets. *Contemporary binding*.

160 x 92 mm.

Precious and true first edition of one of the rarest novels of 19th century literature.

Carteret, I, 250.

According to La Rochebilière, only 40 copies were printed, without a title page and not put on the market. **The copies were distributed by the duchess to her close ones.**

"Extremely rare, printed in very small numbers (25 or 40 copies)". Clouzot, *Le Guide du Bibliophile*, 113.

"The Duchess of Duras (1778-1828), daughter of a ship's captain, the Count of Kersaint, who died on the scaffold, emigrated with her mother to Martinique, then settled in London where she married the Duke of Duras, another emigrant. She returned to France after the 18th of Brumaire but, throughout the Empire, lived in seclusion with her husband in their château in Touraine, where her only connection to the literary world was her friendship with Chateaubriand, and especially with Mme de Staël.

With the Restoration, the Duke of Duras was appointed Marshal of France, and the duchess, back in Paris, held a rather exclusive literary salon, where being admitted was somewhat of a worldly consecration. She published two novels well-received by the public". (Dictionnaire des auteurs, II, 78).

"Under the Restoration, the salon of Mme de Duras was one of the most brilliant. 'Soon, said Sainte-Beuve, a small elite society formed in aristocratic boudoirs, a sort of Hôtel de Rambouillet adoring art behind closed doors...'"

The publication of *Ourika* in 1824 provided the Duchess of Duras with one of the greatest successes of women's novels.

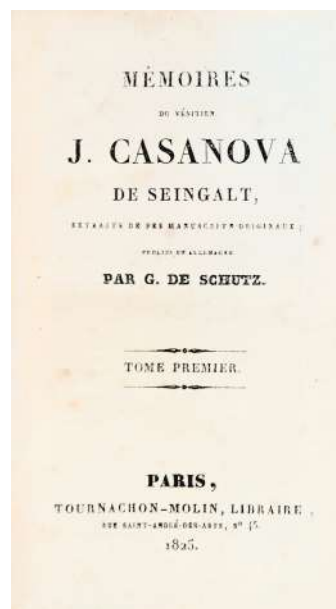
Instantly fashionable, this short story delicately sketched the story of a young black slave woman in love with the son of her protectors.

"I was brought back from Senegal, at the age of two, by M. Le Chevalier de B. who was the governor there. He took pity on me one day when he saw slaves being boarded on a slave ship that was soon to leave the port; my mother had died, and I was being taken away on the ship despite my cries (...)"

Very beautiful copy of this first literary edition of mythical rarity, in pristine condition and bound in a fine red half-morocco of the period.

“The first French edition” printed from 1825 to 1829 is “quite rare”.

A pure copy, without foxing, exceedingly rare in full contemporary binding.



53 CASANOVA, Giacomo Girolamo. *Mémoires du vénitien J. Casanova de Seingalt, extraits de ses manuscrits originaux; publiés en Allemagne par G. de Schutz. [à partir du Tome VIII: “Et traduits par M. Aubert de Vitry, traducteur des Mémoires de Goëthe etc.”].* Paris, Tournachon-Molin, 1825-1829.

14 volumes. Bound in full blond sheepskin, gilt border around the covers, flat decorated spines, hinges and extremities of the spine slightly rubbed. *Contemporary binding.*

166 x 93 mm.

“The German edition of the Memoirs had been received so favorably that a Paris editor decided to bring out this pirated edition. It is thus the first French edition. However, it is not the first French edition of the original French text but a translation of the Schütz edition and is therefore a translation of a translation.” (J. Rives Childs).

This first French edition of 1825-1829 has a value identical to that of the 12-volumes French edition printed from 1826 to 1838.

Casanova's *Memoirs* are written in French. G. de Schutz first published a German version. The edition published in Paris by Tournachon-Molin in 1825 is a translation of the German version.

“The most famous Venetian adventurer, Balzac, Théophile Gautier and Roger de Beauvoir were inspired by certain chapters of Casanova's Memoirs, which appeared at the height of the Romantic era.” Carteret.

The book's influence spread overseas. An article published in the North American Review in 1835 was devoted to Casanova's *Memoirs*: *“It presents a curious and not uninteresting picture of the state of society in Europe at the period immediately preceding the French Revolution”.*

The author of the article refers to the author's arrest by the Inquisition as an element of comparison between European and American politics:

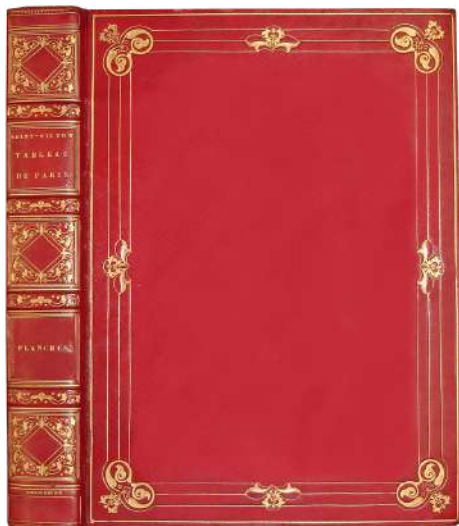
“The constant repetition of similar cases of the violation of private right by the old governments of Europe was among the causes that operated most strongly in bringing on the revolutionary movements of the last century.

We are not blind to the inconveniences, abuses and dangers of our political system, but it gives us a permanent national peace, instead of the wars that constantly desolate Europe.” (*The North American Review*, XLI, p.46-69).

A precious copy, pure and without foxing, exceedingly rare in full contemporary decorated binding.

Presentation copy, printed in a small edition on very large vellum paper, of the *Atlas historique de Paris* complete with its 215 plates illustrating several hundred views and Parisian monuments of the Restoration.

Sumptuous folio volume bound in morocco decorated by *Simier*, binder to the King.



54 SAINT-VICTOR (Jacques-Maximilien Benjamin Bins de) (1772-1858).

Tableau historique et pittoresque de la ville de Paris, depuis les Gaulois jusqu'à nos jours.

Paris, H. Nicolle, 1827.

Folio atlas comprising 215 plates numbered 214 (pl. 77 bis).

Full red morocco, 4 gilt fillets framing the covers, spine with raised bands richly decorated, gilt fillets on edges, yellow moiré doublures and endleaves, gilt edges. *Luxurious binding signed Simier R. du Roi.*

302 x 222 mm.

Original edition of the *Atlas du Tableau de Paris* by Saint-Victor printed in 1827.

Presentation copy printed on very large vellum paper from a limited edition, adorned with 215 plates representing several hundred Parisian views and monuments.

The currently existing monuments, all those destroyed by the Revolution, and all those that no longer existed before this period but of which some traces had been preserved, are finely reproduced in the 215 plates engraved in mezzotint style of the Atlas. This is a presentation of the monuments of Paris before the great Haussmann renovations that caused the disappearance of many of them.

The *Biographie portative universelle* by Rabbe and Boisjolin and the *France Littéraire* by Quérard claim that Tourlet collaborated on this work, of which Saint-Victor nevertheless had the largest share.

Witness to the scenes that marked the French Revolution, Saint-Victor did not take an active part. A sincere Catholic and royalist, he did not deviate from this dual political and religious faith. Under the First Empire, he conspired for the triumph of his principles. He was then imprisoned, and it was close that he might have paid with his life for this extreme and sincere devotion if it had not been legitimate. The author of the Campagnes of 1814 and of 1815, M. de Beauchamp, recounted this episode in Saint-Victor's life [...] After the July Revolution, Saint-Victor went to America, from where he brought back his *Lettres sur les Etats-Unis*, written in 1832 and 1833; Paris, 183S, 2 vol. in-8°. On his return to Europe, he collaborated with the journal *la France* and *l'Invariable*, a Catholic memorial published in Fribourg, Switzerland. He was connected with most contemporary luminaries, particularly those whose principles aligned with his. Politics and literature were not his only interests; he was knowledgeable in painting and owned famous paintings.

Prestigious copy brilliantly bound in contemporary morocco decorated by Simier, binder to the King, offering a highly interesting view of Paris during the Restoration.

Very rare suite of lithographs in first issue dedicated by Henry Monnier to Parisian shops.



55 MONNIER, Henry.
Boutiques de Paris.
Paris, Delpech, [ca 1828].

Oblong 4to. Series of 6 lithographs contemporary colored, the first two plates a little yellowed. Green buckram bradel, eggplant morocco title on the first plate.

249 x 303 mm.

Very rare suite of lithographs in first issue dedicated by Henry Monnier to Parisian shops.

“Rare suite” (*Bulletin de la Librairie Damascène Morgand*, 1512).

The illustration is composed of 6 humoristic lithographs by *Delpech* after *Henri Monnier*, enhanced with watercolors at the time: *Marchandes de Modes*, *Un Café*, *Apothicaire*, *Marchand d'Estampes*, *Bouquiniste*, *Restaurateur*.

Henry Monnier (1799-1877) was a French playwright, caricaturist and actor. Between 1827 and 1832, he produced several albums of lithographs, sketching the morals and physiognomies of his contemporaries, from the grisette to the office worker.

Nice copy of this rare suite of lithographs contemporary colored.



56

MARTIN, Alexandre.
Manuel de l'amateur de truffes.
 Paris, Leroi et Audin, 1828.

18mo of (2) ll., xii pp., 1 folding plate, 143 pp. Red half-glazed calf with corners, flat spine richly decorated, black morocco title label, original blue printed wrappers bound in. *E. Carayon.*

143 x 88 mm.

Rare original edition, extremely sought-after, of this small Romantic manual dedicated to the study of the truffle and mushrooms.

The author addresses many topics, such as the history of the truffle, the selection of locations for establishing a truffle orchard, seeds, care of truffles, animals harmful to truffles, uses and effects of truffles, truffles in relation to culinary arts, preservation of truffles, cultivation of mushrooms in general, mushroom poisoning, etc.

The present manual is illustrated with a very beautiful colored folding engraved plate after *H. Monnier*, depicting a dialogue between Madame Chevet, a gastronome, and an "author," reproduced as a foreword.

Precious copy in perfect condition.



Sensuyt le testa-
 ment de Lucifer: fait et composé par Pierre Gringore
 dit Here sotté. Et nouvellement imprimé a Paris.



57

GRINGORE, Pierre. *Sensuyt le testament de Lucifer.*

[25 août 1845, imprimé par Crapelet pour le libraire Silvestre, Paris].

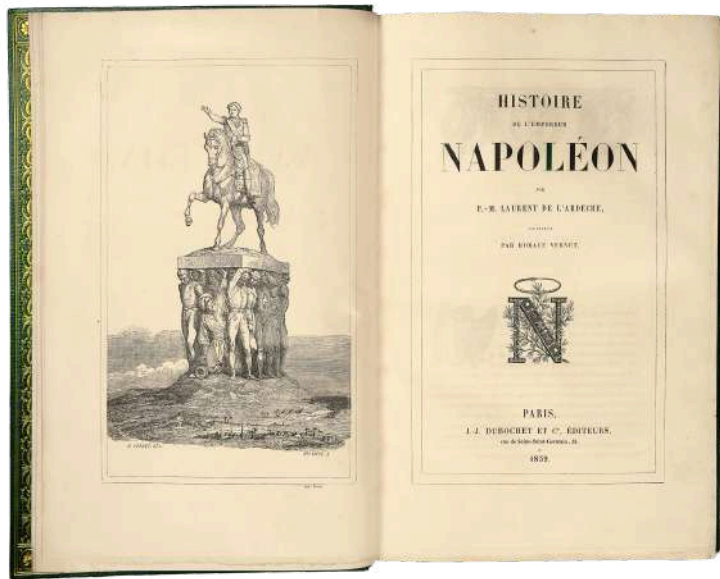
4to of 14 pages, Gothic type, citron quarter-morocco with corners, spine with raised bands decorated, gilt edges.

152 x 110 mm.

First separate edition of this famous text originally published in 1521 and already absolutely unobtainable 180 years ago.

Gringore's works offer a singular mixture of mischief and good-nature, gaiety and gravity, naive faith and disputatious humor; they are an exact representation of the spirit of the Parisian bourgeoisie at the beginning of the 16th century. He is especially remarkable for his dramatic works, which earned him his reputation; his farces show finesse, his soties vigor, and his political comedies a boldness reminiscent of Aristophanes, almost unparalleled in French theatre.

One of the rare copies on China paper of this fascinating monograph on Emperor Napoleon, which contributed to the construction of the Napoleonic legend.



58 LAURENT DE L'ARDECHE (Paul-Mathieu).
Histoire de l'empereur Napoléon.
Paris, J.-J. Dubochet et Cie, 1839.

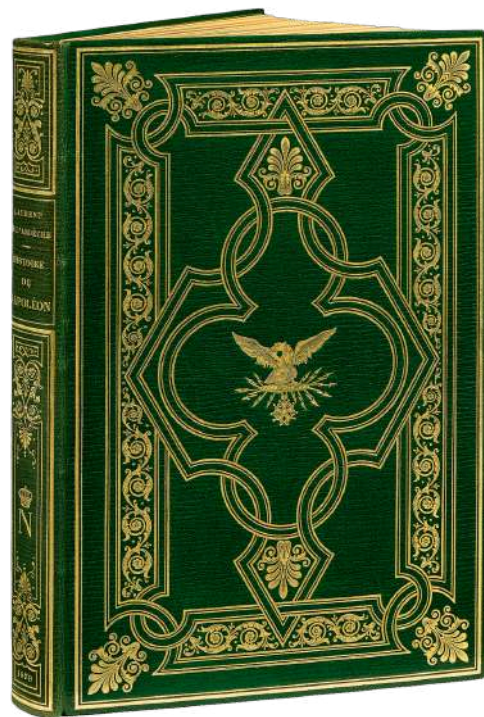
Large 8vo with 1 frontispiece, 802 pp. and 500 wood-engraved vignettes in the text after *Horace Vernet*, first issue. Green straight-grained morocco, wide border composed of scrolls and two double fillets interlaced at the corners, lozenge-rectangle decoration with interlaced quatrefoil, imperial eagle at center, flat spine decorated with gilt fillets and fleurons, with crowned cipher N, white moiré doublures, untrimmed, slipcase. *Binding by Mercier Sr de Cuzin.*

263 x 170 mm.

Beautiful edition of this monograph of Emperor Napoleon by Paul-Mathieu Laurent, known as Laurent de l'Ardèche (1793–1877), who contributed to the construction of the Napoleonic legend. It minutely recounts the Emperor's life from his birth to his death.

It is illustrated with 500 wood-engraved vignettes in the text after compositions by *Horace Vernet*, as well as a frontispiece engraved by *Adreæ Best* and *Leloir* after *Clerget*.

One of the rare copies on China paper, with the frontispiece printed on tinted vellum paper.
Carteret III-375; Vicaire V-98-99; Brivois p. 251.

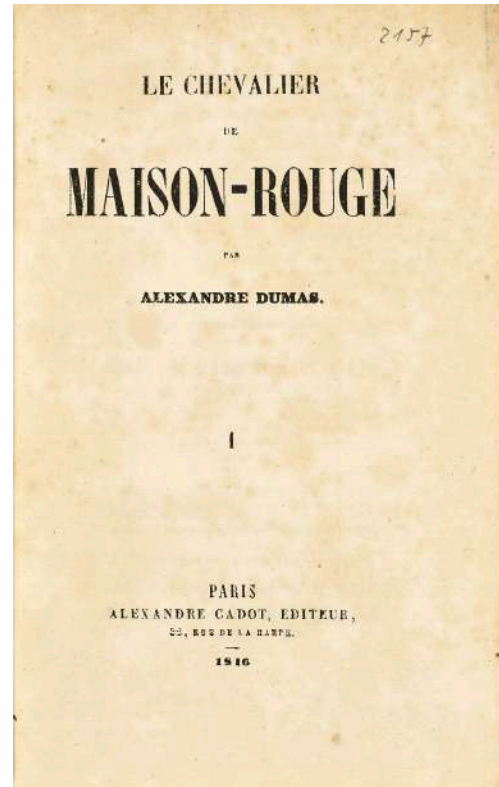
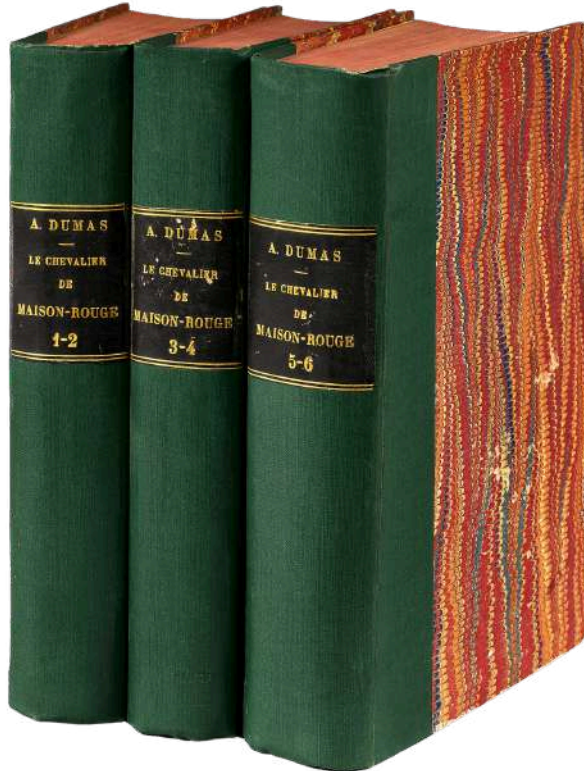


Magnificent and fresh binding by Mercier with the cipher and emblem of Napoleon. Its retrospective décor recalls that of a binding executed in the 16th century for Grolier, reproduced by Brunet in *Reliure ancienne et moderne* (1884, pl. 5).

A superb copy.

“Le Chevalier de Maison Rouge is sought after as one of Dumas’ best.”
(Marcel Clouzot).

Even rarer than *Le Vicomte de Bragelonne* or *Le comte de Monte-Christo*.



59 DUMAS, Alexandre.
Le Chevalier de Maison-rouge.
Paris, Alexandre Cadot, 1846 [1845].

6 volumes bound in 3 8vo. Green half-cloth, black morocco title labels, red top edges. *Contemporary binding.*

213 x 134 mm.

The very rare original edition of this novel “sought after as one of Dumas’ best.” (Marcel Clouzot, *Guide du Bibliophile Français*, page 100).

It is the rarest of the major Dumas novels and one of the most valuable. Talvart, V, 77.

Copy in which the volumes issued in 1845 bear a title updated to the date 1846.

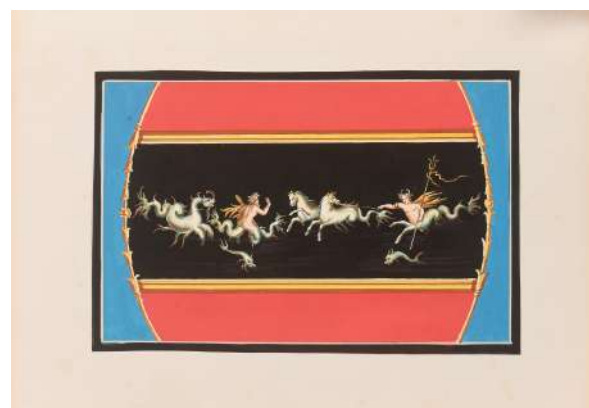
Le Chevalier de Maison-Rouge, published in 1846, is inspired by the life of Alexandre Gonsse de Rougeville, from which the first historical television serial was adapted, starring Dominique Paturol and Michel Le Royer. It is set in the 18th century.

In 1793, during the French Revolution, the revolutionary Maurice Lindet meets Geneviève and falls in love with her. The young woman, however, is married to a royalist, Dixmer, whose views she shares. The couple hides the *Chevalier de Maison-Rouge* in their home, sought by the police for attempting and still wanting to free Queen Marie-Antoinette from the Temple prison. As Maurice’s patriotism is evident, Dixmer urges his wife to host Maurice as a “cover,” knowing that the two young people are in love. Dixmer and Maison-Rouge attempt once more to save Marie-Antoinette but fail. The house is set on fire by the police, and Geneviève takes refuge with Maurice. Dixmer, finding his wife, offers to redeem her infidelity by taking the Queen’s place in her prison. Geneviève is arrested, tried, and sentenced to the guillotine. Maurice chooses to join her in prison to die with her.

Precious copy of this novel featuring the Queen of France.

One of the rarest of all Dumas’ major novels and one of the most sought-after.

Magnificent album of original gouache paintings by the Neapolitan school reproducing Pompeian frescoes in opaque gouache, collected by a French traveler in the mid-19th century.



60 [POMPEII]. *Album of gouaches. Mid-19th century paintings, Neapolitan school, Pompeian frescoes.* Italy, mid-19th century.

Folio album of 18 gouaches on vellum on a fine black background, glued to very thick paper.

Half black morocco, spine with raised bands adorned with the title "*Fresques de Pompéi*" in gilt letters, gilt edges. *Mid-19th century binding.*

Page dimensions: 346 x 275 mm.

Gouache dimensions: from 237 x 189 mm for the largest to 185 x 169 mm for the smallest.

A magnificent album of original gouache paintings by the Neapolitan school reproducing Pompeian frescoes in opaque gouache, collected by a French traveler in the mid-19th century.

Archaeological excavations had begun in the ancient cities of Pompeii and Herculaneum around 1758, unearthing Roman art buried since the eruption of Vesuvius in 79 AD.

The new discoveries sparked great popular interest, and paintings by local artists served as souvenirs for travelers of the Grand Tour before the era of photography. Such images also influenced the work of neoclassical architects and decorative art creators.

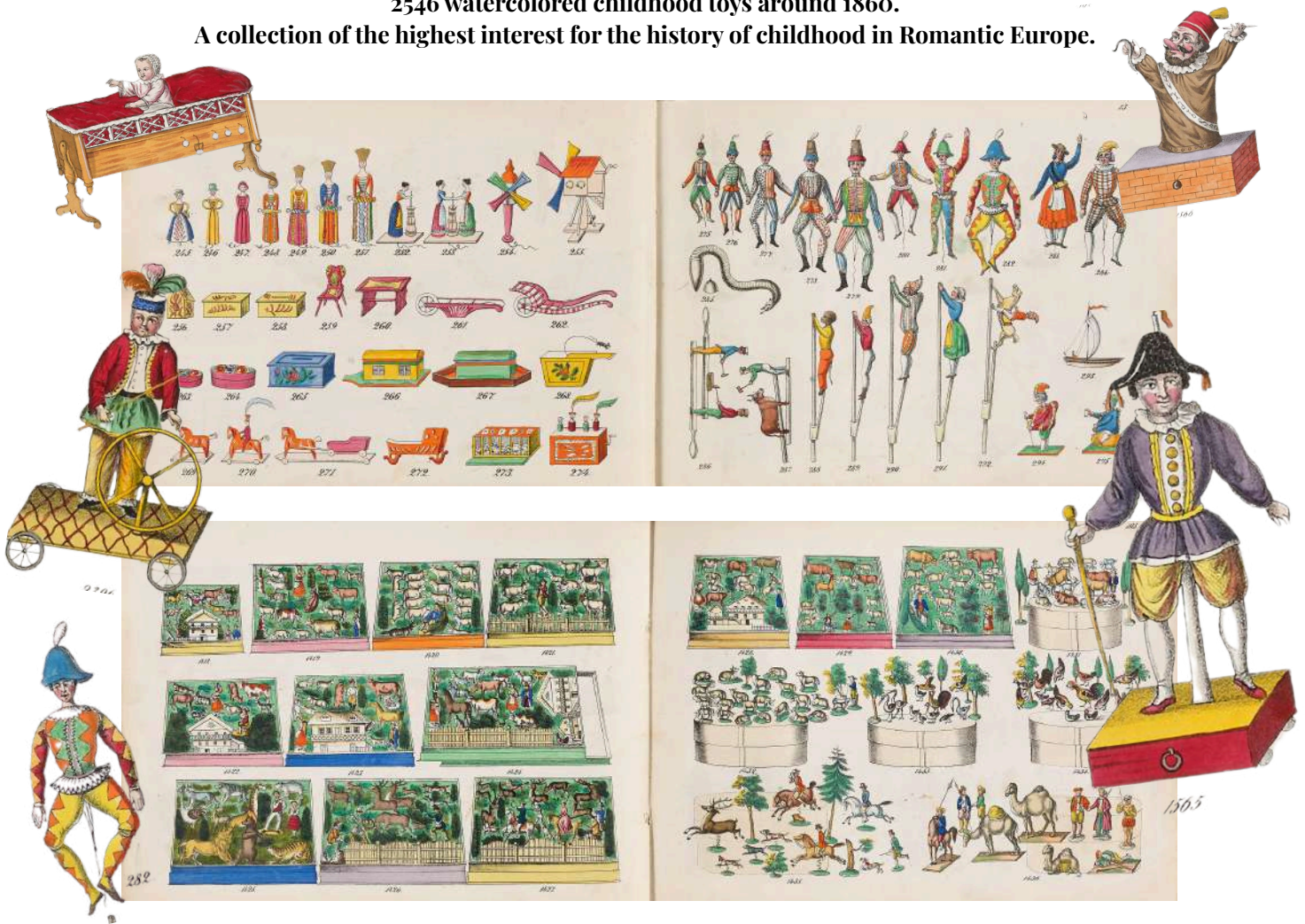
With the discovery of Pompeian frescoes, their representation in the artistic scene multiplied throughout Europe.

The 18 gouaches are framed with painted borders in black, brown, sienna, or red, and feature various subjects (decorative animal scenes, putti riding goats, peacocks, lions, wall decorations, etc.).

Thanks to their preservation in an album, the colors and painted surfaces have remained strikingly vibrant and sharp.

A superb album of highly decorative gouaches inspired by recordings during the excavations at Pompeii, sold as souvenirs during the Grand Tour era.

2546 watercolored childhood toys around 1860.
A collection of the highest interest for the history of childhood in Romantic Europe.



61 [TOYS]. Inventory catalog of toys offered for sale around 1860 by the famous merchant Johann Christoph Lindner.

J. C. Lindner, Sonneberg, n.d. [c. 1860].

Oblong 4to, (i) title-page, 172 pages decorated on the recto and verso with 2546 colored lithographs of toys. Black percaline of the period, title "Musterkarte" blind-stamped in the center of the upper cover, flat spine, modern cloth case with title piece. *Period binding.*

265 x 194 mm.

A very rare testimony of the toy trade in mid-19th century Germany. This magnificent complete catalog presents the inventory of tinplate, pewter, wood, paper mache, etc. toys offered by the Lindner house of Sooneberg in the 1860s.

Representative fine product catalog of toys from one of the most important locations for toy production at the time: Sonneberg in Thuringia.

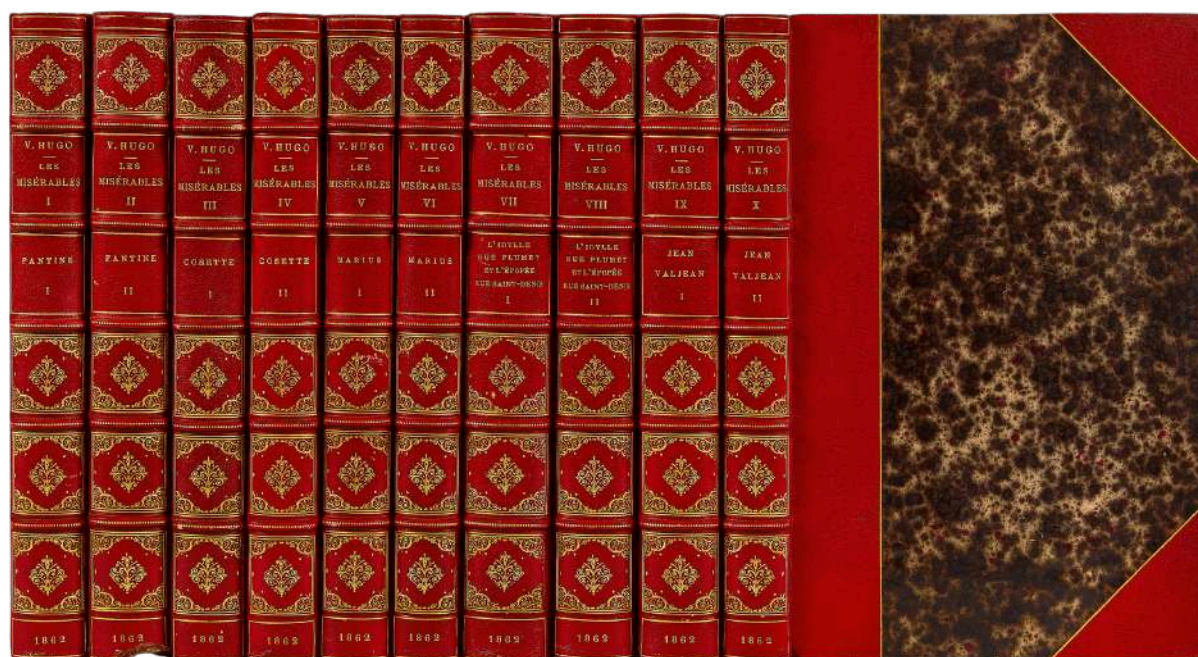
By the beginning of the 19th Century, the Sonneberg toy makers had become a major center for the production and export of toys.

Illustrated with 2546 colorful images of toys including animals, instruments, children's furniture, houses, carriages, etc., all with fine contemporary hand coloring, partly highlighted with gold or silver.

Valuable testimony of the production of toys from the golden age of the world city of toys, Sonneberg, in Thuringia.

The mid-19th century marked a turning point in the history of the toy industry, as it was from the 1860s that toys began to be factory-made from materials such as metal, and traditional independent master craftsmen disappeared from the toy industry. Until 1850, toys were still produced manually, individually, from wood or paper. The present collection, produced around the middle of the century, is thus one of the last testimonies of traditional and manual toy making in Europe.

Precious first French edition of *Les Misérables*,
the greatest publishing success of the nineteenth century.



62 HUGO, Victor.
Les Misérables.
Paris, Pagnerre, 1862.

10 volumes 8vo. Red half-calf, spines ribbed and decorated with blind-stamped and gilt fillets, mottled edges, small loss at the tail of one spine. *Contemporary binding*.

225 x 144 mm.

First French edition of this great novel by Hugo, a vast social indictment, published during the author's exile in Guernsey.

"A capital and universally esteemed work. One of the most colossal successes of the book trade, it is one of the books that has sold the most; it sells and will continue to sell for a long time." (Carteret).

Undertaken in 1845, out of a sense of indignation and pity, this generous epic of the people, the fruit of a long elaboration, would not be completed until 1861, during the exile in Guernsey.

Les Misérables went against the grain of the aesthetic choices of the time: a tendency towards 'impassivity' and the 'school of Art for Art's sake'.

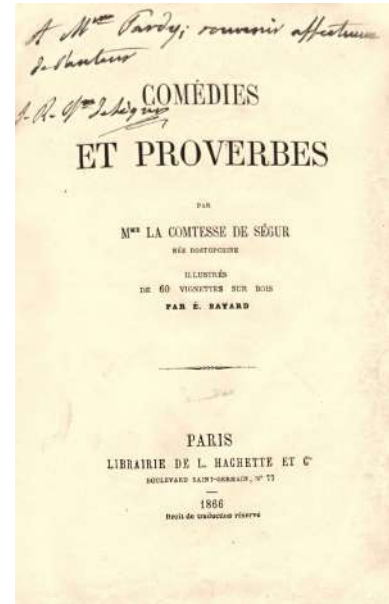
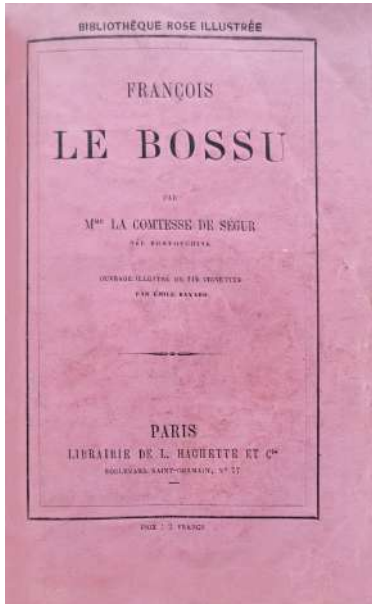
Hugo clearly sets out the mission of his book in the Preface: *"As long as there exists, through laws and morals, a social damnation that artificially creates, in the midst of civilization, hells... as long as there is ignorance and misery on earth, books such nature may not be useless"*.

The "*Misérables*" were immediately accepted despite the initial reticence of the critics and the popular success was immense.

Many bibliographers, like Talvart, saw the Pagnerre edition as the true first one. It is now established that the Belgian edition preceded the French edition by a few days.

A superb copy preserved in its elegant contemporary red half-calf binding.

Very valuable collection of three works by the Comtesse de Ségur, including one in first edition, all inscribed by the countess to *Madame Tardy*, the governess of the countess' grandchildren, who played an essential role in the education of the children of the Ségur family and who served the author as a first reader, as she read her manuscripts to the children.



63 **SEGUR, Madame la comtesse de (Sophie Rostopchine).** *A set of three works with autograph signed dedications by the Comtesse de Ségur, in uniform half-bindings.*

- *François le bossu*. Paris, L. Hachette, 1864.
- *La Sœur de Gribouille*. Paris, L. Hachette, 1865.
- *Comédies et proverbes*. Paris, L. Hachette, 1866.

3 volumes 8vo in uniform brown half-morocco, tan morocco title labels, blind and gilt decoration, original printed pink wrappers bound in, untrimmed. *Bindings from the late 19th century.*

183 x 117 mm.

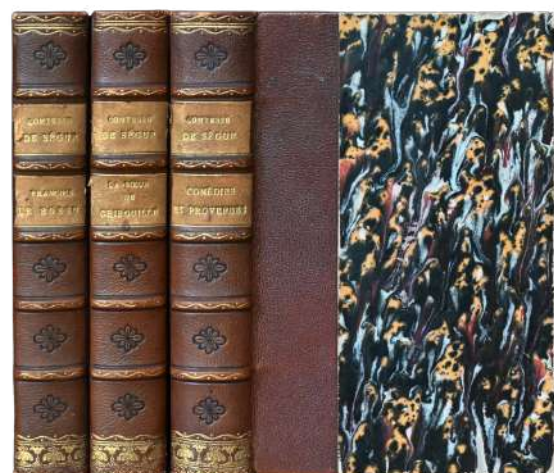
Editions illustrated with vignettes by *E. Bayard*, *François le Bossu* being a first edition.

Each volume contains a valuable autograph signed dedication from the author to Madame Tardy: “To Madame Tardy, affectionate remembrance from the author. S. R. Comtesse de Ségur.”

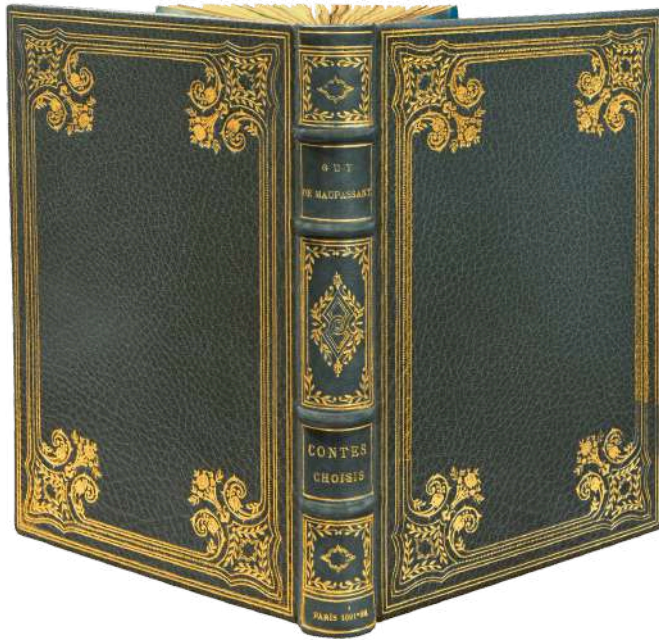
Madame Tardy was none other than the governess (the tutor) of the Comtesse de Ségur's grandchildren. It was to her that the countess dedicated several of her works, as she read her manuscripts to the children and served as her first reader and advisor.

Madame Tardy was therefore the governess of the countess' grandchildren. She played an essential role in the education of the children of the Ségur family. The countess dedicated several books to her as a sign of gratitude for her work with the children and for her support in reading and circulating her manuscripts. She often served as a first reader, providing valuable feedback on stories intended for young readers.

Very valuable collection of three works by the Comtesse de Ségur, preserved in their uniform late 19th century bindings with original printed pink wrappers bound in.



Superb complete collection of the 10 tales by Maupassant published in 188 copies by the Society of contemporary Bibliophiles and printed for their members only, richly illustrated with black and color figures by the best artists of the time.



64

MAUPASSANT, Guy de.

Contes choisis.

Paris, aux frais et pour les sociétaires des Bibliophiles de l'Académie des Beaux-livres, 1891-1892.

10 works combined in a large 8vo volume.

Blue-gray morocco, framing of gilt fillets and floral designs around the covers, richly decorated ribbed spine, wide gilt inner border, gilt over untrimmed edges, wrappers and spine bound in, case. *Ch. de Samblanx.*

265 x 175.

Superb complete collection of the 10 tales by Maupassant published by the *Society of Bibliophiles of the Academy of Fine Books.*

"The complete work consists of ten booklets with pagination and a special cover for each of them. All these stories were printed on paper made exclusively for the Society with watermark framing each page bearing at the top: Guy de Maupassant; and at the bottom Selected stories." (Annales administratives des Bibliophiles contemporains, p. 89).

It consists of a cover, a half-title and a title, accompanied by a colored frontispiece by *Paul Avril* after *Félicien Rops*, followed by the following 10 titles, each with its particular cover.

It compiles the following tales: *Le Loup. Histoire de chasse, Hautot père & fils, Allouma, La Mouche. Souvenir d'un Canotier, La Maison Tellier, Un Soir, Le Champ d'oliviers, Mademoiselle Fifi, L'Épave, Une partie de campagne.*

The print run was, according to Vicaire, 188 copies on vellum watermark in the name of the author and the collection, not put on the market.

This copy bears number 71; it was specially printed for Mr. *Léon Guillon*. It has been enriched with the prospectus printed on blue paper sent to the associates.

"This edition was printed in a very small number of copies, for the members of the Society only". (Bulletin de la Librairie Damascène Morgand, VI, 26287).

Superb copy with all the original wrappers of different colors and ornagements bound in a very beautiful binding by *Charles de Samblanx*.

65 ТЧЕКHOV, Anton Pavlovitch. *Случай изъ практики. Sluchai iz praktiki [= A Doctor's Visit].* Moscow, in the review Русская мысль, Russian Thought, book XII, December 1898.

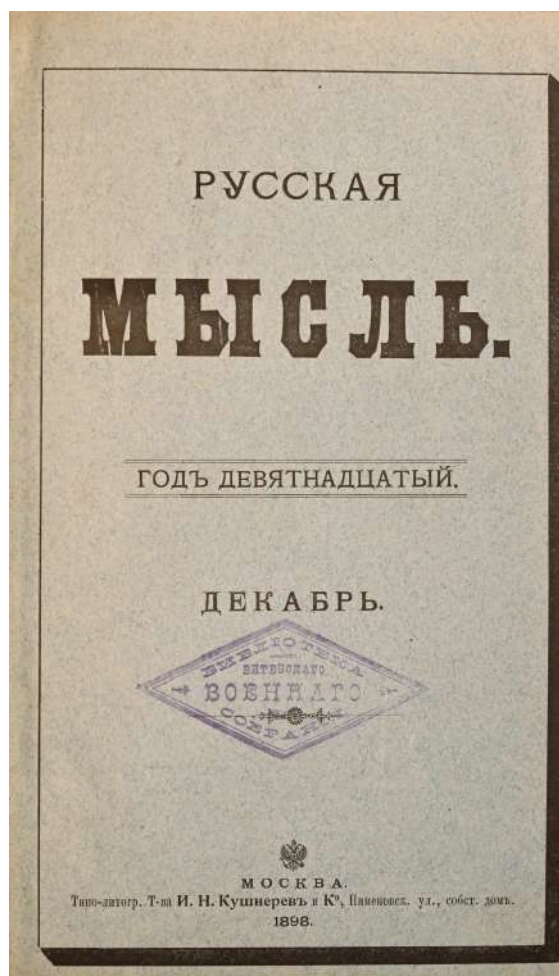
8vo gathering 22 texts. Contemporary brown half-calf, fat spine, original blue wrappers bound in. *Contemporary Russian binding.*

235 x 145 mm.

Rare first edition of *A Doctor's Visit* by Tchekhov, in which he puts forward the change of social order as a way of recovery of human condition.

Anton Tchekhov (1860-1904), great Russian writer but also doctor, published here a powerful short-story in which human condition is infected by the upheavals of the contemporary economic model symbolized by the figure of the factory.

"The story was greeted by the critical press as an exposure of social ills, and this perception not only remained unchanged in Soviet time but gained even more definite reference as an example of the anti-capitalist work of literature. [...]"



66 LEROUX, Gaston. *Le Fantome de l'Opéra.* Paris, Pierre Lafitte & Cie, 1910.

12mo. Preserved in the editor's wrappers, spine slightly faded, untrimmed. *Editor's wrappers.*

189 x 120 mm.

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67 DURAS, Marguerite.
Un barrage contre le Pacifique.
Paris, Gallimard, 1950.

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Begun in 1947, the novel *Un barrage contre le Pacifique* was published three years later, in 1950. It was written after Marguerite Duras had divorced her first husband and remarried Dionys Mascolo, from whom she had a child during this period. It is therefore between the education of Jean, her infant son, and her new love story that she writes this fresco inspired by the situation she experienced as a young woman.

The action is set in French Indochina, and involves a mother and her two children Joseph and Suzanne living on an unprofitable plantation and trying to survive on various trades.

The novel tells the story of the difficult life of what has been called "*the little whites*" compared to the "*big ones*", rich planters, city hunters, and members of the colonial bourgeoisie, traders or financiers. And, finally, above all this world, omnipotent and prevaricating to the detriment of the poorest whites, the civil servants of the colonial administration who live only on prebends and extortion.



The mother and her children can only live at the limits of the colonial society and in the immediate vicinity of the villages where the Indochinese live in absolute destitution and at the mercy of all diseases, the cruelty of the tigers and the blind and murderous force of the ocean tides.

The novel "*Un barrage contre le Pacifique*" is, by its writing, both the last of those which made Marguerite Duras a recognized and published writer, and already the first of those which will establish her reputation as a modern novelist.

A perfect very pure copy preserved in the original wrappers as published.



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