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PARIS 2019



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**please note, prices in euros are a guide only.*

Cover image from no. 28 - Guarini; inner cover image from no. 27 - Gresset

1| AEMYLIUS, Paulus (Paolo EMILIO). *Historici clarissimi de rebus gestis Francorum...* Paris, Michel Vascosan, 1550.

[bound with:]

[DU TILLET]. *De regibus item Francorum chronicon...* Paris, Michel Vascosan, 1550.

[and with:]

LE FERRON, Arnoul. *De rebus gestis Gallorum libri IX.* Paris, Michel Vascosan, 1554.

Three works in one vol., folio, ff. [iv], 244, [20]; [32]; 183, [1]; large 10-line historiated woodcut initials, red hand-ruled borders to text pages; a few small paper repairs, small oilspot to blank margin of a few leaves at end, dampstain to upper outer corner of last quire; very good copies in seventeenth-century speckled calf, sides with double gilt-fillet border, skilfully rebacked preserving the original spine, flat spine gilt in compartments, red morocco label, crowned monogram N to each compartment, inner dentelles gilt, marbled end papers, edges red. **£750 / €900**

Early editions of the three classical complementary chronicles of France from the fifth to the mid-sixteenth century, often issued and bound together.

Invited by Charles VIII of France, the Veronese Emilio chronicled the deeds of French kings from the Franks to the Merovingian era: composed in the classical style, his work marked the long-standing success of the *Grandes Chroniques*, works of history the core of which was the celebration of national centralization, with an emphasis on and glorification of the role of the monarch as the centre and motor of the national glories. Emilio begins with Clodion in the fifth century, continuing until Charles VIII. The publication of his work had begun with a partial edition by Jodocus Badius Ascensius in 1517, complemented in 1519 and completed by his son-in-law Michel Vascosan in 1529. That 1529 edition also included Du Tillet's *Chronicon*, a history in tabular format going back to the legendary Pharamond, though Du Tillet's name did not appear on the general or the special title-pages. Le Ferron was charged with continuing the chronicle after Emilio's death. 'Le Ferron[s] work was first printed separately by Vascosan in an octavo edition in 1549 and reprinted in 1550 in octavo, and also in folio together with Emilio' (Mortimer *French*, p. 242).

Almost two pages are left blank, to allow for further additions by the reader.

Adams A237 and F321; Brunet I, pp. 64-65. See Mortimer, *French books*, (s.v. Emilio) for other editions.



PAVLI AEMYLI VE-
ronensis, historici clarissimi de
REBVS GESTIS FRANCORVM, AD CHRI-
stianissimum Galliarum Regem FRANCISCVM Va-
lesium, eius nominis primum, libri Decem,

Ex postrema authoris recognitione.

ADDITVM EST DE REGIBVS ITEM FRAN-
corum CHRONICON, ad hac usque tempora studiosissimè dedu-
ctum, cum rerum maximè insignium indice copiosissimo.

LVTETIAE

Ex officina M. Vascosani, uia Iacobæ ad insigne Fontis.

M. D. L.

Cum priuilegio Regis.

THE SAILOR PRINCE

2| ALBERT I OF MONACO, Prince. La carrière d'un navigateur. Ouvrage illustré de 150 dessins par Louis Tinayre gravés sur bois par Eugène Froment, Ernest Florian Duplessis, Perrichon, Boileau, Pierre Gusman. *Monaco, Palais de S. A. S. Le Prince, 1914.*

Large 4to, pp. [6, arms of Monaco and limited edition statement], vii, [1 blank], 349, [9, including colophon], with 150 wood-engraved illustrations, many full-page, and two large coloured folding maps, title in red and black; with an additional suite of 146 of the illustrations (all hors texte); some pale foxing, but a very good copy in contemporary red half morocco, spine gilt to an elaborate design incorporating anchors and a primitive submarine, top edges gilt, others untrimmed; corners slightly bumped.

£750 / €900

Rare deluxe edition of Albert I's account of sailing and hunting in and around the Mediterranean, first published in 1902. This is no. 35 of a limited issue on *Japon ancien*, 'imprimé à la presse à bras pour son altesse sérénissime le Prince de Monaco' (verso of half-title). Known as the 'Sailor Prince', Albert (1848–1922) undertook 25 oceanographic voyages between 1885 and 1915 on his own research yachts, breaking new ground in marine science.

cf Thiébaud p. 10 for an edition on Japon impérial.

SECRET SOCIETY OF SEDITIOUS TEENAGERS

3| [ASSIGNAT DE CINQUANTE BAISERS]. Mémoire pour le Sieur Jean-Baptiste Cousot, imprimeur, demeurant à Chaumont, opposant; contre M. le Procureur du Rois près le Tribunal de première instance de Chaumont, demandeur au principal, et défendeur à l'opposition. *Chaumont, Cousot, c. 1822.*

4to, pp. 10, [2 blank]; woodcut reproduction of an assignat within text; some age-toning and light waterstaining to much of the paper; crease where folded with a very small hole to the first leaf affecting one word; still a good copy, uncut and disbound, presumably re-stitched with later crimson thread; contemporary ownership inscription to first page.

£650 / €800

First edition of this apparently unrecorded pamphlet concerning a secret society of 'gallant' teenagers in Chaumont, Haut-Marne in eastern France, called 'l'Ordre de l'amitié'. The youngest member, also one of the most influential, being only fourteen years old, and the majority still in school.

aurait eu distribution, de ce que chacun des membres de la société aurait été muni d'une carte. Ce raisonnement serait par trop absurde ; qu'on se rappelle en effet le nombre des affiliés, ils étaient sept !

Nous ne devons pas omettre un dernier moyen que le S^r Cousot n'emploiera que subsidiairement, bien qu'il soit péremptoire : on a dû établir qu'il n'existait pas de contraventions, et nous pensons qu'on en est convaincu maintenant ; mais s'il y en avait eu, elles ne pourraient plus donner lieu aujourd'hui à une action publique, parce qu'il y aurait prescription, les cartes ayant été imprimées en 1816 ; et toutes les contraventions de police se prescrivent par une année révolue à compter du jour où elles ont été commises, aux termes de l'article 640 du code d'instruction criminelle.

On ne soutiendra pas, sans doute, que la prescription ne court qu'à partir de l'époque où la contravention a été commise. Ce n'est pas en matière d'imprimerie, où la publicité seule constitue le délit, que l'on pourrait appliquer une pareille disposition.

Si le premier chef de la plainte nous a paru mériter une discussion sérieuse, parce qu'il semble se rattacher à une association, qui bien que très-innocente, a pu néanmoins paraître suspecte, il n'en est pas de même du second chef, et nous aimons à croire que le ministère public lui-même n'y attache pas la moindre importance.

On ne peut donner une idée plus juste de l'écrit qui fait l'objet des poursuites, qu'en le mettant sous les yeux des lecteurs.



D'abord, on s'aperçoit à la forme de cet écrit, qu'il est déjà d'une origine fort ancienne ; effectivement, il y a plus de vingt ans, qu'il y en a un exemplaire affiché à l'imprimerie, ce

The society lasted only a few months, between the years 1816 and 1817, though several years later in 1822 a printer, Cousot, is accused of having supplied the miscreants with money (about twelve francs and some centimes) to encourage them to overthrow the government; this pamphlet is his defence. The crucial evidence in the case is the printing of fictitious money used by the group, the 'assignat de cinquante baisers' (bill of fifty kisses, payable to the bearer) registered to the 'domaine de l'amitié', decorated with a gallant symbol of two hearts pierced by a dart beneath a halo, and bearing gallant mottoes. Cousot claims this was printed more than twenty years ago, at the time of the Revolution, and has nothing to do with his shop, citing typographic evidence.

Not in OCLC or COPAC; we have been unable to trace any copies. An example of a variant *assignat* to the one depicted here is recorded at the Musée Carnavalet, Paris.



LÉONOR-MARIE DU MAINE'S COPY

4| AUGUSTINE, and [Philippe Goibaud du BOIS]. *Les lettres de S. Augustin, traduites en françois sur l'édition nouvelle des peres benedictins de la Congregation de S. Maur...* Paris, *Jean Baptiste Coignard*, 1684.

Six vols, 8vo; very occasional creases, short marginal tear to vol. V, 2S8, not affecting text; an excellent set bound in contemporary speckled calf, **gilt arms of Léonor-Marie du Maine, comte du Bourg, maréchal de France** (1659–1739) to boards, spines richly gilt in compartments, lettered directly in gilt, board-edges roll-tooled in gilt, edges speckled red and green, some endcaps skilfully repaired. **£450 / €550**

First collected edition in French of the letters of St Augustine of Hippo, translated by the leading scholar on the subject, Philippe Goibaud du Bois (1629–1694), author of eight translations of Augustine and their commentaries. Dedicated to his patron Marie de Lorraine, duchesse de Guise, in the present work he translates from the text of Augustine's letters collected and corrected by the Benedictine reformist Congregation of St Maur, a group prominent for their scholarly editions of theological works from their foundation in 1618 until their suppression during the Revolution.

Léonor-Marie du Maine, count of Bourg, baron of Lespinasse and Changy, was made a page in the Grande Écurie in 1671, before joining the musketeers in 1673 and later moving to the Gardes Françaises, amongst the ranks of which he distinguished himself in the Franche-Comté campaign. In 1724 he was nominated maréchal de France and in 1730 became governor of the provinces of Upper and Lower Alsace.

Scarce: COPAC records a set in one UK institution, Aberdeen University, and CCfr only at the BnF.

Not in Quérard; not in Brunet (cf. Supplement I, col. 77, for a 1701 Coignard edition).

A (REJECTED) GIFT TO NAPOLEON'S SON

5| BARTHÉLEMY, Auguste and Joseph MÉRY. *Napoléon en Egypte*, poème en huit chants ... Quatrième édition. *Paris, Imprimerie et fonderie de J. Pinard for Ambroise Dupont et Cie, 1828.*

8vo, pp. xv, [1], 287, [1]; light browning and a few light marks, but a very good copy in a superb contemporary French mosaïque binding of richly-decorated straight-grained green morocco gilt by Alphonse Simier, signed 'Relié par Simier' on the spine and front flyleaf, boards and spine with onlays of red, citron, purple, brown and light-green morocco, gilt purple morocco lettering-piece to spine, straight-grain green morocco doublures with borders of broad blind rolls enclosing central bust of Napoleon (upper) and central eagle design (lower) in blind, pink, watered-silk free endleaves, paper and vellum flyleaves, all edges gilt, housed within straight-grained green morocco box by Simier, minimally rubbed at corners, very light scuff on lower board; *provenance*: Auguste Barthélemy (1796–1867, intended for presentation to the Duke of Reichstadt by Barthélemy; gift from Barthélemy to:) – baron Elphège Baude (1826–1871, early inscription on vellum flyleaf 'Ce livre avait été envoyé à Vienne au Duc de Reichstadt par l'auteur. L'Empereur d'Autriche ne permit pas qu'il lui fit remit: il m'a été donné par l'auteur') – Hume Shawcross (his 'Napoleonic Library' bookplate on front free endleaf). **£18,000 / €22,000**

A splendid copy, masterfully bound by Simier for presentation to Napoléon François Charles Joseph Bonaparte (1811–1832), son of Napoleon and Marie-Louise of Austria, first styled the King of Rome on his birth and later the Duke of Reichstadt.

Napoléon en Egypte, first published in November 1828, immediately gained great popularity, which earned it nine editions in the same year (this being the fourth). The authors sent copies of the poem to the scattered members of the imperial family



in Rome, Florence, Trieste, and even Philadelphia, and then decided to give a copy to Duke of Reichstadt. Barthélemy travelled to Vienna with the intention of presenting this copy, and on arrival was directed to von Dietrichstein, the director of the Duke of Reichstadt's education and his librarian. Barthélemy offered von Dietrichstein another copy which he had with him, and offered to inscribe it, which appeared to please von Dietrichstein. Judging the circumstances favourable, Barthélemy then asked whether it would be possible to give a copy of *Napoléon en Egypte* to the Duke of Reichstadt, and was surprised to be quite firmly rebuffed. Repeated requests failed to overcome the implacable von Dietrichstein, and Barthélemy eventually returned to France, where he wrote *Le fils de l'homme*, a poem based upon his visit to Vienna (the notes appended to the poem describe the trip in further, factual detail).

After Barthélemy's attempt to present this copy to the Duke of Reichstadt was thwarted, the note on the flyleaf of this copy records he gave the volume to Baron Elphège Baude, the grandson of Baron Pierre Joseph Marie Baude (1763–1840). Pierre had travelled to Egypt with the invading army at Napoleon's request, and was successively Agent en Chef des Finances for Alexandria, Damietta, and Bahireh, before being appointed president of the Comité de Finances de l'Égypte. Baron Elphège Baude, professor of civil engineering at the École nationale des ponts et chaussées, worked on the defence of Paris during the Franco-Prussian War and was killed on 22 March 1871 during the disturbances which prefigured the Paris Commune.

For the 1st ed., cf. Lumbroso I, pp. 65-68; Quérard IX, p. 82; Vicaire I, col. 323.

LES FLEURS DU MAL:
FIRST APPEARANCE IN PRINT OF ANY OF THE POEMS

6| BAUDELAIRE, Charles. *Les Fleurs du mal* [from *Revue des Deux Mondes*, 1 June 1855]. [*Paris, Revue des Deux Mondes, 1855*].

8vo, pp. 16; in fine condition, bound in red quarter morocco. **£1500 / €1800**

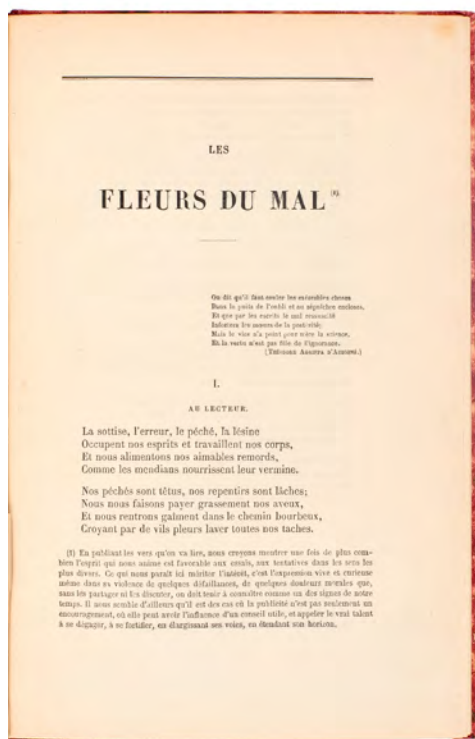
First appearance in print of any of the poems from the collection *Les Fleurs du mal*. The 18 poems here, including 'Au Lecteur', 'La Volupté', 'Voyage à Cythère', 'L'Invitation au Voyage', and 'Le Spleen', appeared in the *Revue de Deux Mondes* on 1 June 1855, two years before the collection itself was published in June 1857.

The 1857 publication was denounced by the *Figaro* for immorality, and in August that year all remaining copies were seized, and six contentious poems were removed. The complete collection could not be published in France until 1949.

THE 6 BANNED POEMS FROM LES FLEURS DU MAL

7| BAUDELAIRE, Charles. *Les Epaves...* avec un eau-forte frontispiece de Félicien Rops. *Amsterdam, A L'Enseigne du Coq* [Brussels, Poulet-Malassis], 1866.

8vo, pp. [iv], ii, 165, with frontispiece by Félicien Rops printed on *chine*, preceded by a leaf of explanation printed in red; title printed in red and black; a fine copy in a contemporary binding signed by Canape (fl. 1865-94) of half citron morocco, spine decorated gilt in compartments with a repeated faun's head motif, top edge gilt, other edges uncut. **£6000 / €7200**



[6]



[7]

Rare first edition of Baudelaire's last book, a collection of poems published in Brussels, containing the 6 banned poems from the *Fleurs du mal* - their first appearance since the 1857 first edition - and 17 new poems which had previously appeared in journals and reviews.

One of 250 large paper copies on *Hollande* of a total edition of 260 copies (10 were printed on *chine*).

Carteret I, 127.

FIRST APPEARANCE OF THREE POEMS BY BAUDELAIRE

8| **[BAUDELAIRE, Charles].** Hommage à C. F. Denecourt. Fontainebleau. Paysages – Légendes – Souvenirs – Fantaisies. *Paris, Librairie de L. Hachette & Co., 1855.*

8vo, pp. [iv], 368; a few minor spots and stains, but a very good copy, uncut in the original printed wrappers, small tear to head of spine; in a folding cloth box.

£750 / €900

First edition of this anthology compiled by Fernand Desnoyers and Auguste Luchet, published in honour of the self-appointed keeper of the forest of Fontainebleau, Claude-François Denecourt. It includes texts by Asselineau, Banville, Baudelaire, Béranger, Brizeux, Champfleury, Dupont, Gautier, Hugo, Janin, Lamartine, Monselet, Murger, Musset, Nerval, Sand, and others.

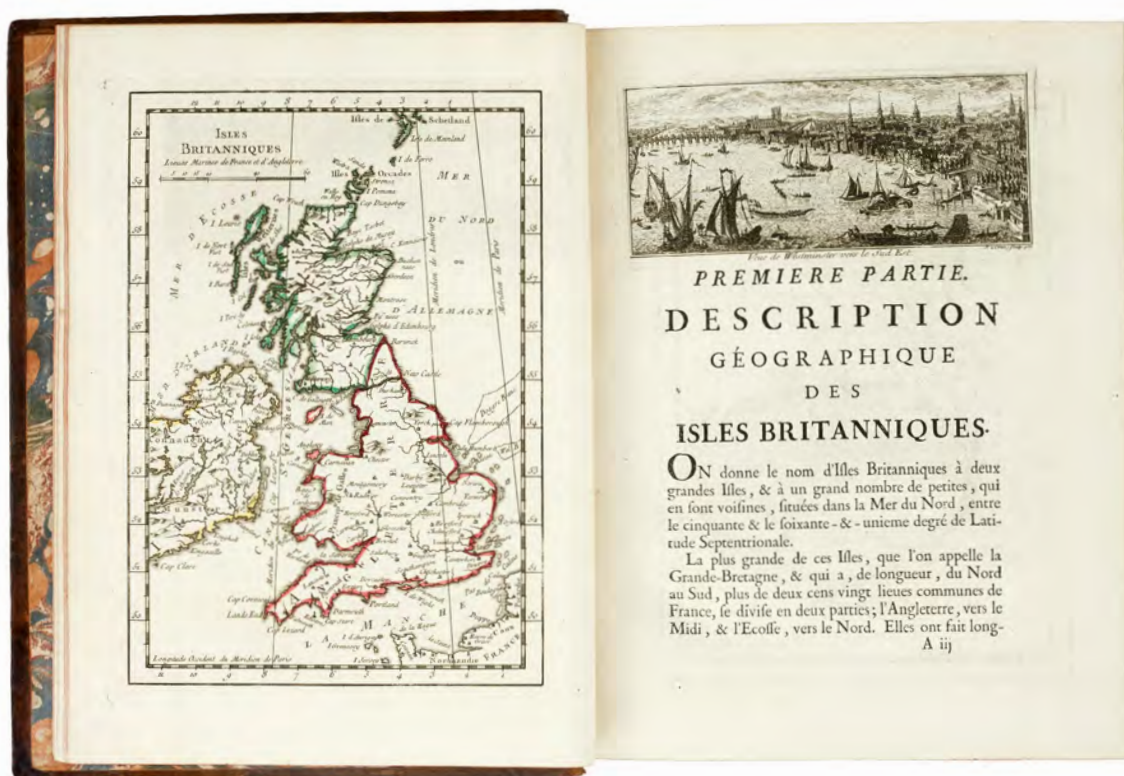
The anthology **includes four early poems by Baudelaire**, two in verse and two prose poems, preceded by an introductory letter from Baudelaire to Fernand Desnoyer discussing poetry and nature. The two poems in verse were later incorporated into *Les Fleurs du Mal* (1857): 'Le Crépuscule du soir' (first published in 1852 in 'La Semaine théâtrale') and 'Le Crépuscule du matin' which appears here for the first time. The prose poems, 'Le Crépuscule du soir' and 'La Solitude' are both first appearances, and were later incorporated into *Le Spleen de Paris* (1869), with substantial variations. These are **the first of Baudelaire's prose poems to be published**, and it is one of the few instances where the poet publishes verse and prose poems side by side.

9| **BELLIN, Jacques Nicolas.** Essai géographique sur les Isles Britanniques. *Paris, Didot, 1757.*

4to, pp. [viii], 471, [1, blank], with engraved additional title, five plates (two folding and two coloured in outline) and numerous engraved views of Britain enclosed within elegant elaborate roccoco borders; letterpress title with an engraved vignette (of Cambridge); occasional light browning; contemporary tree calf, gilt; slightly worn; red edges.

£650 / €800

First edition. A description of the British Isles by the first chief hydrographic engineer of the Dépôt des cartes, plans et journaux du Ministère de la Marine. Alongside the geographical depiction of Great Britain, Bellin includes a guide to navigating its coasts and a treatise on the making of charts, with references to other cartographers and their work. The author, who held his post at the Dépôt for over



fifty years, was a contributor to the *Encyclopédie*, admired as a *philosophe*, and a member of the Royal Society. His most celebrated works were the *Neptune françois* (1753) and the *Hydrographie française* (2 vols, 1756–1765).

The *Essai géographique*, published in the opening stages of the Seven Years' War, reflected French interest in England at a time when invasion of the latter formed a serious aspect of France's war strategy. An actual attempt at invasion, organised by the French minister for foreign affairs, Choiseul, was made in 1759. 'The French Toulon fleet was able to get out of Toulon and through the Straits of Gibraltar, before being defeated off the Portuguese coast. The Brest fleet was destroyed off the Breton coast. Had they succeeded in their intentions Pitt would have been criticised for dispersing British strength in Canada, the West Indies and West Africa ... [The] landing of a regular force, several times greater than the Jacobite army which had invaded England from Scotland in 1745, would have posed serious problems for the British ministry, and would probably have led them to accept a peace based on terms more favourable to France than she could have otherwise expected' (Black, *Natural and necessary enemies* pp. 61-62).

Cohen-de Ricci 129; Shirley, *Atlases* I p. 205.

10 | BOOK OF HOURS, *Use of Rome*. Hore intemerate virginis Dei genitricis Marie. *Paris, Gilles Hardouyn, c. 1515.*

Narrow agenda format (165 x 70 mm), **printed on vellum**, ff. [84], roman type, with 15 large and five smaller illuminated woodcuts, the large woodcuts framed in gold (as also the text below them), small capitals painted in gold on red and blue grounds; occasional minor smudging or staining, small repair in first leaf with loss of a few letters; **contemporary or near-contemporary French brown morocco**, covers with a border of small gilt floral tools enclosed by gilt fillets, central compartment filled with closely spaced parallel blind rules, spine blind-stamped in compartments separated by gilt fillets, three green silk ties and remains of a fourth, gilt edges; prayers in a fine contemporary chancery hand on flyleaves and front pastedown; slightly rubbed, some neat minor repairs; preserved in a cloth box; faint armorial stamp of a cardinal on recto of first leaf and on verso of first flyleaf.

£15,000 / €18,000

An apparently unrecorded issue of a rare Book of Hours in narrow ‘agenda’ format, preserved in an unusual and elegant contemporary or near-contemporary binding.





Brunet and Lacombe both describe a colophon on the last page, not printed in this copy; it repeats almost verbatim the imprint at the foot of the first page in all copies recorded.

Bohatta 896; Brunet, *Heures gothiques* 247 (erroneously calling for 24 woodcuts); Lacombe 264, describing the Chantilly copy.

WITH A LETTER ON THE TREATY OF WHAMPOA

11| **CALLERY, Joseph-Marie.** Dictionnaire encyclopédique de la langue Chinoise [spécimen]. Paris, Firmin Didot frères, 1842.

[bound with:]

—. Dictionnaire encyclopédique de la langue Chinoise ... Tome premier [all published]. Macao, chez l'auteur; Paris, Firmin Didot frères, 1844.

[and:]

–. Autograph letter signed ('JM Callery') to 'Mon cher Maitre'. *Paris, 27 May 1852*. 8vo, p. 1.

[and:]

–. Autograph letter signed ('JM Callery') to Natalis Rondot ('Mon cher Monsieur Rondot') in Canton. *Macao, 26 September 1844*. 4to, pp. 4 + envelope leaf (with address in English and Chinese characters).

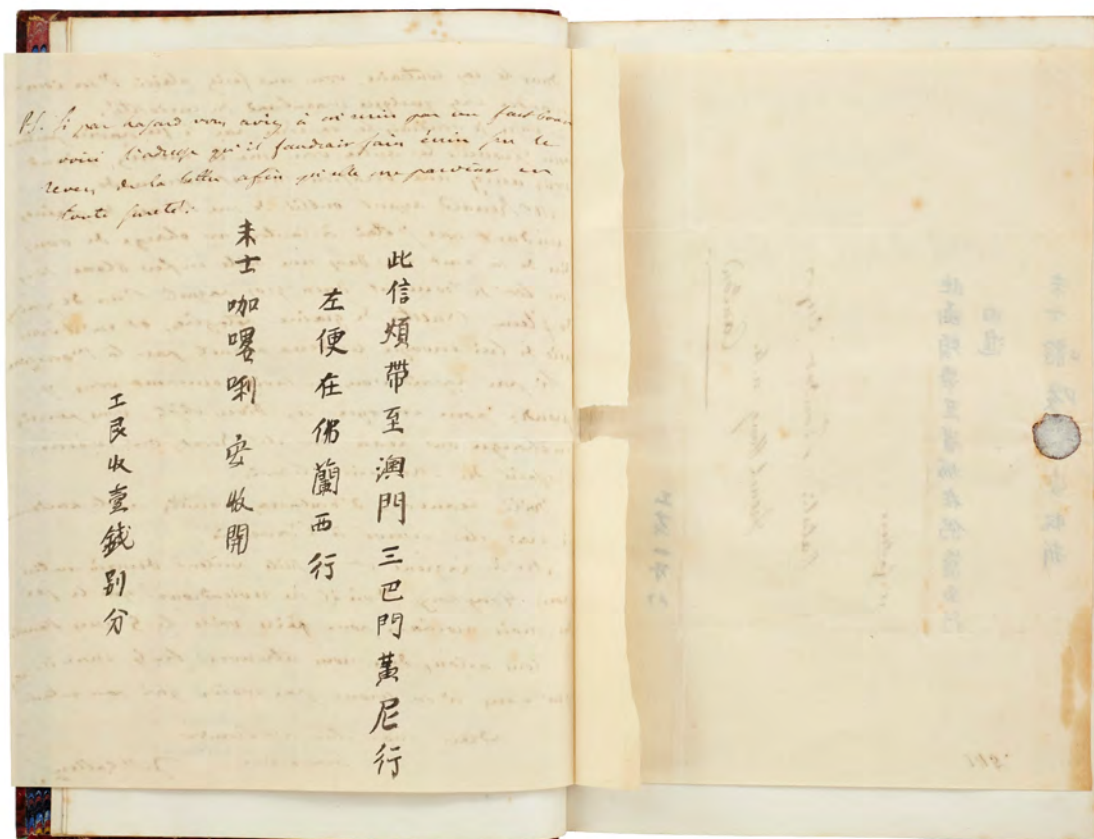
Two works in one vol., large 8vo, pp. xv, [1 blank], 40; vi, xxxvi, 212; Chinese characters throughout; a very few spots; excellent copies in later 19th-century quarter red morocco over marbled boards by Lortic, raised bands and gilt lettering to spine, marbled edges and endpapers; the 2 letters tipped in to front free endpaper.

£4200 / €5000

An important association copy from the library of the economist, art historian and diplomat Natalis Rondot (1821–1900), comprising first editions of two important works on the Chinese language by the Italian born missionary and sinologist Callery (1810–62), bound with two exceptional letters, one written by Callery to Rondot in Canton, only a month before the signing of the Treaty of Whampoa.

A native of Turin, Callery joined the Société des Missions Étrangères de Paris in 1833. Two years later he was sent as a missionary to Korea, but finding entry impossible he instead travelled to Macao, where he printed his first work, *Systema phoneticum scripturae sinicae*, in 1841. After his expulsion from the Société for improper conduct, Callery became a Chinese interpreter, joining Théodore de Lagrené's government-backed mission to seek a commercial treaty between France and China in 1844. He played a central role in the negotiations leading to the Treaty of Whampoa (signed on 24 October), a watershed for French involvement in the region, under the terms of which China granted France the same privileges enjoyed by the British under the Treaty of Nanking, including the opening of Chinese harbours to French merchants, a fixed tariff on Sino-French trade, and the right to station French consuls in China.

The 1844 letter from Callery to Rondot, here enclosed, provides a unique insight into political manoeuvring, by both the French and the Chinese, in the run up to the Treaty of Whampoa, and into the export of Chinese goods to France. Rondot had been sent to China in 1843 to assist with commercial negotiations. Callery here informs him that M. Durran has obtained copies of Lagrené's treaty and sent them to the opposition newspapers in France. Fearing that the news will break before the government knows anything of it, Callery asks Rondot to try to discover from Le'an whether the treaty was leaked to Durran by Pau during a meeting with Ytien. Callery then gives Rondot instructions to collect certain items of Chinese porcelain from a merchant and send them by the first boat to France, and to send plant seeds to M. Renard. He ends by giving his address in Chinese characters in case Rondot wishes



to send him a letter 'par un fast boat'. In his second letter, most likely also addressed to Rondot, Callery provides information on the recently deceased Daoguang Emperor (1782–1850) and his successor the Xianfeng Emperor (1831–1861).

Cordier III, 1598; not in Löwendahl.

UNPUBLISHED MANUSCRIPT ON CHINESE BOTANY

12| CALLERY, Joseph-Marie. 'Synonymie d'histoire naturelle Chinoise. Règne végétal.' [*China*, 1840s].

Manuscript on light blue paper, in French with some Chinese characters, folio (31.5 x 20 cm), pp. 32, neatly written in brown ink, with a very few corrections, up to 28 lines per page; light crease where formerly folded; very well preserved in original paper wrapper (slightly worn and stained), the two quires held together with light blue silk; faint pencil note and ink signature 'J.M. Callery' to upper cover.

£5000 / €6000

m'ait prouvé que la régularité d'irrigation est la condition la plus favorable à son développement.

Les propriétés de la racine tubéreuse d'*Alpinia* sont, à un degré beaucoup plus faible, les mêmes que dans le gingembre et la plégane des Annamites. Les Chinois l'emploient comme stimulant contre la faiblesse des voies digestives, et lui attribuent aussi la vertu d'augmenter la fluidité du sang chez les personnes qui mènent une vie sédentaire.

雞脚草 鳳尾草

Ki-kio-tso - Quo-wi-tso

Adiantum. On trouve cette fougère dans les lieux humides, et à l'intérieur des grottes où elle se multiplie en grande abondance. elle offre, en général, l'aspect de l'espèce commune en Europe, et possède aussi quelques propriétés sédatives, qui la font employer contre les fluxions de poitrine. Il n'y a cependant que la racine dont on fasse usage.

吊蘭 *Tiao-lan*

Aerides odorata.

Le père Jésuite Douvrou écrivait à propos de cette orchidée : " mirabilis hujus plantae proprietas, est, quod ex sylvis domum delata, et in aëre libero suspensa, absque ulla probula vegetabilis tenuis vel aqua, in multis annis, durat, crescat, floreat et germenat. " Il ajoutait qu'il se serait refusé de croire une semblable merveille, si l'expérience de tous les jours ne l'en avait convaincu. " Vix credendum nisi diuturna experientia comprobaverim. " C'est que, dans le siècle dernier, on ignorait encore comment s'accomplit le phénomène de la nutrition des végétaux, et le rôle important qu'y jouent les éléments dont se compose l'air atmosphérique. Maintenant on ne s'étonne plus que beaucoup de plantes, puissent vivre isolées du sol, lorsqu'elles sont dans les conditions voulues pour s'alimenter tour à tour l'oxygène et le carbone. Ces deux agents suffisent au développement de la cellule primitive, n'importe dans quel milieu, et pour nous, c'est dans la cellule que se résument toute la vie végétale.

A remarkable unpublished manuscript on Chinese botany by the eminent sinologist Joseph-Marie Callery (1810–62), of which we have been unable to trace another extant copy. Between 1836 and 1842 Callery served as a missionary in China, studying the Chinese and Korean languages and exploring the botany and geology of Macau and Canton in his spare time. In 1844 he acted as Chinese interpreter to the diplomat Théodore de Lagrené, taking the opportunity to visit Chusan, Shanghai, Ningbo and Xiamen, before his return to France in 1846. During this period he sent thousands of Chinese plants to the Muséum national d'histoire naturelle in Paris, mostly from Macau but also from Luzon. The Callery pear, which he introduced to Europe from China, is named after him.

In this manuscript Callery discusses numerous genera, species and varieties of native plants. After giving their Latin and Chinese names, he describes their physical characteristics, habitat, industrial, medicinal and culinary uses, details his own experiments, and considers the possibility of cultivating them in France. The work bears eloquent testimony to his ability both as a sinologist and botanist.

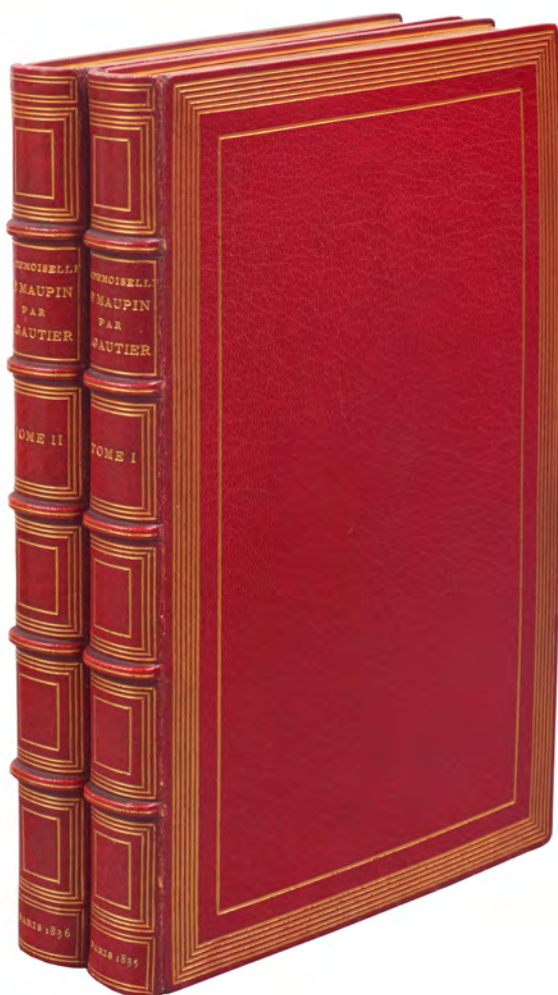
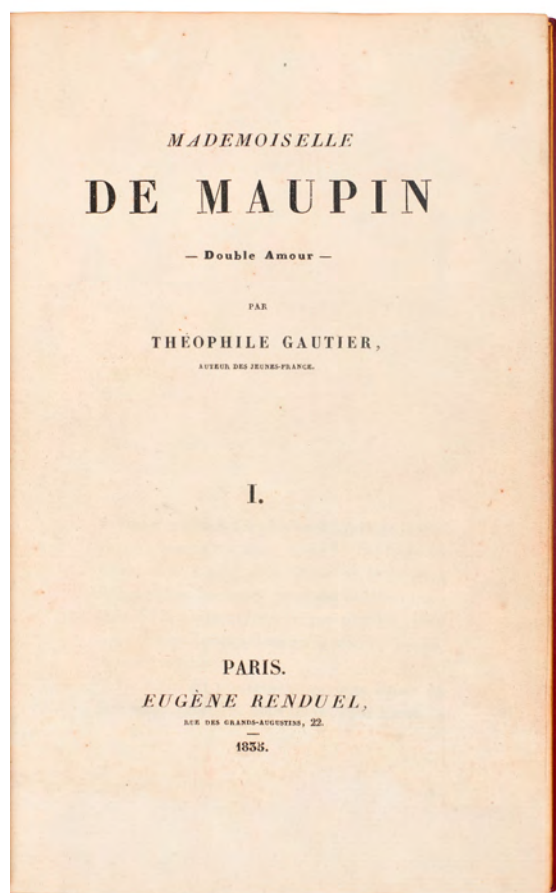
The plants covered are as follows: *Aleurites triloba* (discussing its oil, Callery remarks ‘entre les mains de nos industriels, ce verni servirait probablement à mille autres usages dont les Chinois ne sauraient se douter’); *Trapa bicornis*; *Azaleas* (both garden and wild varieties, ‘un des plus beaux ornements de la nature spontanée en Chine’); *Lonicera japonica*; *Illicium anisatum* (referring to the export of aniseed and essence de Badiane to France); *Hedysarum*; *Globularia*; *Euphoria litchi* (i.e. lychee, ‘connu pour la délicatesse exquise de ses fruits que l’on ne saurait comparer à aucun des nôtres’; Callery here discusses seven varieties, expresses his conviction that some would grow in Midi, and praises the Chinese for their talent ‘pour faire fructifier toute espèce de plantes dans des vases portatifs’); *Alpinia montana*; *Adiantum*; *Aerides odorata* (here he comments on advances in the understanding of plant nutrition); Coconut; *Musa paradisiaca* (i.e. bananas; he refers to varieties found in the Malay Peninsula, the Philippines and North Africa); *Nepeta*; *Chloranthus inconspicuus* (he notes his discovery of this plant in 1839 in the forests of Luzon, and discusses its use in flavouring tea); *Amaranthus polygamus*; *Aglaia odoratissima* (which he proposes dividing into two distinct species, *Aglaia trifoliata* and *Aglaia quinquefoliata*); and *Eryobotria japonica* (noting earlier botanists’ views on this plant; Callery poetically ponders whether ‘c’est un de ces végétaux cosmopolites que la main bienfaisante de la nature a répandus sur toute la surface du globe, en raison de l’utilité que le genre humain peut en retirer’).

Callery clearly intended to publish this manuscript: a pencil note to the upper cover directs it to the attention of M. Didot (of the famous publishing family, which published several of Callery’s works), continuing ‘mon intention serait d’entrer, s’il était possible, en arrangement pour la publication de cet ouvrage’.

13 | [CHAMBOLLE-DURU]. GAUTIER, Théophile. *Mademoiselle de Maupin.* Paris, Eugene Renduel, 1835, 1836.

Two vols, 8vo, pp. 351, [1, blank]; 356; fine, in (not before 1861) crimson morocco, sextuple gilt fillet outer border, single gilt fillet inner border, board edges with double gilt-fillet, spines gilt ruled in six compartments, the second and third lettered direct; turn-ins with sextuple gilt fillet, signed Chambolle-Duru at foot; all edges gilt, rainbow silk markers. **£2500 / €3000**

First edition of Gautier’s historical romance based loosely on the life of the French opera star Mademoiselle Maupin, who often dressed as a man. In Gautier’s hands her life becomes the story of a love triangle between Maupin, a man d’Albert, and his mistress Rosette (who falls in love with Maupin in disguise as Théodore). The Preface is famous for its advocacy of art for art’s sake – ‘everything useful is ugly’.



René Victor Chambolle and Hippolyte Duru worked in collaboration from 1861. Well-respected in bibliophilic society, examples of their work featured in the collection of Henri d'Orléans, duc d'Aumale. The Duke considered Duru to be one of the three greatest living binders, "Ce Duru est un habile homme et j'ai de magnifiques reliures qui sortent de ses mains" (1856). While the collaboration was dissolved by 1863, Chambolle remained in charge of the bindery, and subsequent bindings were also signed Chambolle-Duru.

Vicaire III 886.

14 | [CINEMATOGRAPHY]. MAREY, Etienne-Jules, and Eugène TRUTAT.
La photographie animée [from: Bibliothèque photographique]. Paris, Gauthier-Villars,
1899.

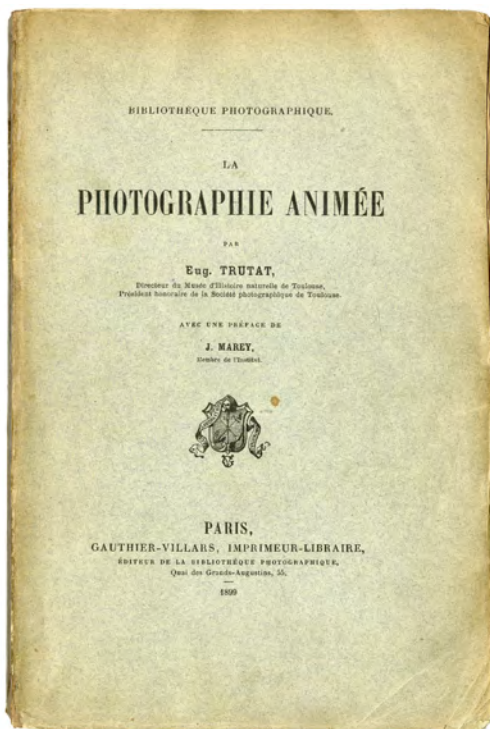
8vo, pp. xii, 185, [1 blank], [2, advertisements] + photographic frontispiece, plus
numerous woodcut figures illustrating the text; uncut; clean; with the original
printed wrappers, barely rubbed. **£400 / €500**

First edition. With a preface by the pioneering cinematographer Jules Marey.

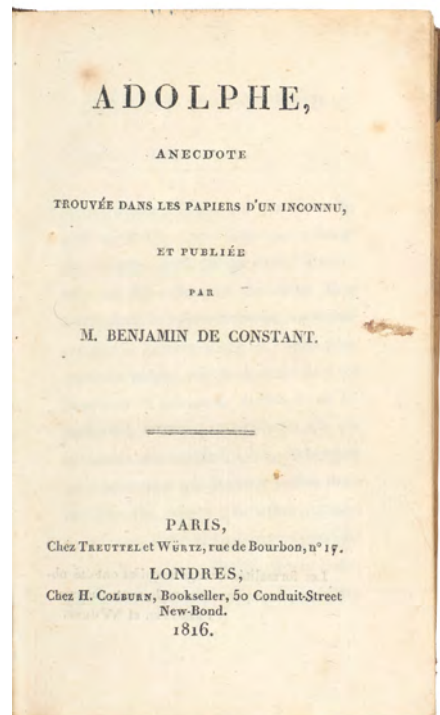
This work provides a thorough overview of contemporary cameras and equipment
used for animation with notes on their use and tips on operating them for certain
results. An outline on the origins of animated photography introduces the main text,
which is followed by a list of the photographic patent numbers for various camera
and their inventors ('Brevets', pp. 179–182).

Trutat was the honorary president of Toulouse's Société photographique and
director of the city's Muséum d'histoire naturelle.

COPAC shows two copies, at British Library and Oxford. We have been unable to
find any other editions.



[14]



[15]

THE PSYCHOLOGICAL NOVEL

15 | CONSTANT, Benjamin de. Adolphe, anecdote trouvée dans les papiers d'un inconnu ... *Paris, chez Treuttel et Würtz; Londres, chez H. Colburn, 1816.*

8vo, pp. vii, [1 blank], 228; a few spots, very slightly browned, a little worming to endpapers; a good copy in contemporary half sheep over paper boards, gilt fillets and lettering-piece to spine; extremities somewhat worn; contemporary algebraic manuscript annotations to rear free endpaper. **£950 / €1150**

First Paris edition, published almost simultaneously in London, of this celebrated psychological novel describing the author's liaison with Madame de Staël, 'un des romans les plus beaux de la littérature française, un des plus mystérieux, des plus provocateurs qu'on ait écrits' (*En français dans le texte*).

The author was the son of an army officer, and spent his early years abroad, including some time as an undergraduate at Oxford and Edinburgh. On his return to France he was known as a moderate, and was opposed to the ambitions of Napoleon, who showed for him the same dislike as for Mme de Staël. Exiled together in 1804, both writers retired to Mme de Staël's house at Coppet, on Lake Geneva. Constant returned to France in 1814 but was disappointed by the reactionary attitude of Louis XVIII, and, believing the liberal promises of Napoleon, took office under the Emperor during the Hundred Days. In 1815, therefore, he went into exile again, this time to avoid the Bourbons. Hence it came about that he published this important novel, one of the first to use the autobiographical form, in London. It was immediately reprinted in Paris, with the imprint reversed and Trottet changed to Treuttel.

Carteret, I, 179; Clouzot, 70-71; Courtney, 18b; *En français dans le texte*, 225; Escoffier, 25; Picot-Rothschild, 1580; Vicaire, II, 932.

AN ILLUSTRATED COURSE OF PHYSICS

16 | [DANDELIN, Germinal Pierre]. 'Physique'. *Namur, Belgium, 4 October 1843 – 3 August 1844.*

Manuscript on paper, in French, small 4to (210 x 165 mm), pp. [496] (including a few blanks), illustrated with over 650 neat diagrams and illustrations; neatly written in brown ink in a single hand, a few additions in pencil, occasional crossing through and corrections; very well preserved in contemporary half green decorated cloth over black, green and white marbled boards; a little rubbing to covers and edges; 'G P Dandelin' in pencil and bookplate of Etienne Anciaux de Faveaux to front free endpaper. **£1250 / €1500**



An attractive illustrated manuscript comprising a thorough course on physics by the Belgian mathematician and military engineer Germinal Pierre Dandelin (1794–1847), produced during his professorship of physics at the Athénée in Namur, Belgium, in the academic year 1843–1844. The main text, containing numerous mathematical formulae, is enhanced with thorough marginal addenda and with over 650 neat geometrical diagrams and illustrations, including drawings of scientific apparatus and machinery.

Following discussion of the properties of bodies and the laws of motion, the extensive content covers, among other topics: pendula and centrifugal force; hydrostatics, including fountains and wells, barometers and thermometers, siphons, the compression of liquids and capillary action, and hydraulic rams; aerostats, pneumatic machinery, the elasticity and density of steam, steam engines, evaporation, and hygrometry; meteorology and temperature; electricity, conductors, electric machinery, and magnetism; and optics, including the reflection and refraction of light, rainbows, lenses, microscopes and telescopes. Dandelin refers to a number of his contemporaries, in particular to the work of his fellow physicists Claude Pouillot (1790–1868), César Despretz (1791–1863), and Jean Claude Eugène Péclet (1793–1857), and of the chemist Louis Jacques Thénard (1777–1857).

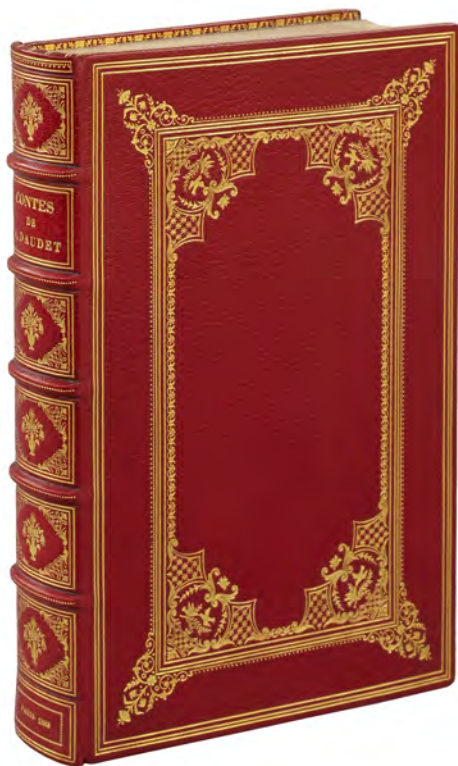
A colleague of Adolphe Quetelet, Dandelin made particularly important contributions in the fields of geometry and algebra, giving his name to the Dandelin spheres and the Dandelin–Gräffe method. During his military career he was wounded in the Napoleonic Wars at Vincennes and took part in the revolution of 1830.

17 | DAUDET, Alphonse. Contes choisis ... avec sept eaux-fortes par E. Burnand.
Paris, Librairie des Bibliophiles, 1883.

Large 8vo, pp. [4], [I]-III, [1 (blank)], 314, [2], with seven etchings by and after Burnand, each present in 4 states, 2 additional engraved portraits (of which one after Adrien Vorguet, the other after H. Toussaint and present in 3 states), woodcut ornaments by Giacomelli throughout; occasional toning and light offsetting from plates; early 20th-century red morocco richly gilt by Canape-Domont (turn-ins signed in gilt), board gilt with central panels within a triple-filletted border, in each corner a pair of doves with an olive branch, spine gilt in six compartments, lettered directly in gilt in one, others with corner- and centre-pieces, end-caps and board-edges double-filletted in gilt, all edges gilt, patterned silk doublures within a morocco border with gilt rolls, patterned silk endleaves on morocco joints, non-pareil fly-leaves, ribbon page-marker, publisher's printed wrappers bound in; small ink mark to fore-edge of upper board, otherwise a fine copy; *provenance*: – Одесская Государств. Публичн. Библиотека (Odessa state public library, ink library-stamp to title verso, dated 1st June 1928, with shelfmarks to front free endleaf and flyleaf).

£2500 / €3000

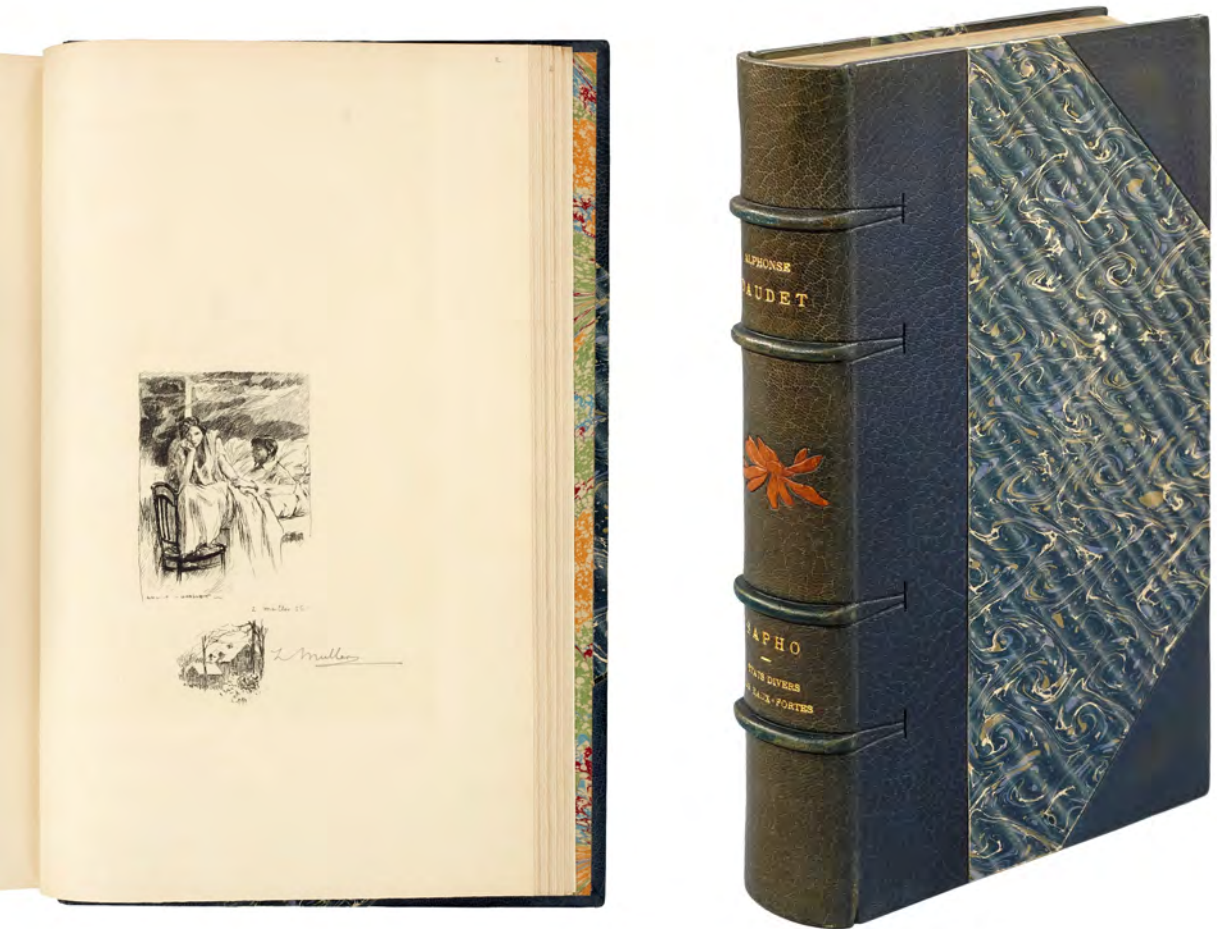
Limited edition, numbered 5 of 250, one of 10 copies on *Japon* with triple proofs.



In an opulent binding to match the luxurious printing, this collection of short stories was gathered for Jouaust's *Bibliothèque artistique moderne*. Although his reputation rests largely on his novels, short stories form a significant part of Daudet's work and have earned high praise from critics and contemporaries alike, with Zola describing them as "little jewels".

The book is signed in gilt both by Canape and by Jules Domont (1847–1931), who collaborated as a finisher for two generations of the Canape bindery. The binding, like the book it contains, is designed for bibliophiles, with traditional techniques and a conservative style finely executed, and explicit references to the book as an object in the tooled turn-ins.

Vicarie III, col. 50.



COPY NO. 1, DEDICATED BY MULLER

18| DAUDET, Alphonse. *Sapho*: compositions de Auguste-François Gorguet, gravures à l'eau-forte de Louis Muller. Paris, Armand Magnier, 1897.

8vo, pp. [4 (half-title, limitation, title)], with engraved frontispiece portrait and 50 etchings, each provided in 3 states and signed and numbered in pencil by Muller; some light offsetting; contemporary sea-green half morocco with marbled sides, spine lettered directly in gilt between raised bands ruled in blind, flower onlaid in morocco, top-edge gilt, ribbon page-marker, marbled endpapers, sewn on four raised and one sunken cord; extremities lightly rubbed, one band a little scuffed, spine sunned, otherwise a very good copy; provenance: - pencil inscription to frontispiece, "tirage à 3 épreuves, #1 à Monsieur [...]". **£1800 / €2200**

Limited edition, numbered 1 of twelve copies on *papier des Manufactures imperiales du Japon* with three proofs, with all plates signed in pencil by Muller.

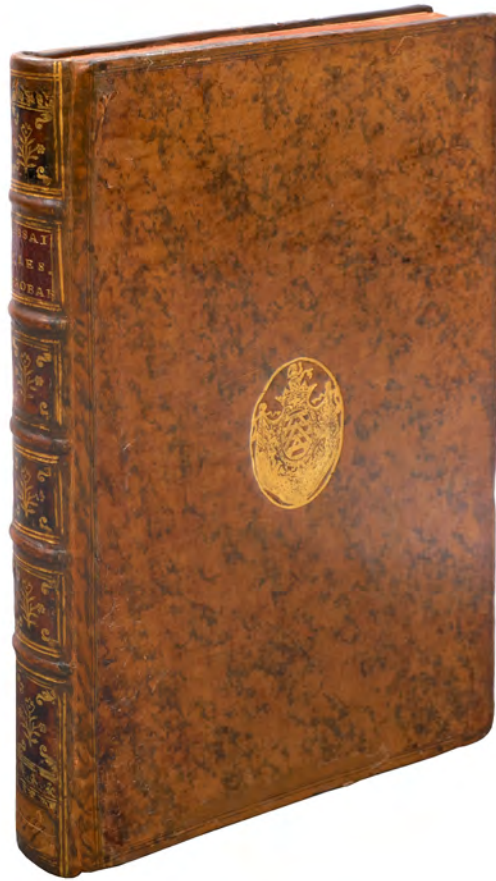
Sapho, a novel first published in 1884, was noted for its realistic depiction of contemporary Parisian life and its close resemblance to the life of its author, Alphonse Daudet (1840–1897). This set of accompanying etchings, however, after designs by Auguste-François Gorguet (1862–1927), depicts Daudet's domestic and quotidian scenes in a romantic, at times even exotic, manner, merging the artist's style with that of the author. The sombre exterior of the binding with its onlay of a wilting flower matches the tone of Daudet's work.

Cf. Gay-Lemonnyer III, col. 1067.

19| DEPARCIEUX, Antoine. *Essai sur les Probabilités de la Durée de la Vie humaine*; d'où l'on déduit la manière de déterminer les Rentes viagères, tant simples qu'en Tontines: précédé d'une courte Explication sur les Rentes à Terme, ou Annuités; et accompagné d'un grand nombre de Tables. Paris, Guérin brothers, 1746.

4to, pp. vi, [2], 132, xxii (ix–xvi double-page), [1, privilège du Roi], [1, blank]; a fine copy in contemporary mottled calf, gilt, spine stamped gilt in compartments and with gilt morocco lettering-piece; neatly rebacked preserving spine, corners repaired; **from the library of Francois-Alexandre-Frédéric de La Rochefoucauld** (1747–1827), with gilt arms (Olivier 710, *fer* 2) on covers and Bibliothèque de Liancourt bookplate on front pastedown. **£5500 / €6500**

A large, crisp and illustrious copy of the first edition of a classic of statistical science: it is **the first to define expectation of life** – which Deparcieux calls 'la vie



moyenne’ – and the first to contain life tables for males and females. ‘The first French work in the actuarial field ... After publication of this ‘Essai’, expectation of life came into general use as a descriptive statistic. Deparcieux scaled his mortality data to a radix of 1000 at age 3, calculated the survivors at every five years and interpolated the intermediate values ... [His table] was espoused by the French life insurance companies and used almost until the end of the nineteenth century for premium calculations where payments were made on survival’ (*History of Actuarial Science*, ed. Steven Haberman & Trevor Sibbett, London 1995, p. 243).

The distinguished scientist and mathematician Deparcieux (1703–1768) was represented by Voltaire as one of the speakers in *l’Homme aux quarante écus*.

Goldsmiths’ 9586; Institute of Actuaries, p. 41; Kress 4801; Tomash & Williams D41. Not in Einaudi or ‘Utrecht’.

20 | DUMAS, Alexandre, père. Les Trois Mousquetaires. *Paris, Michel Lévy, 1846.*

Two vols in one, 12mo, pp. [iv], 338; [iv], 328; small abrasion to two pages causing loss of two or three words, lower outer corner of several leaves torn away not affecting text; otherwise a very good copy in French contemporary dark brown quarter morocco, cloth sides, gilt lines on spine. **£950 / €1150**

Rare early edition of The Three Musketeers, first published in 8 volumes in 1844. This is the third edition published in France, although there were several Brussels printings of the novel in the interim. The half-title of the present edition announces 'Oeuvres complètes d'Alexandre Dumas', but the book is in fact a separate printing and is not part of an edition of the collected works. All early editions are extremely rare.

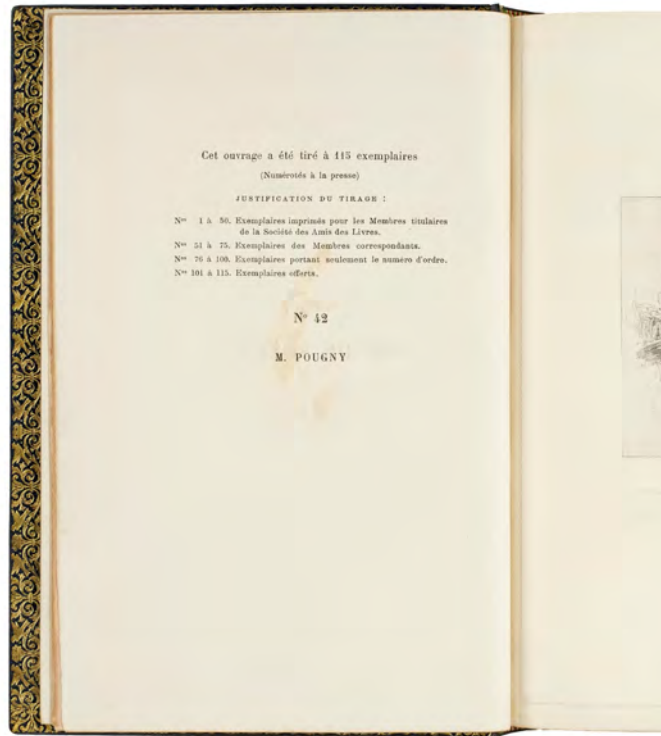
Douglas Munro, Alexandre Dumas Père: A Bibliography of Works published in French, 1825–1900, p. 144 (giving the date of the second volume as 1847).

BEAUTIFULLY BOUND BY GRUEL

21 | FIÉVÉE, Joseph. La dot de Suzette, avec notice biographique inédite, illustrations par V. Foulquier. *Paris, Chamerot et Renouard 'pour les amis des livres', 1892.*

8vo in 4s, pp. [4], [vii]-xv, [1 (blank)], 188, [2 (imprint, blank)], with etched frontispiece and seven etched head- and tail-vignettes, each present in three states; minor offsetting from some plates; contemporary teal morocco by Gruel (spine signed in gilt), richly gilt borders with three bands of onlaid morocco, spine gilt in compartments, lettered directly in gilt in one, others gilt within onlaid morocco borders, board-edges and endcaps gilt, all edges gilt, silk doublures within morocco borders, roll-tooled in gilt, silk endleaves on morocco joints, publisher's pink imitation-silk printed paper wrappers bound in, flyleaves watermarked 'Amis des Livres', in a felt-lined leather-entry cloth slipcase with marbled sides; slipcase worn, otherwise a fine copy; *provenance*: – Ernest Pougny (name printed on limitation) – Paul Auguste Cyrille, baron de Launoit (mid twentieth-century woodcut armorial bookplate by M. Mollard to flyleaf). **£1750 / €2100**

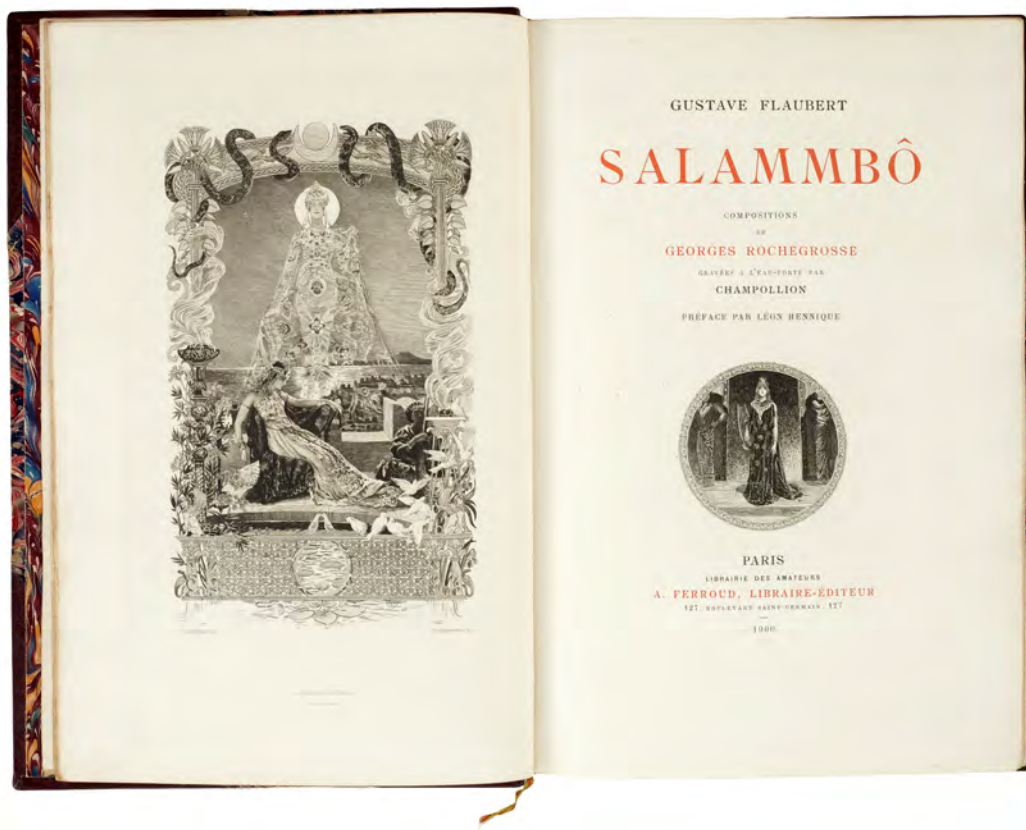
Limited edition, numbered 42 of 50 copies 'imprimés pour les Membres titulaires de la Société des Amis des Livres'. Founded in 1874 primarily for the publication of finely illustrated literature, the *Société des Amis des Livres* counted among its members prominent bibliophiles from France and beyond, including the duc d'Aumale, Henri Beraldi, and Robert Hoe. The binding by Léon Gruel (1840–1923) with an emblematic tool (comprising a sabre, a *bonnet rouge*, and *palmes académiques*)



was most likely commissioned by the book's first owner, Ernest Pougny (n. 1828), a member of the *Amis des Livres*. The present copy eventually passed into the hands of another bibliophile, Paul Auguste Cyrille de Launoit (1891–1981), a Belgian industrialist who served as an advisor to Kings Albert I and Leopold III, for which he was rewarded with titles, being made baron in 1929 and count in 1951. A patron of the arts, de Launoit amassed a significant library, with his large collection of works relating to Voltaire now held in the Royal Library in Brussels.

Written while hiding from the Directory and published anonymously in 1798, *La dot de Suzette* is the best known work of the journalist and civil servant Joseph Fiévée (1767–1839). Presented in the form of the memoirs of the fictional Madame Senneterre, *La dot de Suzette* reflects on recent changes in society, and its straightforward prose proved a great success with several editions published within the author's lifetime. Nonetheless the work is now scarce, especially in handsome copies such as this.

Vicaire I, col. 47; cf. Gay-Lemonnyer II, col. 35.

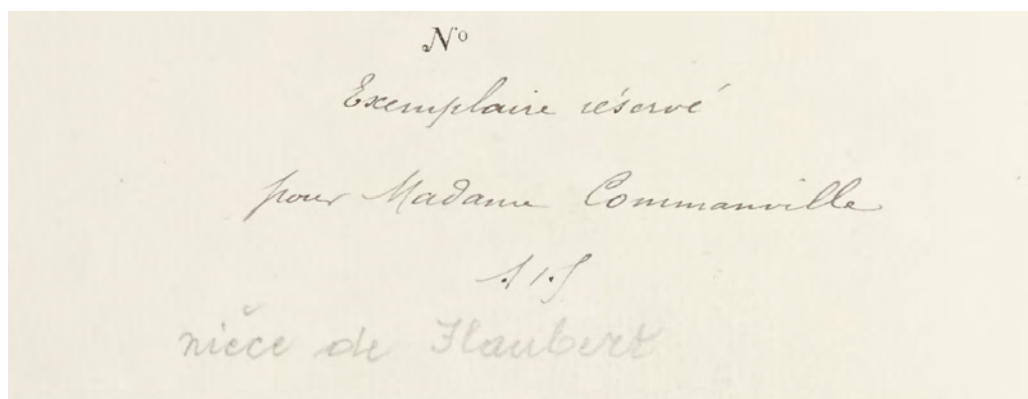


THE COPY PRINTED FOR FLAUBERT'S NIECE

22 | FLAUBERT, Gustave. *Salammbô*. Compositions de Georges Rochegrosse, gravées à l'eau forte par Champollion. Préface par Léon Hennique. Paris: A. Ferroud, 1900.

Two vols, folio in 4s, pp. I: [4], xxiv, 186, [2]; II: [4], 232, [4]; with 2 etched frontispieces, 2 etched title vignettes, 18 etched plates (included in pagination), 15 head- and 15 tailpiece vignettes; contemporary brown half morocco with marbled sides, spines in compartments, two lettered directly in gilt, others with morocco onlays, tooled in gilt and blind, top-edges gilt, marbled endpapers, ribbon page-markers, publisher's printer wrappers bound in; spines a little sunned, lightly rubbed at extremities, nonetheless a very good set; *provenance*: – Madame Commanville (ink inscription to limitation of vol. 1). **£1600 / €1950**

Unnumbered set *hors commerce* for Madame Commanville, from a limited edition of 600. First published in 1863, *Salammbô* is the controversial second novel of Gustave Flaubert (1821–1880). In comparison to the realism of his first work, *Madame Bovary* (1857), *Salammbô* indulges in the exotic violence and sensuality of



third-century BC Carthage, drawn from Flaubert's trips to North Africa and centring on the fictional sacerdotal daughter of Hamilcar Barca. The dramatic change in style caused a stir in literary circles, but was nonetheless a great commercial success.

The theatricality and orientalism of the work are matched by fifty-two images by Georges Rochegrosse (1859–1938), who was known for his dramatic scenes and heavily influenced by North African surroundings, to which he retreated in 1900, living in El-Biar (Algeria) until his death.

The present set was set aside by the publisher and inscribed to Madame Commanville, Flaubert's niece. Caroline Commanville (1846–1931, née Hamard) was very close to her uncle, moving in with him after his mother's death in 1872 to let him continue his writings. After Flaubert's death, she inherited his papers and established herself as a scholar on his writings, editing his correspondence and publishing a biography.

cf. Gay-Lemonnyer III, col. 1064.

23 | FRESCOBALDI, Girolamo. Toccate d'intavolatura di cimbalo et organo partite di diverse arie e corrente, balletti, ciaccone, passachagli ... Libro P[rim]o. Rome, Nicolò Borbone, 1637.

Folio (378 x 262 mm), pp. [iv], 94, [3], engraved throughout; with an elaborate engraved title incorporating the arms of Cardinal Francesco Barberini and an engraved portrait of the composer by Christianus Sas after Jean Saillant on f. 2r above a laudatory sonnet by Pier Francesco Paoli of Pesaro; some spotting and light foxing, mostly restricted to margins, but a very good copy in contemporary limp vellum; slightly rubbed and stained, minor repair to lower outer corner of upper cover.

£20,000 / €24,000



Fifth edition of Frescobaldi's superbly engraved first book of toccatas, with the substantial *aggiunta* containing the last keyboard works published during the composer's lifetime.

Frescobaldi's two books of toccatas, the first published in 1615 and the second in 1627, 'laid the foundation of the expressive keyboard style ... There is little doubt that these works, and perhaps even more the toccatas in his second book, are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals' (*New Grove*).

In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript. The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages.



TOCCATE D'INTAVOLATVRA
DI CIMBALO ET ORGANO
PARTITE DI DIVERSE ARIE E COR.
RENTE, BALLETTI, CIAC.
CONE, PASSAGHAGLI.
DI
GIROLAMO FRESCOBALDI
ORGANISTA IN S. PIETRO DI ROMA.
Libro P.^o

STAMPATO L'ANNO M.D.CXXXVII
Per Nicolo Borbone in Roma Con licenza de Superiori.

Biblioth. Coll. Andreæ Socie. VII
P. Ricciardetti 12 8 fe 1798.

Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy *Cento partite sopra passacagli* ... This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship' (*ibid.*).

The binding is lettered in manuscript on the spine 'To. I', suggesting that it was once accompanied by the second book of toccatas. However, both books are usually found (and were probably originally available) separately, as here.

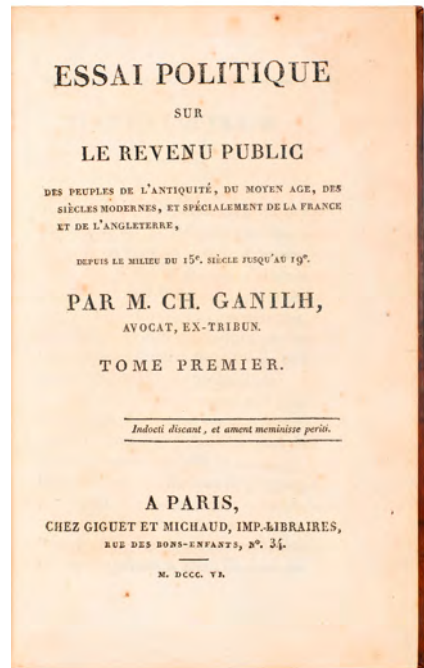
Provenance: eighteenth-century inscription of an unidentified Jesuit college at foot of title; 'P. Ricciardetti', with his ownership inscription dated 12 October 1798 at foot of title.

BUC I p. 352; RISM F 1859. All early editions of Frescobaldi's works are of considerable rarity. RISM gives six locations in the UK: Bodleian Library (imperfect), British Library (three copies), Glasgow (imperfect), Haslemere, Royal College of Music, and Trinity College of Music (imperfect); it locates four copies in the US: Eastman School of Music, Harvard, Library of Congress, and Newberry Library.

24|GANILH, Charles. Essai politique sur le revenu public des peuples de l'antiquité, du moyen age, des siècles modernes, et spécialement de la France et de l'Angleterre, depuis le milieu du 15e. siècle jusqu'au 19e ... Tome premier [—deuxième]. *Paris, Giguet & Michaud, 1806.*

Two vols, 8vo, pp. 420; [iv], 503, [1] errata; a few minor blemishes, but a very nice copy, attractively bound in contemporary full marbled calf, gilt fillet, spines decorated gilt with star device, gilt morocco lettering- and numbering-pieces, insignificant worming to lower joint of vol. I at head. **£650 / €800**

First edition, a very nice set. 'Cet important ouvrage sur les recettes publiques contient une histoire financière et une théorie de l'impôt. Ganilh passe rapidement sur la partie historique et traite de la science du revenu public en 4 livres: législation et administration, dépenses publiques, contributions, comptabilité. En faveur de l'industrie et du bien-être, ainsi que pour une harmonie entre les consommations individuelles et sociales, mais contre le populationnisme agricole et l'impôt direct' (INED).



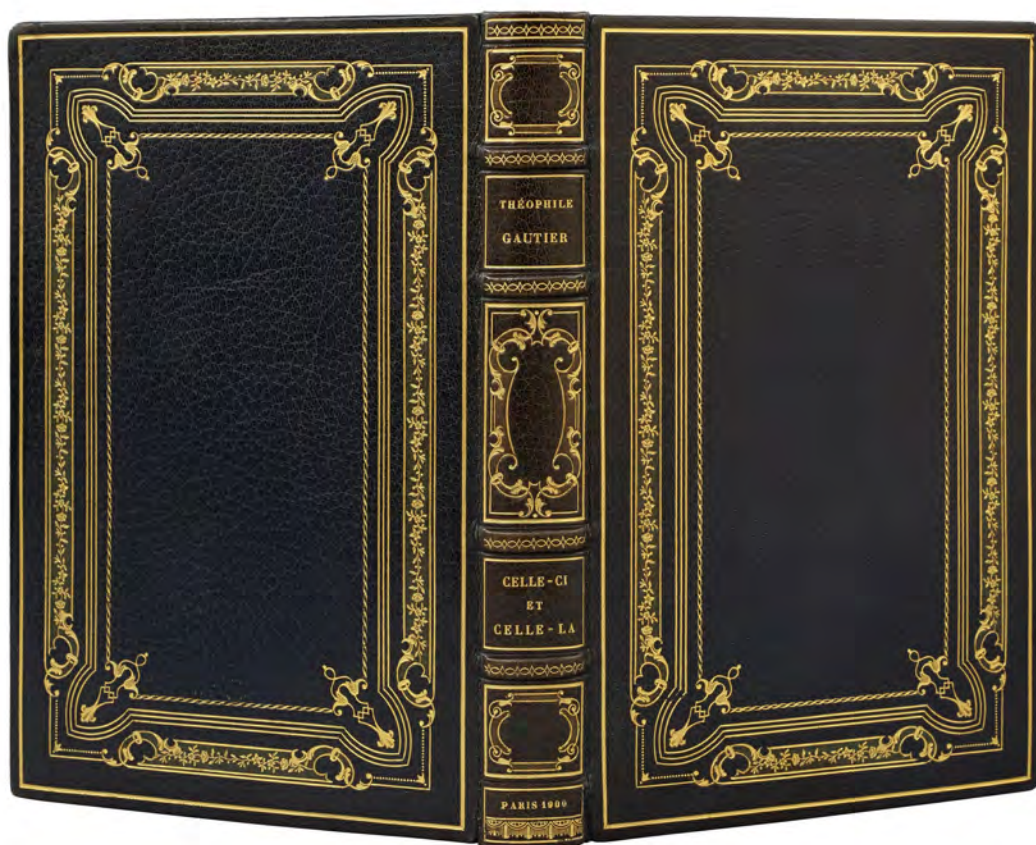
Ganilh (1758–1836) ‘was a mercantilist with considerable modifications, due no doubt largely to his extensive acquaintance with the economic literature of his own time’ (Palgrave).

Goldsmiths’ 19270; INED 1953; Kress B.5046; this edition not in Einaudi.

IN AN EARLY BINDING BY AUSSOURD

25| GAUTIER, Théophile. Celle-ci et celle-la, ou la jeune France passionnée. Avant-propos de Maurice Tourneux. Illustrations de François Courboin. *Paris, A. Roquette, 1900.*

8vo, pp. [5], vi-x, 161, [3], with title portrait and 31 etched vignettes, all present in 3 states (hand-coloured, monochromatic, uncoloured); very occasional spotting; dark green morocco by Aussourd (front turn-in signed in gilt, dated 1919), borders elaborately tooled in gilt over morocco onlays, spine gilt in compartments, lettered directly in two, others gilt over morocco onlays, endcaps and board-edges double-filletted in gilt, all edges gilt, gilt silk doublures within gilt morocco borders, silk



endleaves on morocco joints, marbled flyleaves, publisher's printed wrappers bound in, sewn on four raised cords and one sunken; a few light marks, short split to lower end of front joint with small loss to endcap, nonetheless a very good copy.

£850 / €1000

Limited edition, numbered 105 of 125 copies.

First published in 1833 in Gautier's collection *Les jeunes France: romans goguenards*, the novel tells the humorous tale of a young man undecided between two women, parodying contemporary romanticism.

With a prestigious background as nephew of Charles Meunier and *premier doreur* for Chambolle-Duru, René Aussourd (fl. 1914–1960) was among the foremost binders and finishers in Paris and taught several well-respected figures of the next generation. The present binding is an exquisite example of his work.

Cf. Gay-Lemmonyer I, col. 516.

FIRST EDITION, ON *GRAND PAPIER*
BOUND BY CHAMPS

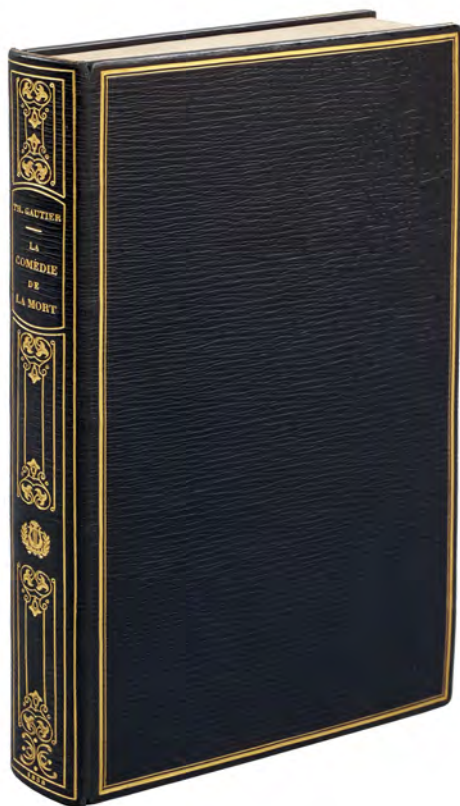
26 | **GAUTIER, Théophile.** *La comédie de la mort.* Paris, Desessart, 1838.

8vo, pp. [4], 375, [5], with engraved frontispiece; occasionally foxed; late 19th-century black straight-grained morocco gilt by Victor Champs (front free endpaper stamped), marbled endpapers, ribbon page-marker, publisher's printed wrappers bound in; very lightly rubbed, nonetheless a good copy. **£1000 / €1200**

First edition, one of a few copies on *grand papier vélin*. *La comédie de la mort*, a poem on the finality of death, was the first foray by Théophile Gautier (1811–1872) into serious poetry, having begun his career as a quick-witted journalist, critic, and satirist. Despite initial surprise at the change in style, the poem was lauded by critics.

In an attractive binding by Victor Champs (1844–1912), sought after by collectors for his relatively simple but flawlessly executed work.

Vicaire III, col. 894; Carteret I, p. 324.



ANTI-JESUIT SATIRE
FROM THE LIBRARY OF
CHARLES-GASPARD DE VINTIMILLE DU LUC

27 | [GRESSET, Jean-Baptiste-Louis]. Ver-vert, ou les voyages du perroquet de nevers. Poème héroïque. Sixième edition. *Amsterdam, 1735.*

[bound with:]

–. La chartreuse: epître a M.D.D.N. par l’auteur de Ver-vert, du 17 novembre 1734. [S.l., s.n.,] 1735.

[and:]

–. Les ombres, epître a M.D.D.N. par l’auteur de Ver-vert, du 21 decembre 1734. [S.l., s.n.,] 1735.

[and:]

–. Le caresme in-promptu, et le lutrin vivant. Poèmes. *Amsterdam, 1735.*

[and:]

–. Lettre adressée à M. l’abbé Marquet, de la maison de Sorbonne ... 4. decembre 1735. – Vers extraicts d’une letter de M. Gresset à Monseigneur l’evesque de Luçon. [S.l., s.n., c. 1735].

[and:]

[MARQUET]. Reponse aux adieux de M. G*** [Gresset]. [S.l., s.n., c. 1735].

[and:]

[NIVELLE de la Chaussée, Pierre-Claude]. Epître de Clio, a Monsieur de B***, au sujet des opinions répandue depuis peu, contre la poésie. Troisième edition, revûë, corrigée, & augmentée. *Paris, Prault pere, 1734.*

12mo, pp. [4], 32; 32; 19, [1]; 20; [4]; 4; 33, [3]; hand-coloured woodcut parrot device to title of first work; a few pages lightly toned, otherwise a splendid copy, bound in contemporary red morocco, cardinal’s arms blocked in gilt to boards, spine richly gilt in compartments, lettered and dated directly in gilt, board-edges and turn-ins roll-tooled in gilt, edges speckled red and gilt; German ‘drap d’or’ brocade endpapers signed by Georg Christoph Stoy (Augsburg, c. 1730), with embossed floral motifs hand-coloured in green, yellow, purple, pink, fuchsia, and orange, on a gold background; contemporary ink annotations identifying otherwise anonymous authors, as well as completing blank spaces where names have been redacted from the printed text, including references to writers like Voltaire, Danchet, and Rousseau; from the library of Charles-Gaspard-Guillaume de Vintimille du Luc (see below), with his gilt arms to boards.

£550 / €650

A beautifully bound sammelband of the first five short anti-clerical satirical poems by Jean-Baptiste-Louis Gresset (1709–1777), including the celebrated *Vert-vert*, with a response by Marquet and a poem by Nivelle de la Chaussée.



The first and most famous poem, *Vert-vert* (first published in 1734), tells the story of a parrot famous for his gracious and pious talking, who, after meeting unsavoury companions on his way to a new convent, shocks the nuns on his arrival by swearing, whereupon he is sent back, punished, and repents. The poem (as well as the four subsequent ones) proved enormously popular for its gentle ridicule of religious orders, like the one in which the author had been raised, but ultimately led to his departure from the Jesuit Order in 1735.

All early editions survive only in small numbers and are accordingly exceedingly rare: OCLC records no copies of the present edition of *Vert-vert*, and early editions in France at the BnF and St-Genevieve only, in the US at Princeton, Indiana Bloomington, and Illinois, and only one in the UK, at the Bodleian. The lesser-known works exist in even smaller numbers, with OCLC recording just two copies of the *Lettre adressé à M. l'abbé Marquet* (BnF and CUL), two copies of *Épître de Cléo* (BnF and Bodleian), and a single copy (BnF) of the abbé Marquet's *Reponse* (a contemporary annotation in the present copy, however, attributes the work to a 'Mr Roy').

Provenance: from the library of Charles-Gaspard-Guillaume de Vintimille du Luc (1655–1746), Bishop of Marseille from 1692 to 1708, Archbishop of Aix from 1708 to 1729, and finally Archbishop of Paris (an appointment which came with the title of 3rd Duke of Saint-Cloud) from 1729 until his death in 1746. While in Paris, du Luc was involved in a long, and often acrimonious, feud with the Jansenists, who he officially condemned in 1732. Part of the books from his library, all bearing his arms, are now preserved at the Bibliothèque d'étude et du patrimoine of Toulouse.

FRENCH EMBROIDERED BINDING

28 | GUARINI, Battista. *Il pastor fido*, tragicomedia pastorale . . . Hora in questa impressione corretto, e di vaghe figure ornato. *Paris, Pierre Pautonnier, 1606.*

12mo, pp. 240, with five woodcut illustrations in the text; woodcut initials; corrected and punctuated throughout in a contemporary hand, some underlining; **contemporary or near-contemporary French embroidered binding** in coloured silk and metal-covered thread on a white satin ground, the covers with roundels depicting a seated shepherdess (perhaps Amarilli, upper cover) and a hunter in pink doublet (perhaps Silvio, lower cover) against a background of blue and framed by scrollwork and tulip-like flowers, flat spine divided into seven compartments each containing a quatrefoil formed from four sequins and coils of thin metal wire, gilt edges, sewing guards formed from fragments of a medieval liturgical manuscript; slightly rubbed and soiled, but in excellent condition. **£7500 / €9000**

Very rare first Paris edition of Guarini's immensely popular pastoral tragicomedy, in a charming and entirely unrestored early seventeenth-century French embroidered binding. First published in Venice in 1590, the first edition published in France was Brisset's French translation (Tours, 1593). The present edition is the first edition in the original Italian to be published in France.

French embroidered bindings of the seventeenth century are notably rare. Pictorial embroidered bindings depicting scenes or characters from the work contained within the book are particularly so and tend to depict religious figures and not, as here, characters from secular literature. There is nothing comparable in, for example, *Livres en broderie. Reliures françaises du Moyen Age à nos jours*, exh. cat., Bibliothèque nationale de France, 1995; an extensive census conducted for the related exhibition (Bibliothèque de l'Arsenal, 30 November 1995 – 25 February 1996) recorded only forty surviving French embroidered bindings of the seventeenth century. Although difficult to date precisely, the presence in our binding of sewing guards formed from pieces of a medieval manuscript points to a date earlier in the century, and conceivably not long after the work's publication in 1606.

Il Pastor Fido has been among the most admired and influential literary works ever to appear. 'Throughout the seventeenth century the *Pastor Fido* was the most widely read book of secular literature in all of Europe. Its vogue was only slightly less throughout much of the eighteenth century ... and [it] still remained a work that critics felt obliged to reckon with and on which a pronouncement was expected' (Nicolas J. Perella, *The critical fortune of Battista's Guarini's Il Pastor Fido*, 1973). Its literary influence was particularly strong in France.



[back]



[front]



Provenance: seventeenth-century ownership inscription 'De Cailly' on title and on verso of final leaf. This is conceivably the poet Jacques de Cailly (1604–1673, also known as the chevalier d'Aceilly), author of *Diverses petites poésies du chevalier d'Aceilly* (1667). The careful manuscript corrections of the text, perhaps in an earlier hand, are either those of a native Italian speaker or of someone collating the book against another, more accurate, edition.

David H. Thomas, *An annotated checklist of the works of Battista Guarini* p. 35, recording two copies (both in the Bibliothèque nationale). Not found in COPAC. OCLC records two locations only (Bibliothèque nationale and Harvard).

29 | HEMSTERHUIS, François. *Alexis ou De l'age d'or. Riga, Hartknoch, 1787.*

8vo, pp. 188, [2, blank]; 1 folding engraved plate; small stain to the top corner of the title-page and a minute trace of adherence with the free end-paper, some very occasional very light soiling and foxing, but a very clean and crisp copy in contemporary green morocco, gilt sides with rolled and filleted borders, rosettes and corner-pieces with dragonfly tools, flat spine tooled in gilt with acorns and fleurons, red morocco lettering-piece, gilt inner and outer dentelles, preserving the original pink silk bookmark; boards slightly warped, sides a little rubbed, small ink stains to back cover; a handsome copy; modern bookplate on the front pastedown, 'Collectie Buijnsters Smets'.

£1750 / €2100



First edition, rare, of an influential work of pre-Romantic aesthetics. *Alexis* is one of four Platonic dialogues written by the Dutch philosopher François Hemsterhuis, and is one of his most important works. Although written in 1783 it did not appear in print until this edition of 1787, with a German edition appearing in the same year. 'In *Alexis* Hemsterhuis, perhaps influenced by contemporary German philosophy, presented for the first time his concept of the golden age and the harmonious development of the individual. He also introduced the notion of the value of poetical truth (truth discovered by the poet in moments of enthusiasm) ... his thought was received with admiration and approval by representatives of the Sturm und Drang and romantic movements in philosophy' (*Encyclopedia of Philosophy* III, 474).

Alexis opens with a dedication from Diocles, i.e. Hemsterhuis, to Diotime, i.e. Amalia Golitsyna, for whom he composed and read his dialogues and who in turn spread his reputation among the German intelligentsia, prompting translations of his works. The bulk of the volume comprises a dialogue between Diocles and Alexis, followed on pp. 157-188 by notes on the text. This copy ends with a foldout plate comprising a diagram, missing from some copies.

In this copy quires A and B are of bluish-grey paper, and leaf M2 does not appear to be a cancel (cf. Stoddard). Also of note are five lines of manuscript at the foot of p. 171, in a contemporary hand, comprising quotations from Ovid's *Fasti* II: 289-290 and Statius's *Thebaid* IV: 275 regarding the Arcadians, who are referred to in a note on this page. This volume comes from the library of the scholar and book historian Piet Buijnsters and his wife Leontine Buijnsters Smet.

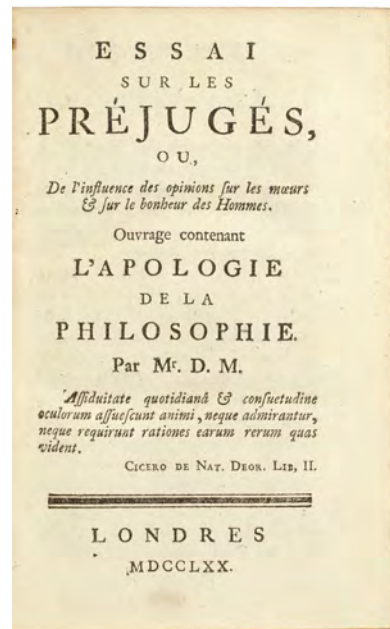
Roger Stoddard 'A Bibliographical List of Books by François Hemsterhuis (1721–1790)' (*The Book Collector* 2001, 189-201), no. 11; Conlon 87:2024. A fairly rare item; Copac only records 2 copies in the UK, while Worldcat notes 6 copies in the US.

‘TO THINK FREELY’

30 | HOLBACH, Paul Henri Dietrich, baron, and Jacques-André NAIGEON. *Essai sur les préjugés, ou de l'influence des opinions sur les mœurs & sur le bonheur des hommes. Par Mr. D.M. 'Londres' [recte Amsterdam, Rey], 1770.*

12mo, pp. [iv], 394, [2]; a very crisp, clean copy in contemporary red morocco, triple gilt fillet border to sides, flat spine gilt with fleurons and contrasting lettering piece, dentelles gilt, marbled endpapers; ex libris Robert Hoe, first President of the Grolier Club.

£5500 / €6500



First edition, an exceptionally well-preserved and well-presented copy, of Holbach's anonymously-published *Essay on prejudices*, an impassioned appeal for the independence of individual judgement against the propaganda of establishments of all kinds, from church to monarch, and against the insidiousness of received opinion.

The *Essai*, then attributed to Dumarsais, immediately sent ripples across Enlightened Europe, thanks chiefly to the 'Enlightened despot' Frederick of Prussia's pointed rebuttal of some of its most barbed, political and potentially subversive chapters. The author's open atheism and materialism, which underlie his critique of the foundations of contemporary monarchy and ecclesiastical hierarchies, saw their most explicit formulation that same year in the publication of his *Système de la nature*.

Holbach's philosophy 'rejected the Cartesian mind-body dualism and attempted to explain all phenomena, physical and mental, in terms of matter in motion. He derived the moral and intellectual faculties from man's sensibility to impressions made by the external world, and saw human actions as entirely determined by pleasure and pain. He continued his direct attack on religion by attempting to show that it derived entirely from habit and custom. ... Holbach rejected religion because he saw it as a wholly harmful influence, and he tried to supply a more desirable alternative' (*Printing and the Mind of Man*). Holbach's radicalism went a step too far even for Voltaire, who published a refutation of the Baron's arguments in the *Dictionnaire philosophique*.

Tchemerzine, p. 242; Vercruysse, 1770/A2.

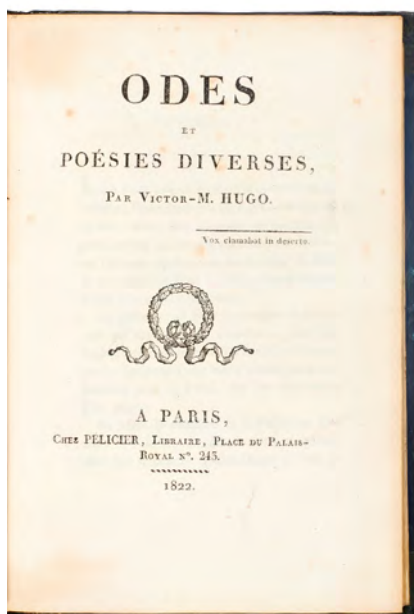
HUGO'S FIRST BOOK

31| HUGO, Victor. *Odes et Poésies diverses.* Paris, Pélicier, 1822.

12mo, pp. [4], ii, [2], 234; a few spots here and there, but a very good copy in French contemporary blue half morocco gilt, bookplate to front endleaf. **£1800 / €2200**

First edition: Hugo's first book, printed in an edition of 500 copies. It earned him a royal pension of 1000 francs a year, enabling him to marry his childhood sweetheart Adèle Foucher.

Carteret I, 389. OCLC records copies at Harvard, Yale, Centenary College of Louisiana, Princeton, and Texas.



[31]



[32]

32| HUME, David. *Essais philosophiques sur l'entendement humain ... Avec les quatre Philosophes du même Auteur. Traduit de l'Anglois. Tome premier [– second].* Amsterdam, J. H. Schneider, 1758.

Two vols, small 8vo, pp. [4], lxiv, 260, [2] contents; [4], 276, [2] contents; titles printed in red and black, with an engraved vignette to the title-pages and head-pieces and

ornaments to the chapter headings, some light off-setting from the title-page vignettes, ink manuscript '539' written to verso of front fly-leaf, half-title and title of volume two a little browned, a very good copy in contemporary mottled calf, spines elaborately gilt with contrasting morocco lettering- and numbering- pieces, marbled end-papers; a little rubbed, marbled edges. **£1250 / €1500**

First edition in French of a selection of Hume's philosophical essays, translated by J.-B. Mérian and furnished with a preface by Jean Henri Samuel Formey, a correspondent of Voltaire and contributor to the *Encyclopédie*. The 'Four philosophers' are essays 6-9 of *Essays moral and political*, vol. II, 1742' (Jessop). Schneider followed up this publication with three more volumes, in 1759 and 1760, issued under the general title of *Oeuvres philosophiques de Mr. D. Hume*, thereby creating a five-volume collected works.

Chuo I, 27; Jessop, p. 10. Not in Fieser.

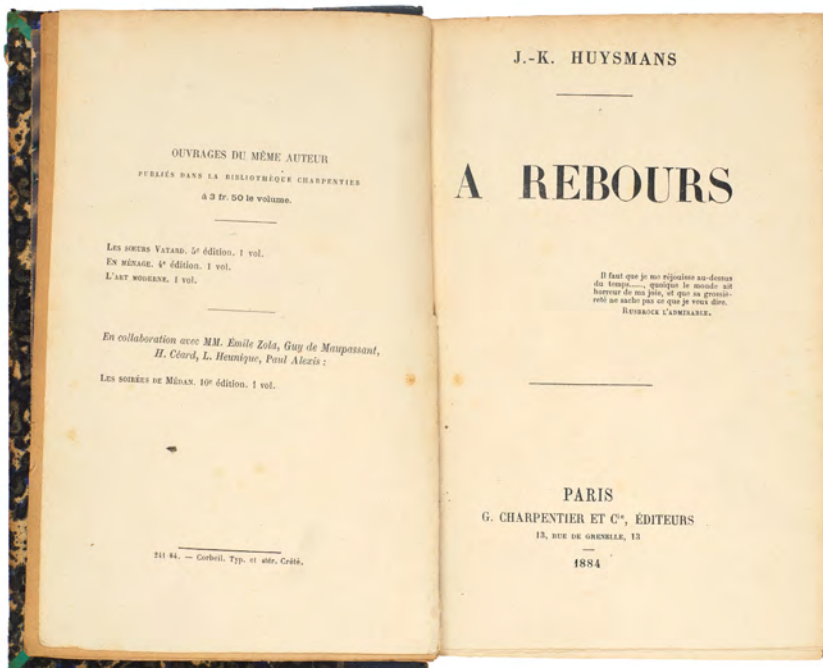
A MASTERPIECE OF DECADENT LITERATURE

33 | HUYSMANS, J.-K. *À rebours*. Paris, G. Charpentier et Cie, 1884.

12mo, pp. [4], 294, [2 (blank)]; occasional spotting, nonetheless a very good copy, bound in contemporary quarter blue morocco over marbled boards, spine in compartments, lettered directly in gilt in one, marbled endpapers, lightly rubbed at extremities; contemporary ink ownership inscription ('Edouard Fourault') to half-title. **£2500 / €3000**

First edition, first issue, of Huysmans's most influential novel, a masterpiece of decadent literature, which inspired Oscar Wilde and his Dorian Gray.

A central work of the decadent movement, *À rebours* was the first work by Joris-Karl Huysmans (1848–1907) to reject the prevalent literary naturalism and follow the aestheticism of Baudelaire and de Montesquiou (to whom the protagonist, Des Esseintes, is reportedly inspired). Though highly contentious among critics and a disappointment to Huysmans's mentor Zola, the novel proved enormously popular among younger writers, famously including Oscar Wilde. Although in *The Picture of Dorian Gray* the 'poisonous book' which corrupts the protagonist is not named, it was identified by Wilde as *À rebours* in 1895 during the Queensberry trial. The title page of the 1926 Groves & Michaux first complete English translation, *Against the Grain*, features the words 'The book that Dorian Gray loved and that inspired Oscar Wilde'.



'In *À Rebours* he [Huysmans] showed us that sterilising influence of a narrow and selfish conception of art, as he represented a particular paradise of art for art's sake, turning inevitably into its corresponding hell. Des Esseintes is a symbol of all those who have tried to shut themselves in from the natural world, upon an artificial beauty which has no root there. Worshipping colour, sound, perfume, for their own sakes, and not for their ministrations to a more divine beauty, he stupified himself on the threshold of ecstasy. And Huysmans' we can scarcely doubt, has passed through the particular kind of hashisch dream which this experience really is'. (Arthur Symons, 'The Choice', in *Studies in Prose and Verse*, 1904).

Carteret I, 439; Clouzot, 155 ('Chef-d'œuvre de Huysmans, *À rebours* est très recherché, même sur papier ordinaire'); Vicaire, IV, 473.

34 | LA BLANCHÈRE, Henri de. L'art du photographe comprenant les procédés complets sur papier et sur glace négatifs et positifs. *Paris, Amyot, 1860.*

8vo, pp. [iv], 314 with tables and diagrams to the text; some instance of limited spotting or soiling, uncut; a good copy in recent quarter black morocco over dark marbled boards, gilt lettering to spine, raised bands, marbled endpapers; fine appearance.

£850 / €1000

Second edition revised and enlarged (first 1859), rare.

Not in COPAC or WorldCat. COPAC shows only one copy of first edition: Imperial. WorldCat shows only one copy of first edition: Biblioteca Civi di Roverto, Italy.

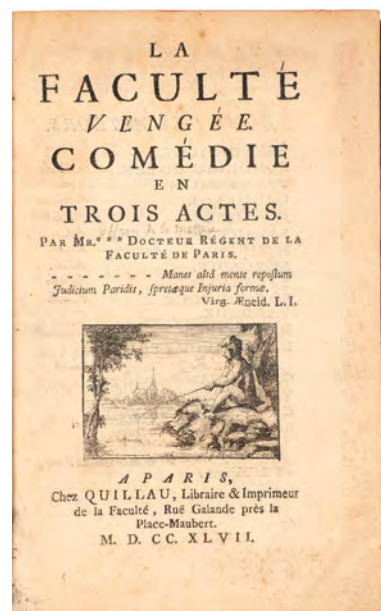
35 | [LA METTRIE, Julien Offray de]. La Faculté vengée. Comédie en trois actes. Par Mr. *** Docteur Régent de la faculté de Paris. *Paris, Quillau, 1747.*

8vo, pp. 182, [2]; engraved title-page vignette, contemporary manuscript annotations to the title-page verso; a little light foxing, title lightly toned, else a very good copy in contemporary French mottled calf, single blind fillet border, spine gilt in compartments with red morocco lettering-piece, light wear to extremities; all edges red.
£800 / €960

First edition. La Mettrie's satirical comedy in which he ridicules the incompetence and charlatanism of doctors. Each doctor is given a pseudonym, listed with his real name at the end of the work. After the author's death the work was republished under the title 'Les Charlatans démasqués ou Pluton vengeur de la Société de Médecine'.

Only three copies registered in England (BL, Oxford, Wellcome).

Stoddard, n. 25.





THE ABBÉ BIGNON – JOHN LAW – CARDINAL DUBOIS COPY

36 | LE FEBVRE, Jean-Rodolphe. *Clavis iurisprudentiæ: sive, brevis ac methodica institutionum iustiniani explicatio. Grenoble, Edouard Raban, 1638.*

4to, pp. [xxxii], 334, [2]; woodcut device to title; colophon within woodcut frame, and with woodcut coat of arms of the city of Grenoble within composite ornament to verso; a beautiful copy, bound in early eighteenth-century French polished calf, each board with triple gilt fillet frame, with 'Bibliothec Bignon' gilt within cartouche surmounted by a sun between two facing eagles' heads; spine gilt in compartments, red morocco lettering piece in one, others with facing double 'B' monogram; 'Biblio. Bigno.' lettered directly in gilt at foot; edges slightly rubbed, short splits at foot of spine, free endpapers removed; a handful of contemporary ink underlinings.

£1450 / €1750

First edition, very rare, of a commentary on Roman Law by the Swiss jurist, philosopher, printer and bookseller Jean-Rodolphe Le Febvre (c. 1580–1650), from the celebrated library of Jean-Paul Bignon (1662–1743), abbé de Saint-Quentin.

Grandson of the lawyer and royal librarian Jérôme Bignon, Jean-Paul Bignon was appointed preacher to Louis XIV in 1693 and selected by Colbert to lead the so-called Bignon Commission on arts and industries in France, which he oversaw until 1710. On accepting the post of librarian to Louis XV in 1718 (in what would become the Bibliothèque nationale), Bignon sold his personal library of approximately 50,000 volumes to avoid any possible conflict of interest. It was acquired for 250,000 livres by the Scottish financier **John Law** (1671–1729), Controller General of Finances of France and the man responsible for the ‘Mississippi Bubble’. The bursting of the bubble in 1720 and his consequent downfall and bankruptcy, forced Law to sell the library to **Cardinal Guillaume Dubois** (1656–1723), for only a fifth of the price he originally paid. Following Dubois’s death, the library was sold for 65,000 livres to ‘the booksellers of Paris’, who immediately resold it to one ‘Guiton’. Guiton, in turn, sent it to The Hague in 1725 to be dispersed in the celebrated auction ‘Bibliotheca Duboisiana’, named after the library’s last famous owner, Cardinal Dubois (*Bibliotheca Duboisiana, ou, Catalogue de la bibliothèque de feu son Eminence Monseigneur le Cardinal du Bois; recueillie ci devant par Monsieur l’Abbé Bignon, La Haye, Chez Jean Swart and Pierre de Hondt, 1725, where this copy appears in the second part as lot 2434*).

OCLC finds **only two copies in the US** (UC Berkeley Law Library and UCLA), and *none in the UK*.

37 | LE VACHER DE CHARNOIS, Jean Charles. Recherches sur les costumes et sur les theatres de toutes les nations, tant anciennes que modernes. *Paris, M.F. Drouhin, 1802.*

4to, pp. [4], 150, [2]; [4], 175, [1], with 56 engraved plates, 49 in colour; very infrequent light foxing; a very nice set in contemporary mottled calf, double gilt fillet and decorative roll border, flats spines with green morocco onlay, gilt in compartments, board edges with a single gilt fillet, inner dentelles gilt, all edges gilt, upper joint of second volume cracked but holding. **£2500 / €3000**

Second and best edition of this beautifully illustrated guide to theatrical costumes, expanded from the 1790 first edition with a new portrait of the author, who was massacred in the Terror. Drawing on ancient and contemporary sources, the author systematically reviews some of the most notable dramatic, tragic and comedic figures of the Bible and of Classical literature. In each instance, their attributes and habitual



appearance in contemporary and later iconography are given, as well as recommended styles and articles of dress, accompanied by a brief who's who and historical background.

Cohen de Ricci 227; Coles 717; Vinet 2108.

RUSSIAN HISTORY

38|LEVESQUE, Pierre Charles. Histoire de Russie, tirée des chroniques originales, de pieces authentiques, & des meilleurs historiens de la nation ... Tome premier [-cinquieme]. *Paris, Debure l'aîné, 1782.*

—, *[with:]* Histoire des différents peuples soumis à la domination des Russes, ou suite de l'Histoire de Russie ... Tome premier [-second]. *Paris, De Bure l'aîné, 1783.*

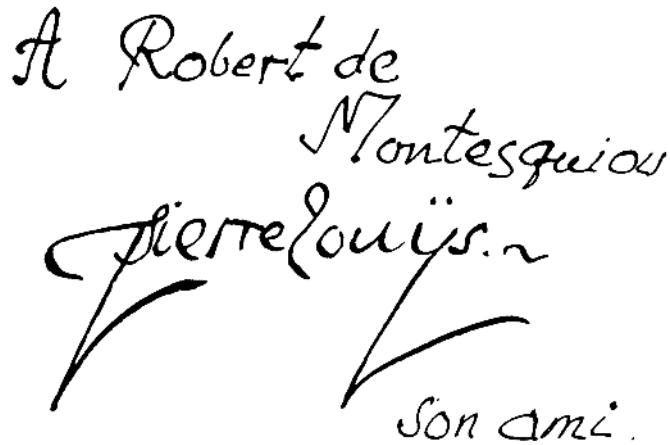


Seven vols, 12mo, pp. [4], xlviii, 442, [2]; [4], 516; [4], 570, [1]; [4], 548, with folding map of western Russia; [4], 565, [3], with folding map of eastern Russia; [4], lx, 537, [1]; [4], vii, [1], 500; title vignettes, woodcut head- and tail-pieces; very occasional light spotting, slight staining to lower blank margins of quires A and E in vol. 4, paper flaw to lower blank corner of P1 vol. 5, map in vol. 5 projecting slightly from text block; an excellent copy in contemporary light brown speckled calf, gilt triple fillet border to covers, spines gilt in compartments with lettering- and numbering-pieces, edges sprinkled blue, marbled endpapers, paper labels with shelf mark to bottom of spines; the odd mark and slight abrasion to covers; a few manuscript corrections in ink to vol. 5.

£950 / €1150

First edition, a handsome copy, in an attractive binding. Trained as an engraver, Levesque (1736–1812) obtained a teaching position in St Petersburg through the recommendation of Denis Diderot. His seven-year stay in Russia resulted in his highly successful *Histoire de Russie*, a classic work on the region which exercised a considerable influence on western perceptions of Russia and on Russian historiography. Following a list of subscribers and a bibliography of works consulted, Levesque gives a chronological history of Russia from the ninth century to his own times, supplemented with chapters on Slavic language and religion, Russian customs,

literature, geography, government, commerce, expansion into Siberia, and navigations and discoveries. The *Histoire des différents peuples* provides much of interest on the Kamchatka, Kuril Islanders, Koryaks, Chukchi, Samoyedic and Tungusic peoples, Ostyaks, Votyaks, Mordvins, Cheremis, Chuvash people, Lapps, Finns, Estonians, and Tatars, including discussion of their clothing, food, transport, religion and customs, education, government, industry, and health.



A Robert de
Montesquiou
Pierre Louÿs.
Son ami.

INSCRIBED BY LOUÏS TO ROBERT DE MONTESQUIOU

39 | LOUÏS, Pierre. *La femme et le pantin: Roman espagnol.* Paris, Société du Mercure de France, 1898.

8vo, pp. [4 (blank)], 248, [4 (colophon, blank)], with photogravure frontispiece by Dujardin after Goya (*The Straw Manikin*); a beautiful copy, bound in early twentieth-century red half morocco over marbled boards by Auguste Bernasconi (1879–1967), stamp-signed to verso of front free endpaper, spine in compartments with raised bands, lettered directly in gilt in one, dated and armorially stamped at foot in gilt, top-edge gilt, others uncut, marbled endpapers, with publisher's printed wrappers bound in; joints a little rubbed; ink presentation inscription to half-title '**A Robert de Montesquieu, Pierre Louÿs. – Son ami.**'; unidentified (?Granier de Cassagnac or Grenier de Latour, see below) armorial stamp to spine (impaled dexter three pomegranates, sinister a crescent in chief, crowned) and ink pomegranate stamp to front wrapper verso.

£1350 / €1600

First edition, limited to 609 copies (ours no. 109), inscribed by Louÿs to the poet, aesthete, and notorious dandy Robert de Montesquiou (1855–1921), reportedly the model for Proust's Baron de Charlus in *À la recherche du temps perdu* as well as for Jean des Esseintes in Joris-Karl Huysmans' *À rebours*.



Robert de Montesquiou et Robert - Madrid

Belleg. Dejardot

LE PANTIN DE GOYA
(Montesquiou de Madrid)

PIERRE LOUÏS

La Femme et le Pantin

— ROMAN ESPAGNOL —

Orné d'une reproduction en héliogravure
du *Pantin*, de Goya



PARIS

SOCIÉTÉ DU MERCURE DE FRANCE

XV, RUE DE L'ÉCHAUDÉ-SAINT-GERMAIN, XV

M DCCC XCVIII

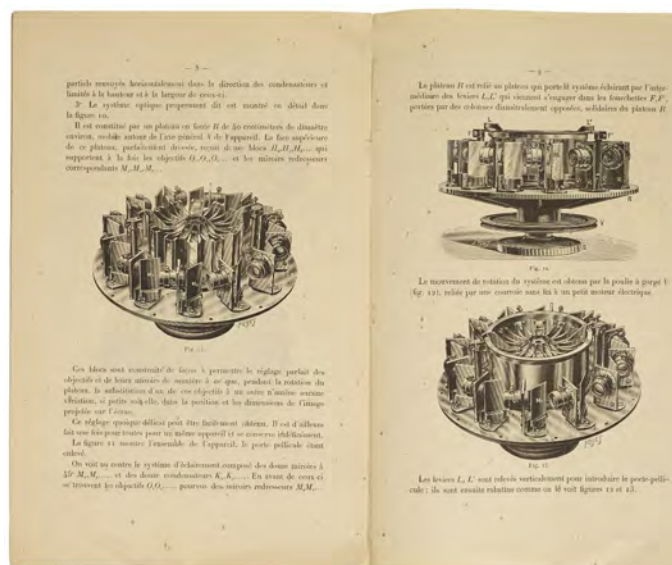
In the image of its legendary owner ... Robert de Montesquiou, the posthumous sale of his library in April 1923 and April 1924 at the Hôtel Drouot became a notorious literary and society happening². As detailed in its sale catalogue, the contents of Montesquiou's library, while remarkably diverse, are nevertheless dominated by works of prose and poetry by his contemporaries, 'all bearing laudatory inscriptions from the authors, revealing indicators of Montesquiou's importance as a poet and esthetic guide for the Symbolists' (Willa Z. Silverman. *Unpacking his library: Robert de Montesquiou and the esthetics of the book in 'Fin-de-siècle' France*, in *Nineteenth-Century French Studies*, Vol. 32, no. 3/4, Spring Summer 2004, pp. 216-331).

Although Pierre Louÿs was not especially fond of the poet Montesquiou (which his poem *Le comte R... de M...* makes clear), he recognised his social importance and used to dine regularly with him, together with many other contemporary writers and artists, including Marcel Proust, who, in a letter to Louÿs in October 1893, writes: 'Pardon de vous avoir si peu déceimment écrit, mais je suis couché, ai voulu vous remercier avant de m'endormir - et ma plume n'est pas appuyée. Déjeunez-vous aussi lundi chez notre ami commun (si raffiné au contraire) Robert de Montesquiou'.

The second novel by Pierre Louÿs (1870–1925), *La femme et le pantin* was highly acclaimed despite its licentious combination of exaggerated romance and naïve exoticism, a canon which eventually earned its author the *Legion d'honneur*.

The unidentified armorial stamp at the foot of the spine closely resembles that of the Granier de Cassagnac and Grenier de Latour families ('Parti, au 1, de gueules à trois grenades versées d'or, ouvertes du champ, posées 2 et 1 ; au 2, d'azur au croissant d'argent'), although the princely hat (or *Fürsten* headpiece) seems to suggest a Prince of the Holy Roman Empire.

See: Willa Z. Silverman. *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*, (Studies in Book and Print Culture, n. 21) Buffalo, N.Y., University of Toronto Press, 2008; Escoffier and Barrès, *Bibliothèque Robert de Montesquiou*, Paris, A la maison du bibliophile, Librairie de Maurice Escoffier, 1923-1924.



40 LUMIÈRE, Louis and Auguste. [cover title:] *Le Photorama. Nouvel Appareil Photographique Panoramique Réversible.* [Lyon, A. Storck, 1902].

Large 8vo, pp. 10 with diagrams to the text; a sprinkle of foxing, a single vertical fold; a good copy in original printed wrappers; a few small creases and small tears to bottom of front edge. **£500 / €600**

Very rare first edition of the report on the Lumière brother's *Photorama*, for which they had taken out the French patent on December 29, 1900. They describe the

photographic apparatus with which a 360-degree photographic panorama can be taken on a single transparency, and the projector that produces a full and continuous panorama on cylindrical screens of large dimensions.

Hecht, *Pre-Cinema History* 457E

41 | MALRAUX, André. L'Espoir. Roman. *Paris, Gallimard, [1937].*

8vo, pp. 365, [5]; a very good copy, uncut in the original printed wrappers, some minor restoration to edges and spine; in a folding cloth box. **£2250 / €2750**

First edition, **one of 95 copies printed on *pur fil***. Malraux's epic novel drawing on his experiences of the Spanish Civil War, which he wrote and published while the war was still in progress, partly in order to raise funds for the Republican side.

PHILOSOPHY, NATURAL HISTORY AND BOTANY

42 | MANGER, J. 'Philosophie année scolaire 1848-49, professeur M. H. Poret, Collège Rollin'; 'Histoire naturelle, cours de Mr Valenciennes, classe de philosophie ce 8 Octobre 1848-49'; 'Botanique, professeur M. C. Remy'. *Paris, 1848-49.*

Manuscript on paper, in French, small 4to (21 x 17 cm), in 3 parts: pp. [483] (Philosophie); [179] (Histoire naturelle) with c. 70 illustrations; [68] (Botanique) with c. 60 illustrations; neatly written and attractively illustrated in brown ink in a single hand, 25-30 lines per page, occasional corrections, each lecture signed with Manger's name; a few ink marks; very well preserved in quarter brown morocco over marbled boards, 'Philosophie' lettered in gilt to spine, marbled endpapers; extremities very slightly rubbed. **£1850 / €2250**

A handsomely illustrated manuscript recording lectures on philosophy, natural history and botany given at the exclusive Collège Rollin by three eminent scholars, only months after the 1848 Revolution. Founded in 1821 and renamed after Charles Rollin in 1830, the collège numbers among its alumni the painter Édouard Manet and the philosopher Georges Sorel.

While the student who recorded these lectures, Manger, has left little trace, the teachers who gave them are each significant within their field. The philosopher and translator Hector Poret was a follower of Scottish common-sense philosophy with an interest in Kant's thought, and mentor, friend and father-in-law to the philosopher



and archaeologist Félix Ravaisson. His lectures here cover ‘psychologie logique’ (with reference to Descartes, Malebranche, Leibnitz, Berkeley, and Hume), ‘syllogistique’, ‘sensibilité’, and ‘volonté’.

The lectures on natural history were given by the notable zoologist Achille Valenciennes (1794–1865), who taught at the Collège Rollin from 1831. Valenciennes had studied under Georges Cuvier and collaborated with him on the monumental *Histoire naturelle des poissons* (1828–49). He was also a friend and collaborator of Alexander von Humboldt, and made important contributions to parasitology. The lectures recorded here cover, for example, osmosis, the circulation of blood and the heart, respiratory systems, digestion, teeth, nervous, visual and auditory systems, and the skeletal system in birds. Manger’s elegant diagrams encompass hearts (including that of a crocodile), various nervous systems, and the human lungs, brain and eyes. There are several diagrams of parts of fish, reflecting Valenciennes’s interest in ichthyology.

The final part of the manuscript records botanical lectures given by Jules Remy (1826–93). Remy taught at the Collège Rollin between 1848 and 1850, before pursuing a career as naturalist, traveller and writer. His early work on plants in France and South America contributed significantly to plant taxonomy, and several of his discoveries were subsequently named for him, while his specimens were incorporated

into the collections of the Muséum nationale d'Histoire naturelle. Remy's explorations took him to Hawaii, the Canary Islands, South America, California, Salt Lake City, North Africa, and Tibet. Manger's illustrations here include plant cells, stomata, leaves, flowers and fruit.

'ATMOSPHERIC AND FAITHFUL'

43 | MENDES PINTO, Fernão (Bernard FIGUIER, translator). Les voyages aventureux de Fernand Mendez Pinto. Fidelement traduicts de portugais en françois par le Sieur Bernard Figuier gentil-homme portugais. Et dediez à Monseigneur le Cardinal de Richelieu. *Paris, Mathurin Henault, 1628.*

4to (234 x 162mm), pp. [xvi], 1193, [14], title printed in red and black, woodcut initials and headpieces; some light browning and a few isolated spots, minor dampstain affecting some upper margins; 17th-century French calf, spine richly gilt; rubbed, skilfully rebaked preserving spine compartments, corners restored, nonetheless a very good copy; *provenance*: 'Mad[ame] La Marquise d'Agoult' (18th-century ownership inscription on front free endpaper). **£4000 / €4750**

First edition in French of Mendes Pinto's celebrated travel account; rare. The original Portuguese edition was published in 1614, although the first draft of the book had been completed by 1569. The present 'atmospheric and faithful French translation' (Lach, *Asia in the Making of Europe*, III, p. 401) is by Bernard Figuier (probably Bernardo Figueiro) and was reprinted in 1645 and 1663. Figuier seems to have made use of both Portuguese and Spanish versions for his translation.

Mendes Pinto sailed from Lisbon for India in 1537 and spent the next 20 years travelling extensively in Asia and the Far East, including the Malay Peninsula, Thailand, Vietnam, Burma, China and Japan. "The veracity of his lively account of his "peregrinations" (as he called them) has been challenged, but although his tales may be exaggerated and in some cases borrowed, they remain entertaining, and the work is considered a classic of Portuguese literature. Mendes Pinto claimed to be one of the first Europeans to enter Japan, in 1542 or 1543, and to have introduced the musket there ... While a number of the details of his work are obviously taken from other accounts, such as the visits to Ethiopia and Tibet, the overall picture of Asia in the first half of the sixteenth century has undoubted authenticity' (Hill p. 400).

'Gifted with keen imagination, [Mendes Pinto] could exaggerate when expediency required, but he knew that in the account of his travels exaggeration was not expedient, and he was constantly on guard against the notorious scepticism of his fellow-countrymen. He may have heightened the colour occasionally, but as a rule

he writes with restraint, although with delight in a good story and skill in bringing out the dramatic side of events. It is one of the charms of his work that it is very definite in dates and figures, but this also, through inevitable errors and misprints, afforded a handle to the pedantry of critics ... But ... modern travellers have unequivocally confirmed the more favourable verdict and corroborated his detailed descriptions of Eastern countries. The mystery of the East, the heavy scent of its cities, its fervent rites and immemorial customs, as well as the magic of adventure, haunt his pages. A hundred pictures refuse to fade from the memory, whether they are of silk-laden Chinese junks or jars of gold dust, vivid descriptions of shipwreck ... or the awful pathos of the Queen of Martavão's death, the sketch of a supercilious Chinese mandarin or of St. Francis Xavier tramping through Japan' (A.F.G. Bell, *Portuguese Literature*, 1922, pp. 224-5).

Cordier, *Japonica* 37 and *Indosinica* 111; Löwendahl 76; cf. Hill 1146 (first English edition of 1653).

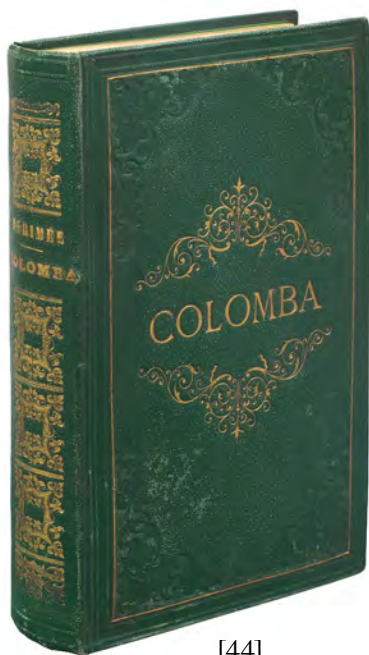
MÉRIMÉE'S FINEST WORK

44 | MÉRIMÉE, Prosper. *Colomba*. Paris, Magen et Comon, 1841.

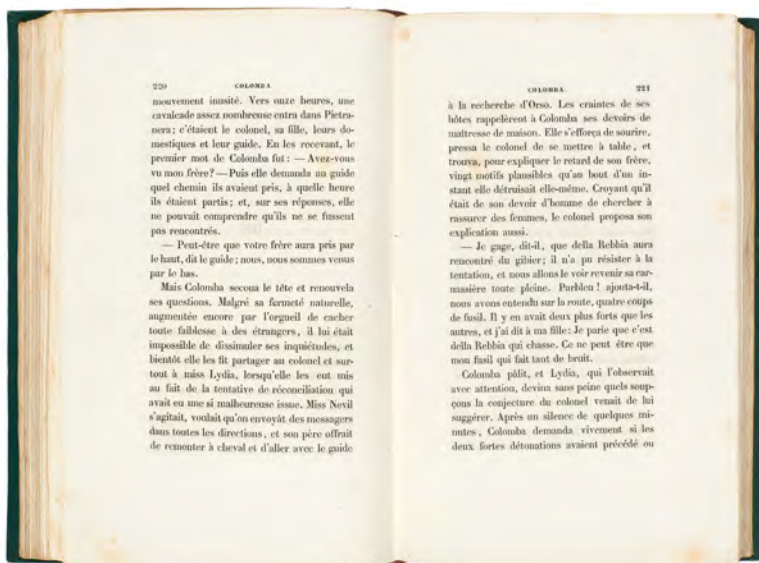
8vo, pp. [4], 463, [1 blank]; half-title reinforced at gutter, small paper repair to gutter of last leaf, some spotting and foxing throughout; else a good copy in contemporary (publisher's?) green cloth, covers embossed in blind, title in gilt to upper cover, spine lettered and stamped in gilt, green moiré endpapers. **£950 / €1150**

First edition of Mérimée's 'long short story of a Corsican vendetta and perhaps his finest work' (*Oxford Companion to French Literature*). Orso della Rebbia, a veteran of Waterloo, returns to his native Corsica to find that his father has been murdered. His sister, the passionate Colomba, demands that he exact revenge by killing the lawyer Barricini whom she suspects of the crime. Civilised by his years in Europe, Orso refuses and finds himself trapped between the savage Corsican values of his sister and the modern principles of his English sweetheart Lydia Nevil. However, when Barricini dramatically ambushes Orso, he is forced to shoot him in self-defence. The story ends happily, and Colomba joins Orso and Lydia on their Italian honeymoon. The volume also includes *La Vénus d'Ille* and *Les Ames du Purgatoire*.

Clouzot, p. 201; Carteret, pp. 144-146.

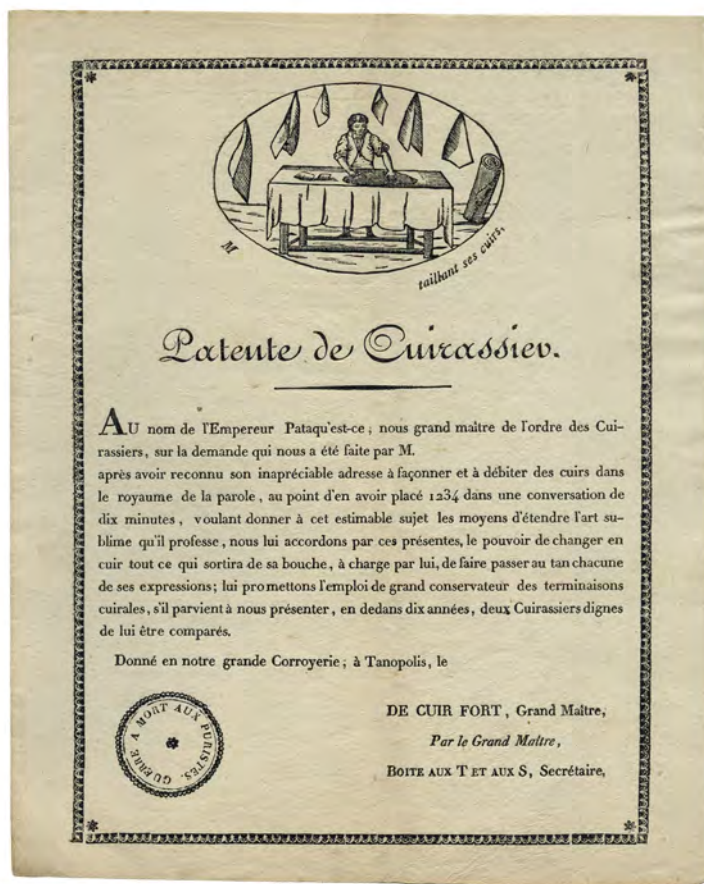


[44]



[44]

[45]



IMAGINARY SOCIETY FOR STRONG LEATHER

45 | [ORDER OF CUIRASSIERS]. Patente de cuirassiers. *'Tanopolis', [n.p.], [?early 1800s]*.

4to, bifolium, 23 x 18.5 cm; last three pages blank; charming woodcut vignette; decorative border; print stamp; disbound, in excellent condition. **£380 / €460**

A very scarce and rather inexplicable handbill, supposedly a declaration by the grand master of the order of *cuirassiers* and of *cuir fort*, issued from the fictional city of Tanopolis and in the name of 'l'Empereur Pataqu'est-ce'. The bill is presented to an estimable gentleman, whose name is blank, contracting him to convert 'everything that comes out of his mouth' into leather, i.e. all his expressions, and then in the future to employ two further *cuirassiers* of his stature. The curious stamp at the bottom left promises *guerre a mort aux puristes*; who the 'purists' are, and what the *cuirassiers* might have against them, is unclear. Possibly this is a satirical attack on tradesmen producing leather for the war effort, who were increasing their profits by diminishing the quality of their stock. Everything about the handbill speaks of deliberate obscurity: the emperor's name ('who-is-it?'), the stamp, the withheld name, and the curious use of the number 1234.

OCLC lists only one copy worldwide, at the BnF; not in COPAC.

THE CODIFICATION OF RITUAL JACQUES AUGUSTE DE THOU'S COPY

46 | [PATRIZI PICCOLOMINI, Agostino]. Sacrarum caeremoniarum sive rituum ecclesiasticorum S. Rom. Ecclesiae libri tres. *Venice, Giunta, 1582.*

4to, ff. [viii], 226; title in red and black with woodcut printer's device, red printer's device at colophon, three-line initials, running titles and chapter titles printed in red; **82 woodcuts to text, one of which is full-page**; very short marginal closed tear to R4, one or two inconsequential paper flaws, but a fine copy, in contemporary full olive morocco, panelled sides with triple gilt fillet, **large gilt centrepieces with the arms of Jacques Auguste de Thou** (Olivier 216, no. 1), panelled spine filleted in gilt with repeated gilt monogram; sides and spine a little discoloured.

£11,000 / €13,500

First complete edition, the first edition to be fully illustrated, of Patrizi's great Ceremonial.

tiones a senioribus, vt in exequijs Cardinalium scriptum est. Accenduntur eodem die intortita multa circum circa in Ecclesia, & candelæ supra calstrum doloris: & idem fit in die nonæ missam tunc cantat Subprior Episcoporum Cardinalium. Inter nouenam quotidie aliquis Cardinalium celebrat, incipiente a senioribus post Subpriorum Episcoporum, & leguntur ceteræ missæ. Intorticia circa Ecclesiam & supra calstrum doloris non accenduntur. Reliqua sunt, vt in primo, & nono die. Distributio ceræ fit quotidie Cardinalibus, prælatis, familiaribus, curialibus, & alijs, qui aderunt, & quotidie sunt absolutiones a Cardinalibus in fine missæ, circa calstrum doloris. Quotidie post missam conueniunt. Cardinales in loco congruo consulentes de rebus Ecclesiæ, & ordinantes conclave. Nona die post missam de defunctis cantatur Missa de spiritu Sancto, & fit sermo exhortationis ad electionem Pontificis.

De significatione mortis eius per collegium, & de silo scribendi.

Mortuo Pontifice Collegium id litteris suis principibus, & maximis prælatis significat, vt in scribendo silo Apostolico, filios, & fratres illos appellans quos pontifex ita vocat, & singulares singulariter salutat, & alloquitur.

De Bullis plumbatorum per Vicecancellarium frangendis. Cap. IIII.

Vicecancellarius, vt primum Pontifex expirauit, bullas quibus litteræ Apostolicæ signari consueuerunt, a plumbatoribus accipit, & partem illam, in qua litteræ eius nomine pontificis interceptæ sunt publice, & coram pluribus per ipsos plumbatores frangit: & ad signandum omnino impetras reddit.

Iam vero partem in qua Apostolorum ea pita sunt, scilicet lineo panniculo inuolutam alligatam, & sigillo suo signatam.

Camerario tradit, & diligentissime curat ne aliquæ litteræ si- gnari possint, post Pontificis obitum.

OFFICIUM MISSÆ APOSTOLICÆ
Sede Vacante Introitus.



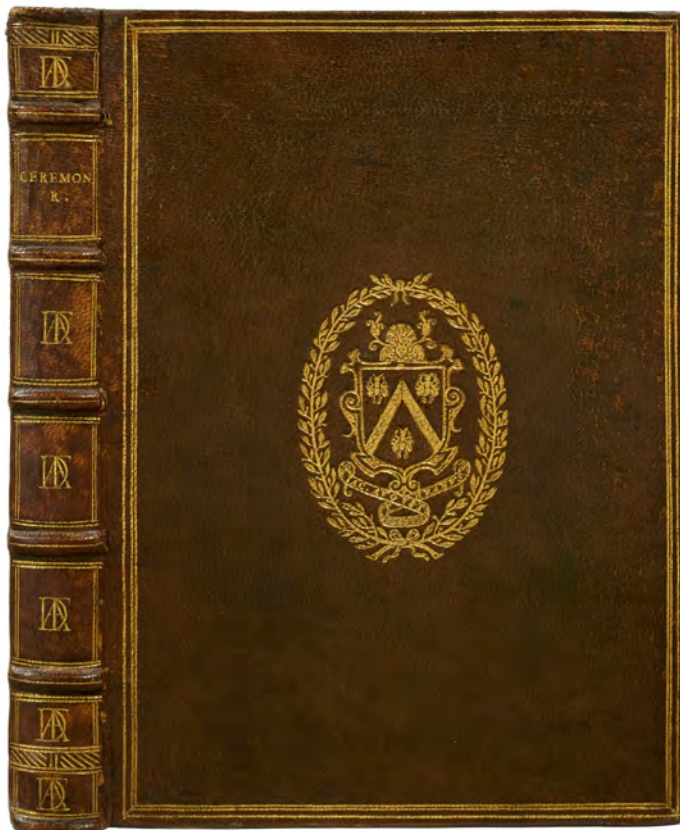
Suicrabo mihi sacerdotem fidelem, qui iuxta cor meum, & animam meam fuerit, & edificabo ei domum fidelem: & ambulabit coram Christo meo cunctis diebus. ¶ Ve le- deat cum principibus, & gloriæ solium teneat. Domini enim sunt Cardines terræ, & poluit super eos orbem. Gloria patri. sicut erat, &c.

Oratio.

Supplici Domine humilitate deposcimus, vt Sacrosanctæ Roma- næ Ecclesiæ concedat Pontificem illum tua immensa pietas, q. & pio in nos studio semper tibi placitus, & tuo populo pro salubri regimine sit assidue ad gloriam tui nominis veneran- dus, Per Dominum nostrum, &c.

Lectio Epistolæ Beati Pauli apostoli ad Hebræos.

Fratres, Adeamus ad thronum gratiæ Dei, vt misericordia co- sequamur, & cū fiducia gratiā inueniamus in auxilio op- portuno. Ois namq. Pontifex ex hoibus assumptus pro ho- minibus constituitur in his, quæ sunt ad Deum, vt offerat dona & sacrificia pro peccatis, qui condolare possit his, qui igno- rant, &c.



Compiled in 1488 by Patrizi Piccolomini, bishop of Pienza, several times papal Master of Ceremonies, the *Rituum* was the first complete set of descriptions and prescriptions regarding the rituals and the protocols of the sacred liturgy to be codified (the earliest reference dates back to the fifth century) and the first to appear in print. A first, partial edition, with 3 woodcuts and composed of around 14 leaves only, appeared in 1516, edited and revised by Christophorus Marcellus. This fine edition was the first to appear complete with the third part, and wholly illustrated with over eighty woodcuts supplying the prescriptions with a visual accompaniment.

In the Ceremonial such rites as ordination, the assembly and protocols of conclaves, canonization, the Mass, the solemn entrance of Kings and Queens are codified, their liturgy a point of reference for centuries in the life of the Church, and their choreography, scenes and hierarchies, both described and visually represented, remain a fundamental source for historians of liturgy.

This edition is very rare. A note on the front free end-paper refers to the suppression of this book decreed by Pope Leo X, following the appearance of forgeries.

Provenance: **Jacques Auguste de Thou** (1553–1617), friend of Montaigne, president of the Parlement de Paris, historian and book collector, obtained the position of canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the principals of the Gallican Church. His library counted around 30,000 books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise (his inscription on the front paste-down).

Adams L-984.

PEIRESC

47 | [PEIRESC]. VIAS, Balthasar de. In clarissimum virum Nicolaum Claudium Fabricium de Peiresc ... Epicedion. *Marseille, apud Claudium Garcin, 1642.*

Small 4to, pp. [24], 24, [2], collation ã², ē², ï², A-F², π¹; **with the singleton π¹ consisting of the 12 line 'Encomiasticon' which is not present in three of the five known copies** (see below); woodcut royal arms of France on title; inner margin of title lightly soiled and stained, two very faint water stains throughout, last two leaves with some very light spotting, final leaf mounted on a stub which has obscured a few letters of the first word of each line; overall a very good, large (205 x 178 mm) copy in early nineteenth-century wrappers. **£2500 / €3000**

IN
CLARISSIMVM VIRVM
NICOLAVM CLAVDIVM
FABRICIVM
DE PEIRESC
SENATOREM AQVENSEM
EPICEDION

Per BALTHASAREM DE VIAS Regis Chri-
stianissimi Nobilem à Camera.



MASSILIÆ,
Apud CLAVDIVM GARCIN, ejusdem Urbis Typographum.

M. DC. XXXXII.

First edition of Balthasar de Vias's elegant neo-Latin elegy commemorating the life of his friend Nicolas Claude Fabri de Peiresc (1580–1637) of Aix en Provence, perhaps the most learned man of his time; very rare.

Balthasar de Vias (1587–1667) was hereditary French consul in Algiers (non resident) and was a noted neo-Latin poet. Peiresc knew him from 1614, but surviving correspondence dates only from 1626 onwards (a total of 41 of Peiresc's letters to

Vias have survived; by way of comparison there are 51 surviving letters from Peiresc to his biographer Gassendi). Vias's wife was the sister of Peiresc's very young stepmother, and his brother-in-law, Pierre Fort, managed Peiresc's finances. Vias was a native of Marseille and exchanged coins and medals, many Islamic, and also books with Peiresc. He was very interested in numismatics and antiquities; he helped Peiresc to identify Arabic coinage and found Arab speakers for him. As an important port in the Mediterranean, Marseille was a key centre for information relating to the East. Vias also wrote an overview of Turkish coinage for Peiresc by using his contacts among merchants travelling in Turkey. Vias was able to assemble a fine cabinet for himself which was sold after his death. He was a well known neo-Latin poet who had published his first collection of verse aged nineteen and had dedicated it to Henri IV. Pope Urban VIII was impressed by his verse and attempted to lure him to Rome, but Vias preferred to stay in France.

We could locate only two other complete copies, both at the Houghton Library, Harvard (*FC6.P6115.Y642v and Typ 615.41.416; the latter is from the library of Honor d'Agut and is bound in contemporary black morocco). There are three further copies recorded worldwide, two at the Bibliothèque nationale and one at Herzogin Anna Amalia Bibliothek in Germany, but both are lacking the last leaf (the singleton π^1). An examination of the present copy reveals that the singleton is pasted on a stub, suggesting that the leaf might have been a late addition and thus might never have been added to some copies.

THE 'BIBLE' OF THE PHYSIOCRATS

48|[QUESNAY, François]. DU PONT DE NEMOURS, Pierre Samuel, editor. *Physiocratie, ou constitution naturelle du gouvernement le plus avantageux au genre humain ... Leiden and Paris, Merlin, 1768.*

[with:]

–. Discussions et développemens sur quelques-unes des notions de l'économie politique. Pour servir de seconde partie au Recueil intitulé: Physiocratie. *Leiden and Paris, Merlin, 1767.*

Two parts in one vol., 8vo, continuously paginated, pp. [4], cxx, 172; [173]–520, with engraved frontispiece and wood-engraved vignettes to both title-pages; a little light foxing, a few small marks; a very good copy in contemporary speckled calf, flat spine richly gilt, with morocco lettering-piece; upper joint cracked at head, a little light wear to extremities; all edges red.

£37,500 / €45,000

First edition of the 'Bible' of the Physiocrats and one of the most important and original works on political economy to be published before the *Wealth of Nations*.



PHYSIOCRATIE,

OU

CONSTITUTION NATURELLE DU GOUVERNEMENT

LE PLUS AVANTAGEUX AU GENRE HUMAIN.

RECUEIL publié par DU PONT, des Sociétés
Royales d'Agriculture de Soissons & d'Orléans, &
Correspondant de la Société d'Émulation de Londres.

Ex naturâ, jus, ordo, & leges.
Ex homine, arbitrium, regimen, & coercitio. F. Q.



A. LEYDE,

Et se trouve A PARIS,

Chez MERLIN, Libraire, rue de la Harpe;

M. DCC. LXVIII.

The excessively rare 'Pékin' imprint was printed in very small numbers and swiftly withdrawn because of a statement on page 104 of the *Avis* in volume I. In that issue Du Pont wrote that the *Tableau économique* was printed at Versailles in December 1758 sous les yeux du Roi ... Peut-être est-ce une de ces choses qui honorent à la fois les Auteurs & les Monarques, & qui méritent de passer à la postérité'. This passage was deleted and a cancel replaces the offending leaf.

Je rassemble, sous un titre général & commun, des Traités particuliers qui ont servi à mon instruction, & qui pourront servir à celle des autres. Leur auteur m'en a donné la plupart successivement pour en enrichir un Ouvrage périodique, dont j'étais alors chargé ... Il ne suffit point à mon zèle de les avoir consigné séparément dans ces volumes détachés. Je crois devoir les rapprocher pour rendre leurs rapports plus sensibles, & pour en former un corps de doctrine déterminé & complet, qui expose avec évidence le *Droit naturel* des hommes, l'*Ordre naturel* de la Société, & les *Loix naturelles* les plus avantageuses possibles aux *hommes réunis en Société*' (Discours de l'éditeur).

Physiocratie contains the major writings of Quesnay, first published in the *Journal de l'Agriculture*, assembled by Du Pont de Nemours for the first time, thus offering in one work the complete Physiocrat doctrine.

Adam Smith had a copy of this work, given to him by Quesnay, and he speaks of both their system and their master with a veneration which no disciple could easily surpass. He pronounced the system to be 'with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy', and the author of the system to be 'ingenious and profound, a man of the greatest simplicity and modesty, who was honoured by his disciples with a reverence not inferior to that of any of the ancient philosophers for the founders of their respective systems' (quoted in Rae's *Life of Adam Smith*).

The present copy has got more cancels than the usual pages 103/4: The additional cancels are pp. 21/22, and pp. 227-8.

Einaudi 4431; *En Français dans le Texte* 163; Goldsmiths' 10391; Higgs 4263; INED 1618; Kress 6548.

BRANDED 'LE BLASPHEMATEUR EUROPÉEN' FOR HIS CONTROVERSIAL *LA VIE DE JÉSUS*.

49 | RENAN, Ernest (1823–1892), *French philologist and philosopher*. A collection of 26 autograph letters and notes signed, with one letter by an amanuensis signed, to various recipients, in French. *Paris and Sèvres, 1853–1889 (and undated)*.

47 written pages, mostly 210 x 135 mm; neatly and legibly written in black ink; a few small marks and creases, generally very good. **£500 / €600**

A fine collection of letters from Renan, providing an insight into the breadth of his academic pursuits, his publications, his contacts in France and abroad, and his personality.

The earliest letters, written to his friend Morel, 'professeur de littérature' at Liège, are from the period during which Renan was building his scholarly reputation: no. 1 mentions his first contribution to the *Journal des Débats*, then the foremost liberal newspaper in Paris. A letter to the orientalist and poet Guillaume Pauthier (1801–1873) (no. 5) shows Renan's critical and philological faculties in its discussion of the Nestorian Stele in Chinese and Syriac.



Renan was appointed professor of Hebrew at the Collège de France in 1862 and the following year published his famous *La Vie de Jésus*, the first volume in his vast project *L'Histoire des origines du christianisme*. Asserting that Jesus's life should be written like that of any historic person, the work attracted extraordinary attacks in France and abroad. Renan was branded 'the European blasphemer' by the pope, and hostile demonstrations at the Collège de France led to the suspension of his teaching. Renan's fiery letter of 11 June 1864 (no. 10) – written by an amanuensis, perhaps on account of the evident agitation of the author – dates from this time and counters any claims that he has implicitly resigned from his chair. In a later letter of 1889 (no. 23), Renan writes of his desire for a good English translation of *La Vie de Jésus*, offering his wife's superior knowledge of English by way of assistance.

Letters to Anthony Panizzi at the British Museum (no. 11), to the orientalist Stanislas Guyard (1846–1884) (no. 14), to the American reformer, minister and author of the *Sacred Anthology* Moncure Daniel Conway (1832–1907) (no. 16), and to M. Neubauer in Oxford (no. 17) give a snapshot of the extraordinary range of Renan's philological and religious studies. And no. 25, regarding the accidental swapping of umbrellas, shows the author's lighter side.

A full listing is available on request.

50| [ROZIER]. Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes e boutons de instructions ... pour roys, princes ... et gens de guerre ... Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. *Paris, [Gilles Conteau for François Regnault], 26 February 1522 [i.e. 1523].*

Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with a large woodcut in four compartments, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 2 cm length and 2 mm width then receding, over four quires, occasional very light staining; slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, three fleurs-de-lys stamped in gilt on covers, fleur-de-lys stamped in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped. **£32,000 / €38,000**

First edition. The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyon c. 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woeiriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on II2 comes from *Petrus de Crescentiis livre des ruraux prouffitx* (1486), the Rout of the Venetians on ll1 is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the 24 portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

‘According to Brunet (*Manuel* IV, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (... xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more “T” added to the date at the end, “xxiii”, these being virtually the only differences’ (Fairfax Murray).

Provenance: ‘Maillard’ (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label ‘488’ on front pastedown; Silvain S. Brunswick, with book label (his sale, Rauch, 1955); C. N. Radoulesco, with book label.

Fairfax Murray 488; Renouard-Moreau III 452.

lor chescunier et fait tant que les mains ne cessent de panser sans duinaut tant que contre chescunier soit destruite et q' toutes terres soient mises en nostre puissance Et ce faisant tu vras la grace de Dieu et de Amah et de mesmes qui furent les saints prophètes q' se contra aloz quant tu les regardes Car encorres si saints hommes ne furent nés en nostre loy.



Adit au n' il trois cens quarante a Ving les roys de Maroc et de belle marine assenblerent grant ost Des faraxins et Vins de Bengel la mort de Dyan fils du deuant dit roy de belle marine. Adote qu'il se roy Alphonse de paigne et le roy de portugal s'en tendrent assenbler et tous leurs gens de guerre et vindrent a sencontre Des faraxins la nuyt de la toussaints son Deuant dit Et la commença entre eulx Une dure et aspre bataille en laquelle a la fin les faraxins furent destruits et desconfus Et y mourut bien de la partie des faraxins treize mille a cheual et de gens a pied plus de cinquante mille Et fut couronné le roy de belle marine de son suzerain Druu la mer ou

il trouua Une nauiue ou gallee en laquelle il sembla pour soy sauluer Et en ce voyage eurent les faraxins merueilleuse pite et les chrestiens gaignerent Ving merueils leur butin.

Adit au ledit roy Edoard qui estoit Enuoyé en angleterre pour recouurer gens et finances a grant nauiue Vint pour desferm et a lesteuse ou il trouua le nauiue de france au balle et y eut fort combat tant que ledit roy Edoard fut blessé a la cuisse mais finalement fut la plus part du nauiue de france perdu Et par le commandement du dit roy l'ung des maistres du nauiue de fr

ce fut perdu a son mal Et roy eut de moie tant d'ung cosse que nauire bien teust mit.

Adit au ledit roy Edoard d'angleterre de fiant le roy Philippe de frace par les tres et mesmes Vint assieger Couronp auquel luy le duc de Bechan se conte de be nault et ober d'arboite et le desuoit Jai ques d'arboite capitaine des flamens sans les seigneurs d'angleterre qui estoient en grant nombre Venant le quel siege la contesse de beuault mere du dit coue Eust laume et seur du roy Philippe de france pou cura treues qui furent traictes entre les deux roys Et se retournerent le roy Philippe en france et Edoard en angleterre.

An mil. cc. xli. mourut le duc de Bechan de beuaigne sans heir Dont grande chetueuse Vint entre messire charles de blois et messire Jehan conte de mofort. Ledit Jehan duc de Beuaigne amena en deux freres pueuses de luy. Le premier et laume Des deux fut Guy de beuaigne Visconte de hymoges sauttre et le plus ieune fut ledit Jehan conte de mofort. Ledit Guy Visconte de hymoges trespas a pœmier qui fondit frere aise le duc Jehan mais il oi noit Une fille nommee Jehanne mariee au dit messire Charles de blois Et par tout pource que ladite fille Jehanne estoit de laume par la court de parlement luy fut adiugé l'adote duche de beuaigne Et pouoit

le roy de france le fait deesse et dudit messire Charles de blois son mary Adote ce non ostant l'ost Jehan conte de mofort se re tira a Gandee et le laist d'auant places quil garda par force tant que ledit roy Philippe de france y enuoya son fils le duc de normandie et son frere Charles conte de sencon les quels pœmier a auenerent ledit Jehan de mofort a Paris deuers a le roy qui le fist garder au louure Et nonobstant tout tousiours plusieurs places la contesse de mofort ouer son ieune filz Jehan de mofort laquelle mena forte guerre contre ledit Charles de blois.



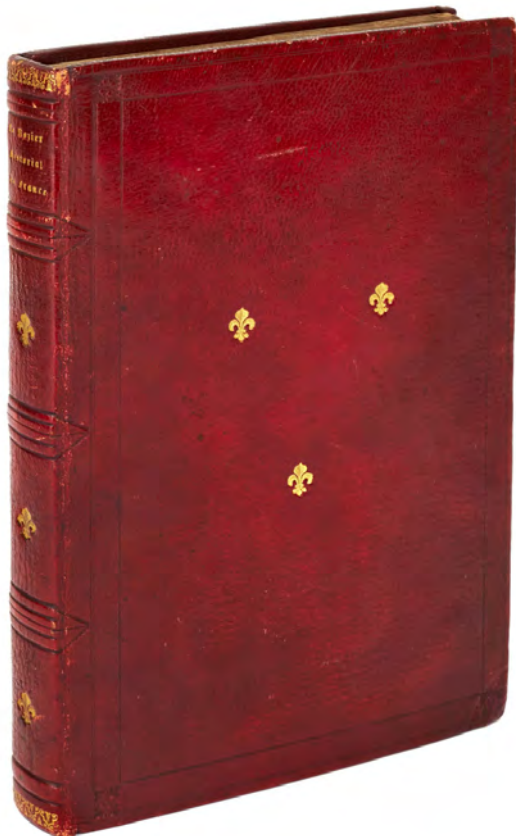
Adit au duc de France le roy Leonbarrunne non pas a arroy mais comme l'ung roy enchoisse a boutte hois de son royaume dont il fut recueilly bien et bon nestement d'ice roy a racompté plusieurs nouvelles des faraxins sur ses faraxins et principalement de Lanoisabaquin com me tous les seigneurs qui marchoient a luy le doubtoient et craignoient tant pour ses conquestes comme par ses pœuues et que a son cosse toutes les bendes de la mer luy obeeissent iusques au royaume de Hongrie et que le duc de France roy Frederich de

Hongrie estoit mort et que le royaume estoit descendu a femme il aduilla quil le cœt queroit et fist son mandement tresgrant et tres especial en iurique et vindit tous ceulx qui estoient mandes. Si l'en vint les gens Lanoisabaquin et plusieurs de Sauttre entre la palice et haulte loze pour Donner plus grant crainte a ses ennemis et estoit son intention quil entreroit au royaume de Hongrie. Et pour ce que Hongrie est l'ung pays a royaume enclous a enuiron de hautes roches et montaignes Dont il vault muer car il y est plus fort. Et enuoyant deuant ses ambassadeurs et deuant a tout l'ung muer charge De grant qui ogy appelle muer et leur vint a partie. Adote Vint en en Hongrie deuers a l'ouue de Lanoisabaquin lequel tint terres et les montaignes de Sauttre et de Sauttre par ou n'ouloient que nostre empire passe Et luy dictes que nous uoitions a l'ouue de Sauttre quil deust demourer ne estre en toute la terre en pais quil vengier a l'ouue de Sauttre nous ainsi quil voit que le sire de la place et le sire de Sauttre et le sire de haulte loze ont fait et nous appareille passasse Et fist luy de par nous et luy monstres De fait et par exemple que le nostre ou l'ouue de gens d'armes pour le desferm en son pays car me il y en et sac de grain de muer Les ambassadeurs de Lanoisabaquin se partirent sur ce point tous infirmes et aduies de ce quilz Deuoient faire et dire et chescun des rent tant par leurs iournees quilz vindrent en Hongrie en la terre du comte de Lanoisabaquin descendans des montaignes et le trouuerent en l'ung de ses chasteaulx s'est chasteul on appelle au chasteul.

Entre comme sage a bien aduise recut les ambassadeurs de Lanoisabaquin moult doulcement et leur fist bonne chiere Adote il eut grant merueille quant il vit entre en sa court ce muer charge D'ung

Ving muer charge de muer.

De roy d'armes me en France.



Le Roier Historial de France Contenant deux Roiers.

Le premier roier Le second Roier

Contient plusieurs belles Roies a bouttes de instructions et bonnes enseignemens pour Roies Roies et Cheualiers Capitaines et gens de guerre Et d'ice il se douent maintenant gouuerner a conduire pour mener ostes et batailles ebre leurs ennemis tant par mer que par terre.

Auement Coniame abreges content plusieurs belles Roies a bouttes atraits et plus de la maison de France et de Angles terre tant en ligne directe que collaterale. Dardenné d'allemaigne Espagne France Sauttre flamendes et autres tant des royaumes chrestiens q'des infidels.



Es se vendent a Paris en la rue saint Jacques a l'enseigne saint Claude.

Le premier roier.

THE ILLUSTRATED QUARTO EDITION
IN AN ARMORIAL BINDING

51| SAVÉRIEN, Alexandre. *Histoire des philosophes modernes, avec leurs portraits gravé dans le gout du crayon, d'après les desseins des plus grands peintres. Paris, Brunet, François, la veuve François, 1760–1773.*

Eight vols in five (vols I-III and VII-VIII bound together), 4to; **with 8 engraved frontispieces, 8 engraved title-pages, and 69 engraved plates, 7 full-page engravings of putti in vols III and IV on blank pages within pagination,** numerous decorative engraved head- and tail-pieces throughout; some very occasional small tears and losses to corners, a few letters lost due to erosion following flower-pressing to VII pp. xii-xiii, some occasional spotting (including on the plates of Charron vol. II and Cassini vol. V), some minor foxing and discoloration, but a very good copy, in contemporary speckled calf with gilt armorial stamp to covers (Meli Lupi di Soragna, see below), gilt edges to sides, panelled spines decorated in gilt, pairs of gilt morocco lettering-pieces on each spine, green bookmarks, marbled endpapers; spine ends of four vols skilfully repaired, extremities rubbed, some abrasions to sides; with the engraved bookplates and stamped shelfmark of the Prince of Soragna to the front paste-downs. **£6000 / €7200**

A very appealing copy in a contemporary armorial binding of the magnificently illustrated quarto edition of this collection of biographies of ‘modern’ scientists and philosophers by the French writer, philosopher and mathematician Savérien (1720–1805).

The *Histoire* comprises biographies of 67 ‘philosophes’ arranged within seven categories, each of which is prefaced by a ‘preliminary discourse’ tackling metaphysics, ethics and legislation, the renaissance of philosophy, mathematics, physics, chemistry and cosmology, and natural history. If there is an understandable bias towards the French (with 28 entries), the English and Dutch are also well represented, and the entries for German, Swiss, Italian, Polish, Danish, Irish and Scottish ‘philosophes’ make the *Histoire* a fair reflection of the broad boundaries of the early-modern Republic of Letters: Erasmus, Locke, Spinoza, Grotius, Bacon, Descartes, Newton, Copernicus, Galileo, Boyle, Paracelsus, and Gesner feature among the roll call of famous figures.

The *Histoire* is rendered visually striking by its numerous soft-ground etched plates in sanguine, mostly executed by Jean-Charles François (1717–1769), depicting the author and the 67 philosophers allegorically or with a head-and-shoulders portrait. François was one of the inventors of the ‘crayon method’ in engraving, which imitated the grainy effect of chalk, pastel or charcoal drawings through closely dotted lines engraved with pointed tools. François’s invention won him a pension from the



king and the title 'graveur des dessins du cabinet du roi', which appears on the title-pages to the *Histoire*, the first volume of which ends with a letter from François to Savérien regarding his invention. The portraits in vol. VIII, published after François's death, are identified as being engraved by John Baptiste Michel.

The work is quite a complex one bibliographically. According to Cohen-de Ricci, a quarto edition was published in Paris by Bleuett et Guillaume between 1760 and 1769 in eight parts with eight frontispieces and 67 portraits. Octavo and duodecimo editions seem to have come out concurrently, and second and third duodecimo editions were also produced. The number of plates appears to vary between editions and copies.

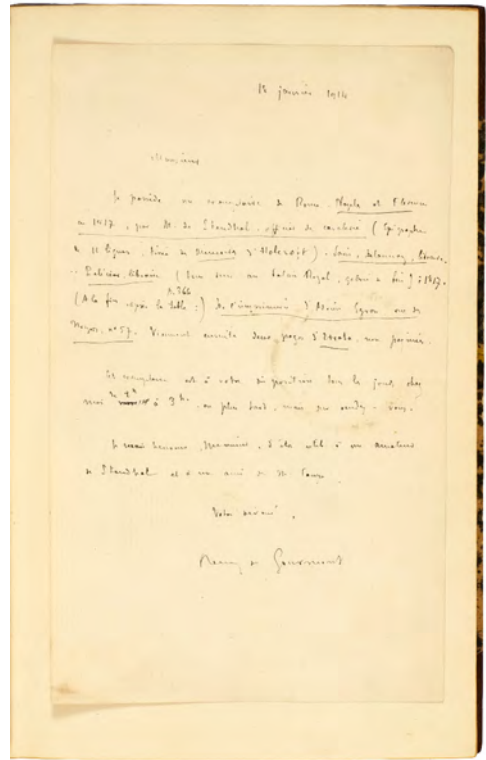
The present copy is interesting, in that vol. I carries a half-title identifying it as the 'seconde edition' and opens with an 'Avertissement sur cette seconde edition'. This states that 'one will find in this new edition no other change than that which typographical correction has required' and refers to the imminent publication of the third volume of the *Histoire*, which appeared in 1761. Perhaps the main purpose of this 'second edition' and its *avertissement* was to allow Savérien to answer two criticisms apparently made in the *Journal Littéraire* regarding statements made in his preliminary discourse on metaphysics regarding Berkeley and Spinoza.

The title-pages in this copy are dated as follows: 1760 (vol. I), 1761 (vol. II and III), 1764 (vol. IV, changed from 1761), 1765 (vol. V), 1768 (vol. VI), 1769 (vol. VII), 1773 (vol. VIII).

The gilt armorial stamp adorning the boards represents the arms of the Meli Lupi di Soragna family, tying in with the engraved bookplates inside each volume. Given the date of publication the arms are likely to identify the set's original owner as Prince Federico Meli Lupi di Soragna (1718–1783).

A copy exactly matching this one has not been found on COPAC, which records partial copies in Oxford, Cambridge and at Imperial College although with different dates on the title-pages or differing pagination. No quarto edition is recorded in the British Library.

Cohen-de Ricci II, 942; Scrase and Croft, *Maynard Keynes: Collector of pictures, books and manuscripts* (1983), no. 92, p. 91.



WITH A LETTER FROM REMY DE GOURMONT

52 | STENDHAL (Henri Beyle, pseud.). Rome, Naples et Florence, en 1817. Par M. de Stendhal, Officier de Cavalerie. *Paris, Delaunay, Pélicier, 1817.*

8vo, pp. 366; without errata leaf; small light stain to blank margin of first five leaves, otherwise a beautiful, clean copy, mostly uncut, bound in early twentieth-century half long grain havana morocco by Kauffmann-Horclois (stamp-signed to verso of front free endpaper); a few pencil corrections towards the end amending months ('juin' to 'juillet', or 'juillet' to 'aout'); manuscript letter by Remy de Gourmont dated '18 janvier 1914' tipped in to front flyleaf.

£2800 / €3400

First edition of the first book by Henry Beyle (1783–1842) pseudonymously published as 'Stendhal', with a tipped-in manuscript letter by Remy de Gourmont (1858–1915), Symbolist poet, novelist, and influential critic, discussing bibliographical details of this edition.

Although only Rome, Naples, and Florence are mentioned in the title, Stendhal's journey takes him to several other Italian cities, including Bologna and his beloved Milan, which occupy a large part of the book. In his account, rather than describing

the monuments and works of art, Stendhal focuses primarily on Italian customs, manners, social and political life, providing one of the most accurate and passionate portrayals of Italian society in the early nineteenth century.

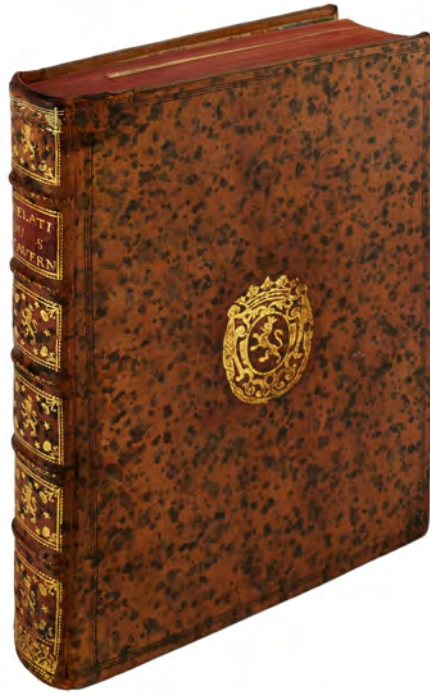
In his letter to an unnamed recipient, in all likelihood the celebrated bibliographer Henry Cordier (author, among many works, of the *Bibliographie Stendhalienne*, Paris, 1914), identified as an ‘amateur de Stendhal’ and a friend of Monsieur Paupe (i.e. Adolphe Paupe, author of the *Histoire des Oeuvres de Stendhal*, Paris, 1903), Remy de Gourmont discusses the bibliographical details of his own copy of *Rome, Naples et Florence*, and makes it available at his home for research. In his *Bibliographie Stendhalienne*, Cordier quotes a similar letter from Remy de Gourmont to Paupe, in which de Gourmont states the correct bibliographical characteristics of the first edition of *Rome, Naples et Florence*, correcting Paupe’s entry in his *Histoire des Oeuvres de Stendhal*.

Carteret, II, p. 346; Cordier, *Bibliographie Stendhalienne*, n. 24.1; Fléty, p. 60; Vicaire, I, 452.

53 | TAVERNIER, Jean Baptiste. Recueil de plusieurs relations et traitez singuliers et curieux ... qui n’ont point esté mis dans ses six premiers voyages. Divisé en cinq parties [sic]. I. Une relation du Japon, et de la cause de la persecution des Chrestiens dans ses isles: avec la carte du país. II. Relation de ce qui s’est passé dans la negociation des deputez qui ont esté en Perse et aux Indes, tant de la part du roy, que de la Compagnie Françoise, pour l’establissement du commerce. III. Observations sur le commerce des Indes Orientales, et sur les frauds qui s’y peuvent commetre. IV. Relation nouvelle et singuliere du royaume de Tunquin: avec plusieurs figures et la carte du país. V. Histoire de la conduite des Hollandois en Asie. *Paris, Gervais Clouzier, 1679.*

4to, pp. [xvi], 72, [2], 156, [2], 1–22, [2], 23–32, [2], 33–78, [4], 79–96, [2], 178, with a frontispiece-portrait of the author, nine engraved plates (comprising eight folding plates and a further, full-length, portrait of the author in Persian dress) and two folding maps; a few scattered spots here and there, a few plates fractionally shaved, but an excellent copy in eighteenth-century French mottled calf, spine richly gilt and with red morocco label; minor wear, neat old repairs at head of spine and at two corners; from the library of the Ducs de Luynes, with their gilt arms in centre of covers and in each compartment of spine, their Dampierre bookplate on front pastedown and stamped initials ‘D.L.D’ on title. **£6000 / €7200**

First edition, separately published, of the third part of Tavernier’s celebrated collection of voyages. The first two parts, *Les six voyages*, had appeared in 1676 and were also reissued in 1679.



In 1679 [Tavernier] had printed at Paris a collection of five treatises which had not been incorporated into *Les six voyages*. He was aided in the preparation of these materials for the press by a M. de La Chapelle, secretary to M. de Lamoignon. The first book, dealing with Japan, a land not visited by Tavernier, seeks to show why the Christians were persecuted there, and it includes an interesting map of the islands. The second relation summarizes the negotiations undertaken by the French emissaries to Persia and India in the years following the establishment of Colbert's East India Company. The third book brings together Tavernier's own general observations, made during his voyages of the functioning of commerce in the East Indies. The fourth book relates what the author learned of Tongking through his brother Daniel (d. 1648), who had actually worked there and who had prepared the map included in this treatise. Much of the information on Tongking is faulty. The final and longest relation is a book in itself which summarizes Tavernier's own hostile view of the ways in which the Dutch merchants and rulers conducted themselves in Asia. To these five books is appended a reprint of Tavernier's description of the interior of the seraglio, first published in 1675. This collection, like its predecessor, stirred controversies and polemics among contemporaries that were continued well into the eighteenth century' (Lach, *Asia in the making of Europe* III pp. 417-8).

Cordier, *Japonica* 393.

54 | THUCYDIDES. ΘΟΥΚΥΔΙΔΗΣ. THVCYDIDES. [*Colophon:*] Venice, Aldus, May 1502.

Folio, ff. [122], without blanks AA8 and OP4; introductory letter in Latin, text in Greek; very occasional ink marks, a little light soiling to first and last pages, very occasional light foxing; a very good, clean copy in early 19th-century red morocco, gilt fillet border to covers, spine in compartments with direct gilt lettering to two, gilt edges; slight scuff to spine; inscription ('Ex Bibl. P. de Cardonnel MDCL') and two British Museum ink stamps to title (red oval stamp 'Museum Britannicum' and lozenge stamp 'Duplicate 1804'), armorial bookplate of E. Hubert Litchfield to front pastedown; line numbers (in tens) and page numbers neatly written in ink; a few early annotations comprising corrections in Greek, interlinear translations of a few words into Latin, and a few Latin marginalia, occasional marginal marks and underlining.

£25,000 / €30,000

A handsome copy of the first edition of the Greek text of Thucydides' *Peloponnesian War*, printed by the great Aldus Manutius, with an interesting provenance. The title bears the 1650 ownership inscription of Pierre de Cardonnel (1614–1667), merchant (in his native Normandy, in Southampton and London), publisher (of Samuel Bochart's monumental *Geographia Sacra* of 1646), supporter of the royal family and English royalists, classical and oriental scholar, poet, translator of Waller and Dryden, and book collector. It is likely that Cardonnel knew the philosopher Thomas Hobbes: he was a friend of Hobbes's patron William Cavendish, 3rd earl of Devonshire – from whom he received a copy of Hobbes's *Leviathan* in 1652, which he heavily annotated (now in the Pforzheimer Library) – and he and Hobbes shared links with numerous royalists in exile. Cardonnel met Cavendish in Normandy in 1645, the same year that Hobbes visited the earl in Rouen. Thucydides was, of course, Hobbes's favourite historian and he published an English translation directly from the Greek text in 1629. Here, then, we have the intriguing possibility that Cardonnel acquired this volume having discovered a shared interest with Hobbes in the great Greek historian, or, perhaps, on the philosopher's recommendation. For Cardonnel, and his library, see Noel Malcolm, *Aspects of Hobbes* (Oxford, 2004) p. 259 ff.

"Thucydides set himself the highest standards of accuracy. "As to the actions of the war", he says, "I have not felt free to record them on hearsay evidence from the first informant or on arbitrary conjecture. My account rests either on personal knowledge or on the closest possible scrutiny of every statement made by others. The process of research was laborious, because conflicting accounts were given by those who had witnessed the several events, as partiality swayed or memory served them." This he did not only from his belief in the importance of the actual events, but in the conviction that the facts would be found of permanent value. He saw his history as a source of profit to "those who desire an exact knowledge of the past as a key to

the future, which in all probability will resemble the past”. It was in this sense, not in any anticipation of his own enduring fame, that he called it, in a memorable phrase, “a possession for ever”. This is exactly what it has become. Nothing, not even his own participation in the war or his disgrace in 424, was permitted to divert the historian from the standards he had laid down for himself ... Thucydides has been valued as he hoped: statesmen as well as historians, men of affairs as well as scholars, have read and profited by him’ (*Printing and the Mind of Man*, 102).

Ahmanson-Murphy 57; Renouard, pp. 33-34.

SET PRINTED FOR THE ILLUSTRATOR
WITH FOUR ORIGINAL WATERCOLOURS

55 | [TOUCHET, Jacques]. L’heptaméron des nouvelles de Marguerite d’Angoulême, royne de Navarre ... eaux-fortes originales de Jacques Touchet. *Paris, André Vial, [1949].*

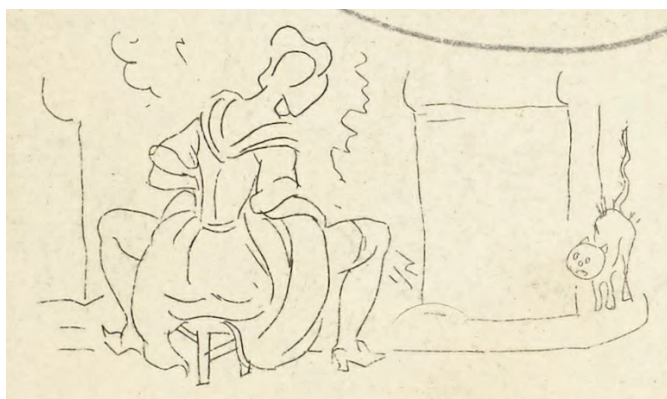
Three vols, 8vo, with 44 engraved aquatints with printed colour (of which 14 full-page), 44 uncoloured proofs, 26 printed-colour proofs and 17 hand-coloured proofs, **many with signatures, additions and annotations by Touchet, and 4 original watercolours signed in ink** (vol. II, pp. 125, 132, 157, and 164, 8 pp. advertisement with 2 aquatints, printed advertisement slip and subscription form bound in, 2 letters loosely inserted; very few spots; contemporary red half morocco by René Aussourd (front free endpapers stamped) with marbled sides, spines blind-ruled in compartments, lettered directly in gilt, top-edges gilt, marbled endpapers, publisher’s printed wrappers bound in, together in a matching morocco-entry slipcase; a little light scuffing at extremities, slipcase a little worn, nonetheless a very good set. **£2000 / €2400**

Limited edition, ‘exemplaire sur lana imprimé spécialement pour Jacques Touchet’. Closely modelled on Boccaccio’s *Decameron*, the sixteenth-century text by Marguerite of Navarre (1492–1549) recounts lusty tales shared by guests stranded in an abbey for ten days. Cut short by the author’s death, only seventy-two stories, covering a little over seven days, were completed.

This heavily illustrated edition is accompanied by forty-four bawdy aquatints by Jacques Touchet (1887–1949), which delight in outrageous acts and subversive imagery. **The present set, printed specially for the artist, contains many of his materials from the preparation of the book, including four original watercolours and proofs, seventeen of them hand-coloured, with pencil notes by Touchet, marking up the designs for the final production and giving**



instructions to the printer. Loosely inserted are two letters from the printers of the plates: the first, addressed to Touchet and dated July 1949, discusses as yet unfinished sketches; the second, dated October, is addressed to Madame Touchet due to the artist's declining health and asks for the outstanding sketches. The colophon records that the work was complete in November 1949, the month of Touchet's death, and the advertisement slip refers to 'le dernier ouvrage illustré par le regretté Jacques Touchet'.

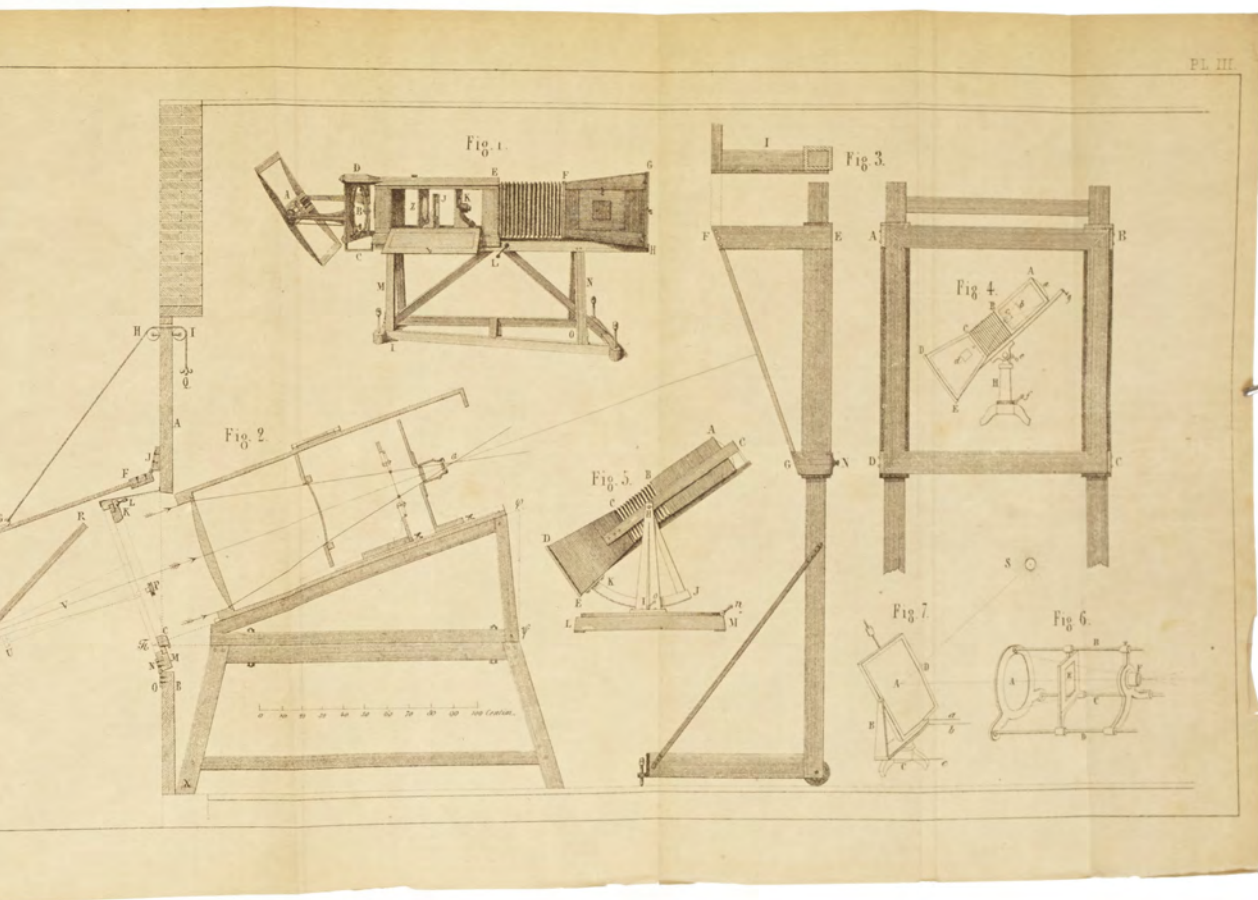


56|VAN MONCKHOVEN, Désiré. *Traité d'optique photographique* comprenant la description des objectifs et appareils d'agrandissement. *Paris, Victor Masson et fils, 1866.*

8vo, pp. 271, [1] + 5 folding plates and with numerous tables and diagrams to the text; clean; quarter red morocco over cloth boards, with gilt fleurons and lettering to spine, panels in gilt and blind, raised bands, speckled edges; some loss to leather and cloth recoloured, slackening a bit. **£300 / €360**

First edition. Van Monckhoven developed an optical enlarging apparatus which he patented in Belgium in 1863, and for which he later applied for patents in England and France. The innovation described in this work earned him the bronze medal at the Paris international exhibition of 1867.

COPAC shows two copies: Imperial and St Andrews.



THE RENOUARD COPY

57|VELMAZIO, Giovanni Maria. Veteris et novi Testamenti opus singulare, ac plane divinum. *Venice, [n. p., but Aurelio Pinzi or Pincio], 1538.*

4to, ff. 203, [1, blank], title within a woodcut border composed of nine biblical scenes, full-page woodcut showing the author presenting his book to Cardinal Cuppi with four bishops in attendance, 11 half-page woodcuts in the text, fine woodcut grotesque or floral and figured initials; small marginal repairs to a1, a7 and a8, a few faint spots, but a very good, fresh copy in sixteenth-century French polished calf, arabesque stamped in gilt in centre of covers, panelled spine lettered and filleted in gilt, gilt edges; extremities worn, vertical abrasion on upper cover, one or two scratches on both covers, joints cracked but holding firm. **£4200 / €5000**

First edition of Velmazio's verse paraphrase of the Bible in eleven books, illustrated with a fine complement of eleven half-page woodcuts and one full-page woodcut.

The large cut shows the presentation of the book from the author to Cardinal Giovanni Domenico Cuppi; the eleven half-page scenes are mostly biblical, except for that in book 7, which depicts Ovid, Virgil and Dido. Nine of these eleven illustrations, including the one with a classical subject, are in the same hand as the full-page plate (Mortimer); the others depict a Crucifixion and Christ Risen. The fine woodcut border with multiple scenes is a 'reduced copy of the folio border on Luc'Antonio Giunta's Venice 1532 edition of Antonio Brucioli's translation of the Bible' (Mortimer). The appended paraphrase of the Acts is unillustrated. The capital letters have played a part in the identification of the printer: those on ff. 151v, 191v, 181v and 150r are from 'a well-known alphabet in the possession of Aurelio Pincio . . . The capital D on fol. 169r . . . is left over from the fifteenth century, when it had been used in several Venetian incunabula' (D. E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century* p. 267).

Mortimer notes that the Harvard copy has a manuscript correction of 'disertum' for 'desertum' in the Excusatio on a6v. The present copy has the word printed correctly, as in the British Library copy. A few copies are also known to have errata on 203v and 204r; in our copy, like in those described by the Library of Congress, Mortimer, Sander and Rhodes, there are no errata and f. [204] is a blank.

Provenance: 'J. B. de S. Port', with armorial bookplate; the prominent physician Michel-Hyacinthe-Théodore Baron (1707–1787), with his bookplate; Antoine-Augustin Renouard (1765–1853), with his bookplate; Joaquim Gomez de la Cortina (1808–1868), Marques de Morante, noted Spanish bibliophile, with his bookplate.

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Bibliothèque
M. Hyacinthi Theodori Baron,
Antiqui Facultatis Medicinæ
Parisiensis Docentis, nec non
Castrorum Regis et Exercituum
Protomedici.

Brunet V 1117; Mortimer 522; Olschki, *Choix* 5535 (suggesting Lucantonio Giunta as the printer); Sander 7506. For the identification of the printer, against Olschki, see D. E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century*, London, 1995.

58 | [VERBIEST, Ferdinand]. Voyages de l'empereur de la Chine dans la Tartarie, ausquels on a joint une nouvelle découverte au Mexique. Paris, Estienne Michallet, 1685.

12mo, pp. [8], 110; tiny inconsequential spots to title, small wormhole in the blank margin of last few pages, repaired; overall a beautiful copy bound in modern half calf over marbled boards, by Laurechet, spine in compartments richly gilt; engraved bookplate of Bernard Hanotiau to front pastedown. **£4500 / €5500**

First edition, extremely rare, of two letters in which the Jesuit missionary Verbiest describes the travels made by the emperor Kang Xi to Manchuria in 1682 and Mongolia in 1683.

'In two of these hunting excursions Verbiest was desired to accompany the train of the emperor, and, indeed, was frequently closely attendant upon his person. His two letters, in which these journeys are respectively described, were regarded with great interest on their arrival in Europe. The originals, in all probability, were written in Latin; for although Verbiest was a Fleming, and many of the Jesuit narratives were written in other languages than Latin, yet Dutch, we may conclude, would be less acceptable to those to whom the letters were sent than Latin, with which the writer was so perfectly conversant. They were translated into French, and published at Paris in 1685' (R.H. Major, introduction to P.J. d'Orléans, *History of the two Tartar conquerors of China, including the two journeys into Tartary of Father Ferdinand Verbiest, in the suite of the emperor Kang-Hi*, Hakluyt Society, 1854, p.ix).

The book terminates with the first French translation of the first report of the failed attempt by amiral Isidoro de Atondo y Antillón and the Jesuit missionary Eusebio Francisco Kino to establish a Spanish colony on the Baja California peninsula in 1683 ('La Nouvelle descente des Espagnols ... is a faithful translation of the rare "Relación puntual de la entrada del almirante Isidro de Atondo y Antillón a la grande Isla de la California, este año de 1683"', in *The Hill Collection of Pacific Voyages at the University of California*).

No copies recorded on OCLC. COPAC shows only one copy, at SOAS; we have been able to locate one other copy, at the Bibliothèque municipale de Lyon.

Backer-Sommervogel, VIII, col. 583 (the original of one of the letters is entered as: Epistola r.p. Ferdinandi Verbiest, 4 octobr. 1683. ['Elle se trouve aux archives générales du royaume [de Belgique]']; Cordier, Sinica 635-636; Lust 189; Sabin 98928; Western Travellers in China 25.

LIBERO DE LIBERO'S COPY

59| VERLAINE, Paul. Jadis et Naguère. Poésies. *Paris, Léon Vanier, 1884.*

12mo, pp. 159, [1]; sporadic light foxing; else a very good copy in original pale green printed wrappers, slightly foxed; preserved in a slipcase; inscription to half-title 'a Libero, il suo amico tanto vicino, il suo Fabrizio' (see below). **£1500 / €1800**

First edition of this major collection of Verlaine's poems, one of only 500 copies, preserved in the original printed wrappers. A nice association copy, presented by the Italian painter and sculptor Fabrizio Clerici (1913–93) to the Italian poet Libero De Libero (1903–81).

Jadis et Naguère includes the one-act comedy 'Les uns et les autres', and the famous poem 'Art poétique': 'This poem ... emphasizing musicality, fluidity, half-tones, variety of rhyme, and avoidance of grandiloquence, was an important contribution to the contemporary debate about the nature of poetry and to the development of French poetic technique since Romanticism' (*Oxford companion to French literature*).

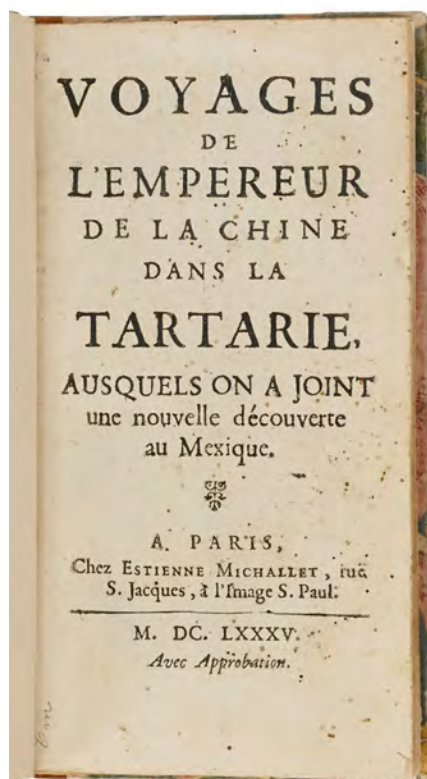
Carteret II, 422.

COLLECTOR'S CONCEIT

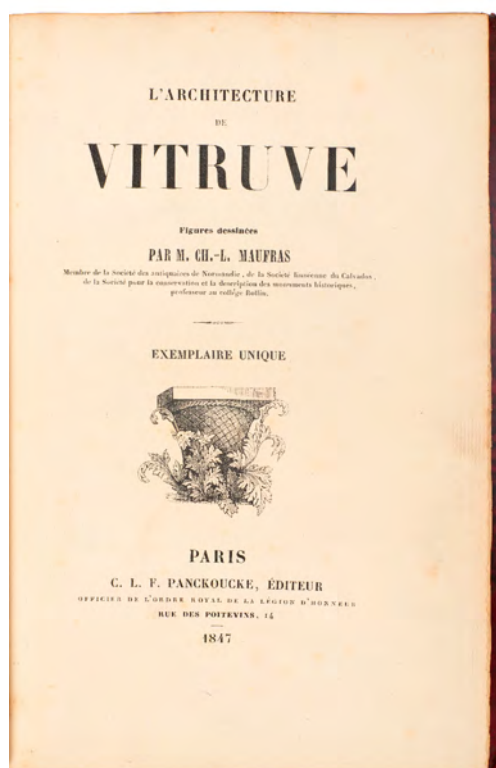
60| VITRUVIUS. L'Architecture de Vitruve. Figures dessinées par M. Ch.-L. Maufras ... Exemplaire unique. *Paris, C.L.F. Panckoucke, 1847.*

8vo, ff. [2] (title-page and preface, printed on one side only), and 116 wood-engraved plates, India paper proofs mounted on sheets of Papier de Hollande; uncut, occasional light spotting but a fine copy in contemporary red crushed half morocco gilt and red marbled boards, richly gilt spine, lettered at foot 'Exemplaire Unique', top edge gilt. **£1200 / €1450**

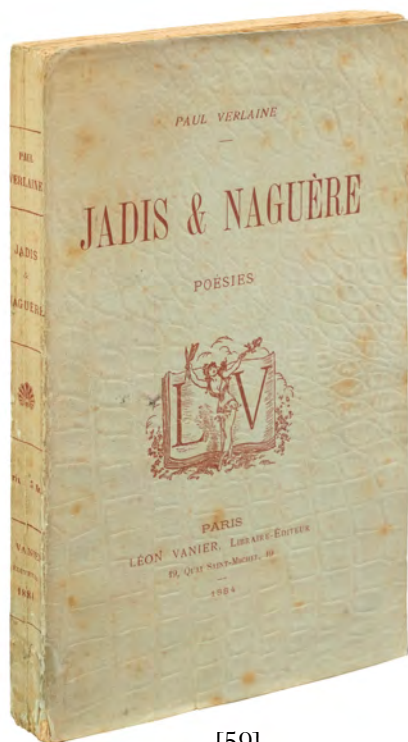
A tongue-in-cheek nod to the fashion for Limited Edition books, and an illustrative oddity.



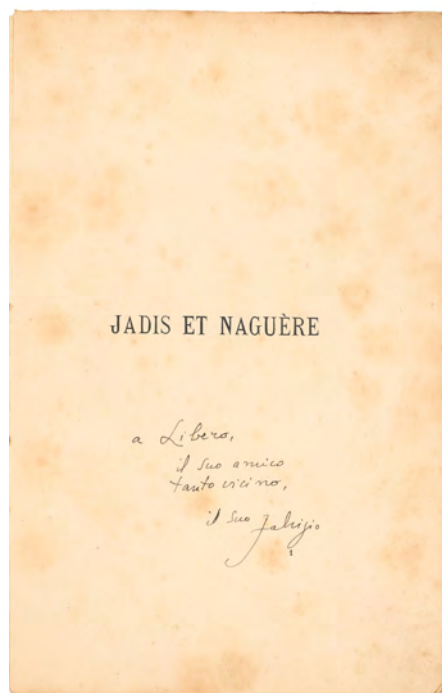
[58]



[60]



[59]



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The volume comprises India paper proof impressions mounted on heavy paper of Maufra's illustrations (engraved by Belhatte) to the Panckoucke edition of Vitruvius, with a specially printed title-page and long preface, signed 'J.C.' (the author, bibliographer, and book collector J. Chenu). Chenu's affectionate parody of the book, 'Il n'existe que 25 exemplaires de cette pièce, de cette facétie, de ce lai, de ce roman!' elevates the mundane to the desirable that is the Limited Edition.





SALON DU LIVRE RARE GRAND PALAIS

