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AESCHYLUS AND THE STARS

1. **AESCHYLUS.** Αισχυλου τραγωδιαi Z . . . Aeschyli tragoediae VII. Quae cum omnes multo quam antea castigatiores eduntur, tum vero una, quae mutila et decurtata prius erat, integra nunc profertur. Scholia in easdem, plurimis in locis locupletata, et in pene infinitis emendata. Petri Victorii cura et diligentia. [*Geneva*], *Henri Estienne, 1557.* [bound with:]

ARATUS, *of Soli.* Αρατος Σολεως φαινομενα και διοσημεια. Θεωνος σχολια. Λεοντιου Μηχανικου περι αρατειας σφαιρας. *Paris, Guillaume Morel, 1559.* [and:]

PLATO. Πλατωνος Τιμαιος . . . Timaeus Platonis, sive de universitate, interprete M. Tullio Cicerone, et Chalcidio, una cum eius docta explanatione. *Paris, Jean Bienné, 1579.* [and:]

PLATO. Timaeus Platonis, sive de universitate, interpretibus, M. Tullio Cicerone, et Chalcidio, una cum eius docta explanatione. *Paris, Guillaume Morel, 1563.* [and:]

SYNCELLUS, Michael. Μιχαηλ Συγγελου πρεσβυτερου . . . Εγκωμιον εις τον αγιον Διονυσιον. Michaelis Syngeli presbyteri Hierosolymitani de laudibus divi Dionysii liber. *Paris, Robert Estienne, 1547.*

Five works in one vol., 4to. *Aeschylus*: pp. [viii], 395, [3, blank]; Greek letter, with some roman and italic; *scholia* in small type beneath or to the side of the text; further textual notes by Henri Estienne at end; small piece cut away from upper margin of title, with old paper repair; *Aratus*: pp. [iv], 132; with 2 folding astronomical charts, both fine impressions; Greek letter, with some roman and italic on the charts; ink inscription to title; *Plato* (i): pp. 127, text in Greek; *Plato* (ii): pp. 212, text in Latin; *Syncellus*: pp. 42, [2], text in Greek. Very good copies with generous margins, in eighteenth-century vellum, contrasting spine labels in red and green morocco.

€11,500

I. First complete edition of Aeschylus and the first appearance of the full text of the *Agamemnon*.

II. First separate Greek edition of Aratus of Soli's astronomical poem describing the relative positions of stars and constellations (*editio princeps* in the Aldine *Astronomici veteres*, 1499). A Latin version was also published by Morel the same year. **This copy is complete with the two folding astronomical charts** by the cosmographer Johannes Honter (1498–1549). These large woodcuts were first employed in Ptolemy's *Omnia opera* (Basel, 1541), and mark an important development in the history of star maps.

Houzeau & Lancaster 822; Lalande p. 83.

III and IV. Greek and Latin editions, respectively, of Plato's moral cosmology in which the order of the cosmos is seen as an exemplar of social order.

V. Michael Syncellus's panegyric of Dionysius the Areopagite. A Latin edition had appeared the previous year. This is the issue collating a–d⁴e⁶ (cf. Adams M1402.1). Renouard, 68, no. 1. Not in Schreiber.

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. vii, 349, with 150 wood-engraved illustrations, many full-page, in the text, and two large folding maps; **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. €1400

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 an unspecified number printed on *japon ancien*, 'imprimé à La Presse à Bras pour Son Altesse Sérénissime le Prince de Monaco' (verso of half-title).

3. ALBERTI, Leon Battista. Hecatophila che ne insegna l'ingeniosa arte d'amore. Deiphira che ne mostra suggir il mal principiato amore. *Venice, Giovanni Antonio et Fratelli da Sabbio ad instantia de Nicolo & Francesco Librari al Dolphin, 1528.*

8vo, pp. [2], 29, [1], italic letter, title within a woodcut border of renaissance ornament with publisher's white-on-black dolphin device, same device repeated on verso of last, otherwise blank, leaf; in a **contemporary Venetian binding of soft cream-coloured calf** sewn on three thongs, gilt panel on sides of repeated impressions of a stamp of a staff and trailing vine leaves, within the panel a flaming vase with rosettes and Aldine leaves above and below, remains of silk ties, traces of MS lettering on spine; some wear and loss of gilding, but an attractive unrestored binding preserving original pastedowns and endleaves; in a cloth case. €9350

A combined edition of the *Ecatomfila* and the *Deifira*, Alberti's two dialogues on love. They originally appeared separately in 1471, probably the first works of literature by a living author printed in Italian.

The emblem of the vase of flames – the symbol of love, carnal and spiritual – occurs on both Italian and French renaissance bindings. Anthony Hobson cites examples of its use in *Humanists and Bookbinders*, Cambridge, 1989, pp. 165–166. See also two examples in Breslauer, cat. 110, nos. 23 and 25.

Contemporary owner's initials at foot of title "F.M.S.I.B.". From the library of L. A. Barbet, sale Paris (Giraud-Badin), part 2 (Oct-Nov. 1932), lot 256. De Marinis (*La legatura artistica in Italia*), no. 2202.

Sander no. 148.

4. [ANDRÉ, Pierre, *fils d'un bon laboureur.*] L'ami du peuple Français, ou mémoire adressé à M. Turgot, contrôleur des finances, par le fils d'un laboureur. *Limoges, [n. p.], 1776.*

8vo, pp. viii, 153, [1]; woodcut printer's device and tail-piece; one or two very light spots, but a very good copy in contemporary sprinkled calf, flat spine with the remains of gilt fleurons (gilding mostly worn off), red morocco lettering-piece; spine rubbed and chipped at head, small hole at foot, corners a little worn, a few scratches to sides, extremities rubbed; contemporary ink initials M. D. on the title-page. €3200

First edition thus, rare, of an attack on the French tax system published on the eve of Turgot's demise. Set out as a narrative, this work outlines the family history of the author as a tale of hard work, of strife against the injustice and abuse of tax collectors, progressive failure to meet impossible demands from thriving tax farmers, jail and confiscation, and ultimately ruin.

Kress 7188.

'A NEW DEPARTURE' (SCHUMPETER)

5. [BARBON, Nicholas.] A discourse of trade. By N. B, M. D. *London, Thomas Milbourn for the author, 1690.*

Small 8vo, pp. [xii], 92; title-page and final leaf dust-soiled, the title-page a little creased in the gutter, with pencilled author attribution to the title-page, but a very good copy, originally stab-sewn, subsequently bound into a tract volume, now newly bound in calf-backed boards. €38,000

First edition of the author's major work, **in which Barbon foreshadows the 'real' analysis of saving, investment and interest of the Classical economists.** 'There is no bridge between Locke and the monetary interest theories of today. Instead, there was a new departure, which was to be so successful that even now we find it difficult to be as surprised as we ought to be. There are, so far as I know, only the most elusive indications of it before 1690, when Barbon wrote the momentous statement: "Interest is commonly reckoned for Money . . . but this is a mistake; for the Interest is paid for Stock," it is "the Rent of Stock, and is the same as the Rent of Land; the First is the Rent of the Wrought or Artificial Stock; the Latter, of the Unwrought or Natural Stock." If the reader is ready to understand the history of interest theory during the nineteenth century, and some part of it even during the first four decades of the twentieth, it is absolutely necessary to realize fully what this means' (Schumpeter, p. 329f).

'The clear exposition of this doctrine **places Barbon as an economist above both Petty and Locke**, and it was not till sixty years later that Joseph Massie (1750) and Hume rediscovered the correct theory of interest This work of Barbon's [also] contains the ablest refutation of the theory of the balance of trade previous to Hume and Adam Smith' (Palgrave).

The work is extremely scarce. Only one copy is listed in book auctions records (ex. Birmingham Law Society, title-page slightly cropped, with stamp to one text leaf, £13,000 hammer in 2001), and there was no copy in the Kenneth Knight sale of 1979; Sraffa had two copies, one of which he bought from Dawson's in 1963.

Goldsmiths' 2803; Hollander 308; Kress 1720; Massie 1183; Matsuda 2500; Wing B 707; for a detailed explanation of the *Discourse's* content, see Palgrave I, 119f.

THE SIX BANNED POEMS FROM *LES FLEURS DU MAL*

6. 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*, preceeded 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. €7000

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.

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

7. 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. €1750

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.

8. BAUDIER, Michel. Histoire générale du serrail, et de la cour du Grand Seigneur, Empereur des Turcs. Où se voit l'image de la grandeur otthomane, le tableau des passions humaines, et les exemples des inconstantes prosperitez de la cour. Ensemble l'histoire de la cour du roy de la Chine . . . Dernière edition. *Rouen, Jean Osmont, 1638.*

Two parts in one volume, 8vo, pp. [xvi], 368, [15]; 115, [5, blank]; each part with its own title; woodcut headpieces and initials; with a full-page engraving of a giraffe in the text (p. 175); small paper flaw in lower outer corner of first title, brown stain in margins of second part, but a very good copy in contemporary vellum with remains of ties, manuscript lettering (in English) at head of spine. €1400

Fourth edition. This is one of two issues to appear at Rouen in the same year, the other bearing the imprint of Jean Berthelin. Baudier's much-read account of Turkish customs first appeared in 1624. The author was 'a popularizer of general knowledge of the Ottoman Empire, and by emphasizing the dramatic and melodramatic aspects of Turkish life, customs, and manners, probably did most to spread knowledge of Turkey through 17th-century France There is no evidence that Baudier ever visited the Levant' (Blackmer). Although the illustration of a giraffe he provides is one of the earliest to be widely diffused in Europe, his claim actually to have seen one in Constantinople is undermined by his description: 'ses jambes de devant sont quatre ou cinq fois plus hautes que celles de derriere.'

Blackmer 94.

THE NOTION OF ERRANT CONSCIENCE

9. BAYLE, Pierre. Commentaire philosophique sur ces paroles de Jesus-Christ [sic] Contrain-les d'entrer; où l'on prouve par plusieurs raisons démonstratives qu'il n'y a rien de plus-abominable que de faire des conversions par la contrainte, & l'on refute tous les sophismes des convertisseurs à contrainte, & l'apologie que S. Augustin a faite des persécutions. *Cantorbery, Thomas Litwel [i.e. Holland], 1686.*

Two parts in one volume, 12mo, pp. lxx, [32 (table)], 192, [2], 193-584; lacking the two blank leaves after the table; the two parts with separate title-pages, but continuous pagination; contemporary stiff vellum, ink title on spine; outer edge of the initial few leaves brittle and skilfully reinforced; an appealing copy. €2800

First edition of Bayle's brilliant and impassionate defence of religious tolerance, a Huguenot exile's response to the Revocation of the Edict of Nantes which had been enacted the previous year. The *Commentaire philosophique* established its author as a defender of free conscience for all believers and for atheists. It detailed Bayle's notion of errant conscience, scandalous to Protestants, Catholics and militant atheists alike: that error believed to be truth must be allowed all the privileges of truth.

Wing B 1469B; ESTC R172658; Conlon 2784; for the place of imprint see Weller, *Die falschen und fingerten Druckorte*, II, p. 39.

PRESENTATION COPY, ANNOTATED

10. BECQUE, Henry. Les Corbeaux, pièce en quatre actes. *Paris, Tresse, [1882.]*

[bound with:]

BECQUE, Henry. Les Corbeaux . . . deuxième edition. *Paris, Tresse, [1882].*

Two works, 8vo., pp. [6], 152; 6, [152] (a paginary reprint), both with half-titles; foxing to first few leaves in the the first work, which has the original yellow printed wrappers bound in; else good copies bound in contemporary quarter red morocco and marbled boards. €3500

First and second editions of Becque's innovative realist drama, **inscribed by the author on the first half-title to 'mon cher [Jules-Charles] Truffier', with authorial marks and annotations on 33 pages in the second edition showing changes made for performance.**

Les Corbeaux, now recognised as Becque's masterpiece, charts the bitter struggle over an inheritance after the death of the patriarch of the Vignerons family. His former business partner, Teissier, is chief among the 'vultures' that descend, and Acts II and III see the commercial and psychological decline of the Vignerons, before the denouement offers the only possible way out of the morass – a marriage of convenience between Teissier and Vignerons's daughter, Marie.

Jules-Charles Truffier (1856–1943) was an actor at the Comédie Française from 1875 (later its secretary), a theatre historian and editor.

ONE OF 75 COPIES ON LARGE PAPER

11. BENDA, Julien. *La Trahison des clercs.* Paris, Bernard Grasset, "Les Cahiers Verts", 1927.

4to (220 × 170 mm.), pp. 308, no. 1 of 14 copies on *Annam de Rives*; a fine, large copy, uncut, in full tan morocco gilt signed by René Kieffer, sides decorated gilt, gilt lettering to spine, top edges gilt, the original wrappers and spine bound in; spine very slightly lightened; in a matching slip-case. €2900

First edition, **one of only 75 copies printed 'exceptionnellement' in large format**, ours is one of 14 on *Annam de Rives*.

'The publication of [*La Trahison des clercs*] was undoubtedly one of the major events in political thought between the two wars. The "Clerc" is what Benda conceived the intellectual to be, someone disengaged from the mere contingencies of existence and fighting for ideals which went beyond the demands of a given moment in space and time. In violent and brilliant invective, he attacked the intellectuals of the nineteenth and twentieth centuries for having fallen short of this ideal by becoming the devoted advocates not of ideals, but of groups or existences, material and transient, such as a nation or a social class. The title of Benda's manifesto became a kind of catch phrase which, by a curious irony of fate, inverted its original sense, and came sometimes to be used as a term of reproach for the intellectuals who shut themselves off from the march of events in an ivory tower' (*Printing and the Mind of Man* 419).

12. BERGIER, Nicolas. *Le dessein de l'histoire de Reims, avec diverses curieuses remarques touchant l'establisement des peuples, & la fondation des vielle de France.* Reims, chez Nicholas Constant, 1635.

4to, pp. [16], 18, [2], 468, with a fine engraved portrait of the author and 5 engraved plates (one folding) by and after Moreau, and engraved vignette on title-page; a very good copy in contemporary calf, richly gilt spine with red label, corners a little bumped. Armorial bookplate of the high ranking French royal administrator and collector, Nicolas Joseph Foucault (1643–1721) on inside front cover; nineteenth-century armorial bookplate of the Earls of Macclesfield. €1100

First edition of the earliest printed history of Reims, published posthumously after the author's death by his son, Jean Bergier. The antiquary Nicolas Bergier (1567–1623) is best known by his great work on the Roman roads in Europe, *Histoire des grands chemins de l'empire Romain*, published in 1622. His friend Pereise gave him access to many unpublished documents. Bergier's other project, unfinished at the time of his death, was a comprehensive history and description of his native Reims. The work was supposed to be covered in sixteen books of which only the present two (Reims in Roman times) were ever published. A detailed outline of the proposed fourteen other books is given in the preliminary leaves.

The plates apart from the fine portrait of the author, show a folding view of Reims and several views of two Roman arches still standing.

Cicognara 3953 ('l'opera è estesa con infinita critica, e buon tatto').

A SOURCE FOR COPERNICUS' KNOWLEDGE OF ASTRONOMY AND THE FIRST USE OF DECIMAL FRACTIONS IN EUROPE

13. BIANCHINI, Giovanni. [Illuminated manuscript astronomical treatise, entitled:] *Tabulae de motibus planetarum*. [Ferrara, c. 1475].

Folio, ff. [4, blank] 150; [6, blank, original endleaves], double column, ca 37 lines, manuscript on paper written in brown ink in a neat humanistic hand, signed by the scribe Francesco da Quattro Castella (near Reggio Emilia) on f. 150v, 2-3 line initials in red or blue, large initial and coat-of-arms of the Scalomonte family, flanked by floral decoration, all illuminated in gold and body colours, on first text leaf, 231 full-page tables densely (but neatly) written in red and brown ink, some marginal or inter-columnar annotations, and one extended annotation on final leaf; some marginal waterstaining to preliminary leaves, generally in fine condition, in its original binding of contemporary blind-stamped goatskin over wooden boards, rebacked in the nineteenth-century, binding worn. €146,000

A fine and complete deluxe illuminated manuscript of the astronomical tables of Giovanni Bianchini.

Bianchini (d. 1469), an astronomer attached to the Ferrara court of the d'Este, was considered by his disciple Regiomontanus to be the greatest astronomer of his time, and his *Tabulae* was one of the most sophisticated and widely disseminated fifteenth-century attempts to correct the Alfonsine Tables, the thirteenth-century planetary tables that were relied upon by all astronomers and navigators well into the sixteenth century. Bianchini was the first European mathematician to use decimal fractions for his trigonometric tables, and he also used negative numbers and the rule of signs. His rigorous mathematical approach made the Alfonsine Tables available in a form that could be used by Renaissance astronomy. 'There can be little doubt that early in his career Copernicus depended on Bianchini's tables for planetary latitudes which, in turn, are based on Ptolemy's models in the *Almagest*. Hence, Bianchini's tables can be considered a source for Copernicus's knowledge of astronomy' (Goldstein and Chabas p. 573).

Bianchini's *Tabulae* was known by both Regiomontanus and Peurbach, both of whom visited the author in Ferrara and corresponded with him, and both made use of the present work in the computation of their own Ephemerides (see Hellman & Swerdlow in DSB XV p 474). Regiomontanus actually copied the entire manuscript in Vienna in 1460 (Nuremberg

Stadtbibliothek MS Cent V 57), and extracts were copied later in the century by Copernicus himself (Uppsala MS Copernicana 4, ff. 276–281), influencing him as well. The manuscript is divided into two parts. The first (ff. 1–34) consists of an introduction and *Canones*, explaining how the tables were calculated and how they are to be used. The remainder consists of the tables themselves (ff. 35–150).

14. BOYLESVE, René. *La Leçon d'Amour dans un Parc.* Paris, Lapina, 1925.

4to, pp. 249, [3], with one original watercolour by Pierre Brissaud, and 45 watercolours reproduced in pochoir plates with hand detail, in two suites on separate plates and again within the text; a fine copy in full black morocco gilt signed G Mercier Sr et son pere 1928, outer triangular roll tool and triple fillets, pointillé roll, then richly gilt border including corner shell devices and cupid's bow and arrow tool, spine in six compartments, the second lettered direct, the rest richly gilt to a panel design, board edges with double gilt fillet, turns-ins gilt with floral corner ornaments, central geometric silk panel, the same to adjacent endpapers, marbled flyleaves, all edges gilt. €2900



A sumptuous edition of Boylesve's libertine novel, beautifully illustrated with colourful erotic plates. Number 8 of 501 copies, and one of only seven copies on old Japon paper, with one watercolour and a double suite of illustrations in colour and black and white, signed to the limitation by the author and the illustrator.

15. BRASSAÏ. *The secret Paris of the 1930's.* New York, Pantheon, 1976.

4to, pp. [192]; black & white plates; black cloth, pictorial jacket; a very good copy in a good jacket (edges bowed, a few nicks and creases, priceclipped). €120

First US edition of *Le Paris Secret des années 30* (1976). The text to accompany this rich documentary collection of the Paris underworld was written in the 1930s but not deemed suitable for publication at the time.

16. BUC'HOZ, Pierre Joseph. Toilette de Flore, ou essai sur les plantes et les fleurs qui peuvent servir d'ornement aux Dames. *Paris, Valade, 1771.* [bound with:]

BUC'HOZ, Pierre Joseph. Laboratoire de Flore, ou chymie champêtre végétale. *Paris, Valade, 1772.*

Two volumes, 12mo, pp. [xxiv], 240, [2]; [viii], 9-284; a few leaves misbound, but complete; occasional foxing, otherwise a good copy in contemporary mottled calf, armorial gilt arms on covers of Charles-Marie-Raymond (1721–1778), fifth sovereign duke of Arenberg, 11th duke of Aarschot, spines gilt; a little worming to the foot of the spine of volume one; ownership inscription of d'Arenberg in volume 1. €1400

First editions of both works, very rare. Both works are interesting treatises on essences, essential oils, pomades, powders, cosmetics and perfumes, also offering recipes for depilatories, cures for baldness, hair colourants, dentifrices and a 'Celestial Water' facewash of near-magical potency. Requiring expensive and exotic ingredients, the recipes are unashamedly the preserve of the rich *fashionista*.

Wellcome II p. 264.

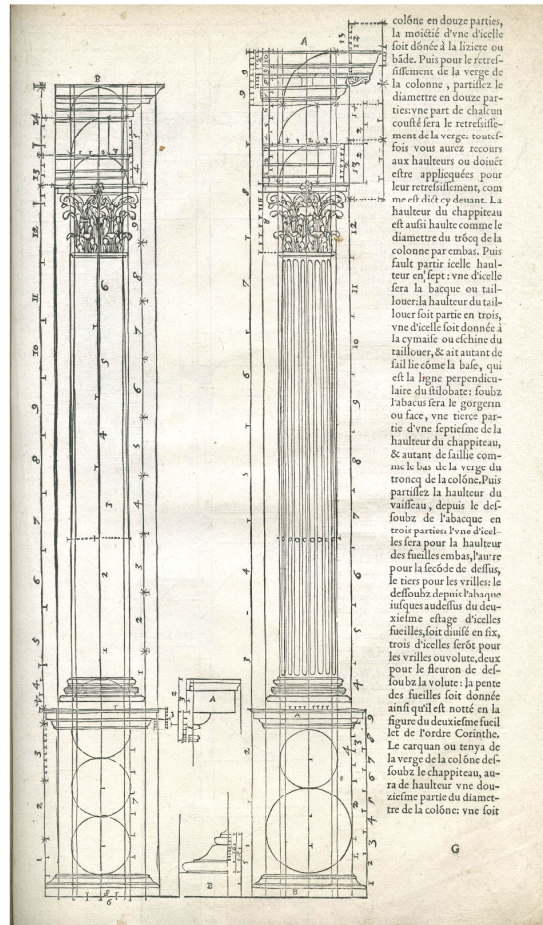
17. BULLANT, Jean. Reigle Generale d'Architecture des cinq maniers de colonne, à sçavoir Tuscanne, Dorique, Ionique, Corinthe & Composite: & enrichi de plusieurs autres, à l'exemple de l'antique: veu, recourrigé & augmenté par l'auteur de cinq autres ordres de colonnes suivant les reigles & doctrine de Vitruve. *Paris, de l'Imprimerie de Hierosme de Marnef & Guillaume Cavellat, 1568.*

Folio (420 x 270 mm), 30 leaves, most pages with striking and large woodcut illustrations by the author (of which 17 are full-page blocks), title-page with De Marnef's pelican printer's device in woodcut, final leaf verso with woodcut frame composed of measuring instruments, enclosing a quatrain and sonnet addressed to French architects (see below); title-page with dust soiling to top, but generally a very good copy in nineteenth-century half calf, rebacked. €7600

Second enlarged edition, originally published in 1564 with 24 leaves and less illustrations, of the 'first French book on the Orders' (Kruft). Both editions are very rare.

Long 'overshadowed by Philibert Delorme, Jean Bullant (c.1515/20–1578) is known primarily for conferring a sense of grandeur on French Renaissance architecture' (Macmillan). From 1553 Bullant was architect in the service of Anne de Montmorency and designed a series buildings culminating with the chateau of Ecouen which dazzled with its innovative use of the orders especially the first use in France of the colossal order. Bullant became well known for 'a penchant for monumental scale and sensitivity to the site' (Macmillan). After the death of

Delorme in 1570, Bullant was appointed architect to Catherine de Medici, contributing to the designs of the Tuileries and building the Hôtel de la Reine (now mostly destroyed, with tellingly only a singular Doric column, twenty-five metres high, remaining).



RIBA, *Early Printed Books*, 490 (incomplete, lacking four leaves); Mortimer, *Harvard French*, I, 121 (1564 ed.); Brunet I, 1385; KVK locates only the Bavarian State Library (1564 ed.) in Germany; COPAC locates British Library and V & A (both 1568 ed.); OCLC locates Harvard (1564 ed., see above) and Columbia and Getty in US (both 1568 ed.). See *Macmillan Encyclopedia of Architects*, I, pp. 329-330.

THE BATTLES OF A MEROVINGIAN WOMAN, ABBESS AND SAINT:
AN EARLY-MODERN HISTORY OF WESTERN MONASTICISM

18. CARCAT, Augustin. *La vie de Sainte Fare. Fondatrice et premiere abbessse de Faremonstier en Brie.* Paris, Robert Sara, 1629.

8vo, pp. [i, title], [i, blank], [viii], 272; engraved title by C. David; with printed shoulder notes in Latin throughout; short marginal tear to f. A8 and a small marginal worm-track to ff. O6-P1; a very good copy in contemporary limp vellum, sides gilt, spine gilt in compartments to spine with manuscript title, all edges gilt; vellum a little soiled and a small white mark to the upper side;

ownership inscription to the title dated 1740, printed ex libris of Peter Davolle to the front pastedown; two lines of annotation, struck out, to the front endpaper. €1750

First edition, rare. The life of St. Fare, Fara, or Burgundofara, the Merovingian saint and abbess-founder of Faremontier whose biography intersects that of St Columban, is here recounted by the seventeenth-century Augustinian August Carcat: a hagiography which, accompanied by associated sources and background, provides an early-modern history of Christian ascetic and monastic practice.

Very rare: beside a small handful in French libraries (6), only 1 copy located in the US (St. John's University MN), and 1 in the UK (Oxford).

19. CHARRON, Pierre. *De la sagesse. Leiden, Elzevir, 1656.*

12mo, pp. [xxiv], 621, [13]; roman letter; engraved frontispiece, engraved arms on title verso, woodcut headpieces and initials; a few leaves lightly foxed or browned, some spotting, small stain at head of a few leaves at end; a good copy in eighteenth-century red morocco, gilt, edges gilt. €350

Attractive edition of Charron's principal work, a controversial philosophical essay written in the manner of his friend Montaigne. 'More than one reader has called [it] an analytical table of contents of [Montaigne's] *Essays*. Book One of this work, on the knowledge of man, is an arrangement of Montaigne's remarks on the need for self-knowledge, the inequality of men and their near equality with the animals, and man's vanity, weakness, inconstancy, misery, and presumption. Book Two, on the general rules of wisdom, is still largely Montaigne methodized; Book Three, on special rules of wisdom, is less derivative but still increases Charron's debt' (Donald Frame, *Montaigne*).

Willems 775.

20. COUPERIN, François. *Pièces de clavecin . . . Premier livre. Paris, for the author, Belangé and Foucault, 1713.*

Folio, pp. [vi], 79, engraved throughout; light dampstain affecting last dozen or so leaves, some marginal dampstaining at beginning, title slightly dust-soiled, small hole in one leaf (pp. 71–2, just touching one note); eighteenth-century boards, rebaced in calf, new endpapers. €7600

First edition, first issue, of Couperin's first book of harpsichord pieces.

'It is universally agreed that the four volumes of [Couperin's] harpsichord pieces, the production of which he himself supervised, are among the finest examples of music engraving created at any time or place; and one would not expect music notated in such exquisite calligraphy to have been hastily composed. The music looks as it sounds: a distillation of experience, which is, despite its intimate relation to a specific time and place, impervious to Time. Yet the four volumes, which span Couperin's working life, manifest a creative evolution, which is also the growth of a personality. The first volume, published in 1713 when Couperin was forty-five, is the most haphazard in character, banding together pieces probably composed over a considerable period of time' (W. Mellers, *François Couperin and the French classical tradition*, 1987, pp. 381–2).

PREMIER ORDRE.

Allemande
L'Auguste.

1. fois *2. fois* *Reprise*

Fin *Reprise* *1. fois* *Fin* *Reprise* *Fin*

Gravé par F. du Ploey.

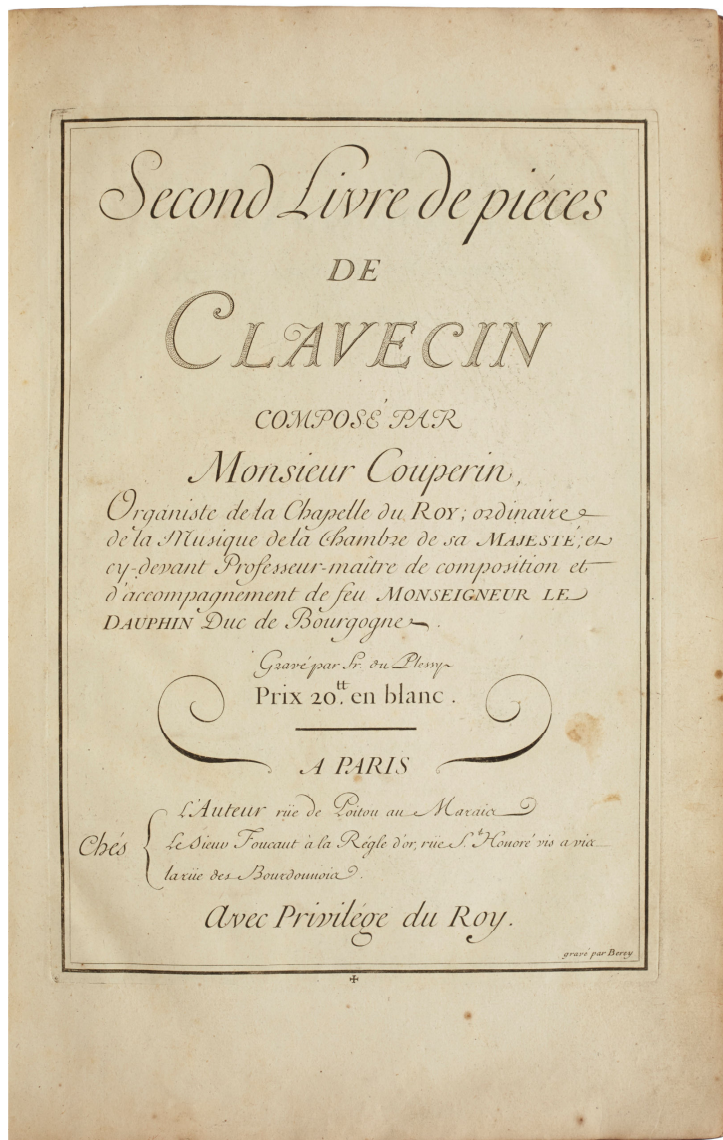
For an authoritative chronology of the different issues of Couperin's *Premier livre*, see Kenneth Gilbert, 'Les livres de clavecin de François Couperin', *Revue de Musicologie*, vol. 58, no. 2 (1972), pp. 256–61, p. 258.

RISM C 4281.

21. COUPERIN, François. Second livre de pièces de clavecin. Paris, for the author and Foucault, [1717].

Folio, pp. [vi], 86, [2], engraved throughout; some light spotting and soiling, a few small stains, fore-edge of one leaf a little chipped, but a crisp, tall copy in contemporary French speckled calf, spine gilt; slightly rubbed, rebaked preserving spine, a few old repairs.

€8200



First edition, first issue, of Couperin's second book of harpsichord pieces.

RISM C 4289.

CALVINISM AND DANCING

22. DANEAU, Lambert. *Traite des Danses, Auquel est amplement resoluë la question, a sçavoir s'il est permis aux Chrestiens de Danser. Nouvellement mis en lumiere. [Geneva], François Estienne, 1579.*

8vo., pp. [viii], 158, plus one front and two back end-leaves; woodcut printer's device on title, several woodcut head and tail-pieces throughout, expert repairs to lower outer corners of final two quires with loss of a few letters of text; contemporary limp vellum with ties preserved. €3800

First edition of this very rare polemic on the morality of dance. 'Telles sont les voyes de peche, telles les ruses et artifices du Diable pour engendrer les convoitises et paillardises'. Such are the paths of sin, such the ruses and stratagems of the Devil as he conjures up lust and indecency – the sentence on page 47 of this tract summarises its finding, that all dancing should be avoided by all people. Lambert Daneau who published no less than 28 books in the eight years 1573 to 1581 while he was a pastor in the Calvinist city of Geneva makes no exceptions; occasions mentioned in the Bible when dancing seems to have taken place, to record a triumph or other happy event, refer he writes, to movements of an entirely different sort to those nowadays called dancing. There are those who wish to reform dance; this, Daneau writes, is not a solution. The whole idea must be jettisoned. Thus even if it is true that dancing provides exercise or other similar goods, no coincident benefit can justify what remains an occasion of sin.

Renouard, 160; not in Schreiber.

23. DINET, Etienne & Sliman BEN IBRAHIM. *La vie de Mohammed, prophète d'Allah. Paris, H. Piazza, [1918].*

Folio, pp. x, 178, [4], with Arabic headpieces and tailpieces, 35 colour plates by Dinet with 35 corresponding black and white plates, 12 calligraphic colour plates by Mohammed Racim and 1 engraved map of the Hejaz; pages gilt-edged; an excellent copy of a rare work; in purple morocco, boards with an elaborate floral frame in brown, red, and green morocco, gilt-tooled, within a triple-ruled gilt compartment, the spine in gilt compartments containing floral patterns in red and green morocco, with raised bands, doublures in several colours of morocco, elaborately gilt-tooled in a floral motif, and the original green and gilt wrappers bound-in, with the original protective case in marbled paper and purple morocco; binding signed 'David'. €5800

First edition, numbered 107 of 925 copies printed, one of 125 on japon with the additional black and white plates.

A life of Muhammad, completed at the height of World War I and published at its conclusion, composed and illustrated by a French convert to Islam, with the Arabic calligraphy of a young Algerian Muslim, and dedicated to those Muslims who died defending the French republic: this is a work of compelling beauty and oddity. Figuratively illustrated, yet free of any depiction of the Prophet, it provides a narrative history of Muhammad, in French, set against the rich backdrop of Dinet's paintings of Arab life and Mohammed Racim's elaborate calligraphic plates.

See Carteret, Vol. IV, and *Arabica*, Vol. 49, pp. 325-359.

24. DOMENECH, Emmanuel-Henri-Dieudonné. Voyage dans les solitudes américaines. Voyage au Minnesota. *Paris, Librairie Religieuse de Pouget-Coulon, 1858.*

12mo, pp. 224; a very good copy in contemporary blind-stamped purple roan, spine gilt, upper cover stamped 'Collège de Juilly' within wreath in gilt; extremities rubbed, spine faded. €1600

First edition. Contains much information on the Indians of Minnesota. 'Après le Texas, un des nouveaux Etats de l'Union américaine le moins connu et le plus intéressant, est certainement le Minnesota; c'est aussi un de ceux qui nous a montré le plus de poésie sauvage dans sa nature primitive; c'est un des plus riches en légendes et en souvenirs historiques' (p. 9).

Howes D412; Sabin 20556.

25. DORGÈLES, Roland. Les croix de bois. *Paris, Librairie de la Revue Française, [c. 1930].*

8vo, pp. 315, [5], with 8 engravings by André Fraye; a little foxing, else a fine copy, in full black morocco gilt by Y-J Lefèvre, title gilt to spine in a cross formation, over a cross in natural morocco, half of both boards textured with a geometric triangle pattern, the other half natural, small repair at head, top edge gilt, marbled endpapers, original wrappers bound in. With a slipcase of marbled paper and morocco. €1400

A striking and sombre binding on Dorgèles's novel of daily life in the French army of the World War I, written in homage to and commemoration of the innumerable fallen soldiers, particularly the otherwise unknown whose graves are marked by nothing but plain wooden crosses.

Limited edition, number 242 of 1125 copies.

26. DUMAS, Alexandre. Les trois mousquetaires. *Paris, Calmann Levy, 1894.*

Two volumes, 4to, xxii, 479, [3]; [4], 469, [5] original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour draft of title, seven additional original watercolours, including one of a musketeer at start of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned. €3500

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of 100 copies containing original drawings for parts of the engravings.

An attractive edition of The Three Musketeers, first published in 8 volumes in 1844, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.

27. DUPLESSIS, Georges. Catalogue des dessins aquarelles et estampes de Gustave Doré, exposés dans les Salons du Cercle de la Librairie (march 1885), avec une notice biographique. *Paris, Cercle de la Librairie, 1885.*

Small 4to (200 x 150 mm), pp. [4] (blank), [4], 218, [6] (last 2 blank), with etched portrait of Gustave Dore by Lalauze after C. Duran in two states; a very good, uncut copy, preserving the original printed grey wrappers, bound in near contemporary brown morocco, elaborately gilt, with green morocco spine label, small chip to head of spine. With the large bookplate of N. Dujardin Van der Avoort, c. 1900. €525

First edition. The luxury issue on *japon*, one of 20 copies, with the fine portrait printed in black and sanguine.

Gustave Doré had died in 1883. This is one of the first commemorative exhibitions of his drawings and prints. Here are 374 pieces listed (provenances are always given). This is also one of the earliest monographs on one of the most popular French illustrators of his time.

28. DUVAL D'ABBEVILLE, Pierre. A collection of five works bound in one volume. [*Paris, for the author, 1677–1682.*]

Five works in one volume, as listed below, oblong 8vo, engraved throughout; contemporary or near-contemporary manuscript maps of 'le monde connu des anciens' and of the Caspian sea at end; some light browning, paper flaw in one map, but very good copies in contemporary French red morocco, gilt, gilt edges; rubbed, cracks in joints, lacking metal catches once present. €10,500

An extensive and attractive collection of maps and other engravings by Pierre Duval (1619–1683), the royal cartographer of Louis XIV and son-in-law of Nicolas Sanson.

Comprising:

1. Le monde ou la géographie universelle contenant les descriptions, les cartes, et le blason des principaux païs du monde. *Paris, for the author, 1682.* Two parts bound together, with an engraved title, an engraved table, an engraved title to the second part and 83 engraved maps, many coloured by hand; a further 16 engraved maps from Duval's *Le monde chrestien ou sont les cartes des archeveschez et des eveschez de l'univers*, all highlighted in gold, bound in at the appropriate places; an engraved table registering midday for the whole year according to the Italian style, five further engravings (four of them empty cartouches also bound in.

2. Petites tables genealogiques touchant les droits et les interets des princes. *Paris, for the author, [c. 1680].* Engraved title and 13 engraved plates showing European royal family trees with their coats of arms; blank engraved cartouche and engraving of the 'Pavillon du Roi' at end.

3. La géographie française contenant les descriptions, les cartes et les blasons des provinces de France. *Paris, for the author, [1677].* Without the title and tables of explanation, but with the

contents leaf and all 34 engraved maps of the French regions, each with contemporary outline colouring and highlighting in gold.

4. *Cartes et tables de géographie, des provinces eschûës a la Reine tres-chrétienne. Paris, for the author, [n. d.]*. Engraved title and 14 engraved maps (of 17), some with contemporary hand colouring, depicting the provinces of the Spanish Low Countries (Flanders, Artois, Hainaut, Luxembourg, Brabant, Anvers, Malines, Namur & Limbourg, Comte d’Alost & Haute Gueldre, Haut Guerdre, the Bishopric of Liege, Cambrai) and Bourgogne county, and 11 (of 13) tables.

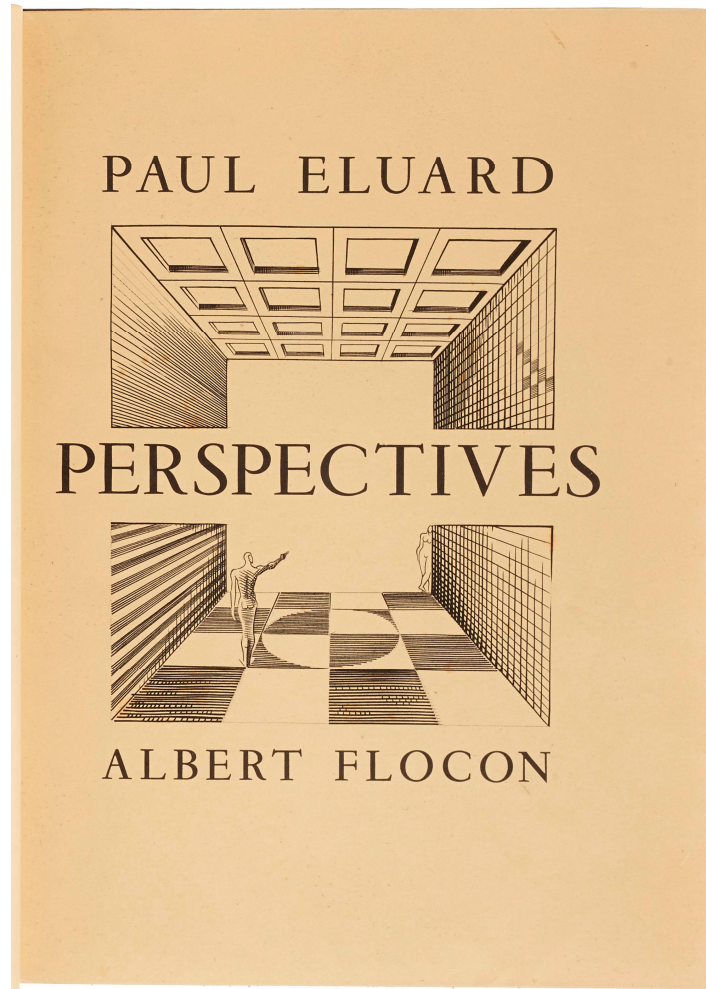
5. *Les XVII provinces où sont les conquestes du Roy en Holande, et en Flandres. Paris, chez l’auteur, [n. d.]*. Engraved title (richly coloured in a contemporary hand and heightened with gold), 14 engraved maps, all with contemporary hand-colouring (map of the bishopric of Liège misbound in preceding work), secondary engraved title and five engraved tables; engraving of a blank cartouche bound at end.



Provenance: eighteenth-century English inscription in ink on back of front free endpaper ‘C P. 50 L[incoln’s] I[nn] F[ields]’. The collation mark (‘C P’) and hand are reminiscent of those of the great book collector Thomas Rawlinson (1681–1725; see *Oxford DNB*), but as far as we are aware he is not known to have resided in Lincoln’s Inn Fields.

29. ELUARD, Paul, and Albert FLOCON. *Perspectives. Paris, Maeght, 1949.*

4to, pp. [4, half-title, title], wrapper and frontispiece engraving, each in 3 states, then ten numbered text-leaves each with engravings in three states, two on vélin d’arches, the third in black and white on Japon, some fore-edges foxed, generally a very good copy in near-contemporary quarter black morocco with marbled paper boards, title direct-lettered gilt to flat spine, marbled endpapers, original wrappers bound in. €1000



First edition of Eluard's collection of ten poems, inspired by perspectival surrealist engravings by Flocon. Number XI of 26 copies on velin d'arches with the engravings in two states, from a total edition of 200 copies.

A dramatic compilation, coupling sober and stark designs with short and sharp prose.

Monod 4224; Strachan 121, 332.

30. ENRIQUEZ GOMEZ, Antonio. *La culpa del primero peregrino.* Dedicado a la serenissima Princesa y Madama Margarita de Lorena Duquesa de Orleans. Por Antonio Henriquez Gomez. *Rouen, Laurens Maurry, 1644.*

4to, pp. [viii], 144; minute paper flaw in the gutter at the bottom of the first leaf, else a clean, crisp copy in contemporary limp vellum. €6450

Rare first edition, and the only edition to be published during the author's lifetime, of this Spanish dramatized version of the Fall.

Segovia-born playwright, novelist and poet Antonio Enriquez Gomez (1601-1663), of Portuguese-Jewish descent, was originally known under the name of Enríque Enríquez de Paz. Forced into exile in France following allegations of heresy, he assumed the name of Enríquez Gómez and became secretary to Louis XIII. Gómez returned openly to profess Judaism a few years later while in Amsterdam. On returning to Spain, though, he fell into the hands of the Inquisition, was condemned, burned in effigy in 1660, eventually arrested, and died in prison.

Kaysersling, *Biblioteca española-portuguesa judaica*, p. 49; Palau, V, 79838; Ward, p. 182; see I. S. Révah, *Antonio Enríquez Gómez: un écrivain marrane*, 2003. A rare book: OCLC records one copy in Spain (BNE), one in the UK (BL), 4 in Continental Europe, none in the US.

31. [ESTEVE, Pierre.] Dialogues sur les arts, entre un artiste ameriquain et un amateur françois. 'Amsterdam' [i.e. Paris], 1756.

12mo, pp. [4], 220; very good copy in contemporary mottled calf, richly gilt flat spine with red morocco label, lower corners a bit bumped, red edges. €760



Second edition of this important series of dialogues between a South American (native of Peru) painter and a French amateur and connoisseur on the practice and study of painting, with a special emphasis on the art of the painter Jean Baptiste Simeon Chardin (1699–1779). The original edition appeared in 1755. The author was a member of the Montpellier Academy, who wrote on astronomy, harmony and the fine arts.

Barbier I, 952; Cicognara 28; Vinet 4; Schlosser/Magnino, p. 670.

Bound up with: [SORET, J.] *Essai sur les Moeurs. Brussels, 1756; pp. [2], 193, [1].* First edition. The author was an avocat of the Paris Parlement.

ONE OF THE MOST MAGNIFICENT ILLUSTRATED ANATOMICAL WORKS OF THE
16TH CENTURY

32. ESTIENNE, Charles. De dissectione partium corporis humani libri tres . . . Una cum figuris et incisionum declarationibus, a Stephano Riverio chirurgo compositis. *Paris, Simon de Colines, 1545.*

Folio, ff. [12], pp. 375 [*recte* 379], with Colines' large woodcut device on title, 62 full-page woodcuts and 101 smaller woodcuts in the text; narrow strip cut away from upper outer corner of title; the title lightly stained; eighteenth-century French speckled calf, head and tail of spine expertly restored; upper outer margin of title with late nineteenth-century ownership inscription in ink. €38,000

An unusually clean, crisp, and unsophisticated copy of the first edition of one of the most magnificent illustrated anatomical works of the 16th century.

The full-page woodcuts are striking examples of Mannerist art and are some of the most memorable images in medical illustration, surpassed only by Vesalius. Although published two years after Vesalius, the woodcuts were begun in 1530 and much of the printing had been completed by 1539, when work was interrupted by a lawsuit brought by the co-author, the surgeon Etienne de la Rivière, against Estienne. It is likely that Vesalius, who studied in Paris from 1533 to 1536, saw Estienne's work and was influenced by it.

This is the 'first published work to include illustrations of the whole external venous and nervous systems' (Garrison-Morton) and is particularly important in neurology for containing the most detailed pre-Vesalian brain dissections. 'His eight dissections of the brain, made in 1539, give more anatomical detail than had previously appeared, particularly the first graphical presentation of the difference between convolitional patterns of the cerebrum and cerebellum' (McHenry, *Garrison's History of Neurology*). 'In the *De dissectione*, Estienne stated at the outset the principle of the new anatomical method: "One should not believe in books on anatomy but far more in one's own eyes."' (DSB).

Adams S1725; Bird 806; Durling 1391; *En Français dans le texte* 48; Garrison-Morton 378; *Heirs of Hippocrates* 256; Schreiber, *Colines* 222; Waller 2819; Wellcome 6076.

ANDRÉ FÉLIBIEN'S COPY

33. FAUCHET, Claude. Recueil de l'origine de la langue et poésie française, ryme et romans. Plus les noms et sommaire des oeuvres de CXXVII poètes françois, vivans avant l'an MCCC. *Paris, 'par Mamert Patisson ... au logis de Robert Estienne', 1581.*

4to., pp. [viii], 209, [2], with woodcut printer's device on title; woodcut headpieces and initials; title lightly dampstained; numerous marginal annotations in a seventeenth-century hand (slightly trimmed); a good copy in modern red morocco panelled in gilt. €7000

First edition of this pioneer work of literary history. Claude Fauchet (1530–1602) 'may well be called France's first literary historian. His *Recueil de l'origine de la langue et poésie française* . . . is the first serious study of Old French literature, and it remained for a long time the source of other works of this nature, many of which merely repeat what Fauchet had already

observed. In his works, Fauchet deals with epics, romances, *fabliaux*, lyric poetry, satiric and didactic literature, and chronicles and histories, and he obviously had at his disposal a large number of MSS. as well as printed books' (S. W. Bisson, 'Claude Fauchet's manuscripts' in *The Modern Language Review*, vol. 30, July 1935, pp. 311–323, p. 311).

Provenance: from the library of the architect and historiographer André Félibien des Avaux (1619–1695), with his engraved armorial bookplate dated 1650 on verso of title. The annotations are probably in his hand.

BMSTC French p. 162; Brunet II 1191 ('peu commun'). Renouard, 183' *En Français dans le texta*, 74; not in Schreiber.

PRESENTATION COPY

34. FEYDEAU, Ernest. *Fanny*. Paris, Amyot, 1858.

8vo, pp. [6], xvi, 248, title printed in red and black; one or two marginal annotations in pencil; a very good copy in French late-19th century dark blue straight grained morocco, panelled sides richly gilt, spine gilt in compartments, gilt edges. €1500

With a signed presentation inscription on half-title: 'À mon cher Emile-Gérard, l'auteur Ernest Feydeau'.

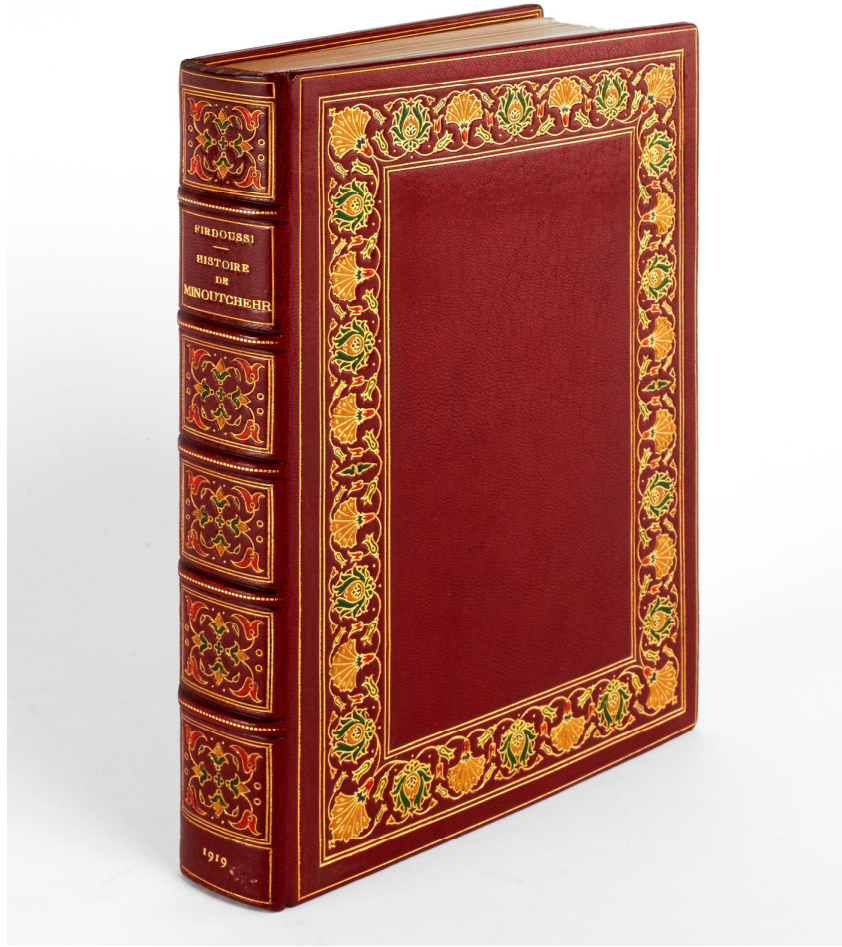
One of 100 numbered copies of the **large paper edition**, printed on *papier de Hollande*: the third printing of the text, with a preface by Jules Janin. The first edition was published in 12mo by Amyot earlier the same year, and was followed by another 12mo edition with the first appearance of the preface. Feydeau's most famous novel, *Fanny* is a scandalous story of adultery and jealousy; for a time its success surpassed even that of *Madame Bovary*, published a year earlier.

Carteret I p. 260.

35. FIRDOUSSI, Abou'lkasim. *Histoire de Minoutchehr. Selon le livre des Rois. Illustrées par Michel Simonidy*. Paris, H. Piazza, 1919.

4to, pp. 184, [8], text printed within coloured decorative orientalist borders, with 49 illustrations by Michel Simonidy, in full-colour, several full-page, heightened by hand in gold and silver. Number 488 of the limited edition on thick vélin cuve paper, bound in full crimson morocco, single gilt-fillet border to both boards, upper board with elaborate floral border of leather onlays with gilt tooling within a double gilt-fillet border, board edges with a single gilt-fillet, top edge gilt, spine in six compartments with raised gilt binds, second compartment direct lettered gilt, the others gilt tooled to a floral design with leather onlays, gilt-tooled doublures with corner leather onlaid floral detail, yellow watered silk central panels and endpapers, original printed paper wrappers bound in at beginning and end; book label of Charles Bertrand. €1750

A beautifully illustrated excerpt from Julius Mohl's French translation of the *Shahnameh* of Firdawsi, the epic Persian poem which charts the history of the Persians from its mythological creation to the Islamic conquests of Persia in the seventh century.



Julius Mohl (1800–1876) was one of the foremost Orientalist scholars of his day, and his translation of the Shahnameh remained a foundational text for decades after his death.

36. FRANCE, Anatole. *Le lys rouge*. Paris, *Imprimerie Nationale*, 1923.

4to, pp. 377; a fine clean copy in full red morocco, inset spliced cork panels to both boards, endleaves and pastedowns of cork on a gilt ground, flat spine lettered in black, top edge gilt; in a custom-made slipcase. €525

A gorgeous production by a nameless Frenchman.

France's *Le lys rouge* is a partially autobiographical tale of sensual-sexual tension, when the wife of a respectable politician has an affair with an artist.

37. [GALERIES LAFAYETTE.] [Original artwork.] Shop frontage designs. Paris, c. 1900.

50 x 60 cm; pastel, pencil and paint on black paper, mounted on card; a very little wear to corners, else fine. €875

Two striking facades of the *Galleries Lafayette* building, with the outlines of figures and carriages in relief as a street scene between the two looks. The first shows various sporting pursuits under a globe topped by a boat, the second dancers.

Originally established by Théophile Bader and Alphonse Kahn in 1893 as a grocery under the name 'Aux Galleries Lafayette' as appears in the present images, 1900 saw the firm renamed simply 'Galleries Lafayette', and 1908 the acquisition of the now iconic building at Boulevard Haussmann.

The purpose of the current drawings is not entirely clear. Possibly they were intended as mock ups for advertising, or for the temporary decoration of the exterior of the building.

38. GAUTIER, Théophile. *Mademoiselle de Maupin.* Paris, Eugene Renduel, 1835, 1836.

Two volumes, 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. €2950

First edition of Gautier's historical romance, nominally based on the life of the French opera star Mademoiselle Maupin, centring around the themes of a love triangle, and art for art's sake, handsomely bound.

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.

THE OVERCOAT: FIRST FRENCH TRANSLATION

39. [GOGOL', Nikolai Vasil'evich, Mikhail Iurievich LERMONTOV, and Count Vladimir Aleksandrovich SOLLOGUB.] *Au bord de la Néva. Contes russes traduits par X. Marmier. Un héros de notre temps. Le manteau. La pharmacienne.* Paris, Michel Lévy, 1856.

12mo, pp. [4], 339, [1] contents; some browning and spotting throughout, printing flaw to p. 337 affecting a couple of words; old private library stamps to title and final page, shelf-number stamped to half-title, bookplate; contemporary green quarter calf, marbled paper sides, spine gilt, extremities worn, spine a little discoloured, small chip at head of spine. €525

Rare first edition of this collection (reprinted 1865), containing the first appearance in French of Gogol's famous story, *Shinel'* (*The Overcoat*, 1842).

Xavier Marmier (1809–1892), a traveller and man of letters (as professor of foreign literature at Rennes he did much to encourage the study of Scandinavian literature in France), also here translates Lermontov's *Geroi nashego vremeni* (*A Hero of Our Time*, its second appearance in French (the first was in Chopin's *Choix de Nouvelles Russes*, 1853)) and Sollogub's *Aptekarsha* ('The Chemist's Shop-girl'), seemingly the first French translation of a work which enjoyed nineteenth-century editions in German, Hungarian, Polish etc., but has never appeared in English.

THE CONSTITUTION OF PARIS UNIVERSITY,
'PROBABLY THE EARLIEST ACCOUNT ON ANY UNIVERSITY'

40. (a). GOULET, Robert. Compendium recenter editum de multiplici Parisiensis Universitatis magnificentia, dignitate, et excellentia, eius fundatione, mirificoque suorum suppositorum, ac officiariorum et collegiorum nomine. Praeterea supplementum de duabus artibus et Heptadogma pro erigendo recenter gymnasio, multis cum aliis utilibus documentis. *Paris, Toussaint Denis, 1517.*

4to, ff. [4], 20; gothic letter, printer's device on title.

First edition of the first account of the University of Paris, 'probably the earliest monograph on any university' (E. P. Goldschmidt).

It gives a history of the University (and colleges) from its foundation, with its constitution, and an account of the principal faculties, Theology, Law, Medicine, and the Liberal Arts, including grammar and dialectic. Here too are the details of the academic hierarchy, from the Chancellor down, with the details of the election and jurisdiction of the various officers. Other sections are devoted to the reform of the university, the faculty of arts in particular, and the abolition of the post of Public Lecturer in Ethics. Towards the end is a section on the Distribution of Afternoon Hours and on Granting Relaxation: 'Youths should not be permitted to work at night after the eleventh hour, unless under pressure of necessity ... On Sundays, Tuesdays and Thursdays students should have moderate relaxations. Lectures, however, should always be given, nor should any day pass, following the example of Apelles the painter, without a line. In these three days the pupils may enjoy roast meats ...'

Moreau II, p. 432 (no. 1622).

THE FIRST WORK SPECIFICALLY TO DESCRIBE THE ALPS

(b). **[SIGNOT, Jacques.]** La totale et vrai descriptio[n] de to[us] les passaiges, lieux et destroitcz: par lesq[ue]lz on peut passer et entrer des Gaules es Ytalies [...]. *Paris, Toussaint Denis, 1518.*

4to, ff. [40], gothic letter, with a woodcut of St. Denis on title and numerous large woodcut *criblé* initials; a few annotations in a contemporary hand; without the map of Italy (apparently absent from all extant copies except one at the BNF, see below).

Second edition, a reprint of the same printer's edition of 1515. **This is the first printed work specifically to describe the Alps and the Alpine passes**, a significant advance in the development of systematic travel in Europe. A third, undated, edition appeared *c.* 1520. All are very rare.

Fairfax Murray 512 (without the map); Moreau II, p. 505 (no. 1948).

(c). **CANCELLARIA APOSTOLICA.** Taxe ca[n]cellarie apostolice & taxe sacre penite[n]tiarie itide[m] aplice. *Paris, Toussaint Denis, 26 August 1520.*

4to, ff. [4], 42, gothic letter, three woodcuts on title: arms of the Pope, those of France, and the printer's mark.

The famous compilation devoted to the manifold fees and dues charged by the papal chancery and penitentiary. These tariffs for various permissions and pardons, which include the 'taxes' for absolutions from some very gross crimes, were first published by Pope Sixtus IV in 1471. Originally they circulated freely but the early reformers found them effective ammunition (they even issued their own 'amended' versions like the notorious 'Taxe des parties casuelles de la boutique du Pape' edited by A. du Pinet in 1564) and ever since their use has been restricted if not suppressed.

Moreau II, p. 624 (no. 2469).

Together three works in one vol., 4to, small paper flaw in inner margin of one leaf (g3) of first work, with loss of two or three letters; contemporary ink name on title; bound in French contemporary doeskin. €14,500

THE FIRST DETAILED HISTORY OF MONEY
BY THE FATHER OF THE PSYCHOLOGICAL THEORY OF VALUE

41. GRAMONT, Scipion de, *sieur de Saint Germain.* *Le Denier Royal.* Traicté curieux de l'or et de l'argent. *Paris, Toussaint du Bray, 1620.*

Small 8vo, pp. [xxiv], 299 (*vere* 297), [1] blank; with woodcut printer's device to the title-page; lightly toned throughout, one or two pencil marginal notes, else an attractive clean copy in contemporary vellum, title inked to spine, preserved in a morocco box. €23,500

First edition of an extremely rare and important early economic text, containing **the first detailed history of money and an early elucidation of the psychological theory of value.** Although overlooked by most commentators, *Le Denier Royal* ranks with ease alongside Montchrétien's *Traicté de l'Oeconomie Politique* (1615), Emeric Crucé's *Le Nouveau Cynée* (1623) and Saint-Jean d'Eon's *Commerce honorable* (1646), the traditional triumvirate of seventeenth-century French texts of major importance for the history of political economy.

Brunet II, col. 1696; Cioranescu 33861; Goldsmiths' 485; INED 2121; Mattioli 1489. Not in Einaudi, Kress, or Matsuda; OCLC locates only 3 copies outside France: Oxford, Göttingen, and Chicago.

42. [GROTIUS, Hugo.] *Mare liberum sive de jure quod Batavis competit ad Indicana commercia dissertatio.* Leiden, Ludovic Elzevier, 1609.

Small 8vo (175 x 110 mm), *⁶, A–D⁸, E², pp. [xii], 66 (the final page misnumbered ‘42’), [2]; browned, but an excellent copy, honest and unsophisticated, in contemporary limp vellum; small hole in spine; preserved in a fitted morocco-backed cloth box. €72,500

First edition of Grotius’s defence of the freedom of the seas and the right of all nations to trade throughout the world, the pioneering foundation text of modern international law and the starting point for his great general work, *De jure belli ac pacis*. ‘Few works of such brevity can have caused arguments of such global extent and striking longevity as Hugo Grotius’s *Mare liberum*’ (Armitage).

The first edition of *Mare liberum* is of great rarity and it is not in the Library of Congress. Alden records copies at Brown University, the Bibliothèque Nationale (Paris) and the Vredepaleis (The Hague), and Landwehr one at the Koninklijke Bibliotheek (The Hague).

Alden 609/57; Landwehr, *VOC* 25; Meulen & Diermanse 541; Simoni G174; Willems 56. David Armitage, ed., *The free sea: Hugo Grotius. Translated by Richard Hakluyt*, 2004; T. W. Fulton, *The sovereignty of the sea*, 1911, pp. 338–51. See also C. H. Alexandrowicz, *An introduction to the history of the law of nations in the East Indies*, 1967, chapters III and IV, and M. J. van Ittersum, *Profit and principle: Hugo Grotius, natural rights theories and the rise of Dutch power in the East Indies*, 2006, passim

TOCQUEVILLE’S TEACHER

CAST BY MARX AS THE EXORCIST OF THE COMMUNIST SPECTRE

43. GUIZOT, François Pierre Guillaume. *Des moyens de gouvernement et d’opposition dans l’état actuel de la France.* Paris, Librairie française de Ladvocat, 1821.

8vo, pp.[xii], 398; light foxing to pp. 200–1, p. 213 a little creased, one or two minor spots, a fine copy, uncut with last quire partly unopened, in the original printed wrappers (very lightly soiled); preserved in a modern of green half morocco box lettered in gilt.

€1450

First edition, a fresh, unsophisticated copy in the original wrappers, of Guizot’s second great treatise on government. Guizot, the leading liberal anti-Bourbon doctrinaire whose lectures Tocqueville found ‘truly extraordinary’ (letter to Beaumont 30 August 1829), introduced his pupils and readers to the notion of democracy as a rising social state, was the first to show the impact of democracy and centralization to be superior to that of particular events in the shaping of the French (and any) civilization, and adopted an analytical, rather than narrative, outlook in the account of history and cultures which was to form the character of Tocqueville’s own writing.

See A. Craiutu, *Liberalism under siege: the political thought of the French doctrinaires*, Lanham, MD, 2003, and Tocqueville’s *Correspondance*, passim.

44. HUGO, Victor. Discours de l'exil. 1851–1854 . . . Premier triage. *Geneva and New York [but Jersey, Imprimerie universelle, 1854 = Brussels, Henri Samuel.]*

32mo, pp. [ii], 53, [1], printed on pale blue paper; a fine copy, stitched as issued. €600

First edition of Hugo's most important political volume published in exile in Jersey, containing ten essays on 'The United States', 'Insurrection', 'The rights of women', 'Future revolution', and so on. A number of the contents, including his open letter to Lord Palmerston, and his addresses on the anniversaries of the Polish revolution of 1830 and the 1848 Revolution, were also printed separately.

Printed, according to the title, in 'cent mille exemplaires, it is nevertheless rare. OCLC shows copies at the British Library, Geneva, Harvard, Indiana, McGill and Indiana only.

45. HUGO, Victor. L'Homme qui rit. Tome premier [–quatrième]. *Brussels, A. Lacroix, Verboeckhoven & Ce, 1869.*

4 vols. bound in two, 8vo; pp. 419; 334; 324; 420; a fine, large copy in an English contemporary binding of green half calf, spines richly decorated in gilt, raised bands, leather lettering-pieces, marbled edges, some light fading and wear. €950

First edition of Hugo's social novel set in late seventeenth century England; the Brussels edition, which appeared simultaneously with the Paris printing.

'Full of Hugolian archetypes, this grotesque romance seems to reflect the promise and the failure of revolutionary ideals that shaped nineteenth century French political history. The hero, Gwynplaine, mutilated by order of the king, has had a smile carved into his face so that he will not be recognized as the heir to a nobleman who refused to accept a Restoration monarchy after the fall of Cromwell's republic. When he discovers his identity, Gwynplaine gives a moving speech to the House of Lords, pleading the cause of the people. The grimace causes the audience to dissolve into hilarity, and the novel ends with the suggestion of Gwynplaine's suicide' (*New Oxford companion to literature in French*).

Carteret I, 423.

FIRST ILLUSTRATED EDITION

46. HUGO, Victor. Notre-Dame de Paris. *Paris, Eugène Renduel, 1836.*

8vo, pp. [iv], 631, with engraved title and 11 engraved plates after Johannot, Boulanger, Raffet, Rogier, and Rouargue printed on *papier chine* and mounted; some light spotting, but a very good copy in the original binding of brown morocco decorated in blind and gilt by Boutigny (who bound many copies of the book thus); gilt edges, some light wear; later slip-case; with the leather book-label of Georges Degryse. €2800

First illustrated edition, known as the 'édition keepsake'. Boutigny was binder to the university of Paris, and worked from around 1835 to 1847. He was 'the leading exponent of the rocaille

school of binding; much of his work was done anonymously for publishers' (Ramsden, *French Bookbinders 1789–1848*, p. 40).

Carteret III, p. 299.

47. JAUBERT, Pierre Amédée Emilien. Voyage en Arménie et en Perse, fait dans les années 1805 et 1806 . . . Accompagné d'une carte des pays compris entre Constantinople et Téhéran, dressée par M. le Chef d'Escadron Lapie, suivi d'une notice sur le Ghilan et le Mazenderan, par M. le Colonel Trezel; et orné de planches lithographiées. *Paris, Pélicier and Nepveu, 1821.*

8vo, pp. [iv], xii, 506, [1], with a frontispiece, nine lithographed plates and a folding map; map lightly foxed, short marginal tear in one plate, the occasional spot, but a good copy in contemporary polished calf, spine gilt, by Simier *fils* (signed at foot of spine); extremities rubbed, covers slightly scratched; from the library of Şefik Atabey, with bookplate. €1750

First edition. Jaubert (1779–1847) studied at the Ecole spéciale des langues orientales vivantes and became Napoleon's personal interpreter in Arabic after the death of Venture de Paradis in 1799. He wrote four memoirs for the *Description de l'Égypte*. In 1805 he was dispatched to Persia to arrange an alliance with Fat'h Ali Shah. He travelled from Istanbul to Trabzon by sea and thence to Erzerum and Doğubeyazıt. On leaving Doğubeyazıt he and his companions were arrested by the pasha and held for four months in a dry cistern. The pasha's death from the plague freed Jaubert, who then made his way to Teheran via Kurdistan, Van, Khoy, Tabriz, Ardabil, Soltaniyeh and Qazvin. He returned overland via Sinop, Amasra, Philios and Ereğli to Istanbul.

Atabey 613 (this copy); Weber 102; Wilson p. 109.

ONE OF THE CLASSIC NOVELS OF THE PRE-ROMANTIC MOVEMENT

48. [KRÜDENER, Barbara Juliane de Vietinghoff, *Baronne de.*] Valérie, ou Lettres de Gustave de Linar à Ernest de G . . . Tome premier [– second]. *Paris, Henrichs, 1804.*

Two volumes, 12mo, pp. viii, 261; 208 + errata leaf; one gathering misbound, half-title to volume 2 only (as always); a very good copy in French contemporary quarter mottled sheep over pink marbled paper boards, spines gilt, red morocco lettering-pieces, green vellum corner-pieces; slightly rubbed and minor chipping to heads of spines. €950

Rare first edition of *Valérie*, the most famous novel by the Russian mystic and novelist Madame de Krüdener (1766–1824), who for a time exerted an influence over Tsar Alexander I. The novel created a literary sensation, and became one of the classic novels of the pre-Romantic movement in France, receiving translations into a number of languages (although not apparently into Russian until 2000). Written partly as a *roman à clef*, it is largely inspired by the author's romantic liaison with Alexandre de Skatieff.

Carteret I, 459; Vicaire IV, 723.

ON PINK PAPER

49. KÜHNHOLTZ, Henri-Marcel. Aristote et Pline, tableaux, peints par M. Bezard. Fragmens pour servir a l'histoire de la faculté de Médecine de Montpellier. *Montpellier, de la Typographie de Madame veuve Picot, 1832.* [bound with:]

KÜHNHOLTZ, Henri-Marcel. Réflexions de Floriano Caldani sur l'anatomie appliquée à la peinture, traduites de l'Italien et accompagnées d'un avant-propos et de notes sur le même sujet par H. Kuhnholz. *Montpellier, Louis Castel, 1845.*

Two works bound in one volume, 8vo, pp. 42, with two lithographed plates by Camaret; pp. 52, each page within typographical border; both works printed on pink paper; bound in contemporary hard grained red morocco, covers blocked with gilt rocaille decorations, inside dentelles and doublures with fine unidentified coloured crowned coat-of-arms painted onto card and pasted inside front cover, while an ink and brown wash drawing of the Fountain of the Three Graces on the Place de la Comedie in Montpellier by the same artist is pasted on the inside lower cover, a further crowned coat-of-arms painted on final leaf, waxed pink endpapers with a semé of gilt dots, gilt spine divided into compartments, gilt edges. €750

First editions. Special copies printed on pink paper; and with added wash and watercolour drawings. Henri-Marcel Kühnholtz (1794–1878) was a physician in Montpellier, who taught at the local university and acted as the librarian of the medical faculty. In the first work Kühnholtz describes two pictures by the historical painter Jean Louis Bézard, which had been commissioned for the library at the medicine faculty. The second work gives a critical French translation of the views of the anatomist Floriano Caldani on applied anatomy for artists and furnishes copious notes.

RLIN and OCLC locate only the Harvard copy (first work) and the Yale copy (second work) in the US (presumably ordinary white paper stock copies). No copies in the National Library of Medicine; and only the second work in the Wellcome Library, London.

50. LABORDE, Ernest. Vieilles maisons boutiques & paysages de Paris. Eaux fortes originales de Ernest Laborde. Présentées par Gustave Geffroy de l'Academie Goncourt. *Paris, Jules Meynial, 1918 [1919].*

Large folio, pp. [8], plus 42 leaves of etchings on a pale yellow ground (various sizes up to 188 x 260mm, though generally smaller), including two index plates; one plate-leaf slightly browned, else a fine copy, uncut, loose leaves as issued, in a modern portfolio; **each plate numbered in pencil 4/90.** €3800

First edition, very rare: two series of 20 etchings each on the most picturesque houses and shops in Paris, produced 1911–1918 by Ernest Laborde (1870–1935).

Not in OCLC, COPAC, KvK or CCF, and very scarce on the market. We have traced a copy at the Bibliothèque historique de la ville de Paris only, plus a few holdings of individual etchings.

51. LA FONTAINE, Jean de. Le quatrième livre de Contes et Nouvelles. *Paris, Xavier Havermans, 1930.*

4to, pp. [6], 142, [6], with colour illustrations by Carlège, including an original watercolour, all illustrations repeated in outline on tissue; in contemporary crimson morocco jointly signed by Pierre Legrain and J. Anthoine Legrain, gilt-tooled border of short rules around central panel of natural and polished geometric shagreen sections and red morocco squares tooled in gilt, flat spine with author gilt at head and title at foot, triple gilt fillet detail, morocco doublures with pattern of silver circles and gold dots, charcoal watered silk endpapers, all edges gilt. Preserved in a slipcase of red morocco and paper boards with a coordinating sleeve with black leather label.

€4100

Volume IV only of the four volume set of Jean de la Fontaine's works, number 14 of fourteen copies on japon blanc nacré a la cuve, from a total limited edition of 346 copies.

A striking composition, designed by the pioneer of art deco, Pierre Legrain, and executed by his stepson Jacques Anthoine Legrain after Pierre's death in 1929. Jacques himself was active between 1930 and 1950.

BOUND FOR PHILIP V OF SPAIN

52. LA RUE, Charles de. Oracion funebre del Serenissimo Principe Luis Delphin. Predicada en la Iglesia Metropolitana de Paris, à 3 de Julio de 1711. Por el R. P. Carlos de La Rue, de la Compañia de Jesus, Predicador ordinario de la Magestad Christianissima. Traducida en Castellano por el R. P. Gabriel Bermudez de la misma Compañia, Predicador del Rey, y Calificador del Santo Oficio. *Paris, Jean Baptiste Coignard and Etienne Papillon, 1711.*

Small folio, pp. 73, [1, blank], [3], text in French and Spanish on facing pages, with an engraved vignette on title, two large engraved head-pieces (one incorporating a portrait of the Grand Dauphin, the other his arms within a cartouche supported by a skull and bat's wings) and two engraved tail-pieces; some slight cockling, but a very good, fresh copy in **contemporary French black morocco with the arms of Philip V of Spain stamped in gilt in centre of covers**, fleur de lys and Golden Fleece motifs stamped in alternation in corners and in compartments of spine, gilt edges.

€9250

First edition in Spanish, very rare, of the celebrated Jesuit preacher Charles de La Rue's funeral oration for Louis of France, 'Le Grand Dauphin', bound for Louis's son, Philip V of Spain (King of Spain from 1700 to 15 January 1724, when he abdicated in favour of his son, and from 6 September 1724, when he assumed the throne again upon his son's death, to 1746).

See Sommervogel VII p. 299. OCLC records three copies only (Biblioteca Nacional, Spain, Bibliothèque nationale and Valladolid).

53. LAUGIER, Marc-Antoine, Abbé. *Manière de bien juger des ouvrages de peinture.* Paris, Claude-Antoine Jombert, 1771.

12mo, pp. xii, 274, [2]; an excellent copy in contemporary patterned calf, spine gilt in compartments, all edges red. €525

First edition. In three parts, this pocket-sized guide to the connoisseurship of paintings covers the innate qualities one must possess to be able to assess art; the studies one must undertake – including natural science, geography and history; and a suggested methodology.

This was only manuscript left by the architectural theorist Laugier on his death in 1769 that was sufficiently advanced for publication. It was edited, with critical notes, by C.N. Cochin.

Cicognara 156; Herrmann, *Laugier and 18th century French theory* p. 18.

54. LE CARPENTIER, Matthieu. *Recueil des plans, coupes et élévations du nouvel Hôtel de Ville de Rouen, dont la construction a été commencée en Mai 1757, avec le plans d'un accroissement & e autres ouvrages projetés pour cette ville.* Paris, chez Charles-Antoine Jombert, 1757.

Folio, pp. [ii], 9, [1], engraved armorial headpiece by Prevost after Hallé, double-page plan of Rouen by Canu and 5 plans and elevations (of which 2 are double-page) of the Hôtel de Ville; a crisp, clean copy, in recent quarter calf and marbled boards €875

First and only edition. Le Carpentier's project for a grand classical town hall in the centre of Rouen never progressed beyond the foundation stone.

Berlin Kat. 2514.

55. LE MAIRE, Jacques-Joseph. *Les voyages du sieur Le Maire aux Iles Canaries, Cap-verd, Senegal, et Gambie. Sous Monsieur Dancourt, Directeur General de la Compagnie Roïale d'Affrique. Suivant la copie à Paris, chez Jaques Collombat, ruë Saint Jaques, au Pelican. [No place, no printer], 1695.*

12mo, pp. [viii], 9–213, [22], title printed in red and black; with five plates and a folding map; plates lightly browned, a few slightly shaved; early nineteenth-century English speckled calf; lightly rubbed, upper joint cracked; armorial bookplate of Nicholas Garry on front pastedown. €1150

Second edition. First published earlier in 1695, Le Maire's work is an important source for the study of the inhabitants and customs of seventeenth-century West Africa. In particular, his work sheds light on the interactions between Africans and Europeans, and aspects of the transatlantic slave trade.

Le Maire was a physician in the service of the *Compagnie Royale d'Afrique*, one of the trading ventures established to widen trade links in Africa and the Indies.

Gay 367; Palau 134742.

‘THE MOST DISTINCT AND BEST CONNECTED ACCOUNT OF THIS DOCTRINE’
(ADAM SMITH)

56. LE MERCIER DE LA RIVIÈRE, Paul Pierre. L’ordre naturel et essentiel des Sociétés politiques. *London and Paris, Jean Nourse and Desaint, 1767.*

4to, pp. [ii], vii, [1], 511, [1], complete with the initial blank leaf; occasional pencil underlining, a few leaves with offset, mild browning to the last leaves; a fine, crisp copy, attractively bound in contemporary mottled calf, spine gilt in compartments, red edges, corners slightly worn. €4400

First edition by ‘the ablest expositor of this [*i.e.* physiocratic] system’ (McCulloch), written following Le Mercier’s retirement from Parliament in 1759. Praised by Adam Smith and Diderot amongst others, *L’ordre naturel* was, according to Palgrave, considered more highly than *L’esprit des loix* by some of Le Mercier’s contemporaries. The author argues that there is a natural law of property which is based on the physical order of nature, and which underlies all other laws. Taxation and the use of public revenue by the ruler are both governed by the natural law of property. Schumpeter lists this work as the second text-book of Physiocrat orthodoxy (the first being Mirabeau’s *Philosophie rurale*).

Goldsmiths’ 10269; Higgs 3979; Kress 6475; Mattioli 1959; Schumpeter, p. 225; this edition not in Einaudi or INED.

57. LECLAIR, Jean Marie. Troisieme Livre de Sonates a violon seul avec la Basse Continue . . . Oeuvre V. *Paris, l’auteur, [1734].*

Folio, ff. [2], title and dedication; pp. 82, f. [1], privilege; engraved throughout by the composer’s wife Louise Roussel; title within a ruled border, floral and foliate ornament above the imprint; a little dusty throughout, fore-edge of last two leaves renewed, a few small marks; a very good copy in contemporary green parchment, lower board, upper outer corner and part of spine replaced; central gilt arms of the Bateman family, bookplate of William Bateman to front pastedown, his ownership inscription ‘Bateman Paris 1742’ to the title. €2750

First edition. A luxury production, including some of the finest French baroque violin music, dedicated to King Louis XV, who had recently appointed Leclair ‘Ordinaire de la musique de la chambre du roy’. The present collection, including the best-known of Leclair’s work, the sixth sonata, *Le Tombeau*, comprises twelve sonatas, each consisting of four movements for solo violin with a cello bass line. Leclair’s composition demanded a high degree of competence in the violinist, involving complex bow work, constantly changing positions and multiple stops. The final movement of the twelfth sonata, a *ciacconna*, is hailed as requiring a ‘veritable art of bowing’ (David D. Boyden).

BUC p. 606; Hirsch III, 357/3; RISM L 1320.

58. LEIBNIZ, Gottfried Wilhelm. Oeuvres philosophiques latines & françoises de feu. Tirées de ses manuscrits qui se conservent dans la bibliotheque royale a Hanovre et publiées par Mr. Rud. Eric Raspe. Avec une Préface de Mr. Kaestner. *Amsterdam et Leipzig, J. Schreuder, 1765.* [bound with:]

[SIGORGNE, Pierre, or Louis DUTENS, *attributed authors.*] Institutions Leibnitiennes, ou précis de la monadologie. *Lyon, Périsset, 1767.*

Two works bound in one vol., 4to, pp. [iv], xvi, [2], 540, [18]; [ii], viii, 136; titles printed in red and black, finely engraved vignette on first title, several other woodcut head-pieces and initials throughout; the odd spot, very faint marginal foxing in a couple of quires, but a very good, clean copy, in contemporary half calf, sprinkled boards, flat spine filleted in gilt with gilt contrasting morocco lettering-pieces; upper joint cracked, extremities worn, spine a bit rubbed; neat contemporary note on the verso of errata; from Basle University library, with small stamp and de-accession in the lower margin of first title-page. €4400

First edition of Leibniz' fundamental *Nouveaux essais sur l'entendement humain*, here published as part of the first collected edition of his philosophical works in French and Latin. The *Nouveaux essais* take up 496 of the 540 pages and offers one of the most important refutations of Locke's *Essay on Human Understanding*: a defence of the existence of non-material substance (see N. Jolley, *Leibniz and Locke*), and a refutation of the conventional nature ('il y a quelque chose de naturel dans l'origine des mots', p. 241).

The Leibniz is bound with a beautiful copy of the first edition of the anonymously published *Institutions Leibnitiennes*, also issued in octavo in the same year. It is 'an accurate but critical account of Leibniz's cosmological theories' (DSB), attributed to Pierre Sigorgne, the author of the *Institutions Newtoniennes*, or sometimes to Louis Dutens; the text refers to an edition of Leibniz' works being prepared by the same editor, and Dutens oversaw the publication of the Geneva *Opera omnia* that came out in 1768. The *Institutions* lay out the content of Leibniz' exchanges with professor Canz of Tübingen on the topic of the monad.

I: Attig 482n; Brunet III, 950; Graesse IV, 152; Müller 1652; Quérard V, 119; Ravier 472; Stojan 56 and 57; Yolton C1765-4. See Aarsleff's chapter 'Leibniz on Locke on Language' in his *From Locke to Saussure* (1982).

II: Barbier II, 929; Müller, *Leibniz-Bibliographie, Verzeichnis der Literatur über Leibniz*, 2155.

59. LIVINGSTONE, DAVID. Explorations dans l'intérieur de l'Afrique Australe et voyages a travers le continent de Saint-Paul de Loanda a l'embouchure du Zambese de 1840 a 1856. *Paris, Librairie de L. Hachette et Cie, 1859.*

8vo, pp. iv, 759, [1]; with an engraved frontispiece, 2 folding plates, 23 plates, and 2 folding maps; a crisp, clean copy in contemporary blue morocco-backed cloth, spine gilt, edges gilt; blindstamped monogram on upper cover; slightly rubbed; inscription in French, dated 1 January 1861, on front fly leaf. €300

First appearance in French of Livingstone's *Missionary travels and researches in Southern Africa* (1857), describing his early years in the region and the first of his three great expeditions across the continent, abundantly illustrated. Livingstone's work, though owing something to the

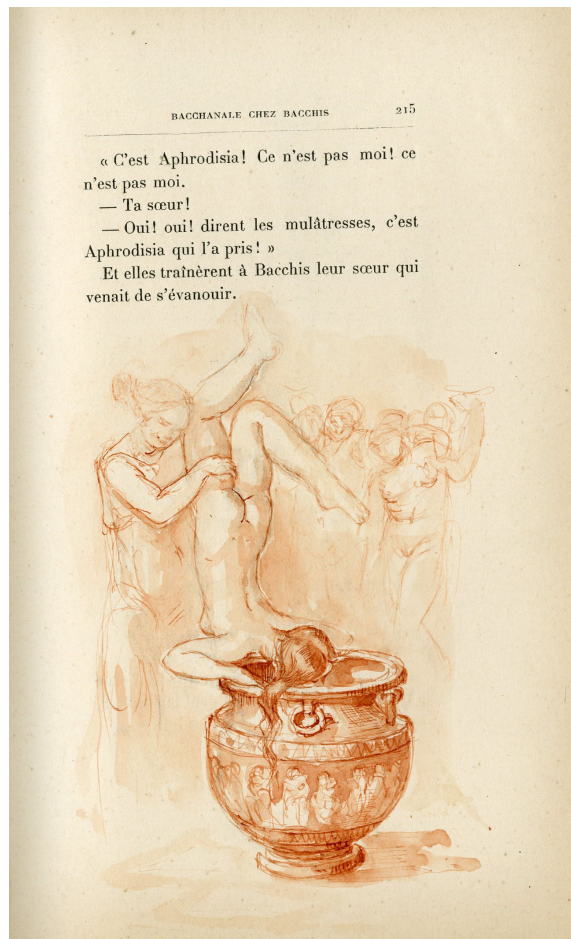
accounts of his predecessors, is both the gripping account of a remarkable explorer, and remarkable in itself for the breadth and depth of the great man's interests.

UNIQUE EXTRA-ILLUSTRATED COPY
WITH AN AUTOGRAPH LETTER

60. LOUÏS, Pierre. [Jean VASSAL.] *Aphrodite. Moeurs antiques. Paris, Société du Mercure de France, 1896.*

4to, pp. [ii], xii, [2], 327, [6, table], [2]; with 132 original drawings in terracotta ink and wash by Jean Vassal (b. 1902), many half-page, inscribed to title-page verso by the illustrator to Jeanne and René Aquarius, dated 1945; with a 2-page autograph letter by Louÿs, signed, on headed notepaper, undated but 1892-3, tipped in; a fine copy in quarter tan morocco with pebble-grained cloth boards, spine in five compartments with gilt nude motif, contrasting lettering pieces, top edge gilt, red cloth marker, with a matching slipcase. €4100

First edition of Louÿs's first novel, an erotically-charged account of courtesan life in Ptolemy's Alexandria; no. 346 of 1000 copies. It was the fastest selling work by any living French author in his day. The present copy is enhanced by the numerous fine drawings illustrating themes from the text, predominantly nudes alone or in landscapes.

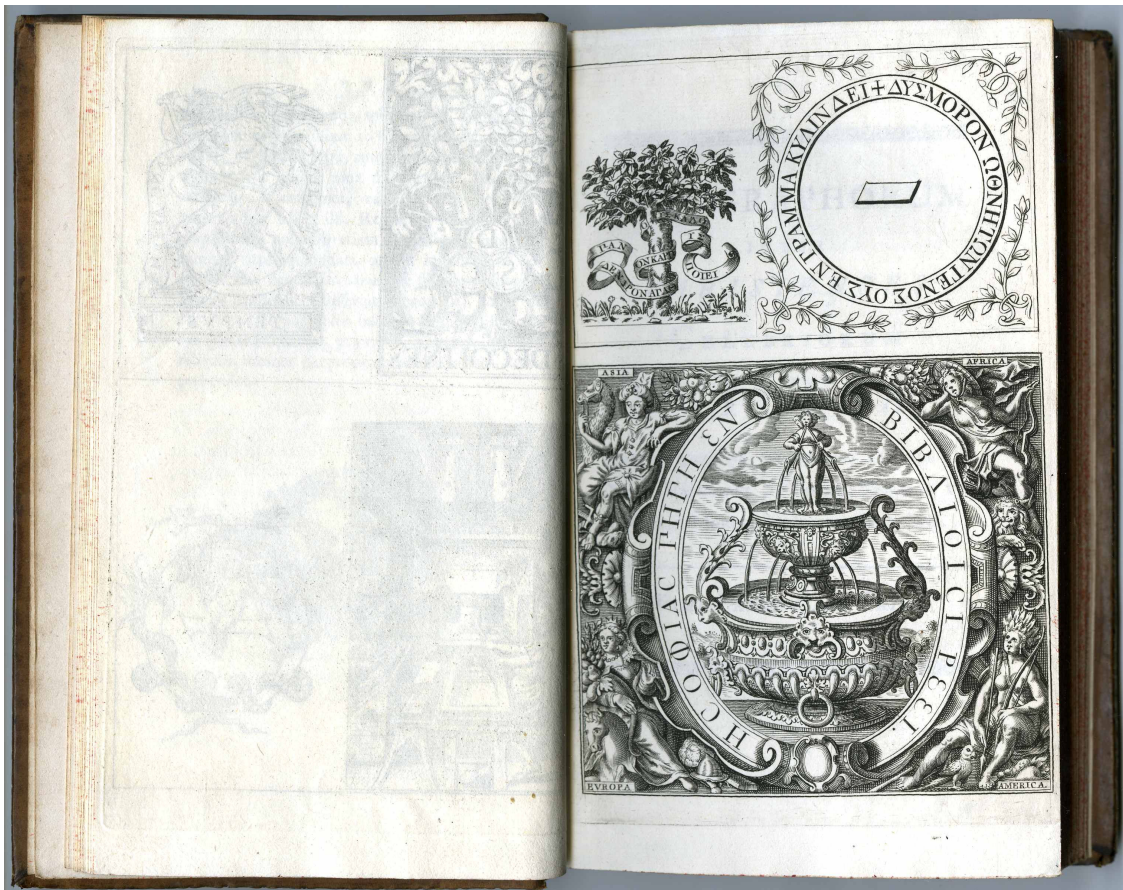


The autograph letter, written from the home of the poetess and novelist Judith Gautier, is addressed to an unnamed party at *La Revue Blanche*, presumably the editor Thadée Natanson – Louÿs draws attention to the publication of ‘le prologue d’un conte dramatique que j’écris sous le titre de *Chrysis*’, in fact the first chapter of *Aphrodite*, which had appeared in the symbolist journal *La Wallonie* in 1892, and submits for consideration ‘le début du premier acte’. ‘*Chrysis. Acte premier (Fragment)*’ appeared in the issue of July-August 1893.

Jean Vassal was an artist and sculptor who exhibited at the *Salon des Indépendants*. René Aquarius published a volume of student verse under the pseudonym René Bidus in 1911.

61. [MAITTAIRE, Michel.] *Historia typographorum aliquot Parisiensium vitas et libros complectens. London, apud Christophorum Bateman, ipsius impensis, typis Gulielmi Bowyer, 1717.*

Two parts in one vol., 8vo, pp. xvi, [4], 160; [8], 95, 2 printed leaves, 99-160, [2], with 2 engraved plates of printer’s devices; a fine copy bound in English speckled calf, double gilt fillet on covers, gilt spine with red morocco label, red speckled edges. From the library of the Earls of Macclesfield with their engraved bookplate, and blindstamped coat of arms on first leaf. €1300



First edition of the earliest historical and bibliographical monograph on sixteenth-century Parisian typography. It was elegantly printed by William Bowyer for Bateman in an edition of 250 copies on ordinary paper and 24 copies on Royal paper (see Maslen and Lancaster, *Bowyer ledgers*, 407). It is dedicated to Philippe d'Orléans, the regent. The first part consists of biographies of Paris printers including Simon de Colines, Michel Vascosan, Guillaume Morel, Adrien Turnèbe, Frédéric Morel (and several other members of the Morel dynasty) and Jean Bienné. The second part contains bibliographical lists of the books produced by these printers. It ends with a classified catalogue of these books arranged by subject.

Bigmore & Wyman II p. 14; Peignot p. 363 ('Ouvrage recherché et assez rare maintenant').

62. MALLET-JORIS, Françoise. *Le cirque. Paris, P. Galerie Mozart, Robert Mouret 1974.*

Two red cloth portfolios, the first containing text, pp. [iv] 13–47, [2], and 10 lithographed plates after Camille Hilaire, the second containing five double-page lithographs in full colour, signed in pencil by the author. €3000

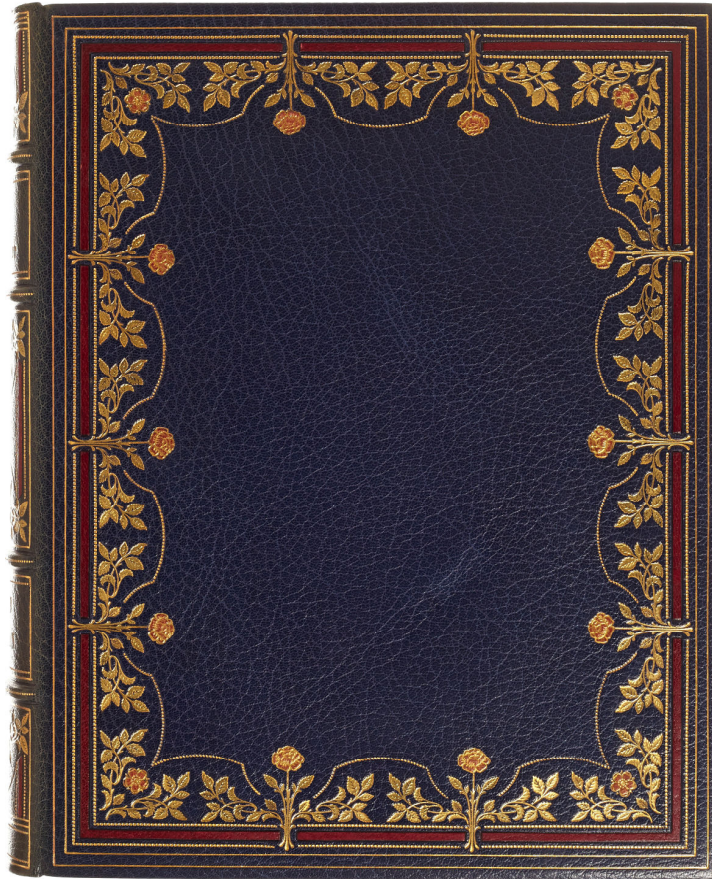


Limited edition, the artist Camille Hilaire's own copy. A description of the circus, accompanied by stunning plates.

63. MAUPASSANT, Guy de. *Pierre et Jean. Paris, Boussod, Valadon & Cie., 1888.*

4to, pp. 170, [2]; with three suites of engravings, in cameo on satin, in cameo on Whatman paper, and in bistre on Japon, original watercolour of a boat signed E Duez to the half-title, a fine copy

in luxurious full blue morocco by Charles Septier, boards within a double gilt-ruled border, onlaid border of red morocco within a pointillé border, regularly intersected with gilt rose stems, flowerheads onlaid in red morocco, gilt leaf tools to either side, turn-ins in coordinating style with corner flowers, central panel of crimson watered silk, matching endpaper, then marbled endpapers, spine gilt in five compartments, the second and fourth lettered direct, the other with gilt and onlaid flowers with decorative borders, board edges with double gilt-fillet, all edges gilt. Preserved in a slipcase of marbled paper boards and blue morocco. €2050



First illustrated edition of Maupassant's realist novel, a controversial and impassioned examination of illegitimacy, the bourgeoisie, and the problems of money, with large illustrations by Albert Lynch and Ernest Duez, each with a different ornament underneath. Number 33 of 50 copies on Japon paper.

Charles Septier trained under the great Meunier, 'ses travaux de qualité lui valurent une notoriété justifiée' (Flety).

'OECONOMIE POLITIQUE' FOUR YEARS BEFORE MONTCHRETIEN

64. MAYERNE, Louis Turquet de. *La monarchie aristodémocratique, ou le gouvernement composé et meslé des trois formes de legitimes républiques. Paris, Berjon and le Bouc, 1611.*

4to, pp. [xx], 562, [10]; large engraved vignette with motto, hand-coloured, to title, one large and several smaller engraved grotesque initials, engraved grotesque headpieces marking the beginning of each part, printed shoulder notes; upper margin shaved close to the running titles, small worm-hole, insignificant in several quires then slightly larger in about thirty leaves affecting at most three or four letters per page, without impairing legibility, faint dampstaining to the lower outer corner of the initial quires, a few spots here and there, but a good copy, in an eighteenth-century prize binding of full polished calf, gilt arms of the Parisian College d'Harcourt to sides, panelled spine direct-lettered and tooled in gilt; spine extremities skilfully repaired, cover a little rubbed; bound with a printed and manuscript leaf dated 17 August 1741 commemorating the conferring of the prize to Louis Bernard de Menon (see below) on the occasion of the anniversary of the foundation of the College; faint stamp of the Bibliothèque des Petits-Bois on front free end-paper. €17,500

Rare first edition of an influential work of political science, and **the work which contains the first noted occurrence in any modern language of the phrase 'political economy'** ('oeconomie politique', p. 558, as first observed by James E. King in 1948). The phrase was successively employed by Antoyne de Montchretien in his *Traicté de l'oeconomie politique* (1615), and became common currency in the discourse of economists and administrators who, in the seventeenth and eighteenth century, endeavoured to extend the Aristotelian *oikonomia* (the successful running of a private estate) to the realm of statecraft, for the governance of a modern nation state. 'Political economy' retained the same meaning and defined the common effort of public administrators and political thinkers across Europe for nearly two centuries. It is only with Book IV of Smith's *Wealth of Nations* that a different meaning is offered, which obscures the normative character of the common interpretation (a set of rules by which to govern a modern state and increase its wealth) and defines political economy as the set of theories by which we attempt to explain economic facts.

Brunet III, 1558; INED 3117; Matsuda 577 (locating only one copy in Japan, at Tokyo Keizai University Library. See J. E. King, *The origin of the term 'political economy'*, in 'Journal of modern history' 20 (1948).

WITH SIX POEMS BY PUSHKIN

65. MESHCHERSKII, Elim Petrovich. Les boréales par B. de G. et le prince Elim Mestscherski. *Paris, Bellizard, Dufour et Cie, 1839.*

8vo, pp. [4], xvi, 376; scattered foxing throughout, but still a very good copy, partly unopened, upper edges gilt, the others uncut, in French contemporary half morocco, spine lettered gilt. €950

First edition of a rare French anthology of Russian poets. The first section, 'Le Livre d'Amour', is the work of the anonymous 'B. de G.', a recently deceased young poet, 'Russe par son origine et Russe dans son âme' (p. ii), who had fallen for the delights of French verse and a Russian girl. The second part, 'Études russes', by Prince Meshchersky (1808–1844), a young Russian diplomat with literary tastes, includes **early French translations of six poems by Pushkin**: 'Les Lutins' (*Besy*), 'Novembre' (*Zima*), 'Au poète' (*Poetu*), 'Chanson tscherkesse' (*Cherkesskaia pesn'*, taken from *The Prisoner of the Caucasus*), 'À une Kalmouque' (*Kalmychke*), and 'Prière' (*Molitva*). Other poets translated include Evdokiya Rostopchina, Zhukovsky, Kozlov, Benediktov, Khomyakov, Kukulnik, Vyazemsky, Baratynsky, and Yazykov.

Mezhov, *Puschkiniana*, 3247. OCLC locates copies at Princeton, Anna Amalia Bibliothek (Weimar), and Bibliothèque Nationale de France only.

66. [MILITARY PLAYING CARDS.] Jeu de la guerre. [*Paris, Jean Mariette, c. 1692.*]

12mo (120 x 75 mm), ff. [1, double-page dedication], 52 (playing cards), [1, double-page plan]; engraved throughout; eighteenth-century calf; slightly worn at head and foot of spine; gilt spine; early bookplate of C. G. Lieven. €6000

A bound set of military playing cards. ‘Ce jeu fournit l’explication de “tout ce qui s’observe dans les marches et campements des armées” ’ (Gumuchian). It is dedicated to the illustrious and youthful students of the prestigious College de Louis le Grand, formerly College de Clermont but renamed following Louis XIV’s visit to it in 1682 when he declared it a royal foundation. They were drawn by Gilles de La Boissière and engraved by Pierre Le Paintre. Each card depicts different forms of fortifications, which alongside the bastions, ravelins, and ramparts include mathematical measurements, draw bridges and fortified chateaux. Mariette was ‘an eminent French engraver and print-seller’ (Bryan, *Bryan’s dictionary of painters and engravers* III p. 285), specialising in frontispieces, vignettes and book ornaments.

Gumuchian 3304.

WITH TEN INSERTED PAGES COVERED IN NEAT CONTEMPORARY ANNOTATIONS

67. MOHEAU, Jean-Baptiste. Recherches et considérations sur la population de la France. *Paris, Moutard, 1778.*

Two parts in one vol., 8vo, pp. xv, [1], 280 (with a folding table included in the pagination at p. 279); 157, [5]; a crisp, very good copy in contemporary mottled calf, single blind fillet to sides, panelled spine finely gilt in compartments, gilt morocco lettering-piece, marbled end papers; upper hinge skilfully repaired, some very light rubbing; very neat and copious contemporary annotations in a neat hand on ten paper slips loosely inserted; bookplate of M. Le Caron, comte de de Troussures, on the front paste-down. €2650

First edition, a crisp copy complemented by a considerable apparatus of competent and critical contemporary manuscript notes, of the work which pioneered demographic science in France. INED regards Moheau as the most competent and objective French statistician of his age.

A graphic, tabular and commented representation of contemporary population articulates birth and mortality rates, occupations, marital status etc. is here followed by a study of the factor which are likely to have an impact on demography. Employment and a reasonably comfortable set of circumstances in life are seen by Moheau as among the most influential factors which concur to a rapid population growth.

Einaudi 3956; Goldsmiths’ 11690; INED 3221; Kress B 135; Spengler pp. 100–104.

68. MONTAIGNE, Michel de. Les essais . . . nouvelle edition exactement purgée des défauts des precedents, selon le vray original . . . Ensemble la vie de l'auteur. [Vols. I & II:] Brussels, François Foppens, [vol. II:] Amsterdam, Anthoine Michiels, 1659.

Three volumes, 12mo, pp. [1], 468; [iv], 708; [iv], 510, [77]; titles printed in red and black, with an engraved additional title in vol. I; a few isolated spots, but an excellent copy with good margins in early nineteenth-century crimson straight grain morocco gilt, gilt edges, by François Bozérian (Bozérian jeune), with his stamp at foot of spine of vol. I; extremities slightly rubbed.

€4500

A splendidly bound copy of this duodecimo edition, 'digne par sa belle execution de prendre place dans la collection elzevirienne' (Willems). It is set from Christophe Journal's Paris edition of 1659, 'which it follows closely in contents, except for there being one index at the end of vol iii instead of a separate index for the three vols.' (Sayce & Maskell).

The printing of this edition was shared between François Foppens in Brussels and Antoine Michiels in Amsterdam. To judge by the differing imprint of volume II here (as also by the old ownership inscriptions on the title), the present set has been assembled from two different sets, and has been thus since at least the early nineteenth century when it was bound by Bozérian jeune.

Provenance: the politician and poet Francis Egerton, first earl of Ellesmere (1800–1857; see *Oxford DNB*), with his gilt arms on covers; the industrialist Sir Arthur John Dorman (1848–1931; see *Oxford DNB*), with his book labels; Giovanni Vacchelli Casoni, with bookplates.

Sayce & Maskell 33; Willems 1982.

69. [MONTOLIEU, Jeanne-Isabelle-Pauline Polier de Bottons, baronne de.] Caroline de Lichtfield. Par Madame de ***. Publié par le traducteur de Werther. London (Paris), Buisson, 1786.

Two vols bound in one, 12mo, pp. 292; 257, [1], with a half-title to each volume; a very good copy in attractive, contemporary, full polished French calf, bands of dark brown morocco gilt with Greek key on covers, dentelles and spines, morocco label, spine gilt with birds, stars and floriate patterns.

€475

Second edition(?) of the much-reprinted first novel of the Swiss writer Isabelle de Montolieu, best known as the first French translator of *Swiss Family Robinson*, *Sense and Sensibility* and *Persuasion*. The work was first published in Lausanne 'aux depends de l'auteur' in 1786 (Harvard and Swiss National Library on RLIN); ESTC lists five editions printed under (probably false) London imprints from that year, with varying title-page vignettes, mostly described as 'seconde' or 'nouvelle' editions; here there is no edition statement and the vignette in both volumes is of a cherub on a floral scroll.

Read eagerly across Europe, the work saw numerous editions and translations – the English version, by Thomas Holcroft, received lavish praise. In her preface to the 1816 edition, Montolieu would explain that the novel was published without her knowledge by Jacques Georges Deyverdun, the translator of *Werther* and friend of Edward Gibbon at Lausanne; Gibbon's involvement is uncertain, though he claimed that ('Deyverdun and myself were the

judges and patrons of the Manuscript'), and he certainly flirted with courtship of the author – 'a charming woman. I was in some danger' (*Letters*, III, 62).

Quérard, VI, 269 ('Premier ouvrage . . . et sans contredit son meilleur').

PRESENTED TO CHARLES GARNIER

70. NORMAND, Alfred Nicolas. L'architecture des nations étrangères. Etude sur les principales constructions du parc à l'Exposition Universelle de Paris (1867). *Paris, A. Morel, 1870.*

Folio, pp. [iv], 27, [3], with 56 plates (numbered to 73), of which eleven are chromolithographed and four are double-page; some light spotting and dust-soiling (generally restricted to plate margins), but a very good copy in recent red morocco-backed marbled boards, spine richly gilt.

€11,000

First edition. This is a presentation copy, inscribed on the half-title to the author's friend Charles Garnier, architect of the Paris opera house that bears his name: 'A son ami Ch. Garnier. Souvenir affectueux A. Normand'. The two men had known each other since they were both 'pensionnaires' at the Academy of France in Rome in the late 1840s and early 1850s.

Normand's work is a detailed record of the principal edifices of the vast architectural theme park constructed for the Exposition Universelle of 1867, 'a spectacle without equal which, in all probability, future generations will never have the opportunity to witness' (translated from Normand's preface). The 1867 exhibition was the first such event to feature actual buildings (temples, palaces, houses, schools) rather than mere models or architectural drawings. Normand devotes most attention to the Egyptian section (designed by Jacques Drevet) and to those of Tunisia and Morocco (both designed by Alfred Chapon).

Alfred Normand (1822–1909) was an architect and a photographer. His most notable commission was the celebrated Pompeian-style villa (now demolished) built for the prince Jérôme Bonaparte on the Avenue Montaigne in Paris.

71. OVID. L'art d'aimer. *Paris, G. & R. Briffaut, 1923.*

4to, pp. [6], 4-201, [3], on vélin d'arches, with plates in two suites, the first comprising 23 plates in full-colour, the second 24, with one image broken down onto two plates, in a black and white or sepia, decorative initials and typographic ornaments, a fine copy in a bespoke binding of full brown morocco with central gilt arms of Jean Louis Napoléon Régnier 4th Duc de Massa and his wife, Odette de Boutray, signed by Affolter, spine in six compartments, second direct lettered gilt, board edges with double gilt fillet, doublures in rich blue morocco within a border of green morocco within single gilt-rules, Greek key motif, corner fleurons gilt tooled on black morocco, blue watered silk endleaves, marbled endpapers, all edges gilt. Preserved in a custom-built cloth-lined slipcase of marbled paper boards and brown morocco.

€2350



First edition of this new translation by Pierre Lièvre of Ovid's timeless guide to the art of love, printed in parallel with the Latin original, and illustrated with eye-catching illustrations by André Lambert which appear here for the first time. Lambert (1884–1967) was a sometime designer of theatrical costumes and makeup, latterly becoming renowned for his erotic paintings, which contain a wealth of detail and a rich palette of colour.

Carteret IV, 308 'belle publication cotée de cet artiste de talent'.

72. PACHYMERES, George. Paraphrasis in omnia Dionysii Areopagitae. *Paris, Guillaume Morel, 1561.*

8vo, ff. [6], pp. 444, Greek letter throughout, printer's device on title, woodcut initials, dark blue morocco gilt, gilt edges by Capé. €2800

First edition of this Greek paraphrase of Dionysius the Areopagite by the thirteenth-century Byzantine scholar and writer George Pachymeres. It is sometimes found appended to the collected edition of Dionysius in the original Greek which the printer Morel issued the following year (1562).

From the Firmin Didot collection, with book-label.

*LES HOMMES VOLANS: 'THE MOST BEAUTIFUL CREATURES OF IMAGINATION
THAT WERE EVER DEvised'*

73. [PALTOCK, Robert.] Les hommes volans, ou les aventures de Pierre Wilkins, traduites de l'anglois, & ornées de figures en taille-douce. *London and Paris, the widow Brunet, 1763.*

Three vols, 12mo in eights and fours, pp. [2], xvi, 312, with one folding, engraved plate; [2], 330, with four engraved plates; [2], 318, with one folding, engraved plate; some light spotting; faint damp-stain to the margin of pp. 297-322 of vol. II, but a good set, handsomely bound in contemporary mottled calf, spines decorated gilt in compartments, red morocco lettering- and numbering-pieces, joints and spine ends discreetly repaired, marbled edges. €5250

First French translation of this utopian romance, originally published in English in 1750. In its English form, described as 'the illegitimate offspring of a not very natural conjunction betwixt *Gulliver's travels* and *Robinson Crusoe*' (*Monthly Review*, 1750), it tells of the shipwreck of Peter Wilkins and his remarkable discovery of a new world where the human inhabitants, the Glums and Gawrys, can fly. The hero's surname recalls the seventeenth-century bishop John Wilkins, who had written on the art of flying. The heroine, Youwarkee, is said to be modelled on Elizabeth, Countess of Northumberland, the dedicatee of the English original, signed R.P. This book, like its English counterpart, was published anonymously, but Paltock's authorship was an open secret among his contemporaries, and the original contract, preserved among Dodsley's papers, has confirmed this.

Barbier II, col. 861, Gove pp. 320-27 (with a reference to the French translation), Rochedieu, p. 241, Versins pp. 648-50. Scarce; ESTC lists ten library holdings.

74. [PARIS CARNIVAL.] *Carnaval 1929. Paris, Festa, 1929.*

Folio (315 x 218 mm), 20 numbered plates with more than 500 individual elements in full colour; a few marks, central crease throughout; a very good copy in the original orange paper wrappers. €1100

Fancy dress French style, a showcase of products available wholesale for the 1929 Carnival, from a costume merchant. Typically available by the dozen and the gross, though the most luxury items are available individually, made variously in cardboard, wax or linen, and beginning with simple dominos, the catalogue also includes full costumes for popular figures, including clowns, cowboys and toreadors. A section of masks for children includes a selection of animal heads as well as human faces; adult full-face masks are subdivided into multiple sections, including caricatures, grotesques, and masks with hairpieces and accessories. Half-face masks, as well as a sizeable selection of false noses and hairpieces, novelty hats, accessories (including lanterns and toy monkeys) are also available. *Colin-maillard* (blind man's buff) heads, which render the wearer wholly blind for entertainment purposes, have their own page. The catalogue concludes with a selection of Christmas decorations, while the inside back cover advertises further productions, including garlands, banners, flags and lanterns. A rare survival from the heyday of interwar merriment, when people were enthusiastic in their pursuit of everything lively and colourful to vanquish the recent memories of war. Predating the era of political correctness, the faces featured are from across the ethnographical spectrum, featuring stereotypical depictions of many races.

75. [PERELLE, Gabriel, together with his sons Nicolas and Adam PERELLE.] A collection of plates showing Versailles, its gardens and menagerie. [*Paris*], N. Poilly and (once only) Langlois, [c. 1680].

Oblong folio (285 x 400 mm.), a collection of 28 engraved plates by the Perelles cut out and mounted in an 18th century album, two plates cut close losing the lettering, four plates a bit browned, but the rest in fine impressions; generally clean and crisp, only two of the browned plates with small surface abrasions; bound in nineteenth-century marbled paper covered sturdy paste boards, recent calf spine. €3000

An interesting collection of the fine views of Versailles. The landscape views of Perelle teeming with figures show the splendour of the new Versailles. The impressive scale and complex layout of the gardens is shown in a variety of views. Some of these views show different versions of the same subject. Comparing these different versions, one is able to follow the design changes over a period of time in the ever changing landscape of Versailles.

The art of the Baroque garden found its ultimate expression in the creations of the landscaper Andre le Notre (1613–1700). He transformed the former swamp into a princely garden of ingenious geometry, and mechanical and hydrological engineering. The immense estate of Versailles was built by a team of artists and architects. Charles Le Brun was the general director, Mansart and Le Va the architects, and Girardon and Tuby two of the many sculptors furnishing garden ornaments.

See Berlin Kat. 2480–2483.

76. PERION, Joachim. *Dialogorum de linguae gallicae origine, eiusque cum Graecae cognatione, libri quatuor. Paris, apud Sebastianum Nivellium, 1555.*

8vo, ff. [xxxvi], 149, [1], (the last two blank leaves cut away), title-page with large woodcut printer's device, final leaf with single woodcut fleuron; a fine copy bound for Stirling Maxwell in vellum, with his arms and monogram embossed in black on covers, red edges. Large red bookplate of William Stirling Maxwell. €875

First edition. Joachim Perion (1499–1559) argued that the French language derived more from the Greek language than from the Latin. It was thus more than equal to the three classical languages (Latin, Greek, Hebrew). Ten years later Henri Estienne in his *Conformité du langage françois avec le grec* (Geneva, 1565) argued on similar lines.

Adams P702.

RARE DIJON FESTIVALS

77. [PETIT, Abbé.] *Relation des réjouissances qui se sont faites à Dijon a la naissance de Monseigneur Le Dauphin. Dijon, chez Antoine de Fay, 1729.* [bound with:]

[LE JOLIVET, Charles-Élie.] *Description de la pompe funebre faite dans l'Eglise de la Sainte Chapelle du Roi à Dijon, le 13 Décembre 1740, après la mort de . . . Louis-Henri Duce de Bourbon, Prince de Condé, Prnc du Sang . . . Gouverneur de Bourgogne. Par M. L* J***. Dijon, chez Antoine de Fay, 1741.*

Two works bound in one volume, 4to, pp. 48, with 2 engraved plates (one large and folding) and fine large woodcut head-piece; pp. 29, [1], with 3 engraved plates (2 large and folding) and fine

large woodcut head-piece; very good, large and clean copies in old marbled wrappers, modern leather labels. €1900



Two rare illustrated accounts of festivities, celebrating the birth of the Dauphin and the death of the Duc de Bourbon respectively, organised at Dijon in eastern France in the middle of the 18th century. The plates show elevations of the festival architecture; the architect responsible for the decorations for the funeral of the Duc de Bourbon was Jacques-Ange Gabriel (1698–1782), architect to the King of France.

I: Barbier IV, 233; Watanabe-O’Kelly no. 2058; Ruggieri no. 562; not in Vinet, not in RLIN or OCLC.

II: Barbier I, 895; not in Watanabe-O’Kelly, Ruggieri or Vinet; OCLC records only the Columbia copy, not in RLIN.

78. PHILIPPE II, DUC D’ORLÉANS, REGENT OF FRANCE (1674–1723). [Select correspondence in three volumes]. Vol. I ‘Registre des Lettres de S.A.R Monseigneur le Duc d’Orléans pendant les trois derniers mois de l’année 1715 et l’année entière 1716; Vol. II ‘Registre des Lettres écrites par S.A.R. Monseigneur le Duc d’Orléans pendant l’année 1717; Vol. III ‘Registre des Lettres Ecrites par Monseigneur le Duc d’Orléans Regent, Année 1719. *France, probably early nineteenth century.*

Manuscript, three volumes, 4to (248 x 180mm). I: ll. [1, blank], [1, title], 205, [9, index], [1, blank]. II: ll. [1, blank], [1, title], 229, [7, blank], [15, index], [2, blank]. III: ll. [1, blank], [1, title], 209, [4, blank], [15, index], [2, blank]; written in several hands, all in a neat secretarial script in brown ink, and under calligraphic titles for addressee and date of letter, with indices for each volume listing the transcriptions in chronological order; **a very good manuscript, elegantly bound in early nineteenth-century French marbled calf**, panelled spine with gilt decorative designs, the second panel with title in gilt on red morocco, with red fore-edges; fresh pages, with

only occasional slight foxing; slight bumping to corners with minor loss to the base of the spine on the first volume. €12,900

This **unpublished manuscript**, containing transcriptions of highly important and private letters from four of the eight years that Philippe II served as Regent of France (1715–1723), represents a fascinating insight into the civic and personal life of one of the leading statesmen of his day. These transcriptions were most probably compiled by the orders of Louis Philippe I (1773–1850), king during the July Monarchy (1830).

The third volume contains a letter from the duke to John Law, who at the time was Controller-General of Finances. The letter is dated 7th December 1719, and in it the duke promises to continue sending Law letters concerning La Compagnie des Indes, the Mississippi Company. By mid 1719 Law had consolidated all of his business interests under this one title. The date of this letter marks the high-point in Law's career as Finance minister; only a year later the Mississippi Bubble he had created almost single-handedly burst spectacularly, ruining both him and France.

In the earlier twentieth century these books belonged to the Orléanist claimant, Henri of Orléans, le Comte de Paris (1908–1999). They were sold at Sotheby's in Monaco, December 15 1996 as three of ten volumes of letters, and purchased by Lily and Edmond J. Safra, whose lily-flower ex-libris is pasted to front endpaper of each volume.

ENGLISH TRAVEL TO FRANCE AFTER WATERLOO

79. PLANTA, Edward. A New Picture of Paris; or, the stranger's guide to the French metropolis . . . to which is added a description of the Environs of Paris . . . new edition enlarged and improved. *London, for Samuel Leigh, 1814.* Pp. xviii, 258, [4], 8 (publisher's adverts), with 2 large engraved folding maps: one of France, the other of Paris, both finely coloured in a contemporary hand, and a small folding map of the environs of Paris, also coloured in a contemporary hand; in fine and fresh condition. First edition. [bound with:]

PLANTA, Edward. A Gazetteer of France containing a geographical description of the cities, towns, villages, rivers, mountains, &c. within the French Empire: with an account of the soil, produce, manufactures, &c . . . To which is added a geographical account of the island of Elba. *London, printed for Samuel Leigh, 1814.* Pp. iv, [5]-35, [1] (blank), [118], [2] (publisher's adverts), with folding engraved map of Elba, coloured in a contemporary hand; in fine and fresh condition. First edition. [and:]

BOYCE, Edmund. The Belgian traveller, or a complete guide through the United Netherlands . . . *London, printed for Samuel Leigh, 1815.* Pp. xv, [1], 272, 12 (publisher's adverts), with 2 large folding engraved maps: one of Brussels, the other 'a travelling map of the countries between Paris and Hamburg', both coloured in a contemporary hand; in fine and fresh condition. First edition. [and:]

[FRANCE] The Post-Roads in France, with the routes which conduct to the principal cities in Europe; being a translation of the État Général des Postes. For 1815. Published by authority. *London, printed for Samuel Leigh, 1815.* Pp. 319, without half-title, but with the folding scale which stands for pp. 41-44; in fine and fresh condition. First edition.

4 works in 2 vols., large 12mo, a fine and fresh set uniformly bound in contemporary green calf, front cover with gilt calligraphic lettering 'Continental Traveller', modestly gilt flat spine, with gilt lettering of titles, head cap of vol. II a bit bumped, but a handsome set. €1750

A handsome set of the four most important guide books to France and Belgium – in first editions - after the defeat of Napoleon. Waterloo signalled the start of a frenzied exodus of patriot English tourists into Paris and France and the neighbouring countries.

THE RUE MORGUE

80. POE, Edgar Allan. [BAUDELAIRE, Charles, *translator*.] *Histoires extraordinaires* par Edgar Poe. Traduction de Charles Baudelaire. *Paris, Michel Lévy frères, 1856.*

8vo, pp. xxxi, [1], 330, [2], with a half-title and a final index leaf; a few pale marks to first few leaves, else a good copy in contemporary quarter pebbled cloth and marbled boards, rubbed. €750

First edition. Baudelaire's translations of Edgar Allan Poe had a tremendous impact on Poe's world-wide reputation, and a lasting influence on French literature.

Baudelaire devoted much of the first half of the 1850s to translating the works of Poe, which he had first encountered in 1847. The translations had appeared regularly in periodicals, but they were first published in book form in 1856, with an important critical introduction by Baudelaire. The collection includes such classic stories as 'The Murders in the Rue Morgue', 'The Purloined Letter', 'The Facts in the Case of M. Waldemar', 'MS Found in a Bottle', 'The Gold Bug', etc. The following year Baudelaire published a second volume of translations under the title *Nouvelles histoires extraordinaires*.

Carteret I, 117.

81. POE, Edgar Allan. [BAUDELAIRE, Charles, *translator*.] *Vingt histoires extraordinaires*. Illustrées par quarante et une eaux-fortes originales de Lobel-Riche. *Paris, Le Livre de Plantin, 1927.*

4to, pp. 335, [3], with an engraved frontispiece portrait of the author, and forty engravings, 20 hors-texte in three suites, one with remarques, 20 'lettrines' in two states, the first black and grey with extra illustrations, the second in colour within the text; a couple of tiny marks, else a fine copy in gorgeous full crimson morocco by Charles de Samblanx; boards within a single gilt fillet border with elaborate interlacing geometric knotwork, board edges with double gilt fillet, turn-ins with quintuple gilt fillet, marbled endpapers, spine in six compartments, second and fifth direct lettered gilt, the others tooled with a geometric knotwork border, a very little wear to spine, all edges gilt. Preserved in a slipcase of marbled paper boards. €4750

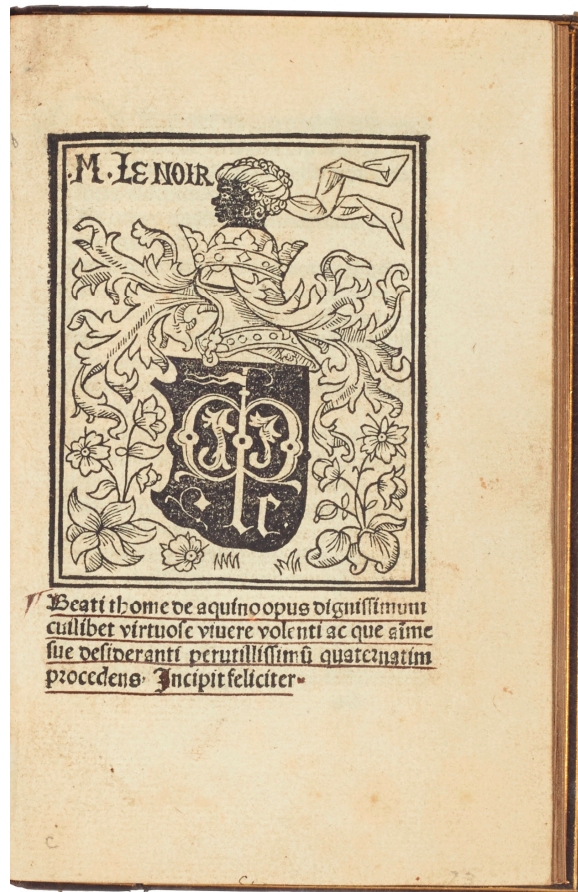
First edition of Baudelaire's celebrated translation to appear with these striking illustrations by Alméry Lobel-Riche, his close friend who was to illustrate the whole Baudelaire canon during the 1920s and early 1930s. Lobel-Riche described Baudelaire as "le premier, le plus grand poète de la femme moderne. Beaucoup le chanteront après lui, mais il est resté le Maître et le Modèle". Number 103 of 197 copies.

ON NUMBER FOUR, ITS VIRTUES AND VICES,
ONE OF THREE RECORDED COPIES

82. PSEUDO-THOMAS AQUINAS. *De vitiis et virtutibus numero quaternario procedens, sive quaternarius.* [Paris, Michel Le Noir, circa 1493.]

Small 8vo, ff. [12]; with large woodcut printer's device on the first leaf, a woodcut initial, paragraph marks and capitals touched in red throughout; very light occasional spotting and thumbing, but a fine copy, in nineteenth-century blind-stamped morocco by W. Pratt; neatly rebaked; preserved in a morocco-backed cloth box. €14,250

One of only three recorded copies of this pocket-sized incunable edition of the pseudo-Aquinas *Quaternarius* (one other was in the Fairfax Murray collection and is now at Cambridge, the third is in Krakow). Fairfax Murray based the dating of this incunable on the printer's device: Le Noir's earliest woodcut device, which occurs in this work and was used in his first dated book, *Auctoritates Aristotelis*, of 26 September 1493, was superseded by 1494 by a new version.



The *Quaternarius* was devoted to exploring the properties and the associated virtues and vices of the number four, or, in its alphabetical equivalent, the tetragrammaton, an important Pythagorean number crucial to the Cabbalistic tradition (the tetragrammaton is a theonym) and the Western alchemic tradition. *De vitiis et virtutibus* is an abridged version, also spuriously attributed to St. Thomas.

Provenance: John Bellingham Inglis (1780–1870), with his bookplate (his sale, Sotheby, 14 June 1900, lot 750, to Quaritch); George Dunn (1864–1912), with his bookplate (his sale, Sotheby, 6 February 1914, lot 1660).

GW M46591; Fairfax Murray (French) 538; ISTC it00340600; Oates 3089. Not in Hain, BMC or Goff.

83. PUSHKIN, Aleksandr Sergeevich (H. DUPONT, *translator*). Oeuvres choisies . . . traduites pour la première fois en français . . . Tome premier [-second]. *St Petersburg, chez Fd. Bellizard et Cie; Paris, Au comptoir des Imprimeurs-unis, 1847.*

2 vols. bound in one, 8vo, pp. xii, 400; viii, 387; some light spotting, but a very good copy in recent half morocco, spine lettered gilt, top edges gilt, with **all the original printed wrappers bound in.** €3000

First collected edition of Pushkin in French, preceded in French translation only by some individual poems and stories, and a translation of *The Queen of Spades* in 1843. This is one of the earliest major collections of Pushkin to appear outside Russia.

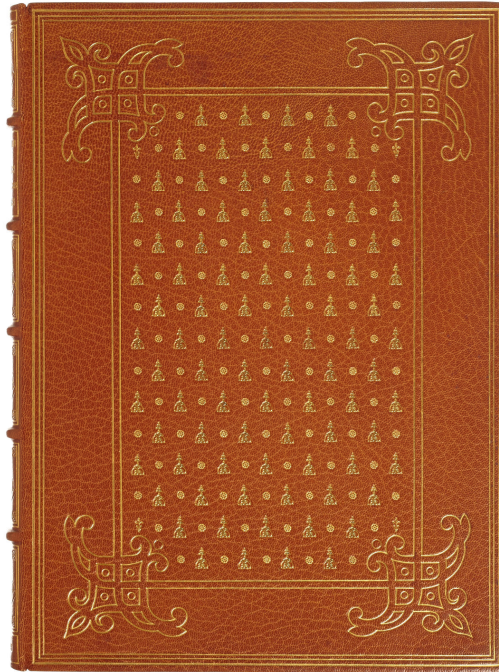
The selection includes *Eugene Onegin*, *Boris Godunov*, *The Fountain of Bakhchisarai*, *Ruslan and Liudmila*, *A Prisoner of the Caucasus*, *The Robber Brothers*, *The Gypsies*, *Count Nulin*, *Little House in Kolomna*, *Poltava*, *Angelo*, *The Bronze Horseman*, *The Stone Guest*, and many poems and short prose pieces.

OCLC cites copies at Harvard, Yale, Cambridge, London Library, Nice, and Biblioteca Nacional Madrid.

84. PUSHKIN, Aleksandr Sergeevich. Contes Populaires Russes de Pouchkine, traduits en Français par Alexandra de Holstein et René Ghil et ornés de bois graves par Jean Lébédéff [Ivan Lebedev]. *Paris, Société Littéraire de France, 1919.*

4to, pp. [4], LXVIII, [1, blank], [1, limitation], [1, blank], with 16 coloured woodcuts within the text, repeated in two states, coloured and uncoloured, decorative initials and text ornaments, one of 15 copies on imperial Japan paper (number 11); fine copy in full tan morocco by Samblanx, triple gilt fillet border around a double gilt fillet central panel, small Russianate tools to the centre, decorative corners, board edges with a double gilt fillet, turn-ins with gilt geometric flower border within a double gilt fillet, spine in six compartments, the second direct lettered gilt, the others with large floralesque central ornaments and corner fleurons, all edges gilt; armorial bookplate of the Baron de Launoit to the front pastedown. €3500

A beautifully illustrated work, combining old Russian fairytales as told by the inestimable Pushkin with Ivan Lebedev's antique style woodcuts which evoke the spirit of an earlier, simpler, and more colourful age.

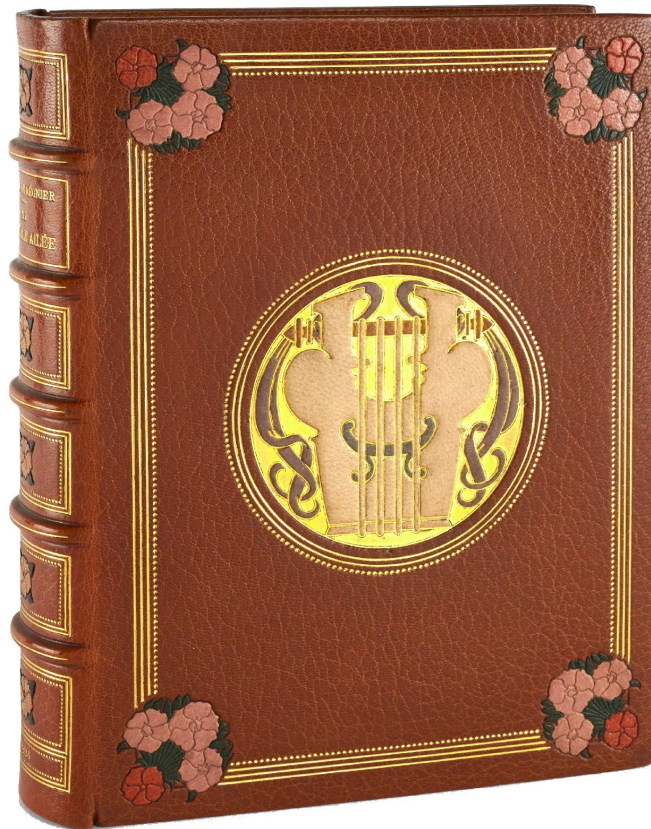


A handsome production by Charles de Samblanx, in a Russian style.

Baron de Launoit was a highly successful *homme d'affaires*, masterminding Belgian's lucrative positioning as a supplier to Nazi Germany.

85. RÉGNIER, Henri de. *La sandale ailée.* Paris, *Société des amis des livres modernes*, 1914.

4to, pp. [8], 222, [4], with ten full-page colour plates in two states with differing colourways, with a further nine half-page images, appearing in one state within the text and another on additional sheets, numerous monochrome vignettes; a superfine copy in a stunning near-contemporary binding of full tan morocco by Canape and Corriez dated 1927, boards with corner bouquets onlaid in three coloured leathers, ruled to a panel design with a triple gilt rule and single pointillé rules, central circular panel to upper board with lyre device onlaid in cream morocco with brown morocco ornaments, on a gilt ground, within a double gilt fillet and single pointillé border, spine in six compartments with gilt-ruled raised bands, second compartment direct-lettered gilt, the others with central flowers of onlaid leathers within a double gilt fillet and single pointillé roll, board edges with a double gilt fillet, doublures richly gilt with a floral tool within a single gilt fillet border, central panels of lilac watered silk, matching lilac silk endpapers, all edges gilt; with the original wrappers bound in. Preserved in a leather-lined slipcase of marbled paper boards and matching morocco. €4100



Limited edition, Comte Foy's copy, number 35 of 125 copies produced for the members of the Société of this compendium of free verse by the Mallarmé-circle symbolist poet Henri de Régnier, attractively illustrated with reproductions of watercolours by noted French artist Antoine Calbet.

UNIQUE COPY

86. REVUE DES DEUX MONDES. Centenaire de la Revue des Deux Mondes 1829–1929. Exposition des Cent Ans de Vie Française. *Paris, [n. p.], 1929.*

8vo, pp. xx, 154, [2]; with numerous additional items mounted on guards and bound in, printed on *papier Japon*, contemporary red half morocco by Canape and Corriez (binding signed and dated 1929), spine elegantly gilt, original wrappers bound in, corners and upper joint slightly rubbed. €1250

An exceptional copy of this catalogue which celebrates the centenary of “La Revue des Deux Mondes”. It was specially printed for the publisher and collector Edouard Champion, a major lender to the exhibition “Cent ans de la vie française”.

Georges Canape (1864–1940) succeeded his father J. Canape, in 1894. Like many of his contemporaries, he soon adopted a restrained version of the *Art Nouveau* aesthetic popularized by Marius-Michel. Canape’s own compositions often consisted of floral emblems within rather formal borders – as seen here.

The additional material includes invitations to dinners and menus, lists, forms, various typed or manuscript letters, cards: more than 30 different ephemera or other materials are loosely inserted or bound in on guards.

The diners at Champion’s “table H” signed a menu; among them are Jacques de Lacretelle (1888–1985), Emile Henriot (1889–1961), and Guy de Pourtalès (1881–1941). Champion has bound in two versions of Louis Gillet’s original autograph manuscript for the preface. Clearly abandoned was the first version written on 3 leaves (rectos only and on blue paper), which consisted of a few paragraphs; the second version, written on 14 blue leaves (rectos only), is the manuscript for the printed preface. Also by Gillet there is an essay, in manuscript, titled “Cent ans de la vie française, Autographes et bibelots” (13 leaves on blue paper, written on the rectos only) not published in the catalogue. The volume also contains 7 letters from Gillet.

In addition are a group of letters on Figaro headed notepaper from Maurice Levailant (editor of Chateaubriand’s *Memoires d’outre-tombe*), a 7-page list of Champion’s loans to the exhibition with their insurance valuation, a secretarial letter from the Mareschal Lyautey, visiting cards from Rene Doumic (director of the *Revue des Deux Mondes*).

THE WHOLE AND ITS PARTS

87. ROSIÈRES, François de. Six livres des politiques, contentants l’origine et estat des cités, condition des personnes, economie, & police des monarchies & républiques du monde, tant en temps de paix, que de guerre, avec l’institution du monarch, & les moyens de conserver & destruire la chose publique en toutes especes de gouvernement tant droict que defectueux, ensemble des magistrats, & loix, desquelles on y doit user, selon le jugement des anciens & modernes philosophes . . . Plus, de l’origine . . . & utilité de l’art politique. *Rheims, Jean de Foigny, 1574.*

Small 4to, ff. [10], 132; mild damp-damage to upper margin of last few leaves, affecting the headlines and a few letters of the final two, but a very good copy in seventeenth-century mottled calf; upper joint cracked. €5250

First edition, rare, of a treatise on government, society and economy, written during the French Wars of Religion by the archdeacon of Toul. Rosières enjoyed the patronage of Charles, the Guise cardinal of Lorraine, to whom this book is dedicated. The book sets out to describe, after Aristotle, ‘the laws and the ways of politics’ (biii r). The ‘Machiavellian’ lexicon of *raison d’etat* is turned to the defence of the *corps mystic d’une Republique* (biii r), a political whole which is superior to the sum of its individual part, and governed by a justice at once human and divine. Secrecy features as a legitimate and appropriate tool for the ruler, and, while dissimulation is rejected, the blurred distinction between the two shows that a measure of Machiavellian governing style is accepted as part of Rosières Catholic ideal City.

INED 3904. Not in Adams or BM French. OCLC locates five copies (Iowa, Newberry, Oxford, Leiden, BSB).

88. [ROUGE, George Louis le.] Les Curiositez de Paris, de Versailles, de Marly, de Vincennes, de S. Cloud, et des environs. Paris, Saugrain, 1723.

Two volumes, 8vo, pp. viii, 390, 8 (advertisements); [ii], 393 (misprinted as 339) -719, [3], with 30 plates; ownership signatures on verso of title-pages; contemporary calf, raised bands, spines decorated gilt in compartments, brown morocco lettering-pieces.

€300

Third edition (first published in 1716) of this splendid guide of Paris and its surroundings.

Franks 7117; Barbier I, 830; Quérard, II, 978.

THE VERY RARE FIRST ITALIAN EDITION

89. ROUSSEAU, Jean-Jacques. Du contract social, ou, Principes du droit politique. *Milan, Pogliani, 1796.*

8vo, pp. [4], 188; with Avertissement on the verso of the title-page; title-page a little spotted, else a clean, crisp copy in near-contemporary quarter calf, marbled boards, flat spine decorated and lettered in gilt; edges a little rubbed, a few scratches to the sides; contemporary pen monogram and a modern ownership inscription on the front free end-paper. €4100

First edition printed in Italy, very rare, of Rousseau's *Contrat social*.

Dufour, 154; Sénélier, 719. No copies recorded in the UK, one in the US (Berkeley). OCLC finds 3 copies in Switzerland and one in Italy (Arco).

90. ROUSSELET, Louis. L'Inde des rajahs: voyage dans l'Inde centrale et dans les présidences de Bombay et du Bengale. *Paris, Librairie Hachette, 1875.*

Folio (340 x 280 mm), pp. [iv], 807, [1, blank], with numerous wood-engravings in the text (some full page) and six maps (one in the text, four coloured); occasional faint foxing; original red morocco-backed pictorial cloth, gilt, (the covers with an elephant's head within a decorative floral surround, the spine with peacocks feathers in gilt), gilt edges. €800

First edition. 'Au mois de juin 1863, je m'embarquais à Marseille sur un bateau à vapeur anglais, de la ligne de Suez, que devait me conduire à Bombay En me rendant dans l'Inde, je me proposais de visiter principalement toute la région septentrionale, qui comprend, outre la présidence anglaise du Bengale, les États feudataires du Rajasthan, le Bundelcund, le Goundwana, Le Pendjâb et le royaume de Népal' (p. 1).

91. 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 Couteau 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 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, bound in mid-nineteenth-century crimson morocco, sides filleted in blind, three fleur-de-lys stamped on each side, panelled spine lettered and decorated in gilt; the Fairfax-Murray copy ('large'), from the Silvain S. Brunschwig collection, with the monogram bookplate (sold at Rauch in 1955). €37,500



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, etc. The large four-part cut on the title, repeated on mm1, signed with a Lorraine cross, was long attributed to Geoffrey Tory, and is now believed to be by Jacquemin Woerriot. 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 prouffitz* (1486), the Rout of the Venetians on III 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.

Fairfax Murray 488; Renouard-Moreau III, 452; IA 136.529.

92. [RUSSIAN BOOKSELLING.] Catalogue des livres imprimés [*sic*] aux dépens de l'Académie impériale des sciences de St. Pétersbourg. Et qui se vendent en sa librairie. *St Petersburg, Imperial Academy of Sciences, 1748.*

Small 8vo, pp. [14]; some offset on title from the turn-ins of former binding; from the Macclesfield library with stamp on initial two leaves; modern boards. €5850

A catalogue of books for sale from the Russian Imperial Academy of Sciences. We have been able to trace only one other copy, at the Academy of Sciences Library in St Petersburg. Around 80 books are listed, published 1725–48 (the Press had struggled with sales initially and a stockpile soon built up). But there is something for every reader, and every pocket: science, history, law, education, topography, heraldry, biography (funeral orations for Peter the Great's military élite sit next to a Russian translation of Fontenelle), with prices ranging from 10 kopeks (a sermon by the Archbishop of Novgorod) to 20 roubles (ten volumes of the Academy's *Commentarii scientiarum*; two more are in the press, according to the advertisements on the final page). Also available is a selection of Romanov portraits and silhouettes, and a number of maps, both geographical and military.

All Academy of Sciences bookshop catalogues, in whatever language, are extremely rare. A survey of COPAC, OCLC and KVK finds only one earlier example, a 1739 German catalogue, at the Franckesche Stiftungen in Halle.

Svodnyi katalog 3197 (listing only 12 pages). On the background, see Gary Marker, *Publishing, Printing, and the Origins of Intellectual Life in Russia 1700–1800* (Princeton UP, 1985), especially chapters 2 and 6.

93. SAY, Jean-Baptiste. *Olbie, ou Essai sur les moyens de réformer les moeurs d'une nation. Paris, Deterville and Treuttel & Wurtz, 'an VIII de la République' [1799–1800].*

[*bound with:*]

[ANON]. *Principes politiques, par F. M. S****. Paris, Magimel et al., 1818.*

8vo, pp. xii, 132; [2, blank], [ii], 28; Say: with an extra leaf inserted after the half-title, bearing an engraved vignette showing a trial scene with a caption; fine copies, clean and crisp, uncut in the original boards, flat spine filleted in gilt with a contrasting gilt lettering-piece; some surface rubbing to the orange paper cover on the sides, small chip to the paper at the foot of the spine; **the author's dedication inscription to Mr. Dubois Du Bais** penned on an extra leaf inserted after the first title-page, and a later inscription by one of Dubois Du Bais descendents in red ink on the front free end-paper. €5850

Presentation copy with the author's inscription of the rare first edition of Say's utopia, written in response to a competition organized by the Académie des Sciences Morales et Politiques on the question: 'Quelles sont les institutions capables de fonder la morale chez un peuple?'. Say treats the question from an economic viewpoint, and this work can, in some ways, be seen as a preface to his *Traité d'économie politique* of 1803.

With *Olbie*, 'Say instaurait un ordre nouveau sur les ruines de la monarchie absolue, ordre basé sur la raison: "Ainsi le premier livre de morale fut-il, pour les Olbiens, un bon traité d'économie politique." En Olbie, les femmes ont des emplois réservés à leurs capacités, les ouvriers des caisses de prévoyance. Enfin, l'oisiveté est stigmatisée, ainsi que les vices: "Il en coûte plus pour

nourrir un vice que pour élever deux enfants”, lit-on dans les bâtiments publics’ (Versins, *Encyclopédie de l’utopie et de la science fiction*, p. 798).

The work bound after Say’s is an exceedingly rare item, of which one copy only is recorded in OCLC (BNF): a work of political philosophy which places the notion of force/strength at the centre of its examination of governments. The unidentified author sees the dynamics between government and oppositions in terms of physics: if the two opposing forces are equal, inertia is the result. This inertia is what plights many European governments, he claims. Public opinion is the resulting figure of the sum of individual minds. Any governing body ought to – first and foremost – count its heads. The author goes on advising states on how to deal with public opposition to taxation when seen as too high. His definition of a working and modern state, which he sees as a **democracy, consists of ‘citizens all equal before the law; a monarch or head who is elected and temporary; a chamber of representatives re-nominated at regular intervals’** (transl. from pp. 18-19).

Say: Einaudi 5117; INED 4109; Kress B.4266; Negley 1002; not in Goldsmiths’.

PRESENTATION COPY TO CHARLES DUNOYER

94. SAY, Jean-Baptiste. *Traité d’économie politique, ou simple exposition de la manière dont se forment, se distribuent et se consomment les richesses....Augmentée d’un volume, et a laquelle se trouvent joints un épitome des principes fondamentaux de l’économie politique... Paris, Chez Rapilly, 1826.*

Three vols, 8vo, pp. cviii, 385, [1]; [4], iv, 408; [vi], 435, [1]; folding table in vol. 3; some faint toning or occasional spots, but a very good, uncut copy, in contemporary quarter calf, marbled paper-covered boards, panelled spine decorated and direct-lettered in gilt in compartments; presentation inscription from the author to Charles Dunoyer (see below) on the half-title of the first volume, Dunoyer’s armorial bookplate to the front paste-down of all volumes. €2350

Presentation copy of the enlarged edition (the last to appear in the author’s lifetime) of Say’s *Traité*, ‘The most important of the links in the chain that leads from Cantillon and Turgot to Walras’ (Schumpeter). Although initially suppressed by Napoleon on its first appearance in 1803, this work was, apart from *The Wealth of Nations*, the most popular work on political economy of the first half of the nineteenth century. Say ranks with Sismondi and Cournot in the originality of his contributions to economic theory, though his reputation has suffered from his being considered primarily an exponent of Adam Smith.

Goldsmiths’ 24807; Kress C1773; see Carpenter XXXIII (1); this edition not in Einaudi; Schumpeter, pp. 492–3.

PERHAPS THE EARLIEST PRACTICAL EXPERIMENT IN PHYSIOCRACY

95. SCHLETTWEIN, Johann August. *Les moyens d’arrêter la misère publique, et d’acquitter les dettes des États. Karlsruhe, Michel Macklot, 1772.*

8vo, pp. 96; engraved allegorical vignettes and tail-piece; star-shaped ink doodle in the lower margin of b1r, but a fine and fresh copy, in contemporary mottled calf, gilt armorial stamp to upper side, flat spine finely gilt with red morocco lettering-piece and shelfmark G.203 stamped in gilt at foot; joints, spine ends and corners a little rubbed lightly sunned and chipped at extremities. €3500

First edition, rare, bound with two important early critiques, also very rare. Schlettwein's is a first-hand account of perhaps the earliest scheme of reform based on physiocratic principles. [bound with:]

[ANON.] Teutsche Anmerkungen uber die französische Schrift Moyens d'arreter la misère publique et d'acquitter les dettes des états fait à Paris le 20 Aout 1771. *Frankfurt and Leipzig, n.p.*, 1772. 8vo, pp. 84. A very good copy. Outside Germany, a sole copy (International Institute of Social History, Netherlands). [and:]

[ANON.] Widerlegung des sogenannten neuen Systems der natürlichen Ordnung in der Politik. Frankfurt, 1772. 8vo, pp. [viii], 152. A little offsetting and browning in the last couple of leaves, but a very good copy. Not in OCLC, though known and quoted by some 18th cent bibliographers; KVK finds a copy at Kassel University. Recorded in *Allgemeine deutsche Bibliothek, Anhang 1771-1791*, 1777, p. 900.

Schlettwein: Higgs 5546; Kress 6899; not in Einaudi or Goldsmiths'; see III, 361–2; Schumpeter, *History*, pp. 227–8; Higgs, *Physiocrats*, pp. 84–6, 99–101. OCLC finds 4 copies in the US (Yale, Northwestern, Columbia, Kansas) beside the Kress copy. COPAC finds 3 copies in the UK (BL, LSE, Manchester).

96. [SERRES, Jean de.] Gouvernement politique et economique. Tome premier [–troisieme]. *Amsterdam, aux dépens de la Compagnie, 1766.*

Three vols, 8vo, pp. [iv], 469, [5 +2 errata]; [iv], 328, [2 +2 errata]; [iv], 207, [3 +2 errata]; engraved floral vignette on titles, woodcut vignette at the opening of each book, typographical ornaments; very light spotting in the initial quires of vol. I, one or two occasional spots, some very light uniform toning; a very good copy in contemporary mottled calf, panelled spines gilt with fleurons, red morocco lettering-pieces; spine extremities of vol. I and head of spine in vol. II chipped, spines and edges rubbed. €4100

First and only edition, rare, of a little-studied work on politics and economics attributed to the president of the Chambre des Comptes of Montpellier. The Avis tells us that the author had completed his work by 1759. By the beginning of the printing he had modified his original manuscript in two chapters: that devoted to Alexander the Great, and that on St Ignatius and the Jesuits.

Barbier 9725; INED 3946; cf. Coquelin, *Dictionnaire de l'economie politique*. No copies in the UK, 4 in the US (Kress, Columbia, Berkeley Law, Chicago), one in Japan (Waseda).

REGICIDE JUSTIFIED

97. SEXBY, Edward. Traicte politique composé par William Allen Anglois, et traduit nouvellement en Francois, ou il est prouvé . . . que tuer un tyran titulo vel exercitio, n'est pas un meurtre. *Lyon, [n. p.], 1658.*

12mo, pp. [2], 94; initial leaves lightly foxed, else a very good copy; eighteenth century French emerald green morocco, gilt dentelles and edges, corners bumped and lightly chipped. €4400

First French edition of Sexby's inflammatory *Killing noe murder* first published in Amsterdam in 1657. This French translation is perhaps the work of Jacques Carpentier de Marigny (See the *Clark Library Catalogue* vol. 13, p. 357).

The French edition is important on account of Sexby's role in disseminating the radical ideas of the Levellers in France. A few months after the loss of his parliamentary commission in 1652, 'Sexby was chosen by the council of state as an unofficial envoy to the Frondeurs, with a view to fanning the flames of revolt in south-west France. Based at Bordeaux, his activities were regarded with grave suspicion by many among the supporters of the prince of Condé. However, Sexby was able to commend to the republican Ormée faction some of those radical ideas which he had effectively abandoned when he entered the service of the English Commonwealth . . . This enthused some of the French rebels sufficiently to send a deputation to Westminster on an ill-fated quest for formal English assistance in their struggle with Cardinal Mazarin' (*ibid.*).

This translation is of enduring significance – it was reprinted in 1793, no doubt to justify the executions that occurred during and after the French Revolution.

Brunet, vol. 1, col. 189-190; *Clark Library Catalogue* vol. 13, p. 357.

98. SMITH, Adam. Recherches sur la nature et les causes de la richesse des nations. Traduit de l'anglois de M. Smith. Tome premier [-sixieme]. *Yverdon, [n. p.], 1781.*

Six volumes, 12mo, pp. [ii], viii, 298 [2] blank; [iv], 366, [2] blank; [iv], 292; [iv], 239, [1] blank; [iv], 310, [2] blank; [iv], 368; first and final leaves' edges of each volume with some slight offsetting, titles of volumes one, two, and four lightly browned, withal excellent copies in contemporary mottled calf, spines gilt with contrasting morocco lettering- and numbering-pieces; rubbed; from the library of the Dukes de la Rochefoucauld, with their Chateau de la Roche Guyon stamp to the titles of each volume. €3800

Second French edition of the *Wealth of Nations*, the first version of this edition published in book form. Reprinted from Blavet's serialised translation printed in the *Journal de l'agriculture, du commerce, des arts et des finances* from January 1779 through December 1780. Though Blavet claimed to not have been involved, the inclusion of a note from the editor of the *Journal de l'agriculture* on 1:181 suggests that either he and/or Hubert-Pascal Ameilhon, editor of the *Journal*, had a hand in the Yverdon edition.

Tribe 24. See Kenneth E. Carpenter, *The Dissemination of the Wealth of Nations in French and in France* (New York, The Bibliographical Society of America, 2002), pp. 34–37.

99. [SOUTH SEA BUBBLE.] Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX. [*No place, but the Netherlands*], 1720.

Folio, pp. [ii], 25, [1] blank; 52; 26, 29–31, [1] blank; 8; with 76 plates, printed on paper of varying weights, most folding, comprising Muller numbers 1-45 (one of the four prints comprising Muller number 26 is missing and replaced with a non-listed alternative), 47-70, 72-73; Muller supplementary numbers 2-4 and 7; and another copy of Muller number 65 in a later state; part five of the text included as four separate quarto pamphlets loosely inserted into the volume; title printed in red and black, browned, sporadic light foxing, small worm holes to the upper margin of plates 27, 28, 30 and 31, not affecting the prints, generally a very good copy bound in 18th century half vellum over marbled boards, spine lettered by hand in ink; somewhat worn, hinges cracked but joints in good condition, lower right-hand corner of front fly-leaf torn away; with an 8 page manuscript satirical poem in Dutch of 102 stanzas written on the rear fly-leaves. [*offered with:*]

[ANONYMOUS.] Copie van een brief, geschreven aan der Heer N. N. waar in word verdoond het bedrog en schadelykheid het welk legt in de opgeregte compagnien van negotie. *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [ii], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5895; Knuttel 16487; Kress S.2865. Not in Sperling. [*and:*]

[ANONYMOUS.] Copie van twee brieven, de eerste van de Heer N. N. Zynde een antwoord op de brief van de Heer A. Z. En de tweede, een weder-antwoord van de heer A. Z. aan de Heer N. N. Waer in de compagnie van affurantie en beleninge, &c. in de Zuydhollandse, Zeeuwse, Gelderse en Overyflelse steden worden ondersogt, derselver schadelykheid en bedrog klarrlyk worden aangetoond. *Amsterdam, Isaak Stokman, [1720?]*.

4to, pp. [2], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Knuttel 16488; Kress S.2866; Goldsmiths' 5842. Not in Sperling. [*and:*]

[ANONYMOUS.] Copie van de derde brief, aan de Heer N. N. Wegens de opkomst of beginsel der actiehandel, der selver voortgang en genoegsaame ondergang, so in Vrankryk, Engeleand, en Holland, en verscheyde voornamen voorvallen, in de zelve opgekomen. *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [2], 9, [1] blank; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5897; Knuttel 16489; Kress S.2863; Sperling 154. [*and:*]

[ANONYMOUS.] Copie van de vierde brief, geschreven aan de Heer N. N. Wegens de opkomst, of beginsel der actiehandel, der selver voortgang. *Amsterdam, Isaac Stokmans, [1720?]*.

4to, pp. [2], 10; a good clean copy, stitched, disbound, evidence that it was once bound in a larger volume.

Goldsmiths' 5896; Knuttel 16490; Kress S.2864; Sperling 155.

Together €10,250

Second edition, first issue, of the famous *Great Mirror of Folly*. 'Of the volume's significance in economic literature there can be no doubt. The South Sea Bubble in England and the Mississippi Bubble in France gave rise to extensive crops of controversial books and pamphlets, to modest groups of commemorative or satirical drawings, and, especially in France, to a number of poetic effusions. In neither of these countries, however, did there appear such a stout and extravagant piece as this Dutch volume. Constituted of folio size, its bulk is made up largely of satirical plates – perhaps the greater part of the drawings of this character that appeared as individual units in Holland during the period of speculative activity; but its text also embraces the charters of important companies which were floated in various Dutch cities during the period of bubble fever ...

'No less exciting is the *Tafereel* as a book. There is scarcely another item just like it. Not merely are the identity of the compiler and the places of publication unknown, and not merely is the date of original issuance uncertain, but the volume went through an evolutionary process over time unnoticeable by ordinary, superficial inspection ... Moreover, so strange was the mode of issuance that no two specimens, even of approximately the same actual issue date, are exactly the same. Neither the textual material nor the engraved prints are always identical, nor do they appear in the same sequence within the volume; or, at least, they would do so only by the rarest chance. In a sense, each copy of the *Tafereel* is unique' (Cole, p. 1f).

Offered with this copy are early states of the four letters, referred to by Cole as 'Part 5', written to 'N. N.'. In earlier states of the *Tafereel*, these four quarto units, as here, were tipped in and bound into the volume. In later printings, they were reset into nine and then ten pages of folio size. The letters provide an overview of Dutch commercial history from the sixteenth century followed by the detailing on a city by city basis of the many schemes and companies that appeared in the Netherlands during the summer and fall of 1720.

Goldsmiths' 5879; Kress 3211; Sperling 205.

100. [SURREALISM.] Le Ciel bleu. Hebdomadaire littéraire pour tous. De l'autre côté du miroir . . . No. 1 [-9, all published]. *Brussels, 22 February – 19 April 1945.*

Nine numbers, folio (37 x 27.5 cm), each number pp. 4, numbers 8 and 9 printed on green paper, all folded as issued, a few repairs at folds, paper discoloured; in a morocco backed folder and slip-case. €2050

The complete run of this short-lived Belgian Surrealist periodical, produced during the closing months of World War II. Directed by Rose Capel, Paul Colinet, Christian Dotremont, and Marcel Mariën, **it includes the first appearance in print of pieces by André Breton, Lewis Carroll, and Picasso.** Magritte, Louis Scutenaire, Jean Pfeiffer, Piqueray and Armand Permantier are among the numerous contributors.

101. TYRTAEUS and CALLINUS. Les chants . . . traduits en vers par Firmin Didot. *Paris, Firmin Didot, père et fils, 1827.*

Folio (525 x 350mm.), pp. [4, blank], 33, [7, blank], two title-pages, in Greek and French, engraved vignettes on each title, text of the 'Lettre... a Firmin Didot' engraved, main text printed in Greek and French; a fine copy, in **contemporary purple straight-grained goatskin over paste boards by Thouvenin**, sides with a wide, finely gilt border enclosing a decorated blind-stamped panel and a central blind-stamped arabesque dotted with small tools in gilt, the upper cover signed, flat gilt spine, gilt dentelles, red silk bookmark; extremities and spine rubbed, a few light surface scratches; bookplate of Emily Mercer, Marchioness of Lansdowne (1819–1895) on front pastedown. €7000

One of only 100 copies – all hors de commerce – of this deluxe folio Didot edition of some of the oldest martial elegy verses of the Western tradition: the surviving works of the Spartan poet Tyrtaeus and the Ephesian poet Callinus (7th–6th century BC). The text is preceded by an engraved *Lettre* to Firmin Didot by his three sons, with an appraisal of the achievements of his printing house in his absence (during a tour of Spain). It was in the same year, 1827, that Firmin Didot passed the managing of his business on to Ambroise, Hyacinthe and Frédéric to devote himself to public affairs. Two years later he officially resigned.

This copy, from the library of Emily Mercer, Marchioness of Lansdowne, daughter of the French statesman Charles Joseph, comte de Flahaut, who was made a peer of France in 1827, is **splendidly bound by Thouvenin**, in the full maturity of his art.

Brunet IV, 400; Schweiger, I, 333; binding: Davis Gift III, no. 198; Foot, *Reliures françaises*, p. 387; British Library online *Database of Bookbindings*, Davis 715; P. Culot, *Reliures et reliures décorées en France à l'époque romantique*, Brussels, 1995.

102. TZARA, Tristan. Entre-temps. *Paris, Le Calligraphe, 1946.*

8vo, pp. 49, [7], with one engraving and four further drawings by Henri Laurens, title and headlines in green, a little toning, else a very good copy in half green morocco over marbled paper boards, spine in 5 compartments, the 2nd and 4th direct lettered gilt, signed by the artist and illustrator to the limitation, original wrappers bound in. €425

First edition of this collection of surrealist verses, the fourth volume in the *Le Calligraphe* collection. Number 150 of 344 numbered copies on vélin du marais.

THE RENOUARD COPY

103. 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], italic letter with printed shoulder notes in roman letter, 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, the odd faint spot, but a very good, fresh copy in sixteenth-century French polished calf,

covers with a gilt arabesque centrepiece and a gilt fillet border, panelled spine lettered and filleted in gilt, gilt edges; vertical abrasion on the upper cover, one or two scratches on both covers, joints cracked but holding firm, extremities rubbed. €7600

First edition of Velmazio's verse paraphrase of the Bible in 11 books, illustrated with a fine complement of eleven half-page woodcuts and one full-page cut. 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' (Rhodes, see below, p. 267).

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.

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.

THE HISTORY OF CIVILIZATION

104. VICO, Giambattista. Principj di una Scienza Nuova intorno alla natura delle nazioni per la quale si ritrovano i principj di altro sistema del diritto naturale delle genti ... *Naples, Felice Mosca, 1725.*

12mo, pp. 270, [12]; with woodcut initials and head- and tailpieces; lines 11-13 on the licence leaf (M8v) corrected with a pasted-over slip, scattered contemporary (authorial?) manuscript additions throughout, largely in the margins, the odd word underlined; a couple of small holes and a light marginal waterstain to the final leaf, which has been guarded, presumably when the book was rebound; an uncut copy, sympathetically washed and recased in old vellum. €72,500

Scarce first edition of Vico's *Principj di una Scienza Nuova*. 'The "Principles of a New Science regarding the Character of Nations" has justly been called "the vehicle by which the concept of historical development at last entered the thought of western Europe"' (PMM).

'Vico was of very humble parentage. He became a professor of rhetoric at Naples and Historiographer-Royal in 1735. **Working in virtual isolation he laid the foundations of our modern concept of sociology.** He boldly attacked the widely accepted theories of Descartes that mathematical proof was the one criterion of truth in every sphere of thought. Natural phenomena, he maintained, are the works of God; mathematics is an arbitrary human invention and there is no reason to suppose that God observes its principles.

Vico believed that a genuine if limited knowledge of the external world was possible to man and he did not despise the use of mathematical method; but the Cartesian idea that full and perfect knowledge of the universe awaited only the perfection of geometrical knowledge was quite unacceptable to him. Human knowledge of the universe could never be perfect, owing to the imperfection of our nature and our limited powers of observation. Only to God was perfect knowledge possible.

‘The concept of a history of human ideas, the principles of a universal history and its philosophical criticism, a recognition of the importance of social classes, all begin with Vico. Many twentieth-century notions of anthropology, comparative law, literature, religion and linguistic philosophy can be found in the pages of this book’ (PMM).

Croce I, p. 1; Nicolini, *Bibliografia Vichiana*, I, p. 37ff.; Nicolini, *Opere*, III, p. 335ff., PMM 184. ICCU lists 4 copies in Italian libraries, OCLC lists 4 copies: Harvard, Yale, University of Michigan, and Burndy Library.

COLLECTOR’S CONCEIT

105. 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.

€1400

A tongue-in-cheek nod to the fashion for limited edition books, and an illustrative oddity. The volume comprises India paper proof impressions mounted on heavy paper of Maufras’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.