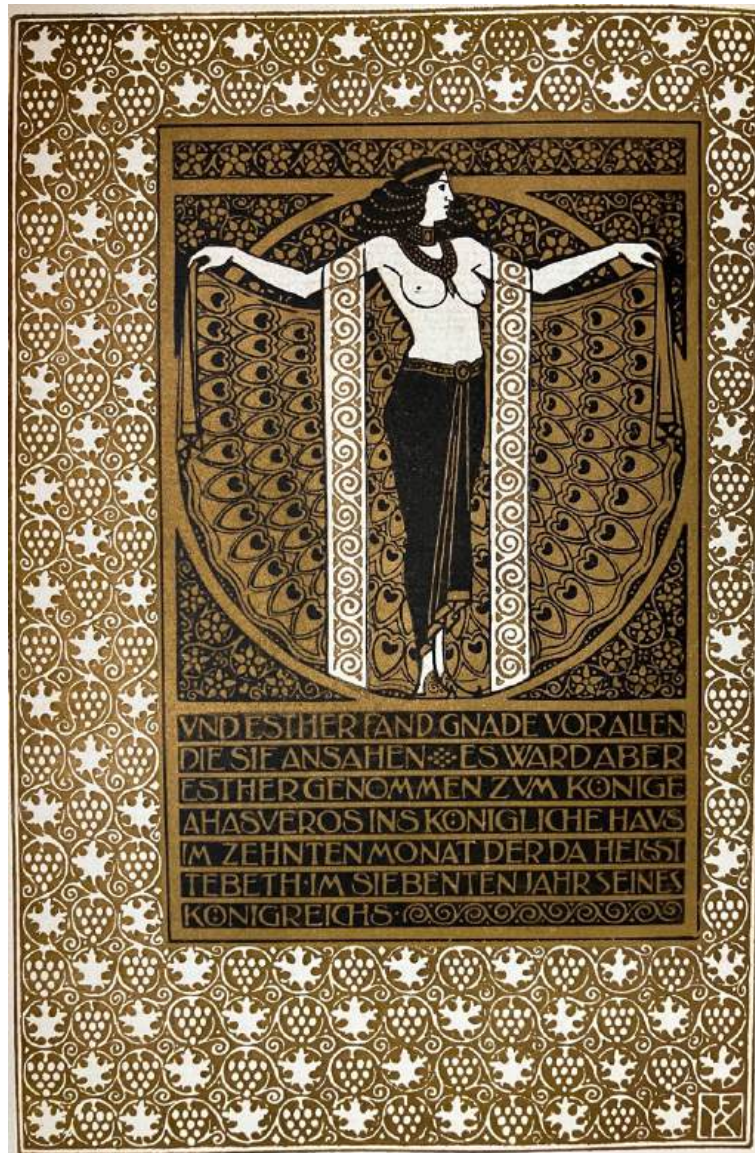


Florisatus **F**ine **B**ooks, **M**anuscripts & **M**usicalia

Edwin & Liesbeth Bloemsaat



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Paris Salon du Livre 2025

Booth B24

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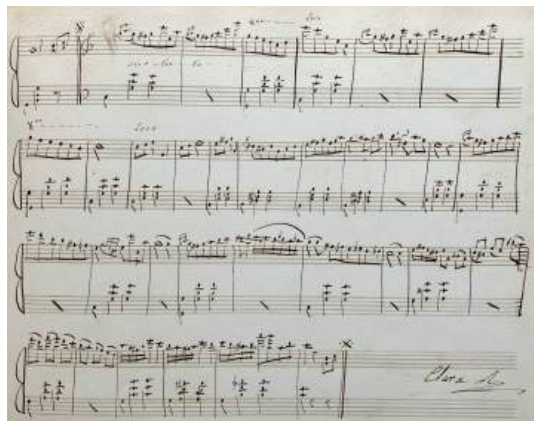
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"Un Album est comme un salon ou chaque visiteur laisse un peu de poussière"
The musical album amicorum of Marie (Miette) Berniard, née Fabry



Album amicorum of the singer Marie (Miette) 'Berniard' née Fabry, containing 36 poems, 10 handwritten musical scores by famous poets, librettists, Journalists and composers, written between 1837 and 1849 mainly in Paris and Marseille. Among the contribuants are: Eugene Sue, Honoré Daumier, Virginie Ancelot, Louise Colet, Auguste Morel, Boulay-Paty, Alexander Andryane, Eugène Houssaye etc. Few illustrations.

4^{to} oblong album partly with blank paper and partly with music paper (220 x 275 mm). [66] leaves.

Green morocco, gold tooled in romantic style. On the covers a fillet border and in the corners very large corner tools. Flat spine with curly tools. Turn ins with a decorative roll. Red watered silk end leaves. Edges gilt. (Ticket: " De la Fabrique de Fenoux Rue de Grenelle st Honoré no 51".

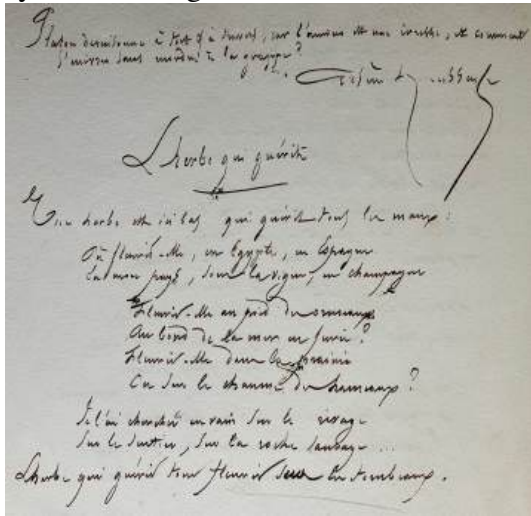
€ 7.000

Extremely interesting album in which many male and female people from the music and literary life in Paris around 1840 are present. Below follows a detailed list of the contents:

WRITTEN CONTRIBUTIONS: 1) Préface (with later tipped in engraving of Norblin); 2) **J.B.Baudier**, 'Sonnet acrostiche...' dated Morlaix 19 Aout 1846 'a ma nièce Miette Berniard; 3) **Virginie Ancelot** (1792-1875), 'fragment...' (gabrielle /..page 173?); 4) Poem of **M. de Lamartine** 'Vers écrits sur un autre album...', undated. sketch removed.; 5) **Ancelot**, 'Fragment d'une Epître inédites', dated Paris, 13 Février 1839, signed 'Ancelot'; 6) **Dupont, Paul** (1798-1866) 'Le Partage de la Terre traduit de

l'Allemand de Schiller', undated, signed 'Paul Dupont'; 7) **Eugene Sue** (1804-1857), 6 line contribution, undated; 8) **A. de Fiores** [?], 'Marine', 5 stanzas, undated; 9) **A. de Beauplan** (1790-1853), 'Le Susceptible, comédie en 1 acte...', dated l'..le 22 ? 1837 / 1839?', 14 lines, signed 'et. de Beauplan'; 10) **Edouard Monnais** (1798-1868), 'Epitaphe', 3 STANZAS OF 8 LINES, , undated, signed 'Edouard Monnais'; 11) **Henri Vernay de St. Georges** (1799-1875), 3 stanzas of 18 lines, 'La Contrebandiera', undated, signed H.V. de St Georges; 12) **Emile? Champs?**, 5 line poem, dated '...juilly 1839'; 13) **Charles Brifaut** (1781-1857), 14 lines, undated, signed 'Charles Brifaut'; 14) **Louise Colet** (1810-1876), 6 stanzas of 4 lines, 'Le Lideron', dated 'juillet 1839, signed 'Lse Colet.'; 15) **Ar? Gail**, 'a Madame Berniard', 18 lines, dated '2 aout 1839', signed 'Ar? Gail'; 16) **Eugène Houssaye** (1815-1896) 'Lherbe qui guérit', 11 lines, undated, signed at top Eugène Houssaye'; 17) **Edouard Ourliac** (1813-1848) , 6 lines, undated, signed Edouard Ourliac; 18) **John Ditchfield**, 'The Tyrol at Christmas 1837', 16 lines in English, signed 'John Ditchfield'; 19) **S.D.**, 'To Madame Berniard', 3 stanzas of 6 lines in English, signed 'J.D.', dated 'Paris 18 December 1839'; 20) **Alexandre Soumet** (1786-1845), 'Poesie, o jeune aigle...', 8 lines, undated, signed 'alexandre Soumet'; 21) ? **Raoul?**, 11 lines, undated, signed ?; 22) **Csse de Braix?**, 4 lines; 23) **Abmaud?** 'une Etoile qui file', 12 lines, undated, signed 'abmaud?'; 24) **Charles Godfryd Forster** (1800-1879), 'A une jeune fille', 2 stanza's of 7 lines, undated, signed 'Charles Forster de varsovie'; 25) **Hippolyte-Julien-Joseph Lucas** (1807-1878), 'le Ruisseau', 14 lines, undated, signed 'Hippolyte Lucas'; 26) **P. Albrand**, 'a madame Berniard née Fabry', 17 lines dated 18 aout 1841', signed 'P. Albrand.'; 27) **Fer..Cilson[?]**, 3 stanza's of 4 lines, dated 'impromptu Marseille le 9 X. 1846', signed '....illegible; 28) **Vicomte D'Ostincourt ?**, 10 lines, dated 'Paris, 10 mai 1843', signed 'le vicomte d'Ostincourt'; 29) **Alexander Andryane** (1797-1863), 'Le captif que sa prison...', 18 lines, dated 'Coye 20. 7 1843' signed 'A. Andryane.'; 30) **Jacques-Germain Chaudes-Aigues** (1814-1847), 'à une cantatrice', 14 lines, undated, signed' J. Chaudes-Aigues; 31) **Marie de L'Epinay** (1801-1864), 'la Répose', 6 stanzas of 4 lines, undated signed 'Marie de l'Epinay'; 32) **Evariste Boulay-Paty** (1804-1864), 'L'ideal', 4 stanzas of 4 lines, undated, signed 'Evariste Boulay-Paty'; 32-34) **V. Ant. [= Virginie Ancelot?]**, 'La Vraie Marseillaise', 31 lines dated '16 Avril 1848', followed by 'Ode 28 Mai 1848 aux Français', 6 stanzas of 8 lines, dated '28 Mai 1848', signed 'V.anc.' followed by 'Hymne', 3 stanzas of 8 lines, 'a madame Marie Berniard par l'auteur', dated '6

juin 1848', signed 'V.anc.'; **35) Honoré Daumier (1808-1879)**, 12 lines, date not given 'en L'an- dix naguit le 8 Septembre a minuit gentille filette du nom de Miette...!', signed 'H.D.'; **36) Raoul Ponchon**, 'Vers de Victor Hugo', 8 line parody, undated, signed 'Raoul Ponchon';

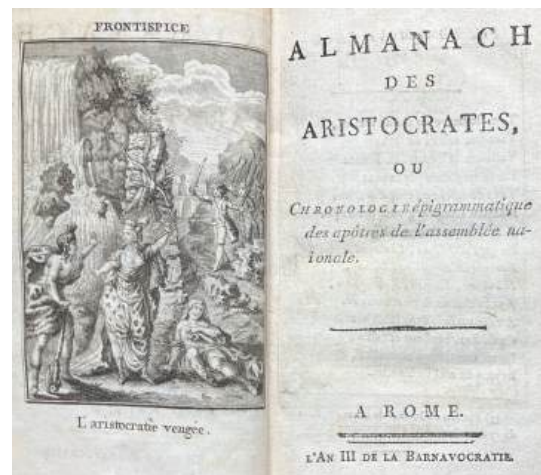


MUSICAL SCORES: I). 'à trois mains', 8 bars, signed and dated 'Le P^{ce} de la Moskowa, Paris 28 Mai 1838'; (**=Napoleon Joseh Ney or Edgar Napoleon Joseph Ney**); **II).** 5 bars 'Je pense à moi romance pour rire dédiée à .Mr deSoi-seul', undated, signed 'A. de Beauplan' (**=Amadee de Beauplan 1790-1853**); **III).** 'Cachucha', 10 bars, signed and dated 'Despreaux Paris Juillet 1839' (**Guillaume Ross Despraux 1802-1865**); **IV).** 'The Proof of Affection', 'Paroles de Byron, Musique de J.Ditchfield', 12 bars, signed and dated 'James Ditchfield Dec. 1839'; **V).** 'Valse' 16 bars, undated [December 1839 - May 1840?], signed 'Clara ?'; **Album turned round: VI).** 'Hommage aux Manière de Mozart, canon fermé Pour trois Voix Egales.', 8 bars, signed and dated 'Paris, le 20 Mai 1839, H: Berton' (**=Henri-Montan Berton 1767-1844**); **VII).** 2 bars, signed and dated 'G.Duprez, Paris le 17. Mai 1840' (**=Gilbert Louis Dupres 1806-1896**); **VIII).** 'Ange...', 4 bars, dated and signed '17 Mai 1840 F. Halevy', 'Extrait d'une melodie inedite de M..Duprez.' (**=Fromentin Halévy 1799-1862**); **IX).** 'Valse...', 16 bars, dated and signed '26 Janvier 1842 J de Rémusat' (**=Justinien de Rémusat 1803-**); **X).** 'Guitarre de Victor Hugo', 9 bars, signed and dated 'Marseille 17 Janvier 1849 Aug. Morel' (**=Auguste Morel 1809-1873**).

-Condition: Some illustrations removed; Binding a bit rubbed at the edges; Else a very fine and significant musical album amicorum, deserving further research.

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**"Sorte de recueils de cantiques en l'honneur des apôtres de l'Assemblée" (Grand-Carteret)**



**Almanac-** *Almanach des aristocrates, ou Chronologie épigrammatique des apôtres de l'assemblée nationale.*

Rome [=Paris], l'an III de la Barnavocratie, [=1792]. [IV], xxiv, [12], 203, [1] p.

With an engraved frontispiece and 1 plate (p. 145).

Brown-red morocco. On the covers a triple fillet border. Falt spine divided into 6 compartments with simple ornaments and green label. Board edges and turn ins with a hatched roll. Green place marker. Blue paste paper end leaves. Edges gilt.

€ 275

This almanac starts with an overview over the revolutionary events in the years 1789 and 1790, followed by a satirical calendar with fake saints for the days and concludes with a mixture of songs and epigrams. Dating according to Weller 1792, Grand-Carteret gives 1794.

**-Literature:** Grand-Carteret 1163.

**-Condition:** Binding partly discoloured; Else a very fine copy.

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UNRECORDED EDITION
Almanach with jolly songs and plates showing scenes of the life of each month

Almanac- *Almanach galant moral et critique en vaudevilles orné de gravures A.P:D.R.*

Paris, Boulanger, [1789] 32^{mo} (101 x 60 mm). 1-3 (advertisement, title page), [12] (calendar), 4-61 (songs), 21-44 (perte-gain list) pages.

With an engraved title page by Queverdo after Berthaut showing a bookshop and 12 plates showing street scenes etc.

Red morocco. On the covers a broad fillet border. Flat spine divided into compartments, with fleurons and green label. Board edges and turn ins with decorative roll. Three tubes on the front edge to put a pencil in as fastening also gold tooled. Blue end leaves. Edges gilt.

€ 450

Not in WorldCat, there only a copy of the year 1776; **Not in KVK**. Entirely engraved almanach with jolly songs and plates showing scenes of the life of each month. The first year appeared in 1786, for this year the calendar of 1790 has been inserted in typeset. After the songs follows an engraved list "perte-gain" and it finishes with 8 thicker blank leaves of "papier bleuté" to make annotations.



Facing the title page is an interesting extensive engraved advertisement of all the several types of bindings on almanacs available at Boulanger.

-Literature: cf. Carteret 813, mentioning the year 1786. In the trade copies of 1775 and 1779 are mentioned.

-Condition: Pencil not present; Tax stamp on the title page; Title page printed on very thick paper. Fine copy.

~~~~~

»Un des plus connus et des plus jolis almanachs de la Révolution«. (Grand-Carteret)



**Almanac-** *Almanach historique de la révolution française, pour l'an 1792. rédigé par M.J. Rabaut.*

Paris, Onfroy / Strassbourg, J.C. Treuttel, de l'imprimerie de Didot l'aîné, [1791]. 18<sup>mo</sup> (135 x 80 mm). [IV], lxxvi, 257, [1]; 108; 40 pages.

With 6 engraved plates after **Moreau** by De Longueil.

Marbled brown sheep, gold tooled. On the covers a triple fillet border. Flat spine with 2 red labels for the title and year. Rest of the spine filled with a semé of stars. Marbled end leaves. Edges coloured red.

€ 250

Second edition, with the *Acte constitutionnel* and the *Réflexions politiques* by Rabaut.

**-Provenance:** Ticket on upper fly leaf: "WOLFF Avoué a Strassbourg" and in pen "N° 1021"

**-Literature:** Grand-Carteret 1042 »Un des plus connus et des plus jolis almanachs de la Révolution«.

**-Condition:** Some small damages to the binding; Occasionally a bit stained; A fine copy.

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An indispensable source for theatre and music life in Paris



Almanac- *Almanach historique et chronologique de tous les spectacles*. [edited by Abbé de la Porte].

Paris, Duchesne, 1752. 12^{mo} (117 x 64 mm). 160 (including frontispiece and engraved title page); [8] (Catalogue Duchesne) pages.

With an engraved title page and a frontispiece engraved by Delafosse after C. Eisen.

Marbled calf, gold tooled publisher's binding. On the covers a double fillet with tools in the corners. Flat spine divided into 6 compartments, one with a red label the others with an ornament and corner tools. Decorative roll on the board edges. Marbled end leaves. Green place marker. Edges gilt.

€ 400

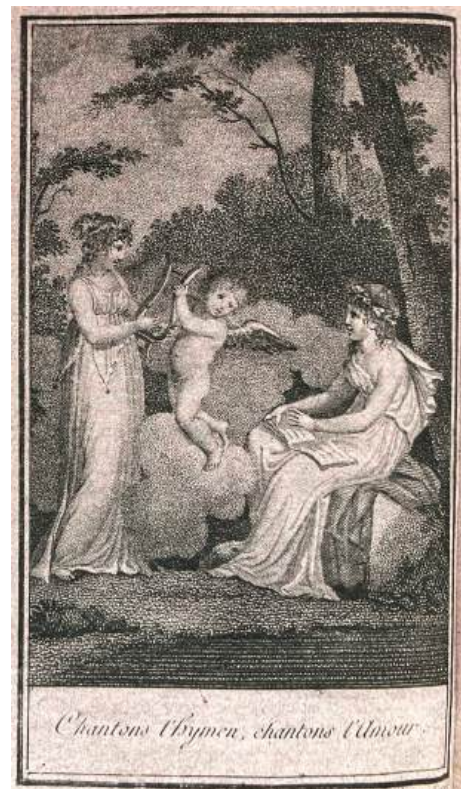
First year (if we leave out it's forerunner) of this famous almanac series edited by Abbé de la Porte. It is an important source for the theatrical and music life of that time. This year includes the precise list for the past year (1751) of all the plays that were performed in the most famous Parisian theaters, such as the Comédie Française, the Comédie Italienne and the Opéra.

He specifies "the three days of parade for the Comédie Française are Monday, Wednesday and Saturday. It is for these days that we reserve the best plays or new plays. The Almanac also contains notes on the works and on the theater in general, a list of actors and musicians currently working at the Comédie, and excerpts from several dramas.

-Literature: See Grand-Carteret no. 180 very detailed about the whole series.

-Condition: Spine a bit rubbed; Else a fine copy.
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**Printed on purple paper**



**Almanac-** *Chansonnier des muses pour l'an IX* (1801).

Paris, Chapelle, An IX (1801). 18<sup>mo</sup> (132 x 79 mm). 156 p.

With an engraved frontispiece by Canu.

Light brown calf. On the covers a border of 2 delicate rolls. Flat spine divided in 6 compartments with various centre tools and a red and green label. Board edges and turn ins with a decorative roll. Very colourfull marbled end leaves. Green place marker. Edges gilt.

€ 475

**Very rare copy printed on purple paper**, not mentioned by Grand Carteret. After the calendar and practical information part. The songbook starts on page 17

**-Literature:** Grand-Carteret 1360 (years 1800-1807).

**-Condition:** A very fine copy.

~~~~~

Views of monuments and churches in Paris



Almanac- Desnos, Louis-Charles.

Collection of 14 double page views of churches, places and monuments of Paris (98 x 90 mm) and outline coloured map of Paris "Nouveau plan de Paris Distribué en 6 divisions militaires" (158 x 168 mm). Ca. 1775. In Red morocco gold tooled "etrennes" binding.

€ 150

Part of an unidentified almanac published by Desnos. The title page and the calendar leaves have been cut out. Depicted are: St Roch, St. Sulpice, St. Eustache, Ste Genevieve, La Madeleine, Place Royale, Place Vendôme, Place des Victoires, Place de Louis XV, Porte St. Denis, Porte St. Martin, Hotel de ville, Ecole de droit and Academie royale de Chirurgie.

-Condition: Binding and engravings in fine condition; Map loosely inserted; Sold as a print collection.

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### Rare almanac devoted to Amor and Bacchus



**Almanac-** *Esprit Anacréontique des poètes Français.* With: *Calendrier pour l'an 1810.*

Paris, Lefuel & Delauney (imprimerie J.-M. Eberhart), [1809]. 16<sup>mo</sup> (120 x 80 mm). [16],175, [1] pages.

With an engraved title page and 7 engravings by Charlin.

Red straight grained morocco, gold tooled. On the covers a border of a decorative roll. Flat spine, divided in compartments. Edges gilt. In similar tooled red morocco slipcase.

€ 300

**-Literature:** Not in Carteret; Not in BnF.

**-Condition:** Slipcase a bit scratched and discoloured; Else a very fine copy.

~~~~~

A beautifully illustrated mythological almanac

Almanac- *Les roses de la mythologie. Etrennes à Emile.* With an engraved title page and 6 engravings by J. Janet after Lafitte. Bound up with: *Petit souvenir des dames 1812.*

Paris, Janet (printed by P. Didot ainé), (1812). 24^{mo} (105 x 65 mm).[II], 47, [1]; [24]; [12] p.

Pink paper boards, edges gilt. In matching slipcase.

€ 95

Beautifully illustrated almanac, Grand-Carteret says "Ces compositions, plus artistiques qu' a l'ordinaire, sont dans le goût de l'école académique de David".



The almanac consists of 3 parts: 1) *Les roses de la mythologie*, a songbook with songs about Psyche and other mythological persons; 2) *Petit souvenir des dames*, which is entirely engraved and is a kind of notebook for the weekdays and the months with beautiful engraved borders; 3) the calendar for 1812.

-Literature: Grand-Carteret no. 3438, who dates *Les roses* ca. 1816.

-Condition: Slipcase a bit stained; else a very fine copy of this lovely almanac.

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### Rare almost continuous run of the famous Parisian theatre almanac

**Almanac-** *Les spectacles de Paris , ou calendrier historique et chronologique des théâtres.*

Paris, Cailleau, 1751 / Duchesne, 1751-1794 (without 1753, 1772, 1781, 1787 and 1790). 39 volumes. 12<sup>mo</sup> (125 x 65 mm).

With 2 engraved frontispieces and 2 engraved title pages (for the years 1751 and 1752).

Almost uniformly bound set. Mottled calf, flat spine divided into 5 compartments. Red title label and green volume label in compartment 2 and 3, the other compartments with a fleuron. Blue place marker. Edges coloured red.

€ 4.000

Almost complete run of this important source for the Parisian theatre and music life, with the extremely rare forerunner from 1751, on which Grand-Carteret remarks "est presque impossible à rencontrer".



The almanac gives a summary of all the plays that have been performed at the Comédie Française, the Comédie Italienne, the Opera, the Opéra Comique, and the Concert Spirituel, during the past year, with remarks on the works, a current state of the King's actors, the addresses of the principal artists "for the convenience of those who take lessons", a catalog of the plays preserved, the names of the dead authors, the names of the women authors, anecdotes and extracts from some plays. The *Calendrier* adds the shows of the Foire. From 1792 on, the almanac also includes information about provincial theatres (i.a. in Bordeaux, Lyon, Marseille and Nantes). The largest part of the series (till 1778) is edited by Abbé Laporte (1714-1779). After 1794 there appeared volumes for 1800-1801 and 1815.

During the course of the series the title was changed several times: 1751 *Calendrier historique des théâtres de l'opéra et des comedies Françoises et Italienne*; 1752 *Almanach historique et chronologique de tous les spectacles*; 1754-1762 *Les spectacles de Paris, ou suite du calendrier historique et chronologique des théâtres*; 1763-1791 *Les spectacles de Paris, ou calendrier historique et chronologique des théâtres*; 1792-1794 *Les spectacles de Paris et toute la France, ou calendrier historique et chronologique des théâtres.*

**-Provenance:** From the library of the French writer and librettist **Paul Duport (1798-1866)**, name in pen on flyleaves.

**-Literature:** Grand-Carteret no. 179 & 180, p. 54-57.

**-Condition:** Small damages to the spine ends and corners of most of the bindings, but still a representative set.

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Rare Viennese almanac with a mirror mounted on the upper cover



Almanac- *Taschenbuch für das Jahr 1835. (Freund des schönen Geschlechtes).*

Wien, Heinrich Buchholz (gedruckt bei A. Strauß's sel Witwe), [1834]. 12^{mo} (109 x 69 mm). [24], 3-130, [2] p. π1, a¹², [A]⁶(-A1) B-L⁶

With a frontispiece portrait of Elisabetha Christina by I. Krepp after J. Mezler, 6 hand coloured fashion prints and 6 engraved plates. Calendar part printed in red and black.

Brown embossed paper, tooled in gold. Edges gilt. No endbands. In matching embossed red paper slipcase with a gold tooled border. A mirror is mounted on the upper pastedown.

€ 200

Literary almanac, containing myths, poems, songs and novels by i.a. Gabriel Seidl, Johann Schön, M. Pappaport. The series appeared from 1808-1848,

but we were not able to trace a copy of 1835 in World Cat or KvK.

-Condition: Covers of the slipcase a bit rubbed; the almanac itself in very fine condition.

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**With handcoloured plates after Martini and Eisen**



**Bernard, Pierre Joseph.**

*L'art d'aimer, et poesies diverses.*

S.l.s.n., [ca. 1778]. 8<sup>vo</sup> (210 x 133 mm). 188, [2] p.

With an engraved title page engraved by Baquoy 1775 and 7 engraved plates (3 after **Martini** for *L'art d'aimer* dated 1775 and 4 after **Ch. Eisen** for *Phrosine et Mélidore* dated 1772, all engraved by Patas, Baquoy and Gaucher). All coloured by hand.

Mottled calf, gold tooled. On the covers a triple fillet with fleurons on the corners. Spine with 5 raised bands, black title label and fleurons. Red paper end leaves. Gilt edges.

€ 500

This is a copy with *Phrosine et Mélidore*, the title page engraved by Bacuoy, but with another amount of pages than the editions mentioned by Cohen-De Ricci.

**-Literature:** cf. Cohen-de Ricci 132, mentioning other editions.

**-Condition:** Spinehead damaged; Board edge and joints a bit rubbed; occasional staining; small tear in half title old repaired; An agreeable coloured copy.

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The only vellum copy we could trace, ex Hans Fürstenberg copy



Breviarium ecclesiae Rotomagensis Auctoritate [...] Ludovici de Lavergne de Tressan, Rotomagensis archiepiscopi, primatis Normaniae. De consensu Venerabilis Capituli reformatum & editum. Pars hiemalis, pars verna, pars aestivalis, pars autumnalis.

Rotomagi, apud Jore patrem & filium, 1728. 4 volumes. 8^{vo} (224 x 140 mm). -1: [XLII], 600, cxlvij, [13, last blank] p.; -2: [XXXIV], 616, cxliv, [14] p.; -3: [XXXIV], 577, [1], cxlvj, 14, last 2 blank] p.; -4: [XXXIV], 595, [1], cxlvj, [12] p.

With 7 (of 18) plates, 6 on vellum 1 on paper, consisting of: 2 fontispieces on vellum, showing Bisshop Tressan (vol. 1 & 3), 2 David playing the harp monogrammed C.P.R. (vol. 1 & 4), one plate "Ecce ancilla" on vellum (vol. 1 p. 177) and one plate "S. Romanus" on paper (vol. 4 p. 526) and one plate "Gloria haec" on vellum (vol. 4 p. 545). Musical notation on the last leaves of each volume.

Light brown morocco, gold tooled. On the covers a broad lacework frame. Spines with 5 raised bands. Title in compartment 2, volume name in compartment 3. The other compartments with central stamp surrounded by stars and with curly corner tools. Board edges with a decorative roll. Doublures of red morocco with a broad lacework border. End leaves of gold brocade paper. Gold thread and red silk end bands. Edges gilt.

€ 10.000

Only copy we could trace printed on vellum, the 4 volumes together count 3170 pages! Possibly this luxury copy was intended for the use in the church in Rouen or for Bisshop Tressan himself.

Breviarium for the use of Rouen, commissioned by Louis de La Vergne-Montenard de Tressan (1670-1733), archbisshop of Rouen since 1723 and was edited by Urbin Robinet with the aid of 5 others.

Unfortunately a number of the plates has been cut out. In a complet copy there should be 18 plates outside collation (4 frontispieces, 4 Davids in 2 versions and 10 other plates.) The paper plate in our copy is inserted later, to replace the cut out vellum copy. The text leaves are all present.

- Provenance: -1) With the ex libris of "De la Germonière" in all volumes. It shows the castle in the Département Manche/ Normandie, which was in the possession of the **Rangeard de la Germonière** family since 1858. The library was sold in 3 auctions in 1966/67. (cf. Blogie II, 388f. u. 391); **-2) Hans Fürstenberg** (1890-1982). His read leather ex linbris "ex musaeo Hans Fürstenberg" in the Hiems pars, the other volumes with his printed ex libris "Ex. Libris Eugénie et Jean Furstenberg". Fürstenberg was a banker and passionate collector of books and possessed one of the largest collections in Europe. His focus was i.a on bindings, French illustrated books of the 18th century. **-3)** At auction at **Brandes 69**, april 1978, as lot 450.

- Literature: Frère, *Manuel du bibliographe Normand*, I, 151 (no mention of a vellum copy); Bohatta, *Bibliographie der Breviere*, 2638; LDGB² III, 73.

- Condition: Clasps not present any more, leaving small holes in situ in the bindings; lacks 11 plates; Several well done smaller old restaurations to the bindings; Vellums sometimes yellowed; In all a well bound impressive unique set on vellum.

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**A conduct book for children printed in Civilité with the quatrains of Pybrac and some useful tools when you go in society**

*La Civilité qui se pratique en France parmi les Honnêtes gens, pour l'éducation de la jeunesse; Avec une méthode facile pour apprendre à bien lire, prononcer les mots & les écrire. Les quatrains du sage M. de Pybrac, & l'arithmetique en sa perfection.*

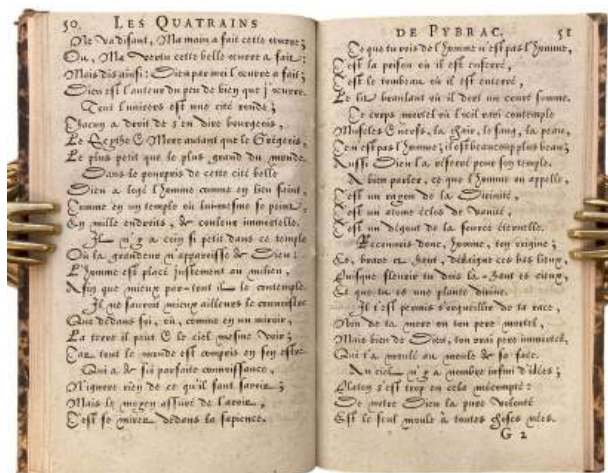
Orléans, Rouzeau-Montaut, 1785. 8<sup>vo</sup> (175 x 105 mm). 70, [2], 15, [1] p.

Late 19<sup>th</sup> century brown half morocco. Marbled end leaves.

€ 400

Printed in a beautiful Civilité. Contains next to the main work also the Quatrains de M. de Pybrac (also in civilité), a multiplication table, a table with Arabic and Roman numbers, a short manual for arithmetics, a list of most important French words, and some examples for writing letters.

The "Civilité" letter, was created by Robert Granjon in the sixteenth century. It was created to resemble handwriting and often used in books intended for children, like schoolbooks and conduct books.



**Guy Du Faur, Seigneur de Pybrac (1529–1584)** was a French jurist and poet. He authored 126 quatrains which were published between 1574–1576. These were re-published many times and in many languages during the 17<sup>th</sup> century, and were set to music by multiple composers.

**-Proveance:** With an ex libris on orange paper "ex libris P.H. Chavoix typographi" with pencil shelfmark.

**-Condition:** A very fine copy.

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"A paean to voluptuousness" (Ray)
First edition, first issue

[Dorat, C.J.].

Les baisers, précédés du Mois de mai, poème.

La Haye, et se trouve à Paris, chez Lambert et Delalain, 1770. 8^{vo} (224 x 140 mm). 119, [1] p.

With an engraved title-page, title-vignette, 1 plate, 22 rectangular vignettes after Eisen and 22 tailpieces of which 20 after Ch. Eisen and 2 after

Marillier, engraved by Ponce, Longueil, De Née etc. Title-page printed in red and black, titles of the poems printed in red.

Contemporary marbled calf binding, gold tooled. Flat spine; On the covers a frame. Spine with six compartments, in compartment 2 the title; in the other compartments in the centre a daffodil and in the corners curly tools. Board edges and turn-ins with a decorative roll. Edges of the book block gilt. Endleaves of marbled paper. Green silk bookmark.

€ 1.750

First issue of the definitive edition, with the errors in the pagination of *Mois de mai*, and the title-page and captions printed in red. Large-paper copy on Holland paper. Very sharp impressions of the engravings. Bound in a strictly contemporary binding by the Amsterdam Pentateuch Bindery (active till 1777), in French style. - This work is regarded as a masterpiece of Charles Eisen (1720–1778) and Cohen calls it: "illustré avec un gout parfait".



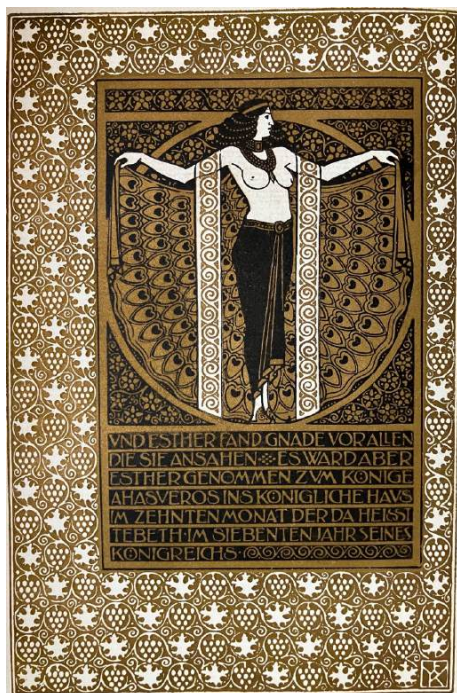
-Provenance: Printed ex-libris of Henri Tak and Heyse-Tak.

-Literature: Ray 31; Cohen-Ricci, 308–311. Fürstenberg 91; Jan Storm van Leeuwen, *Dutch Decorated Bookbinding in the Eighteenth Century*, vol. I, p.410–436.

-Condition: Head of spine damaged; engr. title-page some very small stains, else a clean copy.

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**One of the highlights of German Art Nouveau  
book illustration**



**Ernst Ludwig Presse-**

*Das Buch Esther übersetzt von Dr. Martin Luther.*

Leipzig, Insel / Ernst Ludwig Presse, 1908. 8<sup>vo</sup>  
(253 x 160 mm). [VIII], XXIX, [3] p.

With 2 Art Nouveau plates in black and gold and 9 large initials in black and gold by Friedrich Wilhelm Kleukens. Headings and the EL printer's mark printed in gold.

Green calf with gold tooled title on the upper cover. Green silk endbands and ribbon marker. Top edge gilt, other edges uncut.

€ 1.200

This is the 1<sup>st</sup> publication of the Ernst Ludwig Presse in Darmstadt of F. W. Kleukens. Edited in 300 copies. This is one of the 275 copies printed on laid paper with the EL watermark, second paper after 25 on Japanese paper.

**-Literature:** Stürz: Ernst Ludwig Presse, Nr. 1; Rodenberg: Deutsche Pressen S. 74; Sarkowski 238; Schauer II, 63

**-Condition:** Spine discoloured, upper cover unequally discoloured and some spots; Innerly clean.

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**With a very decorative frontispiece and title
page in black and gold by Kleukens**



Ernst Ludwig Presse-

Das Hohelied von Salomo.

Leipzig, Insel / Ernst Ludwig Presse, 1909. 8^{vo}
(253 x 160 mm). XXI, [3] p.

Very decorative frontispiece and title page in black and gold and 8 large initials in black and gold by Friedrich Wilhelm Kleukens.

Purple calf with gold tooled title on the upper cover. Purple silk endbands and ribbon marker. Top edge gilt, other edges uncut.

€ 750

This is the 5th publication of the Ernst Ludwig Presse in Darmstadt of F. W. Kleukens. The text is translated into German by Emil Kautsch and edited by Rudolf Alexander. Edited in 300 copies printed on simile Japon. In this book the Cicero Kleukens Antiqua was used for the first time.

-Literature: Stürz 5. ELP 6(5); Rodenberg 74; Schauer II 63; Sarkowski 1393; Eyssen S. 75.

-Condition: Spine discoloured, upper cover unequally discoloured and some spots; Innerly clean.

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### Goltzius' Christ and the Apostles series in strong impressions



#### Goltzius, Hendrick (1558-1617).

"Christ, the Apostles and Saint Paul". The complete series of 14 numbered engravings (ca. 120 x 99 mm) with Latin captions.

[Haarlem], Hendrick Goltzius, 1589.

€ 8.500

**Very fine complete series of the Apostles, in which Goltzius paid much attention to the details of the faces and hands depicted. First state** (New Hollstein = third state Hirschmann and Strauss). Goltzius apparent aim for this series was to portray as many different facial and character types as possible. Except for Christ and St. Paul, which were subsequently added to the series, the order of these prints is established by the words of the Apostles' creed inscribed at the bottom margin of each print. After the Roman numbering was done, Christ and St. Paul were added, which is reflected in the Arab numbering. The series is printed on paper with a crowned armorial watermark, which is present in no. 2, 7, 9 and 10.

**-Literature:** New Hollstein 35-48; Barsch 43-56; Hirschmann 34-47; Strauss 267-280.

**-Condition:** Mounted at the upper side on cardboard; Small tear in no. 1; All the engravings have a blank margin outside the platemark of ca. 5 mm; No 14 a bit soiled, but all in clear strong impressions.

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Impressive Passion of Christ series after Hendrick Goltzius, the so called "deceptive copy", probably from Goltzius workshop



Goltzius, Hendrick (after).

The Passion of Christ. 12 engravings ca. 125 x 127 mm.

Engraving 1-9 and 11-12: Workshop Goltzius?, ca. 1600 (dated in the plate 1596-1598); Engraving 10: Haarlem, Hendrick Goltzius, [1598].

€ 6.500

Impressive representations of the passion of Christ, made by Hendrick Goltzius (1558-1617) in the tradition of Albrecht Dürer and Lucas van Leyden. Eleven engravings are from the so called "deceptive copy" of the original series, which can be recognised by the fact that the engravings are some millimeters smaller, small differences occur and the last plate without the number 12. Engraving 10 (Hollstein 26, Bartsch 36, Strauss 354), the Calvary, is from the original series and made by Goltzius himself. Although this "deceptive copy" is a copy, the quality of the etchings is the same as the original, which can be seen if you compare the Calvary engraving with the others, and maybe the dark-light opposition is

even more pronounced in the copy. In the literature nothing is mentioned about the date of our series, but we may assume it is close after the original series was published.

There are two watermarks in the series: 1) an eagle (1, 3, 6, 7, 9,) which most resemble most Heawood 1241 and 1243 and Laurentius 338 and 339 and: 2) a coat of arms Heawood 481 and Laurentius 151-154. All these watermarks support a dating at the very beginning of the 17th century, so closely after the original series was published.

The Metropolitan Museum of Art writes about this series: "Between 1596 and 1598 Goltzius engraved this series of twelve prints illustrating the Passion of Christ. They reflect the influence of the Netherlandish artist Lucas van Leyden, in both the figure types and the actual engraving technique. In contrast to his normal graphic style, which was characterized by a dramatic line that swells and tapers around the figures and background, here Goltzius uses thin even lines crossed with long straight hatching lines that are typically found in Lucas's prints. In Northern Europe at the end of the sixteenth century there was a revival of interest in the works of Lucas and this series can be seen within that larger context. The Passion of Christ was extremely popular during Goltzius own lifetime and well beyond. This is evidenced by a very deceptive set of copies produced in Goltzius's own studio and six additional sets of copies dating from the late 1590s to the mid-seventeenth century.

-Literature: New Hollstein no. 17-25, 27-28 copy a, 26 first state; Bartsch 3, no. 27-39 copy 1 Strauss no. 332-34, 339-43, 353-56 copy A.

-Condition: Plate 10 Calvary B 36 /H 26 2 tiny holes in the lower part expertly repaired and depiction restored in ink and a small filled wormhole; Very strong clean impressions, all etchings with the plate marks and some mm. extra paper, A desirable set.

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**Manual how to use a proportional compass  
with added  
a real 18<sup>th</sup> century brass proportional compass**

**Henrion, D.**

*L'usage du compas de proportion. Nouvellement revû, corrigé, & augmenté d'une seconde partie.*

Rouen, Denis du Chesne, 1564 [=1664]. 8<sup>vo</sup> (165 x 111 mm). 4, 196 pages.

With 1 folding engraving, 9 engravings in the text by Dacquet (8 full page) and numerous woodcuts and tables in the text.

Flexible vellum.

€ 495

A later edition of this textbook (first 1618) of **Henrion (ca. 1580-1632)** about the usage of a proportional compass, with added a brass 18<sup>th</sup> or maybe 19<sup>th</sup> century original proportional compass. He ascribed the invention of it to Jacques Alleaume, but the obvious error in the date on the title page (1564) one time became the basis for claiming that Henrion had invented the sector. The true date of publication is unknown, but it presumably should have been 1664.



**-Provenance:** „Ex libris Cartier“ on flyleaf in pen.

**-Literature:** Tomash Library H115; DSB VI, 271 f.; vgl. Zeitlinger 1868.

**-Condition:** Right upper corner of title page lacking; Stain in the lower margin throughout; Folding table damaged at the edges; Used copy but with charm.

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**A revolution in fire fighting illustrated with
marvellous engravings**

Heyden, Jan vander, Sr and Jr.

Beschryving der nieuwlijks uitgevonden en geotrojeerde slang-brand-spuiten, en haare wijze van brand-blussen, Tegenwoordig binnen Amsterdam in gebruik zijnde. Behelzende wijders aanwijzing van 't verschil tusschen haare uitwerking, en die van d'oude blusgereedschappen en spuiten; zo uit de werktuigen zelve, als uit de blussing der branden, welke binnen deeze stad, onder 't gebruik van beyde,

zijn voorgevallen. Nevens beschrijving der Brand-ordres v.d. Stad Amsterdam.

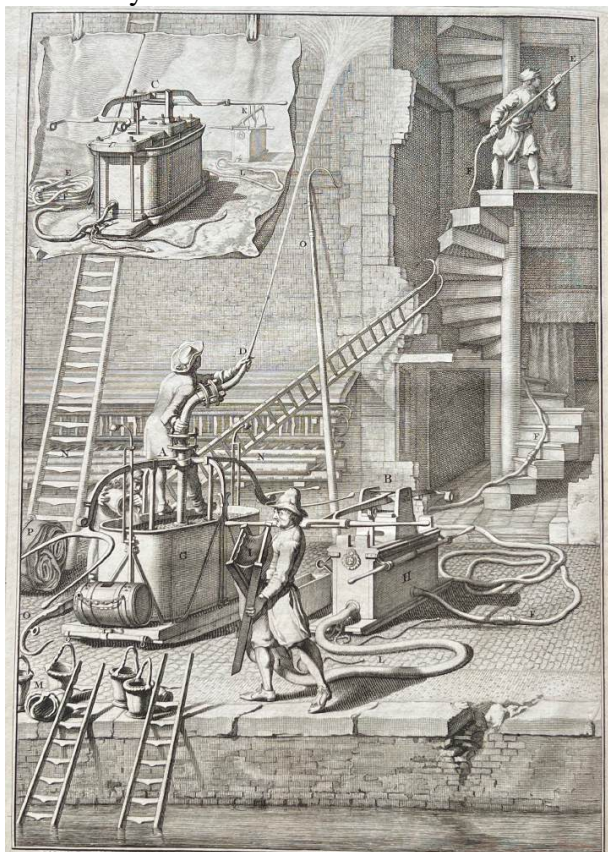
Amsterdam, Jan Rieuwertsz., 1690. Folio (450 x 260 mm). [VIII], 50 p.

With 17 numbered and 1 unnumbered plate (7 folding) by J. van der Heide.

Vellum laced case binding.

€ 8.000

This book, describing the effectiveness of a new type of fire extinguishing apparatus, using hoses, is in fact an advertisement for its inventors, Jan van der Heide Sr and Jr, who managed to sew together pieces of leather strips in such a way that they became applicable for both suction and delivery. This way the engines could be supplied with water continuously and the stream could be more readily directed at the fire.



The book describes several fires that occurred in Amsterdam in the period 1652-1684 and the equipment used before the introduction of the new hose-pump. The suggestion of the author is that with this equipment those fires would not have been as severe as they were.

The elder Van der Heide started his career as a painter, but developed later a technical knowledge. After his invention of this fire extinguishing machine in 1673 he was appointed Head of the

Amsterdam Fire Department, together with his brother Nicolaes. After the death of his brother he continued to perfect the invention, now in cooperation with his son Jan. The drawings for this work are kept in the Stadsarchief Amsterdam.

Although this book was basically a piece of advertising, Van der Heide sold it for ten guilders, a considerable sum at the time.

This is the first edition, containing the 17 plates mentioned in the Van Stolk Atlas 2832 (plate 6 has been attributed to Romeyn de Hooghe) and one additional plate (nr 19 in Van Stolk), depicting a ship that caught fire on an Amsterdam shipyard on May 14, 1690. There are also two later issues of the same edition with 19 (7 folding) plates. A second edition, with 6 additional plates, was published in 1735. That edition is much less rare than the first.

In 1959 A.C. van Eck published an article on this book, entitled *De brandspuitboeken der van der Heydens*, in the monthly *Amstelodamum* (vol. 46, pp. 78-81). In it he reports that of this first fully illustrated edition of 1690 three issues were made, in relatively small numbers, the first issue being the one having the 17 numbered plates plus one unnumbered one. The author considers the quality of the plates of the 1690 edition much superior to that of the reworked plates in the 1735 one. He draws attention to the special 'toning' technique used on plate 13 and 17 to show black smoke coming out of the windows.

-Provenance: Printed label on upper paste down: I. de La Lau (-1849), given after his death to genootschap Math. Scient. Gen.

-Literature: Atlas van Stolk 2832; Bierens de Haan 2055; Graesse III, 230-1; Hollstein IX, 24; Muller 2301; Wurzbach I, 685-7.

-Condition: Some small worm holes in the white margin of the last 4 leaves; Lacks ties; Splendid copy of the rare first edition.

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**"The most important treatise on unarmed combat ever printed", drawn by Romeyn de Hooghe**

**Hooghe, Romeyn de & (Petter, Nicolaes).**

*L'Académie de l'admirable art de la lutte, Montrant d'une manière très exacte non seulement la force extraordinaire de l'Homme, mais aussi les mouvements merveilleux, l'usage singulier, & les souplesses des principales parties ou membres du corps humain. Avec une*

*instruction claire & familière, comment on peut en toutes les occasions repousser sûrement & adroitement toutes sortes d'Insultes & d'Attaques.*

A Leide, Chez Isaac Severinus, [1712]. 4<sup>to</sup> (257 x 200 mm). 7 Leaves and 71 numbered plates in 13 sections.

With vignette on title and 71 plates after Romeyn de Hooghe. Title page printed in red and black.

Mottled calf. Gold tooled spine with 5 raised bands and red title label. In gold tooling on upper cover "Mr. LE PETIT". Marbled end leaves.

€ 6.500

Rare first and only French edition of an early manual of self-defence for gentlemen. The book was first published, in Dutch, in 1674, after the death of the Amsterdam wrestling master Nicolaes Petter by his widow and his pupil Robbert Cors, who announced in the preface of that edition that he will continue the wrestling classes. According to Landwehr this French edition appeared in 1712.



Simon Schama writes in *The embarrassment of riches* that Cors (the pupil and successor of Petter, the manager of a fighting academy who was formally the author of this book) exploited citizen's anxieties, especially in Amsterdam, about their vulnerability to violent assaults in cities and on highways. The great engraver Romeyn de Hooghe depicts different persons and alternates their outfits. In some cases the fight is among equals, in others a gentleman takes on a more proletarian aggressor.

In his *The Martial Arts of Renaissance Europe* Sydney Anglo calls the earlier Dutch edition (*Klare onderrichtinge*) "the most important treatise on unarmed combat ever printed". Benesh

calls this book a last apotheosis of the grand Baroque Spirit before its dissolution.

Old pen anotation on upper fly leaf: "Traité curieux et singulier, orné de Figures qui en sont le mérite principal". Old auction catalogue mention and prices on lower fly leaf.

STCN 2 copies (Leiden & British Library)

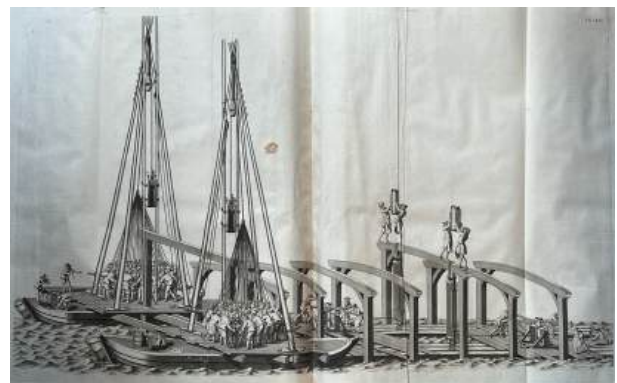
**-Provenance:** 1) Supralibros: "Mr. LE PETIT"; 2) Bookseller's ticket: "Il polifilo Milano"; 3) Bought by the previous owner by Nico Israel in 1980.

**-Literature:** Anglo, *The Martial Arts of Renaissance Europe* 190; Brunet III, 299 ('1712'); Gelli p. 536; Hollstein IX, 968-1038; Landwehr, Romeyn de Hooghe 39 (ed. 1712, not seen); Lipperheide 3036; Rahr 169 (ed. 1712); Thimm, *A complete bibliography of Fencing and Duelling* p.137; Lipperheide 3036.

**-Condition:** Spine ends damaged; upper joint partly split; Else a very desirable copy with strong impressions of the etchings.

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A monument of 18th century Dutch water management



Horst, T. van der, Polley, Jacob & Jan Schenk (engr.).

Theatrum machinarum universale, of Keurige verzameling van verscheide grote en zeer fraaie waterwerken, schutsluizen, waterkeringen, ophaal- en draaibruggen. I.+ II Deel.

Amsterdam, W. Holtrop en N.T. Gravius, [ca. 1790] Laatste en beste druk.; Part 2: Amsterdam, Petrus Schenk, 1774. 2 parts in 1 volume. Folio (575 x 245 mm). [IV], 14 p.; [II], 9, [1] p.

With a folding dedication & 55 engravings on 48 folding plates (25, 24 & 6 supplemental plates).

19th c. simple gilt half calf. Boards with modern marbled paper. Edges sprinkled red.

€ 2.000,-

Tileman van der Horst was one of the most famous Dutch constructional engineers, whose fame rests first and foremost on his superb books on locks and sluices ['Waterwerken'], his wonderful 'Molenboeken' and his 'Trappenboek', which discusses and illustrates all types of stairs and staircases.

-Provenance: In pen on p. 1 "Montijn de Nieuwpoort 1854".

-Literature: Van der Aa III, 396/7; not in Bibliotheca mechanica.

-Condition: Part 1 with some vague waterspots; Some plates evidence of moulding / water in the folds; New end leaves; Lacks title shield.

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### First edition of a tactical manual for cavalry from antiquity to 1630

**Hugo, Hermann.**

*De militia equestri antiqua et nova ad regem Philippum IV. Libri quinque.*

Antverpiae, ex Officina Plantiniana Balthasaris Moreti, 1630. Folio (325 x 210 mm). [VIII], 344, [12] p. (last leaf blank).

Engraved frontispiece by Corn. Galle after Rubens, 6 folding plates and 29 (3 full page) engravings in the text. Printer's mark at the end.

Vellum laced case binding with yapp edges. Spine richly gold tooled and title in handwriting.

€ 1.200

First edition of an early work on the tactics and strategy of the cavalry. As was usual at the time each cavalryman is drawn individually, sometimes hundreds to a plate. On page 273 the example is given of the battle on the 'Mooker-hei' in 1574 between Lodewijk van Nassau and the Spanish commander D'Avila. One chapter is devoted to the use of elephants and camels in warfare. A second edition was published in 1642. The engravings are attributed to Pauwels and Bolswert by some (Besterman), by others to C. Galle.

**Hermann Hugo** (1588-1629) was a German jesuit, who became chaplain of the Spanish

general Spinola, he died just in a battle before the publication of the work. His argument in this work is that cavalry is an integral and important part of military operations.

**-Provenance:** With the engraved armorial ex libris of L. Ross.

**-Literature:** *Un siècle d'excellence typographique*, no. 39 p. 390-393; De Backer-Sommervogel IV, 521, 8; Besterman 48-49; *Bibl. Belgica* I, 475; Brunet III, 367; Cockle 733; Dejager 103; Dutuit 38 (front); Funck 338; Graesse III, 387; Huth 19; Jähns 1057; Lipperheide Qb 37; Menessier de La Lance, *Bibl. hippique*, I, 652; Palau 226736.

**-Condition:** Title page a bit soiled; Else a very fine copy.

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A ravishing Prayer book by the absolute master of 17th c. calligraphy Nicolas Jarry From the Estelle Doheny collection



Jarry, Nicolas.

"OFFICES DE LA VIERGE ET DU S^r ESPRIT" bound with: "ORAISONS à dire pour la Recommendation d'une Ame, estant en l'agonie de la Mort." Two manuscripts on vellum bound together in one binding. Written in brown ink in a highly accomplished roman for Latin and italic for French, running titles, headings and initials in red and blue and gold, all pages within a gold border. Title page with a multicoloured flower composition and 5 opening pages with

multicoloured floral headpieces and multicoloured initials.

The first work signed and dated on p. 50 "N. Jarry Paris. scribebat 1647". [II], 65, [1] p. With 14 lines on each page. The second work signed and dated on p. 28 "N. Jarry Paris. scribebat 1649". 28 p. With 13 lines on each page. Leaf size 104 x 68 mm, text size 83 x 52 mm.

French 18th c. black morocco, gold tooled. On the covers fillet border with an abstract floral ornament. Central a lozenge shaped ornament composed of several small tools. Spine with 5 raised bands. Title in compartment 2, the other compartments with a central lozenge shaped flower and small circles in the corners. Board edges and turn ins with a geometrical roll. Endbands of white and light blue silk. Enleaves of pink silk. Edges gilt. Two pink silk ribbon markers. (binding 108 x 70 mm).

€ 14.500,-

Nicolas Jarry (c. 1615-1674) was the most famous exponent of the court school of calligraphy which kept alive the art of fine writing in France at a time when standards elsewhere were low. Many of these small size manuscripts were commissioned by aristocratic ladies. His working range goes from 1633-1663, and he wrote for Louis XIV, Anne d'Autriche, Nicolas Fouquet and many more. As absolute highlights of his art are regarded the famous missal copied for Cardinal Richelieu in 1639 and "La guirlande de Julie" for mademoiselle de Rambouillet in 1641. His works were always in vogue, and were regarded as the ultimate desiderata of princely collectors. A calligraphical collection is simply not complete without one of the ravishing works of Nicolas Jarry.

The manuscript contains the following texts: 1-25 Petit Office de la Vierge; 26 Oraison a la Vierge Marie; 27-34 Litanies de la Vierge Marie; 35-50 L'Office du saint Esprit; (all in Latin); 51-65 Preparation à la sainte Communion. - II. 1-28 Oraisons [...]. (in French).

-Provenance: With the oval morocco ex libris of Estelle Doheny on the upper flyleaf. Sold in the famous auction of her collection at Christie's in 1987 as no 181; Doheny purchased it in 1951 from Maggs.

-Literature: About Jarry: J.I. Whalley & V.C. Kaden, *The universal Penman*, 1980, no. 141 (Items 136, 137 and 140 for examples of his school); Baron R. Portalis, "Nicolas Jarry et la Calligraphie au XVII^e siècle". In: *Bulletin du Bibliophile et du Bibliothecaire*, 1896, p. 341 ff.

-Condition: Faint browning to lower inner corner of first leaves, title-page little dust-soiled; corners of the binding a bit damaged; A ravishing copy.

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**In an exquisite vellum binding  
by Mechthild Lobisch**

**Lecuire, Pierre.**

*Livre des ballets.* With a dry-point frontispice by Geneviève Assche on "papier de Chine".

Paris, se trouve chez Jean Hugues (printed by M. Fequet and P. Baudier typographes, 1954). 12<sup>o</sup>carre (190 x 135 mm). 102, [8] p.

Parchment, on the frontcover two subtle diagonal lines in silver tooling and on the back cover one diagonal line in silver tooling, flat spine with in gold tooling at the head the name of the author and in the middle the title, endbands in three colors, flyleaves of two different types of paper, uncut, in a slipcase covered with purple-brown paste-paper and at the opening finished with middle-brown morocco. (Signed: **Mechthild Lobisch**).

€ 2.500

210 copies, this is no. 21 of the 190 on Rives, signed by Pierre Lecuire (1922-2013).

Mechthild Lobisch was head of the section "Konzeptkunst Buch im Fachbereich Kunst" of Burg Giebichenstein, University of Art and Design Halle. She is known for her perfect executed bindings, of which this is a nice example, especially how the frontispice is represented in the binding decoration and the matching with the natural structure of the parchment. Her work is present in the most important European bookbinding collections.

**-Condition:** Slipcase on frontcover some spots; Else in perfect condition.

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To protect a treasure miniature book

Miniature filigree silver bookcase (34 x 25 mm), ca. 1850? Unmarked.

€ 650

In such silver bookcases miniature books could be kept, maybe a miniature almanac, or as a love charm, containing a book about love, or as an amulet if it contained a religious text.

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### The first example of French rococo illustration in the form of vignettes



#### La Motte, A. Houdar de.

*Fables nouvelles, dédiées au roy. Avec un discours sur la fable.*

Paris, Gregoire Dupuis, 1719. 4<sup>to</sup> (265 x 187 mm). xlii, 358, [6] pages.

With an engraved frontispiece by N. Tardieu after C.A. Coypel, title vignette by C. Simoneau after N. Vleughels and 100 engravings in the text after Coypel, Gillot, Edelinck, B. Picart and Ranc.

Red polished morocco, gold tooled. On the covers a triple fillet with in the corners a square flower tool. Spine with 5 raised bands, title in compartment 2, the other compartments with a large centre tool and coner tools. Board edges and turn ins with a decorative roll. Double end bands. Marbled end leaves. Edges gilt.

€ 950

First edition of this highlight of French book illustration, containing the often lacking index leaves and with an extra portrait of the author by Desrochers. The author modelled his fables after Lafontaine. In his important introductory essay he gives the rules to which the writers of fables must adhere in his opinion. 62 of the 100 illustrations are designed and engraved by the interior and costume designer **Claude Gillot**, to whom *The Actor's Fable*, fable 18 in Book IV, is dedicated. **Houdar de La Motte (1672-1731)** was the son of a hatter and a talented poet and critic. For most of his life he suffered from paralysis and partial blindness, but he still frequented the salons of the day.

Fürstenberg considers this book a masterpiece, thanks to the impeccable taste, the originality of composition and the great ability of the artists to create with only a few strokes both a background and a general mood. Rahir, too, considers this book: "Un des premiers ouvrages illustrés du dix-huitième siècle ayant une réelle valeur artistique." Ray says: "Assurément, on peut dire que l'école du livre illustré français du XVIII<sup>e</sup> siècle prend sa source dans les *Fables Nouvelles*".

**-Literature:** Brunet III, 801; Cioranescu 36530; Cohen-DeRicci 594 (Très belle édition, rare et recherchée); Delteil 28; *Fabula docet* 94; Graesse 90; *Das illustrierte Fabelbuch* 105.1; H. Fürstenberg, *Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit*, 70 a.o.; Lewine 289; Nodier 496; Populus, Gillot, Cat. De l'oeuvre 31-98; Portalis II, 316; Quérard IV, 142; Rahir 264; G. Ray, *The Art of the French Illustrated Book, 1700-1914*, 3 (and listed in his *100 Outstanding French Illustrated Books*); Sander 1095.

**-Condition:** One corner bumped; Restauration at the tail of the lower joint; Front joint innerly broken but stable; Small fragment of margin leaf R missing; Some pages a bit stained; Very fine copy in a contemporary red morocco binding.

~~~~~

High quality choral book, written in the scriptorium of Kloster Neustift



"Liber Choralis pro cantandis Vesperis, cum adjectis in fine quibusdam Horis matutinis, ac Vigiliis defunctorum: ad Usus Ecclesiae Curatae in Welsch-Noven conscriptus". Music manuscript in Latin in red and black ink, written by **Patritius Gassmayr**.

[Kloster Neustift], 1782. Folio (315 x 240 mm). [II], 189, [1] pages.

Blindtooled brown sheep with 2 brass clasps. 5 Keys. Edges sprinkled red.

€ 3.950

Beautifully written 7 line manuscript in red and black with hufnagel notation on a 4-line system, made for the ecclesia curata in Welschnofen close to Bozen, by the Lateran canon Patritius Gassmayr in Kloster Neustift.

This Choral book is a proof that the famous scriptorium at Klosterneustift close to Brixen in Südtirol, which was founded in 1142 and produced many high quality manuscripts, even at the end of its existence had a very high level. As said on the below mentioned website: "Man hat den Eindruck, dass den Chorherren die angebotenen Druckerzeugnisse für den Gottesdienst zu wenig Würde und Schönheit ausstrahlten ... Im Jahr 1763 noch schrieb Patritius Gassmayr ein Choralbuch im Format 68 x 42 cm".

-Literature:

www.sacra.wiki/index.php/Kloster_Neustift#Skriptorium_und_Bibliothek

See:

-Condition: Small restauration to the upper joint; On brass clasp renewed; Few worm holes in the spine; Else a very fine beautifully written choral book made in the medieval writing tradition.

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**Brimming with recipes for liqueurs, eaux-de-vie, esprit de vin etc.**



**Massialot, Fr.**

*Nouvelle / instruction/ pour/ les confitures, / les liqueurs / et les fruits, / Avec la maniere de bien ordonner/ un Dessert, & tout le reste qui est du Devoir des Maitres d'Hotels, Sommeliers, Confiseurs, & autres Officiers de Bouche. Suite du Cuisinier Roïal & Bourgeois. Egalement utile dans les Familles, pour sçavoir ce qu'on sert de plus a la mode dans les Repas, & en d'autres occasions. Nouvelle édition, revue, corrigée & beaucoup augmentée.*

Paris, Claude Prudhomme, 1712. Nouvelle édition. 8<sup>vo</sup> (168 x 100 mm). [XX], 480, [24] p.

With 2 woodc. textills. [on pp. 472 & 475] and 1 woodcut folding plate.

Vellum laced case binding. Later end leaves.

€ 750

Originally published in 1692, the 1712 [here offered], being the 5th edition. the 'Nouvelle Instruction pour les confitures' was intended as a suite to Massialot's famous work 'Nouveau Cuisinier Royal et Bourgeois' [1691]. It is also a separately published book in its own right. The Nouvelle instruction is 'brimming with recipes for liqueurs, eaux-de-vie, esprit de vin, ratafias, distilled botanical waters, and hypocras, this volume is another inspiration for bartenders aspiring to create new ingredients.' [Anistatia Miller]:

**-Condition:** Later end leaves; A very fine copy.

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A book of jests, anecdotes and naughty tales with 65 half page engravings



Nouveaux contes à rire, et Aventures plaisantes ou Récréations Françaises.

Cologne (Amsterdam ?), Roger Bontemps, 1722. Vingtième édition. 2 volumes 8^{vo} (162 x 100 mm). [IV], 374, [12]; [VIII], 354, [12] ps

With 2 frontispieces and 65 half page naughty engravings by G. Schoute.

Sprinkled calf. Gold tooled spine with 5 raised bands, red title label and fleurons in the other compartments.

€ 800

A book of jests, anecdotes and naughty tales with lively, though somewhat crude engravings in the style of De Hooghe or Harrewijn. It is inspired by the *Contes* of Lafontaine, although the publisher admits in his 'Avertissement' in volume II that these new tales would have profited from the hand of that master.

The first, second and third edition (G. Gallet, Amsterdam 1699 and 1700 and Roger Bontemps 1702) had only 52 engravings. A different edition of 1722 has less engravings too. There is also an Amsterdam edition of 1732 (Henry Desbordes) and several others without the engravings. The highly dubious claim on the title page that this is the 20th edition was probably meant to suggest that this book was a great succes.

According to Viollet-le-Duc it was hoped this book would be a successor to the Romeyn de Hooghe editions of Boccaccio's *Contes et Nouvelles*, the *Cent Nouvelles Nouvelles* and the *Heptameron*, but, he says, there is quite a distance between Schoute and De Hooghe. Cohen-Ricci comments on the 'fort originale' illustration on p. 273 of tome I. The same could be said of the engraving on page 167. Schoute's engravings, redone for this edition, are signed in volume II on pp. 1, 141, 276 and 300.

-Provenance: -1) With the engraved armorial ex libris of Westport house with the motto "Suivez raison", which was the residence of **Browne, Marquess of Sligo**. This book is possibly from the Christie's London auction which took place 27-28 June 1955, titled "Valuable Printed Books from the Library of the Most Honourable the Marquess of Sligo Removed from Westport House"; -2) With the booksellers ticket of **Henry Sotheran LTD**.

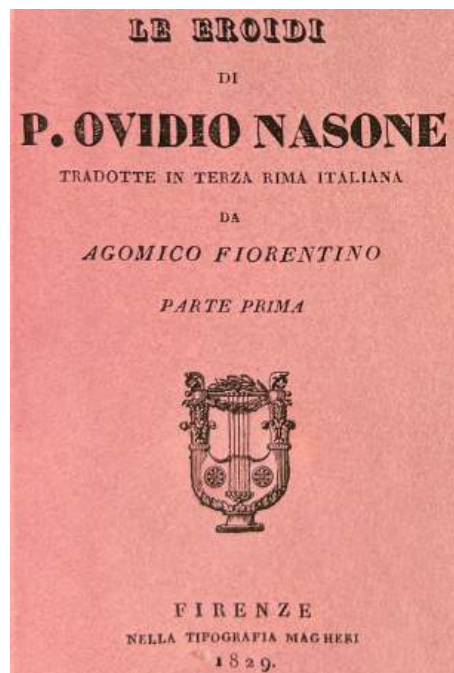
-Literature: Weller II, p. 68; Brunet IV, 116; Cohen-R. 758; Gay-Lemonnyer III, 372; Graesse IV, 693; Hayn, Bibliotheca erotica et curiosa 159;

Lewine 388; Nodier 831; Rahir 292; Sander 1443; Viollet-le-Duc, *Bibliographie des chansons, fabliaux, contes en vers et en prose, facéties etc.* 197. Not in BMC.

-Condition: Upper joints a bit splitting; Else a very fine copy.

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**A very rare copy, printed on pink paper**



**Ovidius.**

*le eroidi di P. Ovidio Nasone tradotte in terza rima Italiana da Agomico Fiorentino. Parte prima.*

Firenze, nell tipografia Magheri, 1829. 18<sup>mo</sup> (120 x 77 mm). 198 p.

Stiff paper binding red diced paper with simple gold tooling. End leaves of marbled paper. Upper edge cut flush, other edges uncut.

€ 850

An absolute rarity printed on thorough pink coloured wove paper. Only part one appeared. Nicely printed bibliophile edition, with the Latin text facing the Italian translation of those love complaint letters from mythical woman to their lovers.

Very rare, we were only able to trace one other copy in an Italian library. Not in WorldCat.

**-Condition:** Upper joint lacks some red paper fragments; Else a very fine copy.

**Impressive series of 55 prints by Leonard Schenk illustrating Ovid's Metamorphoses**



**Ovidius.**

*P. Ovidii Nasonis Metamorphoseōn.*

[Amsterdam], (weduwe Petrus Schenk), [ca. 1720]. Folio (455 x 290 mm).

Engraved title page and 55 engravings by Leonard Schenk (ca. 145 x 188 mm) with engraved explanations in Dutch and Latin. The engravings are printed below each other on 28, one side printed leaves.

19<sup>th</sup> century half vellum with tree marbled paper on the boards and a flat spine. Blind tooled and with a large red title label on the spine. Leaves uncut.

€ 2.800

Very beautiful and rare independently published print series illustrating the first 7 books of Ovid's *Metamorphoses*. Leonard Schenk (1696-1767) engraved this series mirroring after the edition of 1698 of Christian Engelbrechts, who copied the series of Jacob van Sandrart (1606-1688). Our series was published by the widow of Petrus Schenk, who was active between 1718 and 1728, according to STCN.

**-Literature:** M.D. Henkel, *Illustrierte Ausgaben von Ovids Metamorphosen in XV., XVI. und XVII. Jahrhundert*, p. 141-142. In: *Vorträge der Bibliothek Warburg her. von Fritz Saxl*. Leipzig & Berlin, 1930; A.W. A. Boschloo (et.al.). *Ovidius Herschappen*. 's-Gravenhage, Meermanno-Westreenianum, 1980, no. 36.

**-Condition:** Spine ends and title label damaged; Else a crisp and clean copy of this rare work, with strong impressions on uncut leaves.

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People and customs of India illustrated in 104 attractive handcoloured plates



Pannelier, Jean-Amable (?).

L'Hindoustan, ou religion, moeurs, usages, arts et métiers des Hindous, Ouvrage orné de cent quatre planches, gravées la plupart d'après les desssins originaux faits sur les lieux pour feu M. Léger, Préfet colonial à Pondichéry; redigé d'après les Notices manuscrites explicatives de ces dessins, et augmenté de ce que les Voyages et les Mémoires les plus récents ont pu fournir d'authentique. Par M. P(annelier).

Paris, A. Nepveu (Imprimerie de le Normant), 1816. 6 volumes 12^{mo} (136 x 85) mm.

With 104 (15 double page) attractive handcoloured plates.

Polished green morocco, gold tooled. On the covers a border of a decorative roll. Flat spines, divided into 5 compartments. Title and vol. number in compartment 2 and 3, the other compartments with a butterfly. Board edges and turn ins with a decorative roll. Marbled end leaves. Blue ribbon markers. Gilt edges.

€ 2.500

People and customs of India. The Nepveu series of descriptions of countries and peoples of which this book is a part, was later imitated in England by F. Shoberl in his series *The world in miniature*.

The book is anonymous. Barbier mentions Pannelier (1774-?) as the author, a professor in geography, who wrote books about history, travel and classic literature. According to Quérard the author is in fact the French cavalry officer and

writer Felix Renouard Sainte-Croix (1767-1840), who traveled in India, entrusted the manuscript of his book to a local functionary, after whose death it came into the hands of Pannelier and Nepveu, who published it without the author's permission.

-Provenance: With the armorial ex libris of **René Choppin** with his motto: "Omnia cum tempore", engraved by Agry, Paris. René Amadée Chippin de Villy (1806-1886) worked at the Banque de France and was book collector. His collection was sold at auction in 1920.

-Literature: Brunet I, 1226, 10; Colas 2266; Graesse I, 530; Lipperheide 1482; Quérard VI, 582; Barbier II, 627.

-Condition: Partly some staining; Binding at corners and spine ends a bit rubbed; In all a wellbound set in fine condition.

A highlight of interior design architecture in splendid chromolithography

[Petit and Bisiaux].

Motifs de décorations. Cinquante planches imprimées en couleurs extraites du Journal-Manuel de peintures.

Paris, A. Morel & Cie, [1862]. [II] leaves and 50 plates.

With 50 chromolithographic plates designed by various artists and printed by G. Silberman in Strassbourg and Lemercier in Paris

Red halforoocco with gold tooled spine.

€ 800

A very rare and lavishly produced polychromatic work showing the extravagant interior designs which epitomize the eclectic period that bridged the gap between the rather straightforward Louis XIII to XVIII styles and neoclassicism, and the following Art Nouveau and Art Deco.

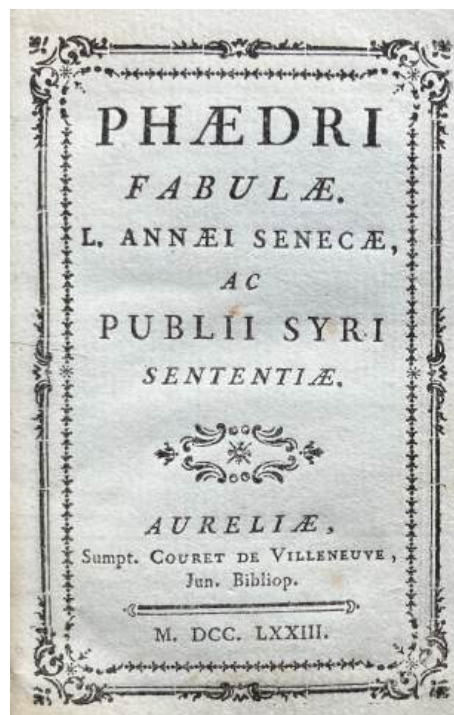
Elements of Egyptian, Roman and Islamic art are freely mixed with Biedermeier images and Rococo ornaments. It forms a truly unique display of the artistic taste of the period. However, this work is an example of the quality of French colour-printing as well: the quality of the colouring and the rendering of small details is superb.

The periodical, Journal-Manuel de Peintures, was published by Morel from 1853 onwards and

continued for at least 20 years. Being of a rather ephemeral nature, few parts with text pages are on the market. As the title suggests, this work is probably the separately published album of the full-colour plates also published in this journal. The albums do not contain sometimes the same plates.

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### Printed in microscopical type



### Phaedrus, Seneca & Publius Syrus.

*Phaedri fabulae. L. Annaei Senecae, ac Publilii Syri sententiae.*

Aureliae [=Orléans], sumpt. Couret de Villeneuve jun., 1773. 24<sup>mo</sup> (114 x 71 mm). [IV], 91, [1] p.

Green morocco. On the covers a triple fillet border with fleurons in the corners. Flat spine with tole and fleurons. Inner dentelles. Marbled end leaves. Green silk place marker. Gilt edges.

€ 275

A typographical interesting printing in minuscule type, each page surrounded by a typographical frame.

**Martin Couret de Villeneuve** (1717-1780) was printer to the French king, to the duc d'Orléans, and to the bishop and college of Orléans

**-Literature:** Schweiger II, 740; Brunet IV, 589; Nauroy, *Bibliographie des impressions microscopiques*, p. 77.

**-Condition:** Binding some stains; Paper occasionally some foxing

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Beautifully calligraphed prayer book with penwork decoration



Seelen Erquickung in sich haltend Außerlesene Meeß, Beicht und Communion Gebett im gleichen Allerhand Tagzeiten, Litanyen und Gebett zu der H.H. Dreijfaltigkeit. [...] Manuscript in black ink within single red line border, initials and headings in red ink and many penwork head and tailpieces in red and blue ink.

Aquisgrani [= Aachen], Joan Carl. Schröder Calamo scripsit, 1757. 8^{vo} (161 x 98 mm). [II], 186, [3 blank] p.

Black morocco, gold tooled. On the covers a leaf tip roll border with in the corners flower tools. Spine with 4 half raised bands bordered by a leaf tip roll. In the compartments a fleuron. End bands of blue and white silk. Edges gilt and simply gauffered. Paste downs with chinz paper.

€ 1.500

Charming prayer book written for "Anna Catharina Theresia Schröder von Aachen" (1736-?) in 1757 by her father Joan Carl Schröder. Written in a neat good readable "Fraktur" and illustrated with many penwork head and tail pieces in red and blue, some in the style of Senault, others in roccoco style.

-Provenance: Anna Catherina Theresia Schröder von Aachen.

-Condition: Leather on the spine a bit craqued; Else a very fine copy.

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**The rare first uncensored issue of Senault's entirely engraved masterwork**



**Senault, Louis.**

*Heures nouvelles dédiées à Madame la Dauphine. Ecrites et gravées par L. Senault.*

Paris, chez l'auteur, Versailles, chez N. Duval, [before 1690]. 8<sup>vo</sup> (180 x 123 mm). [IV], 260 p.

Entirely engraved book, with many initials, decorated half titles and head and tailpieces.

Late 19<sup>th</sup> century black morocco. Blind and gold tooled. On the covers a fillet frame and elongated extentions of the raised bands. Spine with 5 raised bands. Gilt title in compartment 2. Board edges with a gilt fillet and at the corners roll. Headcap with hatched lines. Pastedowns with a mirror of marbled paper within a broad frame of ornamental rolls. First flyleaf of the same marbled paper. Endbands of red and yellow silk. Ribbon marker of red silk. Edges gilt.

€ 1.800

**The rare first issue of this entirely engraved masterwork, with the dedication leaf to 'Madame la Dauphine', the uncensored breasts of the mermaids on p. 210 and the impressum which mentions Duval.**

A beautiful copy of this devotional work engraved throughout, employing a vast amount of floral and landscape head- and tailpieces, non repetitive initials, calligraphic head- and end pieces, landscape vignettes, geometric forms, etc. Text in Latin and French printed within a double line frame. Sloping Roman script with erect roman capitals

Louis Senault (1630-ca. 1680) was a French writing master. He edited various engraved writing books and endeavoured to preserve in his

engraved books the full flavour of a contemporary manuscript. After his death his daughter, Elisabeth Senault, produced some equally attractive smaller engraved 'Heures Nouvelles' dedicated to the Grand Dauphin.

**-Literature:** Jammes, *Belles écritures*, no. 39; cf. Bonacini, no. 1689 (ed. de Hansy); cf. Cohen-De Ricci col. 487 (ed. De Hansy); *Printing and the Mind of Man* exhibition catalogue, no. 98 (Kings library section); Jessen 2426; Whalley, *The Pen's Excellence*, p. 200.

**-Condition:** Some small scratches on the covers; corners a bit bumped; some very light stains in the text; a very good copy of this beautiful engraved book.

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The censored second issue of Senault's entirely engraved masterwork



Senault, Louis.

Heures nouvelles tirées de la sainte ecriture. Écrites et gravées par L. Senault.

Paris, chez l'auteur et chez Claude de Hansy, [ca. 1695]. 8^{vo} (188 x 124 mm). [II], 260 p.

Entirely engraved book, with many initials, decorated half titles and head and tailpieces.

Brown polished morocco lacework binding, tooled in gold. On the covers a broad frame of an abstract vegetal roll. Spine with 5 raised bands. Title in compartment 2, the other compartment with a central abstract flower in pointillé style surrounded by stars and leafy corner tools. Boardedges and turn ins with a flower roll. Endbands of blue and white silk. Blue ribbon marker. Pastedowns of green silk. End leaves with a drawn gold border. Edges gilt.

€ 900

First edition, second issue with the censored breasts of the mermaids on p. 210

A beautiful copy of this devotional work engraved throughout, employing a vast amount

of floral and landscape head- and tailpieces, non repetitive initials, calligraphic head- and end pieces, landscape vignettes, geometric forms, etc. Text in Latin and French printed within a double line frame. Sloping Roman script with erect roman capitals

Louis Senault (1630-ca. 1680) was a French writing master. He edited various engraved writing books and endeavoured to preserve in his engraved books the full flavour of a contemporary manuscript. After his death his daughter, Elisabeth Senault, produced some equally attractive smaller engraved 'Heures Nouvelles' dedicated to the Grand Dauphin.

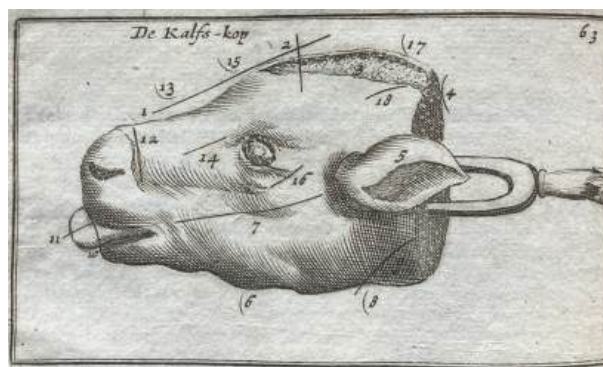
Apart from some changes on the title page and the covering of the breasts of the mermaids on p. 210 it is identical to the first issue.

-Literature: Jammes, *Belles écritures*, no. 40; Bonacini, *Bibliografia delle arti scritte e della calligrafia*, no. 1689; Cohen-De Ricci col. 487; *Printing and the Mind of Man* exhibition catalogue, no. 98 (Kings library section); Jessen 2426; Whalley, *The Pen's Excellence*, p. 200.

-Condition: Spine ends restored; stains on the backcover; upper part of the blank margin of the title page cut off, showing the remains of a name; some leaves very slightly browned and slight traces of use; else a very good copy of this beautiful engraved book in a contemporary lacework binding.

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### The introduction of the the use of the carving fork in The Netherlands



### [Sweerts, Hieronymus].

*De cierlyke voorsnydinge aller Tafel-gerechten; Onderwijsende hoe allerhande Spijzen, zo wel op de Vork, als zonder de zelve, aardiglik kunnen voorgesneden, en in bequame ordre omgedient worden.*

Amsterdam, Hieronymus Sweerts, [1668?]. 8<sup>vo</sup> oblong (101 x 156 mm). 96 p.

With an engraved title and 32 (1 folding) plates.

Marbled calf, gold tooled. On the covers two borders of a decorative roll connected in the corners. Central a lozenge shaped tool. Spine with 3 raised bands. Double end bands of green and yellow silk.

€ 6.000

The first work in Dutch on serving meat, poultry, fish and pastry, and the handling of the artichoke. This book introduced the use of the carving fork in The Netherlands. The first edition appeared in 1664, this undated edition is dated in STCN ca. 1668. In 1670 appeared the last edition. All the three of them have different typeset and are quite rare, especially complete. A second part, although announced in the preface, was never printed.

The publisher, Hieronymus Sweerts (1629-1696), is generally assumed to be the author as well. He was probably inspired by earlier carving books, such as Vincente Cervio's *Il Trinciante*, Venice, 1581, with three woodcut illustrations, G. Procacchi's *Trincier oder Vorleg-Buch*, Leipzig, Gross, (1620), illustrated with 17 plates, and Harsdörffer's *Trincir-Buch*, 1652 (2 plates and 58 engravings).

**-Literature:** *Bibl. Gastronomica* 6509; Bitting 530; Crahan, *One hundred sixteen uncommon books on food and drink* 33; Ferro 81a; Horn-Arndt 114; Landwehr, *Ned. Kookboek*, 17, 2; Lipperheide (1965) Va 14; Tol 13; Vicaire 870; Waller 1790 (ed. 1670); Witteveen/Cuperus, *Bibl. gastr.* 6508.

**-Condition:** Gold tooling partly faded away; Folding plate partly strengthened with india paper and small damage to the white margin; Else an unusual fresh copy of this rare book.

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A spectacular book on the construction of wind mills.

Zyl, Johannes van.

Theatrum machinarum universale, of groot algemeen moolen-boek, behelzende de beschryving en afbeeldingen van allerhande soorten van moolens derzelver opstellen en gronden. Getekend door Johannes van Zyl, moolenmaker van Lexmond, en in't koper gebragt door Jan Schenk.

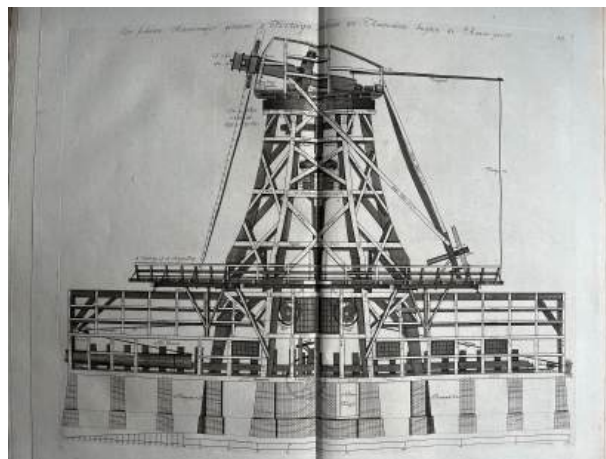
Amsterdam, W. Holtrop, en N.T. Gravius, [ca. 1790]. Laatste en beste druk. 2 vols in 1. Large folio (560 x 335 mm). [IV], 11, [1] + plate 1-33; [IV], 15, [1] p +plate 34-56 & Tabula 1-6 & Tabula 1-2.

With an engraved allegorical title plate and 63 engraved folding plates. (plate 37 & 38 are printed one one very large folding plate)

Long grained red half morocco. Flat spine. Edges sprinkled blue.

€ 2.400

Large paper copy on strong paper of the third and largest edition of this magnificent work. The first edition appeared in 1734, the second edition in 1761.



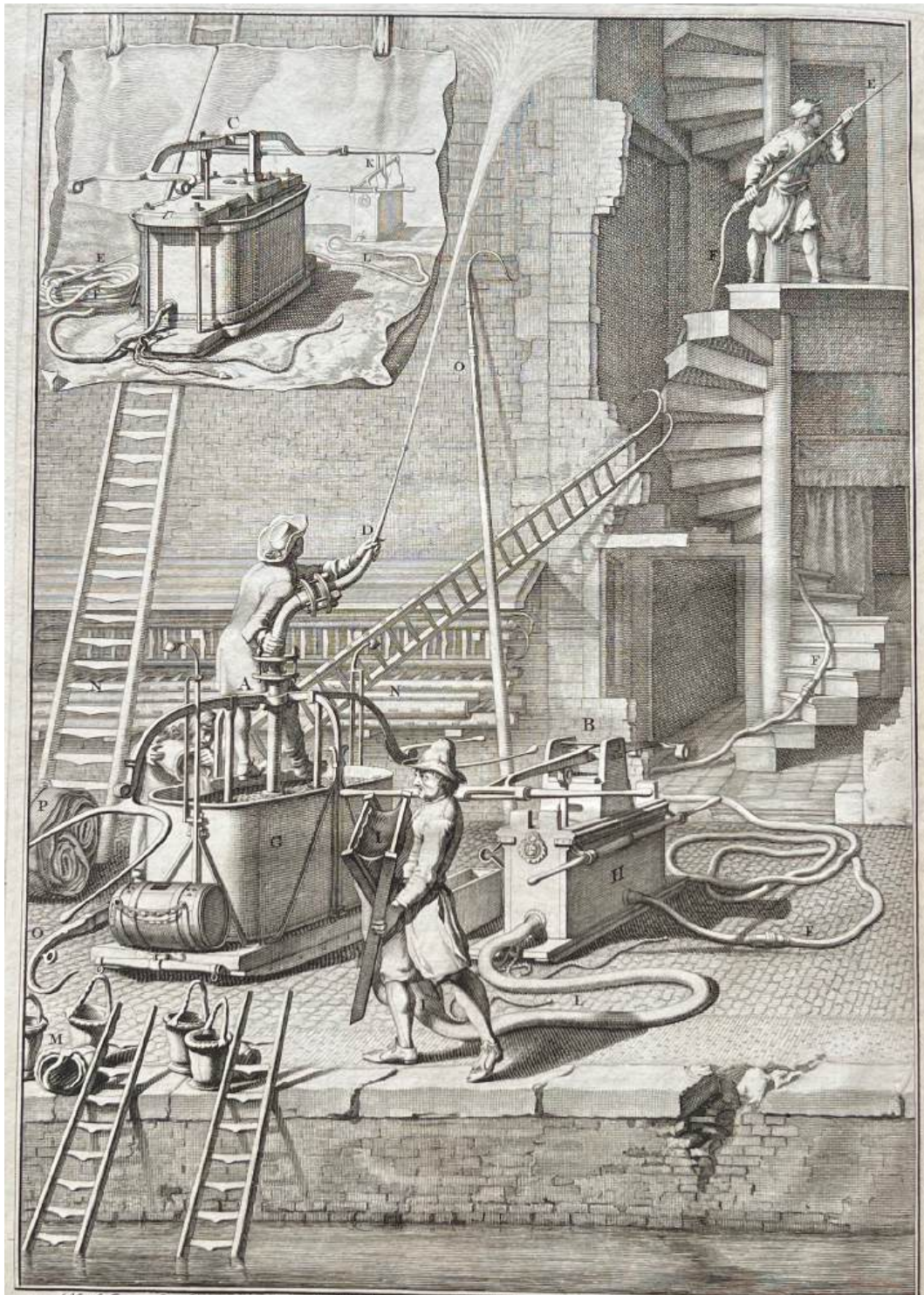
Of particular interest are the engraved frontispiece combined with a laudatory poem on the invention of the saw-mill by Cornelis Corneliszoon Uytgeest. The 4 lines of poetry in the illustration itself by H.I. Soet, the other 24 lines unsigned.

-Provenance: Bookplate Gerrit Jan Honig Zaandijk on upper paste down.

-Literature: cf. Bierens de Haan 5482 (edition 1761 with the address Petrus Schenk); cf. Brunet IV, 568 (first ed. 1734).

-Condition: Spine and board edges rubbed; Hole in upper part half title; else a very fine copy on strong paper.

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