

## 1. **ALMANAC ROYAL.** MDCCLXXXVIII.

In-8 (216 x 135 mm), 715 pp. Red morocco, triple gilt fillet framing the boards, fleur-de-lys in ecoinçon, arms in the center, smooth spine decorated with fleurs-de-lys in caisson, gilt roulette on the edges and the chasses, gilt edges, blue silk endpapers, trace of wetness at the head and at the seam on the last hundred pages (period binding).

Paris, Debure, son-in-law of the late M. d'Houry, [1788].

3,500 € - 3,800 \$

### **The official directory of the Court in the 18th century.**

This almanac was published from 1700 to 1792 by Laurent d'Houry and his successive heirs. It was replaced by the National Almanac. "From a kind of calendar that it was originally, being satisfied with a "general speech on the changes of the air and other events of the year" and some more or less banal political predictions, the Almanac became a true official directory, having only to do with "speeches" and "predictions" (Grand-Carteret).

In addition to the essential calendar, one finds in this work the dates of birth and alliances, the list of the members of the clergy, the persons in charge of the royal Houses, the officers of the army, the actors of the political life (parliamentarians, advisers of State, farmers general...), the members of the orders of knighthood, the members of the royal family and the members of the royal family. ), members of the orders of chivalry; the list of libraries, members of the Academies, royal surgeons and pharmacists, the most important fairs; the departure times of the post offices for mail and transport of people... The work ends with a table of contents.

### **Copy with the coat of arms of Bertier de Sauvigny, Maître des Requêtes and intendant of the generality of Paris.**

Son of Louis Jean Bertier de Sauvigny (1709-1788), intendant of the generality of Paris from 1744 to 1776, and grand-nephew of Philibert Orry, comptroller general of finances of Louis XV from 1730 to 1745, Louis Bénigne Bertier de Sauvigny (Paris, 1737-Paris, 1789) was first a lawyer at the parliament of Paris, adviser to the Grand Conseil, maître des requêtes, before succeeding his father at the stewardship of Paris on August 24th, 1768. During the first months of 1789, he succeeded in ensuring the supply of the capital, despite the gangs that sought to aggravate the famine, just as it fell to him to ensure the subsistence of the troops that Louis XVI decided to concentrate around Paris, at the beginning of July 1789. Designated by the Orleans party as a starving man of the people, he refused to give in to the advice of those close to him who begged him to go to safety, determined to guarantee, in spite of the difficulties, the supply of the capital and the troops who were withdrawing. It is then that he is arrested, on July 18, in Compiègne, where he had gone to consult with his subdelegate. The assembly of the electors of Paris sent a strong escort to bring him back to the capital where he arrived in the evening of July 22. At the Hôtel de Ville, Bailly and La Fayette - overwhelmed by the people, who had just hanged Joseph Fouchon, former Minister of War - could not prevent his execution.

As proof of the importance of his prerogatives and those of his father, the dean, Bertier de Sauvigny's name appears twelve times in the Almanac: in the Conseil des dépêches du roi, in the Conseil d'Etat ordinaire, in the Grande direction des finances, in the Bureau pour la communication des requêtes, in the Conseil des prises, in the Bureau de la grande direction du Conseil royal des finances et du commerce, in the Bureau des postes et messageries, in the Bureau des Péages, in the Bureau des Arts et métiers, then as Maître des requêtes, Maître des requêtes ordinaire, and finally Intendant de la Généralité de Paris.

### **This copy was printed on large paper.**

It is 30% thicker and 10% higher than the ordinary copy. It is enriched with 32 blank pages with a black frame, in order to collect notes, that is to say 16 leaves, of which 12 interleaved with the calendar. Armorial bookplate of the prince of Faucigny-Lucinge, engraved by Stern.

### **A precious copy in armorial morocco.**

Grand-Carteret, *Les Almanachs français*, n°91, pp. 26-30. O.H.R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 240,29. Guigard, *Nouvel Armorial du bibliophile*, II, p. 51. Berthier de Sauvigny, *Bertier de Sauvigny*, Encyclopædia Universalis.

2. [Collection of seventeenth-century funeral prayers: Philippe IV of Spain, Anne of Austria, Marie-Thérèse of Austria, Pierre Séguier, and others].

In-4 (232 x 176 mm), 4 ff. n. ch. , 66 pp. ; 4 ff. n. ch. , 80 pp. ; 4 ff. n. ch. , 48 pp. ; 40 pp. ; 54 pp. ; 2 ff. n. ch. , 39 pp. ; 24 pp. ; 50 pp. ; 1 f. n. ch. , 58 pp., 5 ff. n. ch. ; 31 pp. ; 58 pp. ; 2 ff. n. ch. , 52 pp. ; 50 pp. ; 50 pp. ; 19 pp. ; 4 ff. n. ch. , 30 pp. Maroquin rouge, dishes framed by a double set of gilded triple nets and decorated with gilded fleurons in spandrels, richly decorated back-to-back nerves, gilded roulette on decorated cups and hunts, golden slices on marbling, a few small spots on the dishes, restored lower cap, corner alterations and cuts, notebooks with freckles or browns (binding of the time).

Paris, 1657-1684.

15,000 € - 16,600 \$

**An exceptional collection of seventeenth-century orations and eulogies.**

It includes:

- Funeral Oration of Philippi IV, King of Spain, &c. dedicated to the Queen, by Abbé François Ogier, 1666 ;
- Funeral Oration of Anne Infante of Spain, Queen of France, and Mother of the King, by R. P. Jean-François Senault, 1666 ;
- Funeral oration of Anne of Austria Infante of Spain, Queen of France, and Mother of the King, by Abbé de Fromentières, 1666 ;
- Funeral oration of Messire Henry Auguste de Loménie, Comte de Brienne, Secrétaire & Ministre d'Etat, by R. P. Jean-François Senault, 1667 ;
- Funeral oration of Messire Hardouin de Perefixe de Beaumont, Archevesque de Paris, Commander and Chancellor of the Orders of the King, by Canon Gaudin, 1671 ;
- Funeral oration of Messire Pierre Séguier, Chancellor of France, and Protector of the French Academy, by the Abbé de La Chambre, 1672;
- Eulogy by Messire Pierre Séguier, Chancellor of France, and Protector of the French Academy, delivered in Hostel Séguier, 1672 ;
- Funeral oration of the Tres-haut & Tres-puissant Seigneur César de Choiseul du Plessy-Praslin, Duc Pair & Maréchal de France, Chevalier des Ordres du Roy, & Governor of Monsieur Frere unique de Sa Majesté, by R. Père Laisnay, 1677 ;
- Funeral oration of Tres-illustrious and Tres-virtuous princess Madame Marie Eleonor de Rohan, Abbesse de Malnouë, by Abbé Anselme, 1682 ;
- Funeral oration of Tres-haute, Tres-puissant, and Tres-excellent Princess Marie-Thérèse of Austriche, Infante of Spain, Reyne of France and Navarre, by Canon Bobé, 1684;
- Funeral oration of Tres-Haute, Tres-Puissant, and Tres-excellent Princess Marie-Thérèse of Austriche, Infante of Spain, Queen of France and Navarre, by Heron, Chaplain of the Queen, 1684 ;
- Funeral Oration of Marie-Thérèse of Austriche, Infante of Spain, Queen of France and Navarre, by the Abbot of the House, 1684;
- Funeral oration of Tres-haute and Tres-puissant princesse Louïse Charlotte de La Tour-d'Auvergne, by M. Thiberge, directeur at the Séminaire des Missions Étrangères, 1684 ;
- Funeral Oration of Tres-illustrious and Tres-virtuous Princess Madame Armande Henriette of Lorraine-d'Harcourt, Abesse de Notre Dame de Soissons, by A. Du Guet, prestre at the Oratory of Jesus 1684;

- Arrest of the Parliament, on an order sent by the Commissoire General of the Carmelites, to the Prior of the Grand Convent of Paris, 1682.

This text does not correspond to the theme of the whole collection. It refers to the criminal theses supported by Father Félix Buhy: "It was a crime in Rome to have argued that there are Ecclesiastical Laws in which the Pope is drunk".

- Panegyric funebra of Messire Pompone de Bellievre, First President in Parliament, by a Canon Regulier of the Congregation of France, 1657.

The copy includes a handwritten synopsis on the penultimate sheet. The same pen added a continuous pagination from the first prayer of Anne of Austria (p. 67).

**Extraordinary copy in red morocco from the end of the 17th century.**

### 3. ARAGON Louis & TZARA Tristan. *Bibliothèque française*.

Eight booklets in a small in-12 volume (131 x 102 mm), 15 pp, 15 pp, 16 pp, 16 pp, 16 pp, 16 pp, 15 pp. Four-color box, half black and white box boards with small red and blue box corners, smooth red and blue box spine, gilt title throughout, gilt head, covers retained (P. L. Martin 1961).

*Toulouse, Comité national des écrivains, Centre des intellectuels [1944].*

4,500 € - 5,000 \$

#### **Complete collection of this small patriotic library.**

It includes 8 volumes published clandestinely in 1944:

- ARAGON Louis. Contribution to the cycle of Gabriel Péri. It contains in particular the famous poem "La Rose et le Réséda", published for the first time in the Marseilles newspaper *Le Mot d'ordre* the year before.
- BENDA Julien. A sincere anti-Semite.
- CASSOU Jean. Sonnets composed in secret.
- ÉLUARD Paul. The Weapons of Pain.
- LAPORTE René. Circumstances.
- MAURIAC François. The French nation has a soul.
- MOUSSINAC Leon. Aubes clandestines.
- TZARA Tristan. A Road Only Sun.

The last booklet is **enriched with an autograph sending from Tristan Tzara** to his friend Pierre de Massot, dated July 13, 1946. Writer close to the dadaists and surrealists, Pierre de Massot (Lyon, 1900-Paris, 1969) was very close to Francis Picabia, Jean Cocteau, Tristan Tzara and André Gide. During the memorable evening known as the "Bearded Heart", organized by Tzara on July 6, 1923, André Breton broke his arm with a cane; Pierre de Massot did not hold this against him and became closer to the revolutionary ideas of the pope of the Surrealists.

#### **Pertinent binding by Pierre-Lucien Martin mixing the colors of the flag with the black of mourning.**

Pierre-Lucien Martin (1913-1985) was one of the most remarkable craftsmen of the 20th century. Trained at the Estienne school, he first worked as a laborer in various workshops before setting up his own business after the war. His bindings were quickly noticed for their quality of execution and, encouraged by bibliophiles, he began to work on modern decorations where his talent was fully expressed. In 1948 he was awarded the prize for original bookbinding. The *Bibliotheca Wittrockiana* devoted a large exhibition to him in 1987.

#### **A perfect copy.**

Vignes & Lacroix, *L'Intelligence en guerre*, Nîmes, Paris, 2001, n°723.

#### **4. BALZAC Honoré de. Eugénie Grandet.**

Large in-8 (244 x 154 mm), 2 ff. n. ch., 345 pp. 2 ff. n. ch., 1 bl. f., 3 ff. n. ch, 1 f. bl. Midnight blue morocco, decorated with a double set of 5 gilt fillets broken and intertwined, ribbed spine decorated with gilt boxes, double gilt fillet on the edges and headpieces, red morocco lining with lace of 4 gilt fillets and stippling, red silk endpapers, gilt edges, covers and spine preserved, folder and slipcase, a few freckles (Mercier, successor of Cuzin).

*Paris, Société des Amis du livre, 1883.*

3,000 € - 3,300 \$

#### **Edition illustrated with 8 beautiful compositions by Dagnan-Bouveret, engraved by Le Rat.**

Limited edition of 120 numbered copies on vellum. 1 of 100 copies reserved for the "Société des Amis des Livres", this one the copy n° 100 specially printed for M. Wettener presenting the illustration in 3 states: the pure etching before the letter with remarks signed by the artist in graphite, the finished etching, both mounted on Japon, and a state of proofs with remarks.

#### **"One of the best illustrations of this masterpiece.**

Pascal Dagnan-Bouveret (Paris, 1852-Quincey, Haute-Saône, 1923) is renowned for his naturalist-inspired scenes of daily life. A student of Gérôme and then of Corot, he won second prize in the Prix de Rome in 1876. After having treated mythological subjects, he imposed his own style in the early 1880s. He will specialize in the painting of familiar and intimate scenes.

#### **A very fine copy in doubled morocco, perfectly bound by Mercier.**

From the library of Christian Lazard (1880-1943), partner of the Lazard Bank, who died in deportation, with his bookplate. His library was sold at the Hotel Drouot in Paris on May 19, 1967.

Carteret, *Le Trésor du bibliophile*, t. IV : *Livres illustrés modernes, 1875-1945*, p. 52. Vicaire, I, 43. Fléty, p. 126-127.

## 5. [BARBIER Georges]. *Falbalas et fanfreluches*.

Five plates in one volume in-8 (248 x 170 mm), 1 bl. f., 1 f. n. ch. (engraved title), 12 pp. 12 pl. and 1 bl. f. for each plate. Grey half-marouquin with corners set with a gilt fillet, smooth spine decorated throughout, gilt title, gilt head, untrimmed, illustrated covers preserved, spine and edges a little faded, some spotting on the jaws (A. Bianchi Nice).

*Paris, Meynial, 1922-1926.*

9,000 € - 9,900 \$

### "Charming publication quoted" (Carteret).

Complete collection of these Almanacs of present, past and future fashions published over five years.

Printed on vellum, each volume is composed of an illustrated title, 12 pages of text including a preface, a calendar and a table, and 12 hors-texte plates.

The complete publication is thus illustrated with 5 color compositions on the cover, 5 on the titles, 5 black headers and **60 delightful stenciled plates by George Barbier**.

The texts were given by the countess of Noailles, Colette, Cécile Sorel, Gérard d'Houville (pseudonym of Marie de Régnier) and the baroness of Brimont.

"The most representative artist of the Art Deco" (Osterwalder).

George Barbier (Nantes, 1882-Paris, 1932) worked mainly for fashion magazines and designed costumes for theater and cinema. He was "one of the fascinating figures of Art Deco. With an accomplished graphic style, the vignettes he composed bring a sophisticated and serene vision of the fashion world" (Guillaume Garnier, notice for the *Encyclopedia Universalis*).

Modern bookplate of Giorgio Mirandola on the first endpaper.

### Beautiful copy bound in the period by a binder from Nice.

Colas, *Bibliographie générale du costume et de la mode*, n°1026. Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 153. Osterwalder, *Dictionnaire des illustrateurs 1800-1914*, p. 76. Fléty, *Dictionnaire des relieurs...*, p. 24.

## 6. **BARBIER Georges & LABOUREUR Jean-Émile. *Les Cent frontispices.***

Six fascicles in-4 (308 x 234 mm), each containing a printed table leaf and 10 engravings under matting. In sheets, in a black and gold decorated paper folder, all preserved in a modern black box by Hugo Guillotin, spines of the folders covered with canvas, some rare foxing.

[Paris, Meynial & Schmied, 1918].

3,500 € - 3,800 \$

### **Exceptional and very rare complete collection of 60 original woodcuts.**

They were made at the initiative of François-Louis Schmied. They were engraved in black and in colors after the best modern artists: George Barbier (5), Emile Bernard (2), Robert Bonfils (6), Louis Bracons (3), Brandel (2), Georges Bruyer (1), Jean Buhot (1), Constant Le Breton (1), Victor Goloubew (1), Valentine Henches (2), Louis Jou (3), Andrée Karpelès (1), Jean-Émile Laboureur (4), Georges Lepape (1), Auguste Lepère (1), Charles Martin (3), Siméon (7), Ch. Stern (1), H. Tirman (1), Maximilien Vox (11) and Paul Welches (3).

This publication offers a charming panorama of woodcutting at the beginning of the 20th century. Only 6 issues were published out of the 10 announced by the publisher.

### **Limited edition of 50 copies on 18th century wove paper.**

Each engraving is signed in the plate and justified by hand (n°47/50).

### **A very nice copy.**

Monod, *Manuel de l'amateur de livres illustrés modernes*, n°10209 : " First edition and extremely rare first printing ".

## 7. [BARNAUD Nicolas]. *Dialogus quo multa exponuntur quae Lutheranis et Hugonotis gallis acciderunt.*

In-8 (135 x 88 mm), 4 ff. n. ch., 170 pp. 2 ff. n. ch. Porphyry morocco, wide gilt lace on the boards with gilt framing, richly ornamented ribbed spine, double gilt fillet on the headpieces and the edges, gilt inner lace, gilt edges, slipcase, spine slightly faded, corners slightly rubbed, final blank leaf not preserved, title leaf doubled and re-embossed (Asper frères).

Orange (Heidelberg), Adamus de Monte (Michael Schirat), 1573.

3,800 € - 4,200 \$

### **Precious first edition of this incriminating account of the St. Bartholomew's Day massacre and the events that followed.**

The work is attributed by Prosper Marchand and Nodier to Nicolas Barnaud (c. 1539-1604?), a Huguenot physician and alchemist of Paracelsian persuasion. A citizen of Geneva since 1567, he took refuge there after the St. Bartholomew's Day massacres. There he met the Paracelsian Joseph Du Chesne. He then went to Basel where he appears in the matricules of the university in 1574-1575 as a student at the University of Basel (see Didier Kahn). The dedication letter "To the Christian reader" dated in Basel would be an additional argument for attribution. An introductory poem inveighs against King Charles IX. The work has sometimes been attributed to Hugues Doneau (1527-1591), a juriconsult and professor at the University of Heidelberg.

The work was immediately translated into French. It was given a second part in 1574 and became the *Réveille-matin des Français*, a famous Huguenot pamphlet with a monarchic dimension that contained a long extract from La Boétie's *Discourse on Voluntary Servitude*.

The volume appears under the pseudonym of Eusebius Philadelphus.

After pages devoted to the rise of intolerance towards Protestants under François I, the main part of the volume is devoted to the account of the St Bartholomew's Day and its consequences. The marriage of Henri de Navarre to Marguerite de Valois (the "Queen Margot") is described at length. We find the main protagonists, the royal family but also the admiral of Coligny, the duke of Alba (p. 46) sometimes accused of having killed the admiral.

The literary and intellectual considerations do not miss. The teaching of the political cynicism of the Prince of Machiavelli is part of the education of the future kings (p. 44). Ronsard's *Franciade* is quoted at length (pp. 118-123 in Latin translation), the author pretending to believe that Ronsard painted Catherine de Médicis and Charles IX under the unpleasant features of Brunehaut and Chilperic (Barbier-Mueller, *Ma bibliothèque poétique*, Deuxième partie, Ronsard, pp. 382-383). p. 49 :

Great bibliophiles have sought out the work: Constant Leber had a copy (Cat. II, 179) now in the BM of Rouen. McCarthy Reagh had a copy in red morocco with lace (II, n° 4567), the Duc d'Aumale had it in red morocco by Lortic (code : XXXIV-C-040) and he had acquired it at the Pizarro sale, Brussels, 1862.

The Universal Short Title Catalogue lists 33 copies in public libraries, only one outside Europe in Chicago (UL). 6 copies are listed in Paris (Bibl. du protestantisme x 3, Mazarine, Bnf, Bibl. Ste Geneviève). The CcFr mentions 11 copies in France.

Established in Geneva, Hans Asper (1855-1911) and his brother Jacques distinguished themselves in the world of bookbinding, notably Hans in the art of gilding.

### **A very fine copy in morocco bound by the Asper brothers.**

Brunet IV, 599. Graesse, II, 380. Index Aureliensis, 113.184. Bietenholz, *Basle and France in the Sixteenth Century*, Droz, 1971, p. 119. Didier Kahn, *Alchimie et paracelsisme en France à la fin de la Renaissance (1567-1625)*, Droz, 2007, p. 259.



## 8. **BARTOLI Pietro. [Meeting of two engraved suites].**

2 parts in an oblong quarto volume (267 x 392 mm). Marbled fawn calf, spine ribbed and decorated, gilt roulette on the edges, red speckled edges, headpieces restored, small scattered brown spots (contemporary binding).

*Rome, Giovanni Giacomo de Rossi, [circa 1670].*

5,000 € - 5,500 \$

**Reunion of two extremely rare suites engraved by Pietro Bartoli of 15 and 43 plates** representing scenes from different settings of the Vatican. The first series dedicated to Niccolò Simonelli, art dealer (Nicolao Simonello, *Picturae omniumque bonarum Artium Cultori eximio*) **reproduces in 15 plates biblical scenes painted by Raphael**. The second series, dedicated to Cardinal Camillo Massimo, apostolic nuncio in Spain, a great collector of antiquities (*Eminentissimo ac reverendissimo principi Camillo Maximo S.R.E Cardinali amplissimo... parerga atque ornamenta*), reproduces the stuccoes of Raphael's loggias in the Vatican.

The engraver Pietro Santi Bartoli (Perugia, 1635-Rome, 1700), a pupil of Poussin, acquired a reputation as an architect, or rather as a scholar of architecture, by engraving on copper many of the most important monuments in Rome. Some of his engravings, in particular the 123 from the bas-reliefs of the Trajan column in a collection dedicated to Louis XIV, have gone down in history. Winckelmann, while proposing improvements, gave them to the study and imitation of young people who wanted to familiarize themselves with the ancient.

**Copy of the reverend father de La Chaise** (château d'Aix, near Saint-Martin-la-Sauveté, 1624-Paris, 1709), **Jesuit, confessor of Louis XIV** from 1675, who celebrated themorganatic marriage of the king with Mme de Maintenon.

The volume bears on the first leaf the mention of ex-dono once the book has joined the library of the professed house of the Jesuits of Paris ("donum R.P. Francisci de La Chaize"). Another illustrated Italian volume, with an ex-dono from Father de la Chaise to the same institution, dated 1693, was in the library of Paignon Dijonval and Morel-Vindé (*Vente de Bure*, 1823, n°3715). The library of Jean Bonna contains a copy of present of the History of the crusades of Maimbourg with a dedication to the attention of the confessor of the king (*Cat. XVIIe siècle*, II, n° 161).

Father de La Chaise had a moderating influence on the king in the fight against Jansenism and many lords tried to approach the king through him. A numismatic scholar, he was a member of the Royal Academy of Inscriptions and Medals from 1701 until his death. He remains in the collective memory today thanks to the land he owned near his country house in Mont-Louis, which hosted the first civil cemetery in Paris a century after his death.

**Rare collection preserved in its first binding.**

Cicognara, 3600. Berlin Kat. 4063. Georges Guitton, *Le Père de La Chaize confesseur de Louis XIV*, Paris, Beauschene, 1959.

## 9. BAUDELAIRE Charles. *Quinze histoires d'Edgar Poe. Fifteen Stories of Edgar Poë.*

Large in-8 (268 x 178 mm), 2 ff. n. ch., 401 pp. 3 pp. n. ch., 7 pp. 3 pp. n. ch. Brown morocco, large toothed frame on the boards, formed by a set of gilt fillets broken at right angles and intertwined, spine decorated with compartments of sets of gilt fillets, double gilt fillet on the edges and headpieces, brocaded silk endpapers and countersleeves, gilt edges, covers preserved, slipcase (Joly fils).

Paris, *Les Amis des livres*, 1897.

6,500 € - 7,200 \$

**Superb edition of Poë's tales in Baudelaire's translation, illustrated with 15 etchings by Louis Legrand.** The illustration is completed by culs-de-lampe and ornate letters in-text. Legrand's illustration sublimates in particular the famous Double assassination in the Rue Morgue and The stolen letter.

**The work is in a limited edition of 115 numbered copies on Vélin du Marais** (this one n° 102), with a suite of etchings in 2 states on Japan (pure etchings and state proofs).

### "One of the best illustrations by Legrand. (Carteret).

Louis Legrand (Dijon 1863-1951) is one of the artists who best represented the Parisian nightlife of the late 19th century. A student of Félicien Rops, he was encouraged in his career by Ramiro. In 1891, he participated, with a series of color illustrations, in the *Gil Blas Illustré* devoted to a report on the cancan and its main performers written by Erastène Ramiro which inspired the following year *Cours de Danse Fin de Siècle* (1891). He continued to be inspired by the dance world and logically met Toulouse-Lautrec. In addition to numerous aquatints, drawings and pastels, he produced two albums of prints dedicated to this world. In 1896, Samuel Bing's "L'Art Nouveau" gallery exhibited nearly two hundred engravings by Louis Legrand, thus retracing the whole of his work. In 1900, Legrand won a silver medal at the Universal Exhibition in Paris. In 1906, he received the Legion of Honor. He died in 1951, completely forgotten. He also illustrated *Le Livre d'heures* (1898), *Faune parisienne* (1901) and *Quelques-unes de Francis Carco* (1931).

### A very nice copy in a perfect binding by Joly Fils.

Robert Joly (1878-1934) had worked in the workshop of Gruel who had also trained his father Antoine. He was a bookbinder and gilder and, after a short stay in Lyon, he moved to Paris and took over part of his father's clientele. He continued to work for his clients even after his retirement in the Vosges.

Carteret, *Le Trésor du bibliophile*, t. IV : *Livres illustrés modernes, 1875-1945*, p. 320. Fléty, p. 96-97.

**10. [BEHRENS Carl Friederich]. Histoire de l'expédition de trois vaisseaux, envoyés par la Compagnie des Indes Occidentales des Provinces-Unies, aux terres australes en 1721.**

2 volumes in one in-12 volume (151 x 94 mm), 6 ff. n. o., 224 pp.; 2 ff. n. o., 254 pp. Marbled fawn calf, cold fillet on the boards, smooth spine decorated, red title, gilt fillet on the edges, fine restorations (contemporary binding).

*La Haye, Aux dépens de la Compagnie, 1739.*

4 500 € - 4900 \$

**Rare first edition of the French translation of this sought-after account of travels in the Pacific.**

First published in German in 1737, this account by the navigator Carl Friedrich Behrens (Rostock, 1701-1750) recounts the expedition to the southern lands in which he participated under the direction of the explorer Jacob Roggeveen (Middelburg, 1659-Middelburg, 1729).

**The discovery of Easter Island.**

After serving the Dutch East India Company, Jacob Roggeveen obtained from the West India Company, at more than 60 years of age, the direction of an expedition towards the southern lands still supposedly located towards the middle latitudes of the Pacific. On August 1, 1721, he began his expedition with three ships, one of which was under the command of Carl Friedrich Behrens. On April 6, 1722, Easter Island was discovered. Only Behrens disembarked there on April 9, Roggeveen, already old, did not set foot there. The strange statues on the island immediately posed a riddle to the explorers.

The expedition then reached the Tuamotu Islands, where they lost a ship on the reefs, Samoa, New Guinea and finally asked for help in a port of Java. The monopoly of the East India Company having been violated by navigators in the service of the rival company, the Batavia authorities applied severe sanctions: confiscation of the ships and documents, navigation notes and logbooks. Roggeveen was imprisoned. The Hague finally ruled in his favor and compensated him.

**Nice copy in contemporary binding.**

O'Reilly & Reitman, *Bibliographie de Tahiti et de la Polynésie française*, n°230 p.29. Polak, *Bibliographie maritime française*, n°554 p. 33. Barbier, *Dictionnaire des ouvrages anonymes*, II, col. 685.

## 11. BELLEAU Rémy. *Les Œuvres poétiques.*

In-12 (142 x 83 mm), 304 ff. o.c., 2 ff. n.c., 2 blank ff., 154 ff. n.c., 8 ff. n.c. Red morocco, floral composition in medallion on the boards, spine ribbed and decorated, title, author, place, publisher and date gilt, double gilt fillet on the edges, lace on the covers, edges gilt on marbling (Trautz-Bauzonnet).

*Paris, Mamert Patisson, 1585.*

6,500 € - 7,200 \$

### **Precious second expanded edition.**

Remarkably printed in italics, it is dedicated to Henri III who had appointed Mamert Patisson to the coveted title of Royal Printer.

The first volume includes *Les Amours et nouveaux eschanges des pierres précieuses, les deux journées des Bergeries* and *les Apparences célestes d'Arat*. The second contains the translation of Anacreon and the Small inventions and other poems, a comedy: *The recognized*. One finds then, at the end of volume, 6 sheets containing the Tomb of Remy Belleau with Greek, Latin and French pieces by Dorat, Jean Passerat, Ronsard, Baïf, Desportes and Jamyn.

The death of Remy Belleau in 1577 was the occasion of one of the first literary events: Ronsard, Baïf, Desportes and Jamyn carrying, on their shoulders, the remains of their friend to the Augustinian convent. It was at their instigation that his papers were collected and that the first collective edition was published in 1578.

This copy is enriched with an etched portrait of Rémy Belleau after the one engraved by Léonard Gaultier (Mayence, 1561-Paris, 1635). It has been placed opposite the first work of the book on folio 9.

An exceptional copy that belonged to three prestigious bibliophiles: **Charles Nodier** (Besançon, 1780-Paris, 1844), Baron **Léopold Double** (Paris, 1812-Paris, 1881) and the **Count de Fresne** (Mons, Belgium, 1830-Paris, 1891). Purchased by the Count de Fresne in 1863 at the sale of the library of Léopold Double, the catalog note specifies that "this copy is that of Ch. Nodier, previously bound in green morocco by Thouvenin".

### **A precious copy in morocco by Trautz-Bauzonnet.**

Tchemerzine, I, 571. Catalogue of the library of M. Léopold Double, n°122

## **12. BEN ISRAEL Menasseh. *De Termino Vitae libri tres.***

Small in-12 (125 x 68 mm), 8 ff. n. o., 337 pp. 1 p. n. ch., 25 ff. n. ch., 2 ff. n. ch. Vellum, smooth spine with title in ink, old notes on the first flyleaf and on the title, yellowed vellum (contemporary binding).

*Amsterdam, printed by the author, 1639.*

3,500 € - 3,800 \$

### **Rare and sought-after edition, like all those printed by the author.**

An influential citizen of the Republic of Letters, a tireless defender of the Jews before Christine of Sweden and Olivier Cromwell, the rabbi, kabbalist and scholar Menasseh ben Israël (1604-1657) had founded in 1626 the first Hebrew printing house in Amsterdam.

Printed in 1639 "at the expense and on the presses of the author", *De Termino Vitae* is his answer to a question submitted by his Protestant friend Beverovicus (Johan van Beverwijck in Dutch). A renowned physician, professor in Dordrecht and mayor of the city from 1629 onwards, Beverovicus had invited the famous rabbi to submit the Jewish point of view on a medical controversy related to predestination: if the length of life is determined by God, what justification can there be for a physician's attempt to prolong it? This question, posed in the Calvinist world, was a broader invitation to meditate on the freedom of man from his creator. Menasseh ben Israel argues that, while there is indeed an "end to human life", man remains accountable for his health in the Jewish tradition and that, without doubting God's omniscience, he possesses a free will. For this he relies on the Bible, on rabbinic commentaries, but also on the thoughts of many non-Jewish authors.

### **One of the sources of Rembrandt's Balthazar's Feast.**

This work is also worthwhile for a curious detail. Rembrandt followed for his painting *Balthazar's Feast* the interpretation that Menasseh ben Israel proposes in *De Termino Vitae* concerning the divine inscription deciphered by the prophet Daniel: if the Babylonian diviners could not read it, it is not because they did not read Hebrew, but because the letters were arranged vertically, in a particular order. The same characters can be seen on Rembrandt's painting and on page 160 of our book. To avoid a chronological inconsistency, since *The Feast of Balthazar* dates from 1635, four years before the publication of the book of Menasseh ben Israel, it is now considered that the painter consulted the rabbi when he painted his picture. The two men were neighbors and there is other evidence of their relationship, including a 1636 portrait of Menasseh by Rembrandt.

### **The copy of Louis-Émeric Bigot, one of the most erudite bibliophiles of the 17th century.**

Descendant of an illustrious family of the Rouen magistracy, Émery Bigot, known as Louis-Émeric (Rouen, 1626-1689) devoted himself entirely to his passion for books. He considerably increased the library inherited from his father to the point of making it one of the most important in France. Every Thursday, he received in his library a small cenacle which was similar to a Rouen academy. Jean Chapelain greeted in him "the boy who has the most passion for letters, and one of those who, without fanfare, is the most deeply involved in Greek and Latin. His violent inclination is to contribute to the recovery of the good authors of both languages." His impressive library, estimated at over 40,000 volumes, was entrusted after his death to his cousin Robert Bigot before being bought and sold by three Parisian booksellers, Boudot, Osmont and Martin. The vast majority of the manuscripts were purchased by the Bibliothèque du Roi.

### **A fine copy in its original vellum.**

Michael Zell, *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century*, University of California Press, 2002. Jean-Paul Fontaine, *Les Gardiens de Bibliopolis*, II, p.54-57.

**13. BIANCHINI Francesco. *De Tribus generibus instrumentorum musicæ veterum organicæ dissertatio.***

In-4 (251 x 181 mm), XI pp., 58 pp. Vellum, gilt lace framing the boards, large floral design in spandrels, gilt arms and partly colored in the center, richly decorated spine, gilt title, gilt roulette on the edges, gilt edges, some freckling, small marginal ink stain in the gutter, some small loss of gilt on the boards and slight worm work on the upper board (period binding).

*Rome, Fausto Amidei, 1742.*

2,500 € - 2,700 \$

**Posthumous first edition of this dissertation on the musical instruments of classical antiquity and the Hebrews.**

The work is illustrated with 8 plates out of text representing different kinds of musical instruments, a title vignette, five head and foot plates and five large decorated capitals, all engraved on steel.

Francesco Bianchini (Verona, 1662-Rome, 1729) was a historian, philosopher and astronomer, protected by Pope Alexander VIII and his successors. He discovered, among other things, the spots of Venus, was a foreign associate of the Academy of Sciences in Paris and a member of the Royal Society in London. He also had a particular taste for drawing, and excelled in it.

**The copy of Cardinal Antonio Saverio Gentili, bound with his arms.**

Elected titular archbishop of Petra in 1727, Antonio Saverio Gentili (Rome, 1681-Rome, 1753) held various positions in the Roman Curia. Pope Clement XII created him a cardinal during the consistory of September 24, 1731. He was prefect of the Congregation of the Council and participated in the conclave of 1740 during which Benedict XIV was elected pope. He was camerlengus of the Sacred College in 1742.

**Beautiful copy in contemporary vellum with coat of arms.**

**14. BOCCACE (Giovanni Boccaccio, said). Ein schöne Cronica oder Hystori Buch, von den fürnämlichsten Weybern, so von Adams Zeyten an geweszt, was guttes und böses je durch sy geübt, auch was nachmaln guttes or böses darauß entstanden.**

Small folio (285 x 190 mm), 6 ff. n. ch., XC ff. half red morocco, smooth spine with gilt false nerves, yellow speckled edges, title page lined, reinforced tear on folio LXXXII and in the margins of 6 other folios, small hole on the last folio, spotting and staining on several (later binding).

Augsburg, Heinrich Steiner, 1543.

8 500 € - 9400 \$

**Beautiful and rare illustrated edition from Steiner's press.**

It is a German translation by Heinrich Steinhöwel of Boccaccio's *De mulieribus claris*, a gallery of famous women modeled on Plutarch's lives of illustrious men. This collection of exclusively female biographies was the first of its kind in Western literature. The translation by the humanist Steinhöwel (1412-c. 1482) was first published in 1473.

The illustration includes four large woodcuts on the title, the last preliminary leaf, the first and penultimate leaves of the text, and **77 beautiful woodcuts in the text by Jörg Breu, Leonhard Beck, and Hans Schäufelin**, illustrating the lives of Semiramis, Helen of Troy, Sappho, Cleopatra, and Popess Joan, among others. One of the famous woodcuts represents the latter giving birth in the middle of a procession (sheet LXXXII).

A wood representing a musician was enriched with details drawn with ink of which three musical instruments (sheet LXXXII).

Heinrich Steiner had given a first printing of this edition in 1541. Only 11 copies with the date 1543 are listed at the USTC.

Bookplate of Edmond Steinheil, dated 1919, with an autograph note on Steinhöwel on a loose leaf. Other provenances remain to be identified: a monogrammed bookplate (19th century) on the first flyleaf, a partly faded heraldic stamp, and an early manuscript bookplate on the title.

**A very good copy.**

Graesse, *Trésor de livres rares et précieux*, I, p. 447.

**15. BOCCACE (Giovanni Boccaccio, said). *Il Decamerone*.**

5 volumes in-12 (114 x 181 mm). Red morocco, triple gilt fillet framing the boards, ornate ribbed spine, gilt fillet on the edges, gilt roulette on the endpapers, gilt edges, a few quires foxed, very fine ink line touching the plate opposite page 203 of volume 2 (period binding).

*London [Paris], 1757.*

6,000 € - 6,600 \$

**This edition is embellished with 5 frontispieces, 1 portrait of Boccaccio, 110 full-page etched hors-texte compositions, headers and footers, by Gravelot, Boucher, Cochin...**

One of the most successful illustrated books of the 18th century (Cohen).

This edition unites masterful illustrations and a sought-after translation, that of Antoine Le Mâcon: This translation, published by the same editors as the Italian edition, is more sought-after and often more expensive (Cohen)

Antoine Le Mâcon (Buis-les-Baronnies c. 1500-1559), translator, was the private secretary of Marguerite of Navarre. It is for the queen Marguerite that he undertook this translation which appeared in 1569 in Lyon then in Paris. It is the first translation made directly from the Italian published in France.

Old bookplate of Madame de Banastre.

**Beautiful copy in contemporary morocco.**

Cohen/ de Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, p. 158, 160-161.



**16. BRAQUE Georges & REVERDY Pierre. Une aventure méthodique.**

In-folio (441 x 326 mm), 2 bl. ff., 60 pp., 27 ff. n. ch., 1 bl. f. In sheets, illustrated filled cover, beige cloth box illustrated on the upper cover and titled in blue on the spine, slight discharge of the illustrations, some spotting (publisher's slipcase).

[Paris], Mourlot & Maeght, 1949.

3,500 € - 3,800 \$

**Superb edition of Reverdy's only essay dedicated to a painter.**

Reverdy (1889, Narbonne-1960, Solesmes) and Braque (1882, Argenteuil-1963, Paris) met in Paris in 1910. Their unfailing friendship will last until the death of the painter, in 1963.

It is illustrated with **39 lithographs by Georges Braque** including a frontispiece enhanced in colors, 26 original lithographs in black in the text and **12 lithographic compositions in colors made after the paintings of the master, drawn by Mourlot under his direction.**

Cover illustration repeated on the title.

Edition at 265 copies on Arches vellum, signed in pencil by the author and the painter (n° 215).

**A very good copy.**

*From writing to painting*, 2004, p. 54. Mikhail Bakhan, Mark Bashmakov, *Painted Words, Books from the collection of Mark Bashmakov*, The State Hermitage Publishers, 2015, p. 71.

## 17. BRUNELLESCHI Umberto. *La Guirlande. Mensuel d'art et de littérature.*

11 fascicles in-4 (285 x 190 mm), 16 ff. n. o.c., 10 ff. n. o.c. of advertisement; 26 ff. n. o.c., 5 ff. n. o.c. of advertisement; 22 ff. n. o.c., 4 ff. n. o.c. of advertisement; 22 ff. n. o.c., 4 ff. n. o.c. of advertisement; 4 ff. n. o.c. of advertisement, 4 ff. n. ch. of advertisements; 22 ff. n. ch., 4 ff. n. ch. of advertisements; 24 ff. n. ch., 6 ff. n. ch. of advertisements; 24 ff. n. ch., 6 ff. n. ch. of advertisements; 32 ff. n. ch., 8 ff. n. ch. of advertisements; 26 ff. n. ch., 6 ff. n. ch. of advertisements; 22 ff. n. ch., 2 ff. n. ch. of advertisements; 36 ff. n. ch., 4 ff. n. ch. of advertisements; 26 ff. n. ch., 4 ff. n. ch. of advertisements. In sheets, covers illustrated on the first cover with a stenciled composition by Brunelleschi, the whole under a flap folder covered with a printed fabric of green and white vertical stripes decorated with repeated crowns of roses, flaps, spine lining and title page in green leather, lined case covered with the same decorated fabric (MCR).

*Paris, François Bernouard, 1919-1920.*

13,000 € - 14,400 \$

### **Rare complete meeting of this very beautiful and famous magazine.**

Printed by the publisher-typographer François Bernouard, this monthly "album of art and literature" appeared during the Great War from October 1919 to August 1920, a total of 11 issues. The literary direction was entrusted to Jean Hermanovits and the artistic direction to Umberto Brunelleschi. The edition was of 800 copies.

The set includes texts of Myriam Aghion-Polack, Paul Bourget, René Boylesve, the baroness A. de Brimont, André Brulé, Alfred Capus, Lucie Delarue-Mardrus, Paul Fort, André de Fouquières, Abel Hermant, Jean Hermanovits, G. de La Fouchardière, Juliette Lancret, Pierre Mille, Francis de Miomandre, Madame de Mirecourt, Anna de Noailles, Monsieur de Noisay, Paméla, Henri de Régnier, Rip, Clément Vautel and Miguel Zamacoïs.

And is superbly illustrated with compositions by Guy Arnoux, George Barbier, Emmanuel Blanche, Bonnotte, Umberto Brunelleschi, Cadogan, Cito, Jean-Gabriel Domergue, Dubaut, Jean Dulac, Garcia-Benito, Gerda-Wegener, Joseph Hémard, Mahias, Lucienne Martin, Robert Polack, Jean Ray, Stab, Maurice Taquoy, Vallée and Zinoviev watercolored in **stencil by Saudé, of which 61 are on off-text plates.**

**A very nice copy.**

*Colas, Bibliographie générale du costume et de la mode, n°1362.*

**18. Cabinet des Modes, ou Les Modes nouvelles, décrites d'une manière claire & précise, & représentées par des Planches en Taille-douce, enluminées...**  
Followed by : **Magasin des Modes nouvelles, française et anglaise**

Two volumes in-8 (196x128 mm ; 200x126 mm), 192 pp ; 288 pp. Volume I : half black basane with bands, boards of the old binding in marbled fawn basane, small gilt coat of arms in the center of the upper board, smooth spine, fawn title composed from the old binding, lined slipcase, scattered foxing, tears without lacks restored on a few plates, brown stain on p. 184 (Martine Clamagirand Roth). Volume II: spotted tan basane, spine ribbed and decorated with gilt fleurons, havana title and gilt stamps, modern bound case, headpieces and corners restored, some traces of wetness and small scratches on the boards, light spotting sparing the plates, tear in the corner of the first leaf with loss of a few words, tears without lack restored on a few plates (period binding).

*Paris, Buisson, 1785-1787.*

16 000 € - 17,700 \$

**Reunion of the first two years of this very rare and delightful fashion magazine.**

The first year includes 24 quires, each containing 8 pages of text and 3 figures, that is 72 plates engraved by Duhamel after L. B., Desrais and Pugin. Due to its success, the magazine changes its publication rhythm from the second year; it keeps the same format but includes 36 quires containing 100 plates engraved by Duhamel after Desrais, Miton, Willam, Charpentier, Defraigne and Pugin. The quires 13, 18 and 25 contain only one folding plate; the quires 28 and 32 one single plate and one double folding plate. The two volumes thus contain 172 beautiful engraved plates, most of them hand-colored, presenting the latest fashion creations in clothing, accessories and jewelry, but also furniture and decorations, cars, etc. Some plates are printed on bluish paper. The extremely rare prospectus introducing the Cabinet des Modes to the public has been preserved flying in the second volume (4 pp., from the printing house of Cailleau, with approval and royal privilege).

**"This magazine is very rare complete. It is of great interest for the fashions of the time" (Colas)**

Launched in November 1785 by a young journalist, Jean Antoine Brun, known as Le Brun-Tossa (Pierrelatte, 1760-Paris, 1837), the publication of the Cabinet des Modes accelerated the disappearance of the Galerie des Modes of Esnauts and Rاپilly, which had reigned almost unchallenged until then. "The new magazine is "of a more manageable format, of a more assured periodicity, of a more varied text, of a more affordable price". [In the presentation, the publisher, addressing more particularly the foreign and provincial, emphasizes that subscribers will no longer be forced to maintain at great expense of commissioned agents or to use models, always inadequate although extremely expensive and giving only a glimpse of new fashions. The magazine's notebooks will offer all the changes and details of these fashions. Thus, as Doris Langley-Moore points out, the Cabinet des Modes was the first publication to respond to the modern conception of the fashion print as an advertising medium for the latest fashions" (Gaudriault).

The binding of the first volume (boards and endpaper) bears the coat of arms and the heraldic bookplate of Pierre-Clair de Fondeville (Saint-Mamet, 1752-Labatut-Rivière, 1828) and his wife Alexandrine Angélique Gémît de Luscan. Son of a rich import-export merchant, murdered by a competitor on the road to Mérignac in 1781, Pierre-Clair de Fondeville settled in the castle of Labatut-Rivière, in the Bigorre region, after his father's death. Well introduced in the local Masonic circles, he was the first elected mayor of Tarbes in 1791, president of the general council of the Hautes-Pyrénées under the Empire and the Restoration and mayor of Labatut-Rivière. In the medieval tower of his castle, he had gathered a beautiful collection of books from the 18th and 19th centuries, bound with his coat of arms, which was transmitted and completed by one of his descendants, Count Louis de Germon.

The second volume bears the stamp of André Viaud-Grand-Marais, notary in Nantes and owner of the manor of La Combe in Pleucadeuc, as well as the handwritten inscription "BM. Fleury".

**Remarkable set.**

Cohen, col. 199. Colas, n° 500. Lipperheide, n° 4569. Gaudriault, *La Gravure de mode féminine en France*, pp. 40-43.

## 19. CAIN Georges. *La Seine, du Point-du-jour à Bercy.*

In-4 (283 x 211 mm). Grey morocco, mosaic composition in the center of the boards, representing on the first board a paddle boat on the Seine with the Sacré-Coeur in the background, on the second board the Pont-Neuf, spine ribbed, pigeon flying away from a branch of plane tree mosaic, title, author and date in gilt, fillet on the edges, gilt edges, silk lining woven with geometrical patterns, covers and spine preserved, spine very slightly insolated, grey morocco folder, lined case (Affolter and Augoyat).

*Paris, aux dépens de deux amateurs, 1927.*

4,800 € - 5,300 \$

**This rare work is illustrated with 44 very beautiful original etchings by Charles Jouas. It was printed at only 130 numbered copies on vellum. This one is one of the 60 copies including two states of the illustrations, one of which in hors-texte.**

"Very beautiful and highly rated publication. One of the best illustrations of the artist" (Carteret).

The copy is enriched by Henri Béraldi's booklet printed at 50 copies *Un illustrateur de Paris, Charles Jouas*, published in 1927; the menu of Tuesday June 7, 1927 of the Société des Amis des Livres, at the restaurant Larue, including an original etching by Charles Jouas in two states, one of which signed by the artist and printed at 40 copies.

Author of historical works on Paris and its region, painter, writer and illustrator, Georges Cain (1856-1919) was Curator of the Carnavalet Museum and of the Historical Collections of the city of Paris.

**Very nice copy in mosaic morocco by Affolter and Augoyat.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 86. Monod, *Manuel de l'amateur de livres illustrés modernes 1875-1975*, I, n°2142.

**20. CAUSSIN Nicolas. *Symbolica Aegyptiorum sapientia - Polyhistor symbolicus. Electorum symbolorum et paraboliarum historicarum stromata, XII libris complectens...***

2 parts in one volume in-4 (225 x 164 mm), 14 ff. n. ch., 230 p.- pp. 231-641, 41 pp. n. ch. Red morocco in the style of Du Seuil, with large fleurons in the spandrels and double gilt fillet framing the boards, spine gilt, edges gilt, leaf e4 and the last leaf, both blank, are deficient, spotting on the first cover of the binding and angular spotting on the first 8 leaves, small scattered foxing (period binding).

Paris, Simon Piget, 1647.

3,000 € - 3,300 \$

**Original edition of this “rare work on symbols” (Caillet).**

The first part contains in particular the Greek text and the Latin translation of the famous Hieroglyphica d'Horapollon (4th-5th century) which have aroused curiosity for Egypt since their rediscovery in the 15th century. The second part aims to produce a hieroglyphic and iconological repertoire for teachers and students (see Spica). His work testifies to the ambitious educational program of the Jesuits in the field of symbol and rhetoric. The author links the hieroglyph to the enigma and the emblem, as is frequently the case since the Renaissance.

Father Nicolas Caussin (Troyes, 1583-Paris, 1651), Jesuit, confessor of Louis XIII, then exiled after taking sides for the queen mother Marie de Medicis, returned to Paris after the death of the monarch and the cardinal of Richelieu through Anne of Austria and was confessor to the duke of Enghien. Marc Fumaroli sees him as one of the great "theorists of sacred sophistry" and one of the mediators of the Great Century between the school and the Court.

The inversion of ff. Gggg 1-4 is mentioned as a variant in several copies by Adams-Rawles-Saunders.

From the library of Josef Rudolf Mohr (1713-1783), Senator of Lucerne. Ex-libris of the Convent of the Friars Minor of Lucerne and mention of the senator's gift of 1778. Ex-libris ancient manuscript at the foot of the deleted title.

**Precious copy in red morocco at the *Du Seuil*.**

Caillet, no. 2103. Sommervogel, II, 903 no. 4. Adams, Rawles, Saunders, *A Bibliography of French Emblem Books*, vol. I, no. F. 174. M. Praz, 301. Fumaroli, *L'âge de l'éloquence*, Paris, Albin Michel, 1994, p.270 sq. Spica, "Jesuits and the Emblematic", *Seventeenth Century*, 2007, pp. 633-651.

**21. CHAMPOLLION Jean-François. Précis du système hiéroglyphique des anciens égyptiens, ou Recherches sur les éléments premiers de cette écriture sacrée.**

Two volumes in-8 of which one of plates, XXIV pp., 468 pp., 1 f. n. ch. ; 48 pp., 52 pl. Brochés, covers d'attente, labels de titre et de cote au dos, a few freckles on the plates, more pronounced on some, pale halo at the top of the last plates, library stamps on the covers, false titles and titles, modern bookcase in the shape of a binding, green half-sorrow, smooth back with author, title, place and golden dates (P. Goy & C. Vilaine).

[Paris], Imprimerie royale, 1827-1828.

3,800 € - 4,200 \$

**Second edition greatly expanded.**

After his Letter to M. Ironside relative à l'alphabet des hiéroglyphes phonétiques (1822), considered as the starting point of modern Egyptology, In this more substantial work Champollion explained the results of his research on the general principles of the hieroglyphic system.

In this second edition, he republishes the text of the Letter, but rid of his old prejudices.

**The illustration, augmented by eight planks, consists of 52 planks numbered 1-21, A-K and I-XX.**

"It is mainly on this work that the reputation of the famous scientist is based that a premature death has come to take away important work" (Brunet).

It reads the most understandable definition ever given of the hieroglyphic system: "It is a complex system, a writing both figurative, symbolic and phonetic, in the same text, in the same sentence, I would say almost in the same word." Champollion's keys gave humanity access to three and a half millennia of its history, in one of its most glorious phases" (In French in the text).

The original edition (Paris, Dondey-Dupré, 1832) includes the Examen critique des travaux de feu M. Champollion sur les hiéroglyphes de Julius Klaproth (Berlin, 1783-Paris, 1835), broché (un volume in-8, VIII pp., 175 pp., 1 p. n. ch.) in identical condition to the Précis.

The book is illustrated with 3 folding sheets and numerous reproductions of hieroglyphs in the text.

Julius Klaproth travelled to China and explored the Caucasus before settling in Paris. This famous German orientalist is at the origin of the theory of the Tibetan-Burmese language family. He was also interested in deciphering Egyptian hieroglyphs, however his criticism of Champollion remains controversial.

**Very good copies kept in original brochureware, at all margins.**

Brunet, *Manuel du libraire et de l'amateur de livres*, I, col. 1780 & III, col. 673. Graesse, *Trésor de livres rares*, II, col. 116. In French in the text, p. 227.

**22. CHAPLAIN Jean. *La Pucelle ou la France délivrée*. Poésie héroïque.**

In-12 (156 x 88 mm), 32 ff., 399 pp., 15 ff. n. ch. Emerald green maroquin, corner lily flowers and arms of France in the center of the dishes, back with nerves adorned with golden lily flowers, double golden net on the caps and cups, golden inner lace, golden slices (David).

*Paris, Courbé, 1657.*

1,800 € - 2,000 \$

Third edition of this **French epic, illustrated with 1 title-frontispiece and 12 off-text engravings engraved by Humbelot** after Campion, published the year after the original.

This poem, dedicated to Henri d'Orléans, Duke of Longueville, while using the story of Joan of Arc, illustrates his feats of arms.

A literary critic and translator of Guzman d'Alfarache, one of the founders of the French Academy, Jean Chapelain (Paris, 1595-1674) enjoyed a certain notoriety when he embarked on the composition of this poem, particularly in literary salons. Chapelain was mocked by Boileau for his complacency towards his protector. He had candidly stated in the preface that he had misrepresented certain episodes: «It was better to be not so precisely true, by tracing them on your model than to make them less wonderful, by copying them on his.

**Beautiful copy in emerald morocco, perfectly executed by David.**

Poetic library of... Viollet Le Duc, t. I, p. 538. Fléty, 53.

**23. CHARLES IX. Lettres patentes du roy, sur la privation & contrainte envers tous ceux qui sont desobeissans de prendre Lettres de confirmation de leurs Offices, Estatz, & joissance des Privileges.**

Letters patent of the King, on deprivation & compulsion towards all who are desobeissans to take Letters of confirmation of their Offices, Estatz, & joissance of Privileges.

In-12 (157 x 100 mm), 1 folded sheet. Jansenist brown maroquin, smooth back, red maroquin title piece framed by a golden net, figure 3 gilded in foot, golden net on the cups, blonde sow skin lining with coat of arms in the centre and figure with brown engraved corners, golden slices (Chambolle-Duru).

*Paris, Guillaume de Nyverd, 18 Décembre 1563.*

3,000 € - 3,300 \$

**Very rare letters patent of King Charles IX, then 13 years old and declared major for just four months.**

In these letters patent, he entrusted to Jean Dupré the task of recovering the charges of offices and privileges of the Kingdom of France which concerned Paris and a large region all around including the cities of Dreux, Provins, Melun, Chartres, Mantes or Senlis and Dourdan. Board holders were required to obtain a letter confirming their status in exchange for a sum of money. The troubles of the first religious war in France, which lasted two years, had ended a few months earlier with the edict of Amboise on 19 March 1563. Perhaps these troubles had prevented the protagonists from coming to take their Letters of Confirmation of Charge. Or they had not wanted. Orders are given to nullify the privileges and offices of persons who would not settle their charges as well as to update false confirmations and punish forgers.

The son of Henry II and Catherine de Medici, Charles-Maximilian of France ascended to the throne of France after the untimely death of his brother Francis II. At the age of 10, the regency was entrusted to his mother. Crowned king of France in the cathedral of Reims on May 5, 1561, Charles IX inherited a kingdom dividing between Catholics and Protestants. Incidents multiplied in the provinces, between iconoclastic acts and physical violence. On November 16, 1561 the massacre of Cahors caused nearly thirty Protestant deaths. After that of Wassy on March 1, 1562, the Protestants took up arms, led by the Prince of Condé. Many cities fell temporarily into their hands. They were beaten at Dreux by the Duke of Guise on December 19, 1562. While Louis de Condé was taken prisoner, the head of the Catholic army, Montmorency, was captured by the Protestants. On February 4, 1563, François de Guise laid siege to Orléans, where he died on February 24 with three pistols in the back. On March 19, with the Treaty of Amboise, a first fragile peace was established. On August 19 of the same year, Charles IX was declared major.

From the prestigious collection of Count René de Galard de Béarn (1862-after 1920). A member of the François Bibliophiles, this collector was attached to fine copies of historical books. In 1890 he married Marine de Béhague (1869-1939), who later became the muse of Paul Valéry. His prestigious collection was scattered in three sales in 1920, 1921 and 1922.

**Precious document preserved in a morocco binding lined and armored by Chambolle-Duru.**

OHR PI 2137.



## 24. CHARRON PIERRE. *De la sagesse.*

In-8 (154 x 96 mm). Blond calf, nerves decorated with boxes of gilded fleurons, red title piece, golden roulette on the cups and on the hunts, red slices, small rubbing, russet paper, narrow inner margin (binding of the eighteenth century).

*Bordeaux, Simon Millanges, 1601.*

5,000 € - 5,500 \$

### **First edition of the author's most important work.**

This is the only edition seen by the author, offering the most authentic state of his thought, two years before his death.

The first part of this treatise on moral philosophy is devoted to self-knowledge, while the second part deals with the general rules of wisdom, and the last part deals with the four moral virtues to be acquired and preserved: prudence, justice, strength and temperance.

Pierre Charron (Paris, 1541-1603), theologian and philosopher, was one of the most famous moralists of his time. He was the preacher of Marguerite de Navarre and the friend of Montaigne, whose *Essays* deeply inspired him to the point that he transcribed certain passages that could not say it better.

He entrusted the publication of his new treatise to his traditional printer, Simon Millanges, and a contract dated 10 May 1601 specified that the printer was required to give the author 50 copies half blank, half bound, and 30 copies of each reprint (Dast de Boisville, "Simon Millanges, printer in Bordeaux from 1572 to 1623", *Bulletin historique et philologique*, 1896, pp. 5-6). A second print with 8 ff. of preface is attested in the library of Bordes de Fortage (Desgraves). The treatise *Wisdom* was written in response to attacks on Pierre Charron following his earlier works on religion, *Three Truths* and *Christian Discourses*. Condemned by the parliament, the university and the Jesuits as soon as it appeared, Charron's work became, for the libertines, the breviary of free thought. The denunciation by theologians as a "superstitious atheist" forced Charron to carry out reshuffles for a second edition, published posthumously in Paris in 1604. The work, condemned by the Sorbonne for "trust" in December 1603, was placed on the *Index Librorum Prohibitorum* in September 1605. The seventeenth century will be wary of Charron's works as a sect of skeptics; Mersenne asked to exclude him as particularly dangerous (*The impiety of deists, atheists*, 1624) while rationalists like Guy Patin included him in a list of books "capable of taking the world by the nose" by Rabelais, Montaigne, Bodin and Lipse (letter of 27 March 1665 to M. de Salins de Beaune). But his theory of reason as an aid to the faith had seduced Jansenists like Saint-Cyran.

This edition was collected by amateurs and appeared in particular in the Mac-Carthy Reagh libraries (Cat. 1815, I, no. 1498, calf), Ernest Labadie (no. 1871), Lindeboom (Cat., 1925, no. 172, eighteenth-century Maroon binding, passed in the Vincent Labouret collection) or Jacques Guérin (Cat. 29 March 1984, no. 19).

Some old ink corrections in the text (pp. 91, 94, 117, 131, etc.).

### **Beautiful and rare copy, in binding of the eighteenth century.**

Tchemerzine, *Original and rare editions 15th-18th centuries*, II, 253. Brunet, *Manuel du libraire et de l'amateur de livres*, I, 1810. Graesse, II, 123. Louis Desgraves, *Bibliography S. Millanges*, 164. *Index librorum prohibitorum 1600-1966*, ed. De Bujanda, 214

**25. [Charron Pierre]. Les Trois Veritez contre les athees, idolatres, juifs, mahumetans, heretiques et schismatiques.**

The Three Veritez against atheists, idolatres, Jews, mahumetans, heretics and schismatics.

In-8 (94 x 61 mm), 16 pp. n. ch., 533 pp., 3 pp. n. ch. Black Jansenist Maroquin, back with nerves, double golden net on cuts and headgear, golden slices, inner lace (L. Bauser).

*Bordeaux, Simon Millanges, 1593.*

5,000 € - 5,500 \$

**Original edition.**

An important treatise on Catholic apologetics, it is the first book by Pierre Charron (1541-1603), a Parisian theologian and philosopher and disciple of Montaigne. He stayed as a theologian with many bishops of the Southwest. In 1595 he was elected to the clergy assembly which was to be held in Paris in 1596.

This first edition was published anonymously by Simon Millanges, the printer of Montaigne's *Essais*, as Charron explains in the warning of the second edition: "Last year I unearthed my Book of Three Veritez, without naming it, and kept myself covered and hidden, like the good Apelles behind his work, to hear what the passers-by were saying, and to amend his work according to the judgment of others". The entire edition ran out in six months. An interesting contract between Millanges and Charron was kept for a re-edition of this work in 1598 (G. Loirette, "Simon Millanges ou la profession de maître Imprimeur en 1598", *Bulletin de la Société des bibliophiles de Guyenne*, VI, 1936, 182). Another contract between them, for *De la Sagesse* in 1601, specifies that the printer was required to give the author 50 copies half in white, half bound, and 30 copies of each reprint (Dast de Boisville, *Simon Millanges, printer in Bordeaux from 1572 to 1623*, 1896).

In this work, Charron establishes three irrevocable principles for him: that religion is necessary, that Christianity is revealed, and that the Roman Church is the true Church. The third part, very developed, is a Treatise refutation of the Church of Duplessis-Mornay. The latter, in response, published a violent diatribe from the Protestant milieu: the heart of the grievances concerned the first plan to give Holy Scripture, according to the Protestants, while Charron, a Catholic, prefers to insist on the preeminence of the definitions of the councils (L. Desgraves, "Aspects of Catholic-Protestant Controversies in the Southwest, 1580-1630", *Annales du Midi*, 1964, pp.153-187). The seventeenth century will be wary of Charron's works as a sect of skeptics; Mersenne asked to exclude him as particularly dangerous (The impiety of deists, atheists, 1624) while rationalists like Guy Patin included him in a list of books "capable of taking the world by the nose" beside Rabelais, Montaigne, Bodin and Lipse (letter of 27 March 1665 to M. de Salins de Beaune).

The edition, extremely sought after, was collected by the greatest amateurs. It was in the collections Bouhier (Chartraine de Bourbonne weapons at the WB of Troyes), Mac-Carthy Reagh (Cat. 1815, I, no. 839, in vellum), Pixierécourt (Cat. 1838, no. 2268, in vellum). The copy of Gilbert de Botton was bequeathed to Cambridge, UB.

**Beautiful copy in Bauser's maroquin, from the library of Ferdinand Brunetière, professor of Sorbonne and academician** (vignette ex-libris laminated). C. Bauser was a bookbinder in Paris rue de Nesle and practised in the last quarter of the 19th century. Handwritten note of possession entitled "Cornieli Riemens", possibly Cornelis Riemens (1751-1827).

*Tchemerzine, Bibliography of original and rare editions* II, 244. Brunet, *Manuel de l'amateur*, I, 1809-1810.

## 26. **CHOPPIN René. De Privilegiis Rusticorum.**

In-4 (234 x 175 mm), 8 ff. n. ch., 248 pp., 12 ff. n. ch. Vellum, decoration in the center of the dishes in the Renaissance style of the time, composed of arabesques and gilt nets embossed, gilded net of frame, smooth back with gilded false nerves, small iron in caissons, part of title in brown maroquin, golden slices, set copy, wet in the lower corner of a notebook (binding of the time).

Paris, Nicolas Chesneau, 1575.

3,800 € - 4,200 \$

### **Original edition.**

De Privilegiis rusticorum addresses the legal privileges enjoyed by rural populations in Roman and civil law. Like Jean Bacquet and Jean Bodin, Choppin used Roman law and feudal principles to defend a centralized state dominated by royal power. Rural privileges were a subject rarely explored. Choppin's treatise made reference and was repeated many times.

### **A well written and remarkably complete work.**

René Choppin (Le Bailleul, 1537-Paris, 1606) was one of the most famous jurists of his century. He pleaded for a long time at the Bar of the Parliament of Paris, then grew old in his office where he was consulted as one of the most illustrious oracles of law. He had great wit, erudition and a prodigious memory. He was passionate about antiquity and usage. His second volume on the custom of Anjou won him the honours of the city of Angers. He was ennobled in 1578 by Henry III for his *De Domanio* and his *De Privilegiis rusticorum* is "filled with beautiful research and very notable decisions" (Moreri).

### **Beautiful copy set in golden vellum of time.**

Halperin, *Le Juriste de la ville et l'homme des champs. Le "De privilegiis rusticorum" de René Choppin.* Moreri, *Le Grand Dictionnaire historique.*

## 27. CICERO (Marcus Tullius Cicero). *Opera*.

14 volumes in-12 (158 x 84 mm). Red maroquin, triple golden net framing the dishes, richly decorated back nerves with fleurons depicting golden birds, double golden net on the caps and cups, large inner lace, golden slices, sparse minute freckles (Cuzin).

Paris, Saillant, Desaint, Barbou, 1768.

6,000 € - 6,600 \$

**Beautiful Latin edition of the complete works printed by the Barbou and established by the philologist Jean-Nicolas Lallemand.** It is decorated with a beautiful portrait-frontispiece engraved on copper by Cathelin after Rubens.

“A good text, notes written with skilful conciseness, and a careful impression, ensured the success of this edition” (Brunet).

It is likely that Lallemand followed the text drawn up by Abbé d'Olivet in his 1740-42 edition (see Schweiger and Graesse), while using new manuscripts to make corrections in certain works. Volume I also contains the Rhetoric in Herennius, which has been unattributed to Cicero since the Renaissance and returned to a certain Cornificius.

### **Exceptional copy on fine Annonay paper in a perfect binding.**

These copies are mentioned by Brunet: “there are copies on fine paper that are a more expensive one”.

Francisque Cuzin (1836-1890) settled in Paris in 1861. He quickly practiced the very careful binding that made his fame. Cuzin received one of the 1889 World Fair awards, the report of which stated in particular: All the bindings exhibited by F. Cuzin are admirable jewels. The body of work is perfect in every detail and lends itself to no criticism. The good choice of maroquins, the talent with which they are worked, the correct gilding, all these qualities, in a word, allow us to compare the bindings of M. Cuzin to the works signed by the unforgettable and regretted master Trautz that he seems to have taken as a model. He excels in perfectly reproducing ancient masterpieces and is no less successful in the execution of modern bindings...

### **Very nice copy in red morocco perfectly established by Cuzin.**

Brunet, II, 12. Graesse, *Trésor de livres rares et précieux*, II, 158. Schweiger, *Handbuch der classischen Bibliography*, I, p.108. Fléty, pp. 50-51.

## 28. CLEMENT OF ALEXANDRIA. *Omnia opera.*

In-folio (333 x 227 mm), 4 ff. n. ch. , 252 pp., 27 ff. n. ch. , (1) f. Vellum, ink title and label on the back, partially dislocated, marginal wetting on pp. 35-100 (binding of the time).

*Paris, Sébastien Nivelles, 1572.*

3,000 € - 3,300 \$

### **Reissue of the first Latin translation of the complete works of Clement of Alexandria by Gentien Hervet.**

This trilogy brings together the *Protreptic*, the *Pedagogue* and the *Stromates*, these philosophical exhortations show how Greek philosophy only prepares and proclaims Christian doctrine.

The latest work is the most unclassifiable, mixing souvenirs and proselytism in a marquetry that gives its name to the volume and will inspire Chateaubriand, who wrote that he may publish "the stromates or follies of his youth, to speak like Saint Clement of Alexandria".

The edition reproduces the three prefaces to Alberto Pio, prince of Carpi, John of Hangest, bishop of Noyon, and to Como I of Medici, duke of Florence. Gentien Hervet (1499-1584) was secretary to Marcello Cervini and accompanied him to the Council of Trent. A philologist and publisher, from 1562 he devoted himself to writings against Protestants.

**Our copy is heavily annotated in Latin by a 16th century reader** (with a few words in Greek). There are **more than a thousand annotations spread across the right and left margins** of each page. The annotator carried out numerous notabilia reports to memorize the historical and theological content.

From the treasure of the ancient ways and customs of the *Pedagogue*, he draws principles of life or morality, "against habit" (p. 17), "divine wisdom revealed to people of a small age" (p. 31), the praise of frugality (p. 47). It contains the usual details of the customs of foreign peoples: "among the Persians the royal pedagogues" (p. 35).

Several annotation campaigns (at least two), with annotation of index entries and carry-over of references to the last sheet.

Ex-libris of a blacked-out 16th-century owner; this is most certainly the author of the notes. Ex-libris manuscript P. Papillon. It is probably the abbot Philibert Papillon (1666-1738), author of the *Library of Authors of Burgundy*. Ex-libris of the abbey of Sainte-Marie La Pierre-qui-Vire, diocese of Sens, founded in 1850.

**Beautiful copy in vellum of time.**

Brunet, II, 93. Jean-François Maillard... , *Hellenists I*, Brepols, 1997, pp.211, 244.

*First edition of French civil code, known as Napoleon's one.*

## **29. Code civil des Français. Edition originale et seule officielle.**

In-4 (253 x 196 mm), 2 ff. n. ch. 579 pp. Speckled fawn basane, ornate smooth back, red title piece, golden roulette on the cups, a 3 cm split bit, small touch-ups at three corners and two small places with bits, rubbing, small circular brown spot in the 5-leaf margin (binding of the time).

*Paris, Imprimerie de la République, 1804.*

2,500 € -2,700 \$

### **Original edition.**

The 2,281 articles of the Civil Code of the French were promulgated on March 21, 1804. Striking the right balance between ancient principles and revolutionary conquests, they aim to unify French law, which was then divided between the written law and the custom of Paris (a collection of civil laws of the Vicomté and the provost of Paris codified in 1510).

The Civil Code is the foundation of our modern law. It regulates the civil life of all French people from birth to death. In particular, it affirms individual freedoms, the "absolute right" of property, equality in the inheritance system... It also established secularism in the areas hitherto covered by the Church, such as marriage.

This is the great work of Napoleon: "My true glory is not having won forty battles... what nothing will erase, what will live forever is my Civil Code." This legal monument was worshipped as the Napoleonic Code in 1807.

### **Good copy in contemporary binding.**

Monglond, *La France révolutionnaire et impériale*, VI, p. 567.

**30. [CORNEILLE Pierre]. Office de la Vierge Marie.**

Office of the Blessed Virgin. Translated into French, both in verse and prose. With the seven Pseaumes Penitentiaux, Vespers & Compline of Sunday, & all the Hymns of the Roman Breviary by P. Corneille.

In-12 (83 x 158 mm), 1 f. bl, 7 ff. n. ch. , 532 pp. (incorrectly numbered 528), 2 ff. n. ch. Maroquin blue night, triple net framing the dishes, back to nerves decorated with small irons, double golden net on the cups and the headgear, inner lace, golden slices (Thibaron-Joly).

Paris, Robert Ballard & Guillaume de Luynes, 1670.

1,800 € - 2,000 \$

**Original edition.**

"In 1650 Corneille, at the height of glory, suffered for the first time a failure. Pertharite will be represented only twice. Material difficulties also accumulate. The Fronde deprived him of his office as prosecutor of the States of Normandy and of the pension that Mazarin paid him. He then locked himself in silence for seven years to devote himself to the translation of the Imitation of Jesus Christ. It also translates the Office of the Blessed Virgin and some Latin poems that are sung in churches. If it is the forgotten part of his work, the Imitation completes a portrait of Cornelius who, in a journey ranging from Polyeucte to the translations and prayers he composes to express his faith, imposes himself as the great Christian poet of Classical Letters." (Hélène Carrère d'Encausse).

**The impression of this work, "very rare" (Tchemerzine),** was shared between Billaine, Ballard, Joly and de Luynes. There are different addresses depending on the copies. This one, addressed to Ballard and Luynes, includes, like the one addressed to Ballard and Joly, The Litany of Saints, a psalm, prayers (pp. 204-222), Christian Instructions (pp. 267-325) and Christian Prayers from the Imitation of Jesus Christ (pp. 326-362).

**Very beautiful blue morocco binding perfectly established by Thibaron-Joly.**

Tchemerzine, *Éditions originales et rares XVe-XVIIIe siècles*, II, pp.629-63; Hélène Carrère-d'Encausse, *Enfin Corneille venu...*, speech delivered at the annual public session on Thursday, December 1, 2005 at the Palace of the Institute. Fléty, pp. 96-97, 167.

### 31. DAUDET Alphonse. *Sapho*.

Deux volumes in-8 (250 x 155 mm), 1 f. bl. , 3 ff. n. ch. , 162 pp. ; 1 f. bl. , 3 ff. n. ch. , pp. 163 à 302, 1 f. n. ch. , 5 ff. (subscription form). Jansenist mahogany leather, nerves back with author and title in gold, brown leather lining for the first flight. , dark blue for the second, decorated with mosaic branches and foliage of different tones for the two volumes, halved silk guards, golden slices on witnesses, cover (Marius Michel).

*Paris, Armand Magnier, 1897.*

6,500 € - 7,200 \$

**Beautiful edition decorated with 50 compositions by Auguste-François Gorguet**, including 16 off-text figures, etched in strong water by Louis Muller.

"Estimated publication" (Carteret).

From the Collection of Ten. Print to 300 numbered copies, this one 86, one of the 40 copies on vat vellum paper, 3rd paper, containing a double sequence of vignettes of the text and three states of the figures off-text. This copy, from which the sequels of the regular edition have been removed, contains two states of all the engravings, including the pure etchings with remarks, for all the compositions; the state with letter for the thumbnails of the text, and a state before the letter, with remarks, on Dutch paper, for off-text figures.

**Copy of the great bibliophile Henri Beraldi** (Paris, 1849 – 1931) with his ex-libris in gold letters at the bottom of the counter of the first volume. A man of letters, founder and president of the Société des livres, a collector of prints, a bibliophile, an art writer and a French publisher, in the 1920s his library was among the four most famous libraries alongside those of Ferdinand von Rothschild, Louis Roederer and Robert Schuhmann. His collection was scattered in the auction house in 1934 and 1935. In particular, he published *La Reliure* in the 19th century, describing in a tasty way the history of bibliophilia and bibliophiles. From the library of M. Albert Natural (1880-1960), Swiss bibliophile, with his ex libris glued on a guard.

#### **An elegant binding by Marius Michel.**

Henri Marius Michel (b at Paris 1846–1925). Son of a renowned Parisian gilder, Jean Michel dit Marius Michel Sr., he brought modernity into the profession. In *La Reliure française contemporaine* (1880) and *L'Ornementation des reliures modernes* (1889), he emphasized the subject of the book as a source of decoration. He particularly renewed the old ornamental decoration by adapting a new element, ornamental flora, thus becoming "the most influential master of the decoration of the nineteenth century binding" (Fléty).

#### **Perfect copy in mosaic morocco binding.**

Carteret, IV, 132. Monod, I, no. 3493. Bibliothèque Henri Beraldi, IV, 1935, no. 44. Fléty, 121.



**32. LA VALLIÈRE & DEBURE Guillaume. Catalogue des livres de la bibliothèque de feu M. le duc de La Vallière. Contenant les Manuscrits, les premières Éditions, les Livres imprimés sur vélin & sur grand papier, les Livres rares, & précieux par leur belle conservation, les Livres d'Estampes, &c.**

3 volumes in-8 (195 x 125 mm), 3 ff. n. ch., LXIV pp. [i. e. LVI because page XXXIII is in bis et ter], 72 pp., 602 pp.; 2 ff. n. ch. 764 pp. mal ch. 758 ; 2 ff. n. ch. , 388, 376, 92 pp. Red Maroquin, triple golden net framed on the dishes, back-to-back decorated with fleurons, small golden irons and wheels, golden net on the cups, inner roulette, golden slices (binding of the time).

Paris, De Bure, 1783.

10,000 € - 11,000 \$

**The excellent catalogue of the finest private library of the eighteenth century.**

This "very curious and carefully written catalogue" (Brunet) constitutes the first part of the sale of the Duke of La Vallière's library, which took place from January 12 to May 5, 1784 in the large room of the Bullion hotel. It includes most of the Duke's rarest works: illuminated manuscripts, incunabula, books printed on vellum skin, etc.

The illustration includes a medallion portrait of the Duke of La Vallière drawn and etched with etching and chisel by Cochin Jr., 3 fold-out boards engraved in a soft cut (I, 255; II, 80; III, 143) and 2 fold-out boards engraved on wood (II, 8). The title pages are decorated with the coat of arms of the Duke of La Vallière. Bound at the top of the first volume, the Notice with signature and initials of Debure engraved on wood, intended to be used to obtain "free" of the printed price list "according to the minutes [...] two months after the sale", was not useful: the selling prices were then increased to red ink on the margins. There is in fine the important Table of names of authors, engravers, painters, writers &c. and titles of their works, followed by the Second table, containing the titles of books without authors' names.

The catalogue was written by the bookseller scholar Guillaume-François Debure (1732-1782), fifteen years after having finished writing and publishing his famous and monumental *Bibliographie instructive* (1763-1768), the first French manual for rare book collectors, which placed it among the most influential bibliographers of its time. The manuscript records were written by Joseph Van Praet (1745-1837), then a collaborator in the Debure bookshop. It was the brilliant drafting of this catalogue by the Duke of La Vallière that brought him to the attention of Abbé Desaunays, who kept copies of the King's Library, and hired him as a clerk in this establishment in the summer of 1784. He was later appointed "Curator of Printed Matter", putting at the service of this noble institution, for more than half a century, his extraordinary bibliographic and paleographic knowledge.

**The Duke of La Vallière, great lord of bibliophilia.**

Louis César de La Baume Le Blanc, Duke of La Vallière (1708-1780) was unquestionably one of the most eminent French bibliophiles of the 18th century and a great historian of theatre. It formed an incomparable library, in every way extraordinary, administered in 1768 by Abbé Jean-Joseph Rive (1730-1791) his personal librarian – whom he called his "dogue" – and this until the duke's death in 1780, the date he was dismissed by the family of the bibliophile. He enriched the library with selected books from the famous Gaignat, Lauraguais, Bombarde, Prosper Jackson, Doctor Askew (London), Urfé collections, or from offices bought in blocks, such as those of Guyon de Sardièrre and Bonnemét. The rich collection of the duke thus showed the greatest curiosity, with manuscripts with illuminations, incunabula, Gothic platelets, Greek and Latin princep editions, the main printed Bibles, plays, natural history ledgers, etc.

**From the library of Edward Rahir (1862-1924) with his ex-libris on the first plywood.** A well-known bookseller and seasoned bibliophile, he had set up in the greatest discretion a library containing treasures, which was scattered in six parts between 1930 and 1938 (catalogue no.1667).

**Beautiful and very rare copy in red contemporary binding.**

Brunet, II, 554. Graesse, II, 71. Jean-Paul Fontaine, *"Le Duc de La Vallière, un grand seigneur de la bibliophilie"*, [online at: <http://histoire-bibliophilie.blogspot.com>]. *The Library of the late Édouard Rahir*, 6th and last part, Paris, Lefrançois, 1938, no. 1667.

### **33. DESCHARNES Robert. Dalí de Gala.**

Grand in-4 (300 x 255mm), 227 pp. White canvas, cover with title and name of the artist in black, decorated with the enlargement of a detail – retouched by Dalí – of the famous self-portrait The Egg Council (1960), a few snags and tears at the corners and back of the cover.

*Lausanne, Edita S.A., 1962.*

4,500 € – 4,900 \$

#### **Original edition of this successful book by one of Dalí's great specialists.**

The photographer Robert Descharnes (1926-2014), recognized since the time as the greatest specialist of Salvador Dalí (1904-1989), explores the sources and inspirations of the Catalan painter, using an abundant iconography: a hundred unpublished photographs of the artist and his environment, taken by Descharnes in the 1950s, as well as multiple colour reproductions of Dalí's paintings and prints.

In addition to these illustrations in the text, there is a portfolio of 54 colour reproductions of the artist's hand-pasted and captioned paintings and drawings, including 5 details of the famous painting The Battle of Tetouan, then unknown to the general public.

"Descharnes is the accomplice of my narcissism," exclaims Dali (INA, Extract from the 8:00 p.m. JT, 1962) about this remarkable work.

#### **The example of Catalan politician Josep Xirau.**

#### **It is enriched by a double-page dedication by Dalí, made with a blue ballpoint pen, and an autograph sent by Descharnes.**

Josep Xirau y Palau (Figueras, 1893-Villefranche-sur-Mer, 1982) was the brother of deputy Antoni Xirau and of Joaquim, the philosopher. A graduate in law at the University of Barcelona, he teaches at several universities including the University of Barcelona. He collaborated on the daily life of his brother, La Opini3n, and was later one of the founders of the Socialist Union of Catalonia. He was elected to Congress in the electoral district of Barcelona in the elections of 1931. He had to go into exile in France after the Spanish War and the coming to power of the nationalists. He then held a position at UNESCO until his retirement.

#### **Precious copy.**

### 34. **DIDEROT Denis. Le Neveu de Rameau.**

In-4 (300 x 212 mm), 4 ff. n. ch., XI pp., 197 pp., 2 ff. n. ch., 2 ff. bl. Maroquin midnight blue, wide golden frieze style Rocaille with large motifs of angles and floral sides, back to nerves decorated with golden boxes, double golden net on the cups and guards, mustard maroquin lining decorated with gilded and mosaic rocaille decoration, Maroon ribbed listel set with golden threads, with, in the corners, a piece of green-grey leather decorated with a gilt trellis, garnet silk guard, golden slices on witnesses, preserved cover and back, shirt and case (Rel. E. Maylander Dor.).

Paris, Librairie Blaizot, 1924.

4,500 € - 4,900 \$

#### **Edition of Diderot's posthumous classic masterfully illustrated by Bernard Naudin.**

The illustration includes 1 frontispiece, 1 portrait without text, 1 lamp-end and 1 copper-engraved header, as well as 36 compositions in two tones of which 32 full-page, 1 letter and 1 headband. According to Carteret, "Very nice publication rated. One of Naudin's best illustrations."

1 of the numbered copies on vélin de Rives (this one No. XXI). Limited edition to 335 copies.

Diderot's work is printed from the original manuscript published by Georges Monval, with a preface by Louis Barthou.

Bernard Naudin (Châteauroux, 1876-Noisy-le-Grand, 1946), painter and caricaturist, devoted himself essentially after the Great War, to the illustration of books, an area in which his talent was quickly recognized. From the time he attended Fine Arts, he spent much time copying the old masters at the Louvre.

The copy may have appeared in the library of bookseller and gallery owner Jacques Matarasso (indication of an old card).

#### **Sumptuous copy in mosaic binding of Emile Maylander.**

The rocaille style of the dishes matches the text of the eighteenth century. A very similar binding covering a copy of Boylesve's *The Lesson of Love* went on sale (Drouot, Paris, 3 July 2002, no. 308). Maylander (1866-1959) learned gilding with his grandfather, with Gustave Bénard and Dormont as well. He then worked in the Cuzin workshop where he became the first gilder and married his daughter. He set up his own gilding workshop in 1920, which soon became famous among the great bibliophiles.

Mahé, I, 721. Carteret, *Le Trésor du bibliophile*, t. IV : *Livres illustrés modernes, 1875-1945*, p. 139. Bénézit, VII, 662-663. Fléty, p. 125.

**35. [DU BOIS DE SAINT-GELAIS Louis-François]. Description des peintures du Palais Royal.**

Description of the paintings of the Royal Palace, with the life of the painters at the head of their works. Dedicated to Monsignor the Duke of Orleans, the first prince of blood.

In-12 (94 x 159 mm), 2 ff. n. ch. XIV pp., 503 pp. Maroquin Lemon with Arms, Triple Frame Net with Dots, Numerals at Angles, Ornate Back with Nerves, Red Maroquin Coin of Title, Roulette on Cups and Caps, Inner Roulette, Speckled Slices (Binding of the Time).

*Paris, D'Houry, 1727.*

3,500 € - 3,800 \$

**Original edition of this description of one of the finest collections of 18th century painting.**

Philippe d'Orléans (Saint-Cloud 1674-Versailles 1723), known as the Regent, had one of the richest collections of paintings of his time. It was formed in about twenty years and gathered at the Palais-Royal, the main Parisian residence of the Orleans.

The works are classified by painter, with a critical biography and a detailed description: medium, size, subject, composition, provenance. The names include Dürer, Carrache, Corrège, Van Dyck, Watteau, Le Brun, Téniers, Bruegel, Holbein, Léonard de Vinci, Caravaggio, Poussin, Rembrandt, Rubens, Raphaël, Titien, etc. The book is dedicated to the Duke of Orleans, Louis, son of Philippe, and is followed by a table of authors.

Louis-François Du Bois de Saint-Gelais (Paris 1669-1737) was secretary of the Academy of Sculpture and Painting. He was previously tutor of the children of Delaunay, director of the Mint, which allowed him to be appointed controller of the rents of the City Hall and secretary of the Spanish ambassador to the congress of Utrecht. Du Bois de Saint-Gelais was both an artist and a writer. He is the author of translations: *Philis de Scire de Bonarelli* (1707), *Voyage autour du monde* by Gemelli Carreri (1719) and wrote historical works: *Histoire journalière de Paris pendant 1716 et les premiers six mois de l'année 1717* (1717), and *État présent de l'Espagne* (1717).

**Beautiful copy of Louis XV, with his coat of arms.**

O.H.R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 2497, iron no. 30 for the figure on the back; CLOSE to pl. 2495, iron no. 2 for the plates.

**36. DU CHESNE André. *Les Antiquitez et recherches de la grandeur & maiesté des Roys de France.***

In-12 (170 x 110 mm), 12 ff. n. ch., 716 pp., 20 ff. n. ch. Maroquin red, triple cold net framed on the dishes, back with nerves decorated with the same, title and date gilded, double golden net on the cups, inner lace, golden slices on marbles (binding of the nineteenth century).

*Paris, Jean Petit-Pas, 1609.*

2,500 € - 2,700 \$

**Original edition of this panegyric of the Maison de France.**

This book by the scholar André Du Chesne, dedicated to the Dauphin, aims to demonstrate the superiority of the Maison de France compared to other sovereign houses in Europe. Divided into three books, it deals successively with the virtues and the precedence of the kings of France over all the other sovereigns; of the coronations and royal ceremonies, with a part devoted to the magnificence of the guard-monarchical dress of the court of France and the royal suite.

It opens with a **beautiful title-frontispiece finely engraved with a burin by Jaspar Isaac**, representing Henry IV on his throne, surrounded by his family, above his illustrious predecessors Clovis, Charlemagne, Hugues Capet and Saint-Louis.

A geographer and historiographer of the king, André Du Chesne (Île-Bouchard, 1584-Paris, 1640) was one of the first to make use of a network of regional contacts – librarians and archivists who kindly sent him copies for his research – and may, to be considered the father of modern history. Although very prolific, he has left books that contain a host of documents, titles, excerpts from ancient authors that form a source of excellent materials.

**A pleasant copy in 19th century red morocco.**

Brunet, *Manuel du libraire et de l'amateur de livres*, II, col. 857. Saffroy, *Bibliographie généalogique, héraldique et nobiliaire de la France*, I, no. 10288.

**37. [DUGUET Jacques-Joseph, Abbot]. *Traitez sur la prière publique, et sur les dispositions pour offrir les SS. Mystères, et y participer avec fruit.***

Talk about public prayer, and about the arrangements for offering the SS. Mysteries, and participating in them with fruit. Fifth edition.

Two parts in one volume in-12 (132 x 80 mm), 8 ff. n. ch. , 284 pp., 2 ff. n. ch. , 252 pp. and 6 ff. n. ch. Black maroquin, dishes decorated with a repetitive decoration formed by mosaic octogones of fauve maroquin set and decorated in cold and with a small cold floret repeated between the pieces, back decorated in the same way, piece of fauve title, lining of olive maroquin decorated with silver lace, gold slices on marbling, rubbed hinges, a weak bite, restoration to a cap and small snag, interversion of 4 leaflets in Notebook G of the second part, box of black leather (binding of the time).

*Paris, Jacques Estienne, 1708.*

6,000 € - 6,600 \$

**“One of the best feathers of the Jansenist party” (Voltaire).**

Abbé Jacques Joseph Duguet (Montbrison, 1649-Paris, 1733), a priest of the Oratory and a moralist renowned in the Port-Royal tradition, was close to Racine and Madame de La Fayette, of whom he was spiritual director. In 1685 he left the Oratory and made a short stay with Arnauld and Quesnel in Brussels, but with time he distanced himself from the fiercest Jansenists. Sainte-Beuve confesses that the abbot was one of his mentors, “I can say that he is one of the men to whom I have always felt the most attractive, and with whom I have lived the most.”

Published for the first time in 1707, his method of praying was quickly reprinted.

**Charming binding, decorated with a mosaic pattern, attributable to Padeloup.**

This decoration, of an unusual type, is attributed to Antoine-Michel Padeloup. One finds a glimpse of it on a compartmentalized binding reproduced by Louis Michon (*Les Reliures mosaïqué du XVIIIe siècle*, pl. 29). We know a few rare specimens, notably on a Roman Missal of 1676 (number 7 of catalogue LXXXIV "with compartments" of the Tenschert bookshop, attributed to Padeloup) and a copy of the Hours printed by the Order of the Archbishop of Paris of 1736 (*Bibliothèque de Jean-François Chaponnière, Sotheby's, 2019, no. 205, idem*). It is the only one we have seen decorated cold and silver, a sobriety perhaps required by the Jansenist influence of the work.

The finely tuned copy is preserved in a modern black leather case. It comes from the sumptuous library of the commander Paul-Louis Weiller (1893-1993), with its ex-libris. Patron of the aeronautical industry and influential patron, he was a tireless and passionate collector. The most beautiful pieces of his library were scattered in 1998; this copy appears under number 32 of the catalogue.

**Exceptional copy in contemporary morocco binding.**

Barber, *Dictionnaire des ouvrages anonymes*, IV, 814-815.

**38. DU VAL Pierre. La Géographie française contenant les descriptions, les cartes, et le blason des provinces de France.**

Petit in-12 (155 x 87 mm), 2 ff. n. ch. , 258 pp., 1 f. n. ch. Jansenist parchment, back to nerves, marbled slices (old binding).

*Paris, Chez l'auteur, 1677.*

2,000 € - 2,200 \$

**Charming portable atlas of the French regions.**

Provided with a table, this small atlas covers all the provinces of France. It is illustrated with a coloured title and an engraved table, **34 cards on a double-sided page enhanced in colour**, engraved in a soft cut mounted on tabs and 34 plates of coats of arms enhanced in colour.

Pierre du Val (Abbeville, 1619-Paris, 1683) was the nephew of the famous cartographer Nicolas Sanson (1600-1667) who transmitted his passion for maps. Named «ordinary geographer of the King» in 1650, he settled in Paris as a merchant publisher. He specialized in the publication of small atlases in-12. He was a very productive author who produced several hundred engraved maps, often copied, as well as books on geography.

**Rare copy in period colors.**

Mireille Pastoureau, *Les Atlas français XVIe- XVIIe siècles*, pp. 138-139.

**39. ELGAR Frank & BRAQUE Georges. *Résurrection de l'oiseau*.**

In-4 (382 x 288 mm), 36 pp., 2 ff. n. ch., 4 ff. bl. In sheets, cover illustrated filled, jacket and case of blue-grey paper used (nesting of the editor).

*Paris, Maeght, 1958.*

4,800 € - 5,300 \$

**This book is illustrated with 4 large color lithographs by Georges Braque, one on the cover, and 3 headers and lamp-ends lithographed in black.**

“The ancient cosmologies and primitive geomancies had transmitted the cult, the respect, the love of the Bird. We owe Braque the return of the Legendary Bird,” reads art critic Franck Elgar (1899, 1978), famous for his studies of the great masters of modern painting (Ingres, Van Gogh, Gauguin, Miró, Léger, and Picasso).

In this short text, Elgar revisits the history of the bird as a symbol of purity, reason, and intelligence in most cultures of the world. A symbol that the West would have detached from as early as the 16th century, but that Braque’s work has brought to the forefront. “The resurrection of the Bird,” says the author, “is also the resurrection of Hope.”

Conceived as a tribute to Georges Braque (1882, Argenteuil-1963, Paris), it was printed in 225 copies signed by the author and the artist, **this one of the 25 leading on Japan (no. 20) with a suite of 4 lithographs.**

“Although this book consists of a text about Braque augmented by his own prints, rather than one illustrated by him, it includes some of his finest recent lithographs.”

Monod, no. 4187 (announces the continuation signed). François Chapon, *Le peintre et le livre*, Flammarion, 2001, p.176. *From Writing to Painting*, Maeght Foundation, 2004, p. 60. *The artist and the book (1860-1960) in Western Europe and the United States*, 1982, p. 32.



**40. FÉNELON François de Salignac de La Mothe. Les Aventures de Télémaque.**

2 volumes in-4 (240 x 325 mm), 4 ff. ch. n, 309 pp. 2 ff. ch. n, 297 pp., 1 f. ch. n. Green maroquin, net and caster frame, ornate nerve backs, red maroquin title and tomato pieces, roulette on cuts and headgear, inner net, golden slices, rare freckles (*binding of the time*).

Paris, De l'imprimerie de Monsieur, 1785.

3,500 € - 3,800 \$

**The most beautiful case of Monnet's illustration, from Monsieur's presses.**

"Beautiful edition made to contain the continuation of the figures of Monnet and Tilliard." (Cohen). It was made ten years earlier. This continuation is sometimes found in the 1783 edition. It includes a title engraved by Montulay, **72 off-text compositions after Monnet engraved in soft cut by Tilliard and 24 engraved plates** decorated with lamp-butts containing the contents.

This work came out of the presses of Monsieur under the direction of François Ambroise Didot with the new characters of his foundry and printed on vellum of Annonay. Under the titles, Monsieur's weapons are engraved on wood according to Choffard.

Charles Monnet (Paris 1732-circa 1808), a painter of history, landscapes, and interior decorations, studied under Restout. He won the First Prize for Painting and performed many works for monuments and private sponsors. Monnet is also known for his important work as an illustrator. He is the illustrator of the famous edition of the fables of La Fontaine by Fessard. At the end of his life he was appointed drawing teacher at the school in Saint-Cyr.

Jean-Baptiste Tilliard (Paris 1740-Paris 1813), a pupil of Fessard, was a draftsman, engraver, medallist and publisher, was also archivist of the Société des Arts Graphiques and publisher. He took part in the exhibition at the Colosseum in Paris in 1797 and worked mainly for booksellers.

**Very nice copy in green contemporary morocco.**

Cohen/de Ricci, *A Lover's Guide to 18th Century Engraving Books*, p. 384.

#### 41. FÉNELON François de Salignac de La Mothe. *Les Aventures de Télémaque*.

Two volumes small in-8 (182 x 110 mm), 6 ff. n. ch., 453 pp.; 2 ff. n. ch., 438 pp., 1 f. n. ch. Old Maroquin red, triple golden net framed on the dishes, weapons in the center, smooth back decorated with boxes of golden fleurons, coins of title and dark green tomatoes, threaded cuts, inner roulette, golden slices, a few lightly browned leaves in the second volume (binding of the time).

Paris, De l'imprimerie de Didot l'Ancien, 1784.

4,500 € - 4,900 \$

##### **The first title of the Dauphin collection.**

The Adventures of Telemachus were written by Fénelon for the teaching of the Duke of Burgundy. It was a matter of making known to a future sovereign the ancient culture which then permeated all modern civilization and of giving it, through the history of Ulysses and his son Telemachus, a moral and political formation, Teach him the art of ruling and making a kingdom flourish. The text, published in 1699 without the author's knowledge, contained an implicit critique of absolutism and the highest figures of the court believed they recognized themselves through certain satirical portraits. Despite his defense, Fénelon had to leave the court. The work was quickly banned and disseminated clandestinely throughout Europe.

This book is the first title of the Collection of French and Latin classical authors printed for dolphin education. It was printed in three formats: **200 in-quarto copies** and 450 in-12 copies in 1783, then 350 on Johannot vellum paper in 1784. These three editions are printed with the new Didot characters.

The prestigious collection printed by François-Ambroise Didot the eldest and Pierre Didot, his son, includes the works of Racine, Bossuet, La Fontaine, Boileau, Voltaire, etc. One can date from this moment the specialization of the Didot in the printing of classical authors, which will long be a feature of their printing industry and will ensure its success. We find bound, at the beginning of the first volume, the Brevet which orders the elder Sieur Didot to print for the education of M. le Dauphin various editions of the authors François and Latin.

According to an old flyer, this copy comes from the library of politician Arthur Robert Mills, third baron Hillingdon (1891-1952), scattered in 1932. A note in pencil states that he had previously been in the Catalogue of the valuable library of a gentleman, deceased, removed from the country, Christie, Manson & Woods, 1 December 1886.

##### **Superb copy in red morocco with Louis XVI coat of arms.**

Brunet, *Manuel du libraire et de l'amateur de livres*, II, col. 1215. O. H. R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 2496, fer proche du n°5.

## 42. **FLAMENT Albert. Fauteuils et couloirs.**

In-folio (333 x 232 mm), 2 ff. n. ch., 69 pp., 1 f. n. ch. Maroquin aubergine, large composition in leather incised and tinted on the upper plate, representing two women in evening clothes, back to nerves, author, title, place and date gilded, inner frame of the same maroquin decorated with golden nets with gilded fleurons of angles mosaic in olive maroquin, emerald and lemon, brown silk lining and guards, golden slices on witnesses, blankets and back preserved, shirt-case (Mercier Sr de Cuzin).

Paris, printed for Henri Beraldi, 1906.

8,500 € - 9,400 \$

### **An original edition of this novel about Parisian society.**

It is illustrated with **21 original compositions etched by Tony Minartz** including 2 frontispieces, a title vignette and 17 excluding text. Printed at the expense of Henri Beraldi, the print was limited to 75 copies, 40 of which were put on the market.

Albert Flament (1877-1956), a close friend of Marcel Proust and Lucien Daudet, is the author of novels, essays including one on Manet and plays.

The painter and engraver Tony Minartz (1870-1944), a specialist in coffee and music hall scenes, exhibited at the Salon d'automne. He was able to count on the support of Henri Beraldi, who praised him in *La Revue de l'art ancien et moderne* in 1903: «Painter of a rare species: was formed alone. No-one student. Maybe, after his military service, some advice from Paul Renouard: that's it. [...] His subject: Paris in the evening, Paris at night, always. [...] Tomorrow all the bibliophilia will look for Minartz."

### **Exceptional copy of the sponsor, Henri Beraldi.**

This copy, No. 1 specially printed for Henri Beraldi, is enriched with a suite of all the illustrations in artist's proof, 3 of which with pencil remark, and a double suite of 12 etchings not retained for the work mounted in the text. As usual, Beraldi (Paris, 1849-1931) gilded his ex-libris on the first counter. A man of letters, a publisher, a founder and president of the Société des livres, a collector of prints, an ardent bibliophile and a wealthy biblioperégimane, he encouraged and supported the best artists of his time, especially Cuzin, Mercier and Marius Michel.

### **An elegant Mercier binding adorned with an incised and stained Minartz leather.**

This beautiful copy testifies to the bibliophile's sure taste in binding. Émile Mercier (1855-1910) was noticed by Cuzin in 1882 and worked for him until his death in 1890, before resuming his studio in 1892. He successfully participated in exhibitions in Paris in 1900, Hanoi in 1903 and Saint Louis in 1904 and succeeded Léon Gruel as head of the Chambre syndicale de la reliure in 1901. The large composition in incised and tinted leather is perfectly suited to the refinement of the publication.

Henri Beraldi possessed another copy of the work, number 75, also bound by Mercier with an incised leather of Minartz, which was not included in the catalogue of his sale.

### **Very desirable copy.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 157. Mahé, *Bibliographie des livres de luxe...*, II, p. 47. Henri Beraldi, "Les Graveurs du XXe siècle. Tony Minartz", *La Revue de l'art ancien et moderne*, no. 70, January 1903, p. 340. Fléty, *Dictionnaire des relieurs français*, pp. 126-127.

### 43. FLAUBERT Gustave. *Madame Bovary*.

2 volumes in-12 (174 x 110 mm), 2 ff. n. ch. , 490 pp. Violin half-calf, smooth back decorated with cold frames and golden threads, author, title and decoration in golden feet, cold-stamped delimitation wheel on the plates (binding of the time).

*Paris, Michel Lévy, 1857.*

28,000 € - 31,000 \$

#### **Precious original edition.**

*Madame Bovary* had first appeared in the *Revue de Paris* at the end of 1856 in six deliveries. The text was incomplete, some passages had been deleted. They were reinstated in the original edition and the text was thoroughly corrected by Flaubert.

At the time of its publication in this review, the novel was prosecuted by the Parquet de la Seine for contempt of public morals and morals. Gustave Flaubert was defended by Me Senard and acquitted.

First print, in which the letter to Senard is placed after the dedication to Louis Bouilhet and the name of Senard misspelled Senart. In the successive editions of 1857, which bear references to the second edition, third edition, etc., the error is corrected and the letter placed before it.

Like the copies on large paper, which appeared in a single volume, this copy does not include the false title and title of Volume 2, nor the 36 pp. independent of the catalogue of the Michel Lévy bookshop. Although published in two volumes, this work, the pagination of which is continuous, was "often bound in a single volume" (Clouzot). The false title and title of Volume 2 were rarely preserved in this case, as were the 36 pp. in the catalogue of the bookshop.

#### **Flaubert inscribed copy to his friend Agénor Bardoux.**

A lawyer, writer, and politician, Agénor Bardoux (Bourges 1829-Paris 1897) was mayor of Clermont-Ferrand, minister of public instruction 1877 to 1879, a member of the Senate during good behaviour from 1882 until his death in 1897, and vice-president of the Senate.

In the same year as the publication of *Madame Bovary*, Bardoux published in the same publisher Michel Lévy, *Loin du monde : poésies*, under the name of Agénor Brady.

"Flaubert's autograph mailings [...] are very rare on *Madame Bovary*, large paper copies apart" (Clouzot).

Agénor Bardoux met in his youth Gustave Flaubert, to whom he dedicated one of his works, through their mutual friend Louis Bouilhet. In 1862 he participated with the latter in the revision of Salammbô's text before its publication. At the request of Flaubert, with whom he maintained a correspondence until his death, Bardoux found a job for his young disciple Guy de Maupassant at his office in the Ministry of Public Instruction.

#### **Valuable copy with relevant provenance.**

Clouzot, 121. Talvart & Place, VI, 1. Vicar, III, col. 721.

#### 44. FORT PAUL. *Ballades françaises*.

Small in-4 (260 x 200 mm), 2 ff. n. ch. , 77 ff. n. ch. , 3 ff. bl. In sheets, cover illustrated in colors, shirt-case half-chagrin brown, plates of paper with silver, green and brown motifs repeated in the Art Deco taste, smooth back with author, title and illustrator silver (modern nesting).

[Lyon], *Cercle lyonnais du livre*, 1927.

7,000 € - 7,700 \$

**A book entirely designed by François-Louis Schmied** who created the order, typography and illustration engraved on wood. The work was printed in his workshops with the collaboration of Pierre Bouchet, engraver-pressier.

The illustration consists of 26 beautiful full-page landscapes, 5 large vertical bands and 25 horizontal bands. The text is framed by a golden net.

Limited edition of 165 copies numbered on vellum of Arches.

**One of the 45 copies of collaborators, enriched with an original gouache signed and a preparatory drawing in colors of the artist.**

François-Louis Schmied (Geneva 1873-Tahanaout 1941) was one of the great promoters of the illustrated book in the first half of the 20th century. After the war, he decided to be his own publisher and moved to a workshop in Paris to engrave, print and connect. Remarkable for their search for tones and the simplifications of the plans in the landscapes, his engravings required a great deal of work because of the number of passages required by his wood in colors. "It took almost a month to print a single page of these books" (Duncan).

**Perfect copy.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 165: «Belle édition très cote». Mahé, *Bibliographie des livres de luxe*, II, p. 81.

**45. GIDE André. Feuilles de route. 1895-1896.**

Small in-12 square (146 x 112 mm), 1 f. bl. , 3 ff. n. ch. , 74 pp., 1 f. bl. Maroquin midnight blue, frame of double golden threads intersecting at the angles on the dishes, back to nerves decorated with the same, author and golden title, double net on the cups, ochre maroquin lining set with a golden net, blue silk guards, golden slices, blankets and back preserved (Huser).

*Brussels, printing house N. Vandersypen, [1897].*

2,500 € - 2,700 \$

**Rare original edition.**

The book is composed of notes of the honeymoon that Madeleine and André Gide undertook after their marriage, in October 1895, in Florence, Naples, Syracuse, Rome, Capri, Tunis, Biskra and Touggourt. The writer gives his impressions on Renaissance works, personal reflections, etc. During a visit to a friend, he recounts his first meeting with d'Annunzio: "he is small; from afar, his figure would seem ordinary or already known, so much that there is nothing on him to show outside neither literature nor genius" (page 10).

**Print in very small numbers on tinted paper, plus 2 Japan and 2 Holland.**

This edition was dated 1899 by the bibliographers, but it is now known from Gide's correspondence and dated mailings that it appeared in 1897.

Ex-libris by Raoul Simonson (1896-1965), bookseller and bibliophile with the most refined taste, first bibliograph by André Gide.

**Perfect copy in Huser morocco binding.**

Naville, *Bibliographie des écrits d'André Gide*, no. XIV. Exhibition André Gide, BnF, 1970, no. 224. Talvart & Place, *Bibliography des auteurs modernes...* , VII, p. 41.

## 46. GIRALDI Giovanni Battista. *Gli Antivalomeni*.

In-12 (137 x 91 mm), 118 pp. Marbled fawn calf, triple golden net framing the dishes, weapons in the centre, smooth back decorated with grotesque, long title, golden net on the cups, restorations with bites (binding of the eighteenth century).

Venice, Giulio Cesare Cagnacini, 1583.

2 800 € - 3,100 \$

### **Forerunner of modern tragicomedy.**

Giovanni Battista Giraldi (Ferrara, 1504-Ferrara, 1574) added to his name Cinthio, which became his regular diminutive. A pupil of the Ferrara school, he taught philosophy and medicine at the university, then succeeded Celio Calcagnini in the chair of literature.

Secretary of the Dukes of Ferrara (first of Hercules II of Este, then of Alfonso II of Este) from 1547 to 1563, he had to retire following a quarrel with Giambattista Pigna, another secretary of the Dukes of Ferrara. He then moved to Mondovi where the Duke of Savoy offered him a chair at the university, then he left for Turin, Pavia in 1571, where he occupied a chair of rhetoric, before returning to Ferrara. Both teacher and writer, his work consists of a collection of short stories, the *Ecatommiti*, from which William Shakespeare drew the subject of *Othello*. He also wrote nine tragedies. At a time when literature was influenced by the Catholic counter-reform and Aristotle's poetics, he succeeded in making a compromise between classicism and morality in the manner of Seneca in his tragedies, the most famous of which was the *Orbecche*, full of horror and horror.

Represented in Ferrara in 1541, the *Orbecche* is considered the first Italian tragedy. Cinthio also became the theoretician of the horrible with his work *Discorso sulle commedie e sulle tragedie* (*Discours sur les comédies et les tragédies*), published in 1554. He also produced an epic poem: *Hercules*, a moralizing epic in twenty-six songs, then a satirical drama: *Egle*.

In addition to his discourse on comedy and tragedy, he wrote a scholarly treatise on the composition of the novel: *Discorso intorno al comporre dei Romanzi* (*Discourse on the composition of the novel*), Venice, 1554.

### **The theme of the children exchanged.**

The playwright's relentless quest for a modern form of tragedy led him to a mixture of bold genres in *Gli Antivalomeni*, which could be translated as *The Exchange*, which first appeared in 1548. This play, which was hailed as one of the precursors of modern tragicomedy, offers a drama with a happy conclusion. This is the provisional exchange of two pairs of children in their childhood. This was probably the first use of this theme in Italian literature.

### **The copy of Madame la Marquise de Pompadour, bound to her arms.**

This copy has the particularity that the arms of the Marquise de Pompadour were struck upside down in relation to the text. The gilder was probably deceived by the long title on the back. It appears in the *Catalogue des livres de la bibliothèque de feu madame la marquise de Pompadour*, p.175, under number 1342.

Jeanne-Antoinette Poisson (b at Paris 1721-Versailles 1764), Marquise de Pompadour, received a careful education thanks to the protection of his mother's friend, the financier Le Normand de Tournehem, who had him marry his nephew, Charles-Guillaume le Normand d'Etiolles, on 9 March 1741. Good wife, good mistress of the house, interested in everything, art, philosophers, she devoted herself to the theatre at her castle of Etiolles where she entertained. Sought after in worldly salons, she met Fontenelle, Montesquieu, Voltaire, where her freedom of judgment, her talents and her qualities of heart made her a great reputation. She first met King Louis XV in February 1745 on the occasion of the marriage of the Dauphin and the Spanish Infante. She became his mistress. In July she officially separated from her husband and the king gave her the domain of Pompadour. In September he moved her to the court, where she remained until her death her friend and adviser, despite the many criticisms of aristocratic circles, especially because of her bourgeois and not noble origins.

Bibliophile and great theater lover.

Apart from her considerable collection of volumes in all genres, most of which were linked by Padeloup, Derome and others, the Marquise bought M. de Beauchamps' library, composed solely of dramatic works. A theatre lover, she founded the *Théâtre des Cabinets du Roi*, a small company of amateur actors, featuring some forty shows.

### **Very good copy in armored calf of the eighteenth century.**

Graesse, *Trésor de livres rares et précieux*, III, p. 87.

**47. GLADKY Serge & SALMON André. Synthèse du costume Théâtral. Trente planches en couleur.**

Synthesis of the Theatre costume. Thirty colour plates.

In-4 (330 x 250 mm), 8 ff. n. ch, 32 plates excluding stencil text. Paperback, filled cover, decorated with a very large signed composition.

*Paris, Le Théâtre mondial, 1927.*

7,500 € - 8,300 \$

**Original and unique edition.**

This rare collection is illustrated with **33 compositions by the painter Serge Gladky**. It was printed in 170 copies, all on the same paper.

Architect, designer and graphic artist, Serge Gladky (1886-1966) was a Cubist movement figure, Art Deco and a forerunner of abstract modern art. He composed ornamental motifs composed of geometric shapes.

**He used the stencil technique (pochoir) for his prints**, in reaction to the industrial techniques whose drab colours he considered.

The preface is by André Salmon (Paris, 1881-Senary-sur-Mer, 1969), who was a great defender of cubism with Guillaume Apollinaire. He was fluent in Russian because he lived for a while in St Petersburg, where his father, an artist, was invited.

"Knowing of this cubism all that we can know about it, I admire all the more the Russian artist for having been able to receive everything that allows him to recreate, in time and space, in time and in the eternal, his distant homeland, composing costumes that are as many decorative absolutes. This is not, however, some algebra of the decorative. Mr. Serge Gladky's truly marvellous inventions, in the literal sense of the word, miraculous, are, for the first time, harmoniously associated syntheses of local tone and appropriate movements." (Introduction by André Salmon).

**Very good copy.**



#### 48. **GRACQ Julien. *Au château d'Argol.***

In-12 (182 x 115 mm), 184 pp. Dark grey maroquin, plates decorated with a geometric decoration of lilac paper set and decorated with golden nets, on the first plate, name of the author and title struck in gold letters on dark grey maroquin pieces, smooth back, author and golden title, lilac paper lining and guards, gold-plated, uncut head, preserved cover and back, lined case (P. L. Martin, 1954).

*Paris, José Corti, [1938].*

7,500 € - 8,300 \$

##### **Original edition of Julien Gracq's first novel.**

Rejected by Gallimard, the manuscript of the novel was accepted by a young publisher, José Corti, for a contribution to the publishing costs.

*Au château d'Argol* is the first surrealist novel such as André Breton dreamed of. The senses irrigated by places and spaces are the most exact image of the relations between beings, Albert the master of Argol, Herminian his friend, his accomplice, his black angel, and Heide, the woman, the body.

"This brief and slow story, in which tension is gradually rising, is absolutely and resolutely extraordinary. Everything from this extravagant and too impressive decor to the feelings of the beings who appear, rather than living there, going through and going back in an atmosphere of nightmare, seizes by a beauty that even its excess ends up making unbearable. Primed but sumptuous and musical, making with extreme precision the most delicate nuances, the exceptional style of Julien Gracq also contributes to enhance the very fine pleasure, very learned and somewhat morbid from reading this little book" (Dictionary of Works).

First issue copy with the completed printing on the Modern Presses of the Book Technique, limited to 1200 copies, 3 of which cannot be found on alfa bouffant. By the end of 1939, only 130 copies had been sold and it was not until 1945 that a new print was produced.

##### **Perfect binding by Pierre-Lucien Martin to match the cover of the book.**

This binding very representative of the style of Pierre-Lucien Martin is decorated with a geometric composition meditated with the ruler and compass, contrasting dark color and bright color, here the lilac of dishes and guards delicately matching the cover of the edition.

Pierre-Lucien Martin (1913-1985) was one of the most remarkable craftsmen of the 20th century. Trained at the Estienne school, he settled on his own after the war. His full bindings were quickly noticed for their quality of execution and, encouraged by the bibliophiles, he embarked on modern sets where his talent was fully exercised. In 1948 he received the Prize for Original Binding.

Ex-libris by Raoul Simonson (1896-1965), Belgian bookseller and bibliophile with the safest taste.

##### **Very nice copy.**

Laffont-Bompiani, *Dictionnaire des œuvres*, ed. 1990, I, p. 301. Fléty, *Dictionnaire des relieurs français*, pp. 122-123.

#### 49. GUARINI Jean-Baptiste. *Il pastor fido*.

2 parts in a small volume in-4 square (200 x 150 mm), 16 ff. n. ch. (title, editor's dedication, argument, prologue), 488 pp.; 6 ff. n. ch. , 64 pp. Maroquin rouge, dishes decorated with interlaced geometric motifs and a cold floral frieze, golden threads and fleurons, ornate nerve backs, gilded title, double golden net on the cups and the headgear, inner lace, lightened back, slightly rubbed caps and corners, small freckles and pale wet on the margins of some sheets (binding late nineteenth century).

*Venice, Ciotti, 1602-1601.*

1,400 € - 1,500 \$

**Original edition of the *Compendio di poesia*** constituting the last contribution of the Italian poet to the debate on dramatic principles launched by the success of the *Pastor Fido* and second illustrated edition of Guarini's masterpiece. The publisher Ciotti had given in 1600 a first half-page illustrated edition. «Estimated and unusual edition» according to Brunet. It bears the title "Ora in questa XX impressione" which distinguishes it from a less successful counterfeit on the same date.

It is decorated with an allegorical frontispiece title, a portrait of Guarini by Kilian and 6 full-page engraved plates, representing the characters of the play and placed at the opening of the prologue and each act. According to Gay, these "pretty, smooth-cut figures are often missing." Crescimbeni thought that this edition was the best of all, both for the care of the text and for the illustrations. It also has many typographic ornaments, bands, initials and lamp butts.

Giovanni Battista Guarini (Ferrara, 1538 – Venice, 1612) was a poet and diplomat, mainly in the service of the Duke of Ferrara. He composed his centerpiece, *Il Pastor fido*, between 1580 and 1585, in order to compete with the *Aminta* of his friend Le Tasse. Published for the first time in 1590 in Ferrara (Vittorio Baldini) or Venice (Giovanni Batista Bonfadino), performed at the Crema Carnival in 1596, this pastoral tragicomedy was translated and disseminated throughout Europe: It has had no less than 40 editions in the author's lifetime, and has contributed to the fame of Guarini and to the spread of the pastoral genre.

We have not identified the colourful armored libris bearing the motto *Constantia and Labore*.

A handwritten Latin note on the margin of page 176.

**Very beautiful copy in red morocco to the imitation of the bindings of the Renaissance.**

Graesse, III, 167. Brunet, II, 1775. Gay, III, 666. Catalogue of the Barbier-Mueller Foundation for the study of Italian Renaissance poetry [online].

**50. GUEVARA Antonio de. *L'Horloge des Princes.***

In-8 (163 x 102 mm), 12 ff. n. ch. , 423 pp. Brown basane, ornate nerve backs, speckled slices, small rubbing, and antique corner and headdress restoration (17th century binding).

*Paris, Étienne Groulleau, 1550.*

1,500 € - 1,600 \$

**The Treaty of the Perfect Prince.**

This work depicts the life of Marcus Aurelius and contains the moral and conduct principles addressed to princes and courtiers. Vices and virtues constituting the pedagogical concern of the author, offered as a model to the Emperor Charles V. Published in Castilian, this treatise on the ideal prince appeared for the first time in Valladolid in 1529. It was a great success in the 16th century and was reprinted and translated several times in many languages. La Fontaine alluded to this work by quoting Marcus Aurelius in the fable Peasant of the Danube.

This edition, adorned with pretty initials with a riddled bottom, repeats the translation of René Berthault de La Grise, published for the first time in 1531. Berthault de La Grise, who died in 1536, was secretary to the bishop and diplomat Gabriel de Gramont.

A Spanish historian and moralist, Antonio de Guevara (1480-1545) joined the Franciscans in 1528 and lived at Isabella's court. Preacher and historiographer of Charles V whom he followed in a part of Europe, he wrote many of his speeches and published several works which enjoyed great success throughout Europe.

**Good copy of this rare edition.**

Graesse, III, p. 175. Brunet, II, 1797-1798

**51. HANCARVILLE Pierre François Hughes. Monumens du culte secret des dames romaines, pour servir de Suite aux Monumens de la Vie Privée des XII Césars.**

Monumens of the secret cult of Roman ladies, to serve as Suite to the Monumens of the Privacy of XII Caesar.

In-8 (225 x 152 mm), 2 ff. n. ch., 8 pp., 24 ff. n. ch. text alternating with 24 pl. Green maroquin, triple golden fillet framed on the dishes, corner florets, smooth back decorated with castors and golden fleurons, red maroquin title coin, roulette on cups and hunts, golden slices, a few freckles (binding of the time).

*Rome, 1787.*

3,500 € - 3800 \$

**Rare and charming edition entirely engraved on strong ground.**

It is composed of a frontispiece, a title, 4 preface sheets and 24 beautiful plates engraved with licentious stones, each accompanied by a sheet of explanations. The title mark suggests that it was printed by Pierre Didot.

First published in 1784, the work follows the Monumens of the privacy of the twelve Cesars.

Pierre-François Hugues d'Hancarville (Nancy, 1719-Padua, 1805), whose life marked by travel remained mysterious, had met in Naples the English ambassador and patron William Hamilton, who was collaborating in the archaeological excavations of Herculaneum and Pompeii. The latter had assembled a rich collection of antiquities, and it was at his request that d'Hancarville made in 1766 the Etruscan, Greek and Roman Antiquities, taken from the cabinet of the knight W. Hamilton, a major work that ensured his fame. The Monumens of the private life of the twelve Cesar and the Monumens of the secret cult of the Roman ladies participate in this same vein, but the subjects of the cameos, otherwise recreational, probably come out of the author's imagination.

"These works reveal a lot of erudition in d'Hancarville; but all these engraved stones, medals, etc., are imaginary" (Cohen).

Ex-libris label "Mce du Parc" on the title and modern ex-libris by Jean-François Chaponnière on the first counter.

**Very beautiful copy in green XVIIIe century morocco.**

Cohen, 475-476. Brunet, III, 1875. Pia, 506. Dutel, III, A-732.

## 52. Heures de Nostre Dame à l'usage de Rome.

In-8 (213 x 125 mm), 84 ff. ch. n. ch. (of 92 ; missing slips B3, C2, C7, C8, D1, D3, 2 ff. between D5-D8). Old red maroquin, borders of scrolls and golden pomegranate flowers framed on the dishes, back with naves decorated with boxes of golden fleurons, threaded cups, inner roulette, golden slices, a few rare spots on the vellum, aureole in the lower margin of f. A5 (18th century binding).

Paris, Antoine Chappiel for Germain Hardouin, 5 October 1504.

28,000 € - 31,000 \$

### **Very rare book of hours printed on vellum skin, by Antoine Chappiel for the Parisian bookseller Germain Hardouin.**

The USTC lists only nine copies, four of them in France and only one in the United States.

Printed in Gothic characters on 33 lines per page, this edition is the second given by Germain Hardouin, brother of Gilles Hardouin. It was long considered incunable and dated 1497 according to the almanac (f. A2r), which covers the years 1497-1520. Brigitte Moreau returned the date of 1504 thanks to the address of the printer present at the colophon: «The presentes hours a lusaige of Romme have been completed on the 5th day of October. By Anthoinne Chappiel, a printer in Paris on rue saint Jehan de beauvais a lenseigne des congnis. For Germain Hardouyn Libraire.»

The illustration consists of the beautiful imprint of the printer occupying the whole title and 37 (out of 47) woodcuts: **7 large figures with two-thirds of page, 6 in an architectural frame and 30 vignettes**. Eight leaflets are missing from the first notebooks, including eight large figures and two small ones.

### **Sumptuous example entirely illuminated at the time.**

All the figures in this copy were carefully illuminated at the time. The 7 great figures (out of 15) include the Anatomical Man (A1r), the Crucifixion (A7v), the Annunciation (B4r), the Flight to Egypt (E3r), the Coronation of the Virgin (E6v), David anointed by Samuel (F5r) and The Rich and Lazarus (G4r), the last 6 contained in frames painted in gold and red, green and brown. The text is also entirely set in red ink and all initials and line ends have been highlighted in red or blue with gold highlights. The illumination was probably done by the colourists of the Hardouin brothers' workshop, who offered luxury copies enhanced by their care.

The copy of Louis Duriez, member of the François bibliophiles (cat. 1828, no. 102, awarded 40 fr.) and M. de Bruyères-Chalabre (cat. 1833, no. 116, awarded 46 fr.). It is cited by Brunet in his *Notice sur les heures gothiques imprimeies a Paris at the end of the 15th century and in part of the 16th century*, 1864, no. 214. The copy is not described as incomplete in these two old sales, but the descriptions are brief.

Ancient notes of different hands on the guards with the purchase prices and the names of these two possessors.

Small trilobate stamp in the lower corner of the title sheet.

### **Very nice copy in red morocco of the eighteenth century.**

Renouard/Moreau, *Inventaire chronologique des éditions parisiennes du XVIe siècle*, 1504, no. 49: "c. 1504 d'après l'adresse d'A. Chappiel". USTC, no. 70433. Lacombe, *Livres d'heures imprimés au XVe et au XVIe siècle...*, 1907, no. 53 : dated 1497 from the almanac. Brunet, *Manuel du libraire et de l'amateur de livres*, supplement I, col. 617 : «First hours published by Hardouin » (gives 17 great figures).

### 53. HIPPOCRATES. *Les Aphorismes*.

In-12 (113 x 74 mm), 15 ff. n. ch. , 1 f. bl. , 286 ff. , 1 f. n. ch. , 1 f. bl. Fawn maroquin, triple golden net framing the dishes, back to nerves decorated with author's name and date in gold, double golden net on the caps and cups, wide golden inner lace, golden slices, some rubbing, two slightly sunken corners (Thibaron-Joly).

Paris, Jacques Kerver, 1550.

6,000 € - 6,600 \$

#### **First French translation of this great text of Hippocrates.**

Hippocrates de Cos (ca. 460-380 BC) was the head of a school that retained objective observation of facts and moral rigour in the service of others as the fundamental foundations of medical art. He defined the double role of the doctor: to care for and teach, and set the ethical rules of the profession, condensed in lapidary terms in the famous Oath.

The mastermind of this edition, Jean Brèche (1514-1583), was a lawyer at the Presidium of Tours, a good Hellenist and a writer celebrated by Jean Bouchet among other authorities of the time. He gives the first French translation, almost twenty-five years after the publication of the Latin translation of Hippocrates' works, by the care of Calvo, at the Aldes. Aphorisms systematically concentrate hippocratic science in the form of about 400 maxims of general medicine. The first of these is famous: *Vita brevis, ars (vero) longa* and was on the pediment of the Montpellier medical school. The text of the Aphorisms is accompanied by the translation of Galien's Commentaries in the first book of this work.

The years 1530 to 1550 are a key moment for the translation of the works of Hippocrates and Galien into French, published mainly in Paris and Lyon (thanks to translators Jean Canappe or Pierre Verney). Jean Brèche preceded his edition with a "Medical Praise Brief" which goes in this direction. The humanist philological movement is reflected in the headlines in Greek and Latin which Brèche provided the text.

Nice Kerver print in Roman, with paraphrases and comments in italics. One of the 27 or 30 works of science printed by this printer-bookseller (see François Marin). The work will have a new edition among the same since 1552.

Our edition seems very rare. BP16 and the CCFr list only 6 copies in French libraries (a 7th is in the library of the Veterinary School), the other 3 known copies being in Anglo-Saxon public collections. Among the copies with remarkable origins, we only have to mention the copy of Jules Taschereau (no. 1187) attributed to the library of the dauphin François (future François II).

#### **From the library of Eugène Paillet (1829-1901).**

As an examining magistrate and adviser to the Court, he had assembled a first library which he sold as a block at the famous Damascene Morgan bookstore in 1887. His mark of possession was his handwritten autograph, as is the case with this copy. He reformulated a new collection, inserting several engraved ex-libris into his books until his death in 1901.

#### **Very desirable example, in a fawn morocco perfectly established by Thibaron-Joly.**

Brunet USTC 29684 BP16 Durling *A catalogue of sixteenth century printed books in the National library of medicine* 2389. *Catalogue des livres de la bibliothèque de M. Eugène Paillet*, D. Morgand, 1887, no. 338. François Marin, *Positions des thèses de l'École des Chartes*, 1980. Index-Catalogue of the Library of the Surgeon-General's Office, Washington, Vol. II, VII, 152a. Fléty, 167.

#### **54. HUGO Victor. Paris. (Introduction to the book Paris-Guide).**

In-8 (234 x 148 mm), 132 p., 6 ff. n. ch. Broché, not cropped, damaged back, cardboard shirt with flaps covered with green percaline, title, author, fleur de lys and date in gold on the top plate, title piece in black calfskin on the back.

*Paris, A. Lacroix, Verboeckhoven & Cie, 1867.*

1,500 € - 1,600 \$

#### **Original edition.**

On the occasion of the Universal Exhibition of 1867, Victor Hugo, then in exile in Guernsey, wrote the introduction to *Paris-Guide*, a work that was signed by many of the most prestigious French authors.

Hugo's text, in addition to its historical description, is above all a manifesto of Hugolian political thought. It is a hymn to peace, brotherhood, the universality of the Enlightenment and technical progress as a vector of the aforementioned values." (Thierry Savatier).

#### **Signed autograph from Victor Hugo to Georges Seigneur.**

A lawyer at the Imperial Court, editor of the *Crusader*, which was absorbed by the *Revue du Monde Catholique*, he was the author of several books including *Poland and Europe* (1863), *Le Salon de 1864: impressions de M. de La Palisse* (1864), *Le 4 septembre* (1871). He died in 1885.

From the collection of English playwright Alfred Sutro.

Alfred Sutro (London, 1863-Witley, 1933) and his wife lived in Paris for some time after nearly 15 years in the wholesale trade in the heart of the City of London. Encouraged by his wife, who was a painter, he began to devote himself to dramatic writing. He met Maurice Maeterlinck, with whom he befriended, and became his official translator, thus making known the Belgian author in England. After writing several plays, he had his first great success in London with *The Walls of Jericho*, which was performed at the Garrick Theatre. He then produced nearly 20 other plays, most of which were popular. He published some prose and, at the end of his life, a volume of memoirs.

#### **A very interesting copy**

*Vicaire, 19th century book lover's manual*, IV, col. 340.

**55. HYGINUS Caius Julius. Fabularum liber, ad omnium poetarum lectionem miré necessarius & nunc denuo excusus. Ejusdem Poeticon astronomicon libri quatuor.**

In-12 (158 x 110 mm), 8 ff. n. ch. , 319 ff. poorly costed 317, 59 ff. n. ch. Soft vellum, ink on the back, traces of laces, small leather lacks on a cut and a corner, small wetting in the margin of some sheets (binding of the time).

Paris, Jean Parant, 1578.

2,000 € - 2,200 \$

**Rare collective edition containing 277 mythological legends and the astronomy treatises of Hyginus**, as well as the main mythological stories, reported by the best mythographers : Fulgence, Aratus, Apollodore, and works by more recent authors such as Lilius Gregorius Gyraldus or Ferrara.

**It is illustrated with 48 beautiful wood engraved in the text representing the constellations, the sun, the moon and the planets.**

Author and Latin scholar of the 1st century BC, Caius Julius Hyginus would have been Augustus' librarian. The two major works attributed to him – the *Fabulae*, a vast compilation of Greek and Roman mythology, and the *De Astronomia* treatise describing the constellations – are valuable because they are based on Greek sources that have now disappeared, notably Aratos de Soles and Eratosthenes.

Old signature on the back, title and sheet 195.

**Beautiful copy in time binding.**

Graesse, *Trésors des livres rares et précieux*, III, p. 404 (gives 58 ff. of table).



**56. JACOB Max. Chronique des temps héroïques.**

Chronicle of Heroic Times, illustrated with wood-engraved drawings and original lithographs and dry points by Pablo Picasso.

In-4 square (242 x 176 mm), 126 pp., 3 ff. n. ch. , 3 ff. bl. , 2 ff. n. ch. In sheets, cover illustrated filled, nesting illustrated, the latter partially browned as often (editor nesting).

[Paris], Broder, 1956.

3,500 € - 3800 \$

**Original posthumous edition, illustrated by Picasso.**

Max Jacob (Quimper, 1876-Drancy, 1944) was one of the young Pablo Picasso's first friends (Malaga, 1881-Mougins, 1973), who landed in Paris in 1900. Their long friendship was accompanied by a real artistic complicity. On the death of merchant Paul Guillaume, Max Jacob's widow asked Picasso for a preface to a volume of her husband's memoirs. The project will become this fundamental narrative on cubism: The chronicle of heroic times, begun in 1935, the beginning of which only appeared in Max Jacob's lifetime in 1937. [... There is no testimony as vivid and direct as this one on the adventure of modern art, from the bohemian Montmartre to the escapades of the Roaring Twenties" (reissue Fata Morgana, 2020).

The illustration consists of **3 original lithographs**, including a portrait of Max Jacob in frontispiece and the cover in black and red, **3 original dry-points outside text and 24 drawings engraved on wood** in the text, plus the 2 lithographs adorning the case drawn separately at the end of the volume.

The lithographs were made by Desjobert, the dry-points by Georges Leblanc and the wood engraved by Georges Aubert.

**Limited edition of 170 copies numbered on Montval's laid paper, signed in pencil by Picasso** with the voucher, number 109.

The publisher's subscription form (2 ff.) is kept with the copy.

**Beautiful copy preserved as published.**

Monod, *Modern Illustrated Book Lover's Manual*, no. 6297.

## 57. L'Estampe moderne.

24 folio leaflets of 4 planks each (408 x 309 mm), plus 4 additional planks. In deliveries, covers printed and illustrated by Alfred Mucha, under two shirts with flaps decorated by the editor.

*Paris, Imprimerie Champenois, 1897-1899.*

€9,000 € - 9,900 \$

### **Complete collection of this famous publication.**

Art critic Charles Masson (1858-1931) and Italian publisher Henri Piazza (Rome, 1861-Paris, 1929) aimed to present to the public a series of original and unpublished prints, in colour and sometimes in black, the main modern French and foreign artists of the late 19th century.

The monthly publication of L'Estampe moderne was published for two years and totaled, with 4 prints per delivery, **96 prints by various artists representing different artistic currents**, symbolists, Art-nouveau, orientalist, Belle-époque, etc.

To these 96 prints were added an original colour print, reserved for annual subscribers, "of exceptional interest," executed "especially for this purpose".

### **The set includes 100 lithographs and prints in black and colour.**

The prints are kept in the two cartonnages made especially for L'Estampe moderne and intended to contain all deliveries for a year.

The artists who created the compositions are, in alphabetical order: Alfred Agache, Edmond Aman-Jean, Albert-Émile Artigue, Paul Balluriau, Jacques Baseilhac, Camille Bellanger, Henri Bellery-Desfontaines, Émile Berchmans, Paul Berthon, Armand Berton, Jules-Gustave Besson, Louis Borgex, Firmin Bouisset, Henri Boutet, Félix Bracquemond, Louise Catherine Breslau, Edward Burne-Jones, Gaston Bussière, Antoine Calbet, Hans Christiansen, Raphaël Collin, Fernand Cormon, Gaston Darbour, Eugène Delâtre, Marguerite Delorme, George Desvallières, Henry Detouche, Henri Patrice Dillon, Étienne Dinet, Auguste Donnay, Charles Doudelet, Guillaume Dubufe, Maurice Eliot, Robert Engels, Henri Evenepoel, Henri Fantin-Latour, Georges de Feure, Jules Flandrin, Adolphe Girardon, Louis-Auguste Girardot, Auguste François-Marie Gorguet, Fernand-Louis Gottlob, Jeanne Granès, Eugène Grasset, Charles-François-Prospér Guérin, François Guignet, Henri Guinier, Maximilienne Guyon, Louis Welden Hawkins, Paul César Helleu, Henri Hérain, Charles Huard, Henri-Gabriel Ibels, Jeanne Jacquemin, Angelo Jank, Francis Jourdain, Paul Jouve, Gaston de Latenay, Ernest Laurent, Paul Albert Laurens, Charles Léandre, Auguste Lepère, Marcel-Lenoir, Paul Leroy, Henri Le Sidaner, Alphonse Lévy, Lucien Lévy-Dhurmer, Ferdinand Luigini, Louis Malteste, Henri Martin, René Ménard, Franz Melchers, Luc-Olivier Merson, Henri Meunier, Lucien Hector Monod, Alfons Mucha, Jules-Alexis Muenier, Alfredo Müller, Fernand Piet, Armand Point, René-Xavier Prinet, Victor Prouvé, Puvis de Chavannes, Richard Ranft, Armand Rassenfosse, Maurice Réalier-Dumas, Paul Renouard, Louis John Rhead, Manuel Robbe, Auguste Roedel, Lucien Simon, Théophile-Alexandre Steinlen, Gustave Max Stevens, Eugène Trigoulet, Raoul André Ulmann, Jacques Wély, Émile Auguste Wéry, Adolphe Willette.

**Fine copy.**

## 58. L'Estampe et l'affiche.

32 papers in-4 (284 x 225 mm), 254 pages, XII pp.; 286 pp., 2 ff. n. ch., VIII pp., XIV pp.; 2ff. advertising, 268 pp., IV pp., VI pp., 2 ff. n. ch. Brochés, illustrated cover, under 3 red canvas shirts, piece of black basane on the back bearing the title and the year, back of some loose fascicles, tear of a few centimetres on the back of fascicle number three of the first year.

Paris, Art Edition, Édouard Pelletan, 1897-1899.

7,000 € -7,700 \$

### **Very good and rare complete copy of this interesting Art Nouveau magazine.**

Created by Noël Clément-Janin and André Mellerio, this French art magazine *L'Estampe et l'affiche* was published from March 15, 1897 to December 15, 1899. The first cover was illustrated for the first year with a drawing by Georges Bellanger engraved by Froment, Apollo seller of Masks; by Georges Auriol for the year 1898, and by Marcel-Pierre Ruty for the last year.

This magazine is dedicated to the current situation of graphic arts in France and is actually illustrated. Many artists collaborated and were honoured. They include Aurio, Bonnard, Félix Buhot, Bracquemond, Mary Cassat, Edgar Chahine, Léon Couturier, Edmond Cuisinier, Maurice Denis, Dunki, Jossot, Pierre Gusman, Louis Legrand, Mucha, Odilon Redon, Steinlen, Louis Tinayre, Daniel Vierge, Vogel, etc.

The texts were written by renowned writers such as Bouvenne, Ramiro, Crauzat, Maindron, Roger-Milès, Roger Marx, Léon Delteil, Alexandre Henriot...

Subscribers with "bonus" also received an original print for almost every issue: etching, woodcut, lithography, poster, etc.

**This copy is well complete of the 35 awards published including the two large advertising posters for L'Estampe and the poster, including a very large one from Peské and one from Pierre Bonnard:** "The old Print wears her glasses, to watch the young Poster who escapes with a cardboard full of engravings, and turns around taunting the venerable woman." This poster measures 825 x 614 mm.

It also includes a poster of Jossot in color, for the house Schloesing brothers of Marseille, stamped Supplement of L'Estampe and poster.

**From Bernard Lolié's library.**

**59. LALLEMANT R. P. *Les Saints Désirs de la mort.***

In-8 (185 x 115 mm ), 1 f. n. ch., 554 pp., 6 ff. n. ch. (table and approvals). Red maroquin lined with midnight blue morocco, dishes framed by a triple golden net and gilded decorations, back to 5 nerves, boxes with gilded decorations, golden slices and head, traces of wetting in upper margin on part of the volume (binding of period).

*Paris, Josse and Delespine, 1737.*

2,500 € - 2,700 \$

**From Christian aspiration to death.**

On the title page is the blue stamp of a religious institution.

A work dealing with the Christian need to aspire to death, this work is a “collection of some thoughts of the Fathers of the Church, to show how Christians should despise life and wish death”.

The author, Father Lallemant (Valéry sur Somme, 1660-Paris, 1748), was a Jesuit, prior of Ste Geneviève, chancellor of the University of Paris.

The book contains several approvals, including a treatise by the author: “This collection is one of the most important monuments we have left of its high virtue. It would be to be hoped that everyone would follow the example of this great man in reading his Works, and that we would learn to die Christian, seeing how he prepared for it”, Colbert signed.

**Perfect copy in double morocco of the eighteenth century.**

The work, in 18th century leather, is in excellent condition. It is a red maroquin with triple gold frame mesh lined with a superb night blue maroquin decorated with beautiful golden decorations elegantly framing the reverse of the copy.

**Work containing double guards in gilded Augsburg varnish paper signed M. Munck.**

The work contains beautiful double guards in gilded varnished paper (with geometric decoration) signed Michael Munck (famous Augsburg paper decorator who comes from one of the most famous families of the profession, his father-in-law and his father both working in the field) and numbered no.

Gilt paper was very expensive and was only used in very luxurious works. These papers are a German specialty, they are manufactured in Augsburg from the end of the 17th century, and are varnished or embossed.

Varnished papers (as is the case here) are rarer and generally older than embossed papers.

Quérard, *La France littéraire*, IV, p. 462; Galantaris, *Manuel de bibliophilie*, II, p. 476; Doizy, *De la Dominoterie à la marbrure*, 1996; *Papier dorés d'Allemagne au siècle des Lumières*, followed by a few other decorated papers (1680-1830), 2012.

## 60. LA NOUË François de. *Discours politiques et militaires.*

Fort in-12 (110 x 68 mm), 16 ff.n. ch., 1019 pp., 18 ff. n. ch. Blond maroquin, triple golden net framing the dishes, golden arms in the centre, back to nerves decorated with gilded fleurons and caissons, double golden net on the cups, inner lace, golden slices on marbles (Hardy-Mesnil).

*Paris, Pierre & Jacques Chouet, 1614.*

3,500 € - 3,800 \$

**Last old edition, the fifth, presenting the most complete text of one of the greatest works of political and military literature.** It is an essential source for the history of religious wars. The first edition was published without the author's knowledge in 1591.

François de La Nouë, seigneur of La Noue-Briord (La Chapelle-sur-Erdre, 1531-Moncontour, 1591), composed these memoirs during his captivity in the Netherlands between 1580 and 1585 at the castle of Limburg. A Breton gentleman, he was nicknamed "Bras de fer" after his left arm was amputated at the siege of Fontenay (1570) or the "Bayard huguenot" for his commitment to the Protestant cause. Henry IV, to whom he had rallied, said of him: "He is a great man of war and a greater man of good." He was indeed able to reconcile obedience to the king and respect for the Reformed faith.

Marcel Arland painted an advantageous portrait of it: "A soldier and a page; the best captain after Coligny; but also, but above all, a man of heart, loving justice and moderation... All these traits can be found in his work, the *Discours politiques*, which he wrote in prison. A firm, tense language, here and there a little oratory, but clear, clear and vigorously articulated: beyond Montaigne, he prolongs La Boétie» (*La Prose française*, p. 228).

His memoirs have become a classic of militaria, especially praised by Napoleon I.

The book consists of 26 speeches describing the state of France at the end of the religious wars and giving the means to remedy it, notably through the education of French gentlemen and the reform of the military strategy. Discourse 23 is devoted to the philosopher's stone and the excesses of the "vulgar alchemists" who seek only the transmutation of metals. Religion is finally approached from a humanist angle (Discourses 24 and 25). The last part of the speeches tells the story of the wars of religion from 1562 to 1570, the author of which was an active witness.

**Superb copy in arms of Count Pierre de Mornay Soult de Dalmatie** (1837-1905), then Marquis de Mornay-Montchevreuil, grandson of Marshal Soult, with his motto "Arte et Marte". His library, scattered in 1874, contained many works on military art, horseback riding and heraldry often linked by the great time-binders.

**Very beautiful model perfectly established in morocco by Hardy-Mesnil.**

Brunet III, 824 O.H.R., pl 706.

## 61. LÉAUTAUD Paul. *Le Petit Ami*.

In-12 (181 x 116 mm), 208 pp., [4] pp., 1 w. l., [8] pp. (catalog). Red morocco, covers set with a large rectangle in white vellum, title piece in red morocco on the first cover, gilt framing nets, gilt author and title, gilt head, untrimmed, original wrappers preserved, lined case, spine very slightly lightened (P. L. Martin 1957).

Paris, Mercure de France, 1903.

3,500 € - 3,780 \$

### **Rare original edition.**

First edition paper copy, with the cover and title at the address of the rue de L'Echaudé-Saint-Germain and the red cocotte to the justification, attributed by the publisher to Léautaud to indicate the author copies.

This edition was printed at 1089 copies according to Talvart and Place, of which only 6 copies were numbered on Holland (Léautaud hated luxury copies).

### **Paul Léautaud's entry into life and literature.**

*Le Petit Ami* is the author's first book, his only autobiographical novel and his first success in the world of letters. In a shimmering and mocking style, Léautaud gives here his memories of youth, the strolls in the rue des Martyrs, the attraction of the Folies Bergères and its lorettes. It is with great charm that he praises them, evoking their kindness, their frankness, their elegance of heart, and their misery. As for the pages devoted to his mother, whom he knew so little, but with what passion, we can consider them as the most beautiful, the most tender, that the author wrote. The whole work is bathed in an atmosphere of Offenbach's operetta, where the sad and the cheerful, the bitter and the playful are intertwined by a detached music» (Dictionary of Works). The novel was nominated for the first Goncourt Prize in 1903 but the jury crowned John-Antoine Nau's *Enemy Force*. On 15 February 1904, Léautaud wrote to Marcel Schwob, who had supported his book, "to have missed five thousand francs because of three to four timid, well-thinking, and moral excesses." Subsequently, he always opposed the reprint of the *Boyfriend*.

### **Elegant morocco and vellum binding by Pierre-Lucien Martin.**

Pierre-Lucien Martin (1913-1985) was one of the most remarkable binders of the 20th century. Trained at the Estienne school, he first worked in several houses before setting up on his own after the war. His full bindings were quickly noticed for their quality of execution and, encouraged by bibliophiles, he launched himself into modern decorations where his talent was fully exercised. In 1948 he received the Prize for the original binding. Two years after his death, the Bibliotheca Wittrockiana devoted a major exhibition to him.

### **Superb copy.**

Talvart & Place, *Bibliography of Modern Authors*, XII, p. 8. Laffont-Bompiani, *Dictionnaire des œuvres*, V, p. 228. Edith Silve, "Paul Léautaud and the Prix Goncourt", *Cahiers Edmond et Jules de Goncourt*, 2003, no. 10, pp. 187-210. Pascal Pia, "Paul Léautaud. *Le Petit Ami*", column in *Carrefour*, January 9, 1957 (Du Lérot, 2012, pp.66-71).

## 62. LÉCONTE DE LISLE. *Poèmes barbares*.

In-12 (180 x 115 mm), 2 ff. n. ch. , 307 pp., 12 pp. of catalogue of Poulet- Malassis. Jansenist morocco, nerves back, author and title gilded, double golden net on the cups, red maroon lining, triple frame of castors and golden nets, floral iron in spandrel, double guard of black tabis and combed paper, golden slices on witnesses, Blankets kept (Marius Michel).

*Paris, Poulet-Malassis, 1862.*

2 800 € - 3,100 \$

### **Original edition of “this magnificent collection” (Oberlé).**

“The poet who arrived here at the height of his art paints all the ferocities of northern civilizations, the legendary myths, the dark paintings of a rough primitivism, the warlike existences, the last battles between paganism and Christianity” (Oberlé).

### **“Rare and important work” (Carteret).**

It is also his “most famous collection” (Clouzot).

### **Perfect copy in morocco by Marius Michel.**

Oberlé, Auguste Poulet-Malassis, a printer on the parnasse, 1996, no. 612. Carteret, *Le Trésor du bibliophile romantique et moderne 1801-1875*, II, p. 43. Clouzot, *Guide du bibliophile français. XIXe siècle*, p. 189. Vicar, *Manuel de l’amateur de livres du XIXe siècle*, V, col. 144.

**63. LE MONNIER Pierre-Charles & SELIGNY Guillaume de. Nouveau zodiaque, réduit à l'année 1755. Avec les autres étoiles, dont la Latitude s'étend jusqu'à 10 degrés au Nord & au Sud du plan de l'écliptique, dont on pourra se servir pour en mesurer les distances au disque de la Lune, ou aux Planètes.**

Two parts in one volume in-8 (196 x 134 mm), 1 f. n. ch. , XXXII pp., 40 pp.; 2 ff. n. ch. , 31 ff. engraved on the front alone. Old maroquin red, triple golden net framed on the dishes, arms in the center, back to nerves decorated with repeated golden figure, roulette on cups and hunts, red speckled slices, small hole of the worm in the second plate, some rare stitches (binding of the time).

Paris, Imprimerie royale, 1755.

12,000 € - 13,000 \$

**Rare original edition of this astronomy book.**

The first part includes two speeches by Guillaume de Sévigny on the applications of the zodiac to astronomy and navigation, as well as a memoir by Le Monnier on the celestial chart of the Hyades and a table of the Pleiades. It is illustrated with a sheet of 4 explanatory geometric figures and 2 engraved cards including a leaflet: the Map of the Hyades, Stars of the Constellation of the Bull made by Guillaume de Seligny and the Map of the Pleiades drawn on the most recent Observations & taken from the Memoires of the Academy of the Year 1748, based on the observations of Abbé Outhier and the work of Le Monnier.

The second part contains the catalogue of Flamsteed's zodiacal stars, in 31 engraved tables embellished with 12 thumbnails depicting the astrological signs, and the warning to the large map of the Zodiac executed the same year by Dheulland, engraver of the king. It was not attached to the work and had to be purchased separately. It was not added to this copy as is the case for almost all copies. In his *Astronomical Bibliography*, Jérôme de La Lande notes: "She is at the Marine Depot and there are proofs of it at Dezauche, rue des Noyers".

The astronomer Pierre-Charles Le Monnier (Paris, 1715-Bayeux, 1799) was a continuator of Halley and Bradley and was a tireless observer and made numerous communications at the Académie. He was part of the expedition organized by the Academy of Sciences in Lapland (1736-1737) which, under the direction of Maupertuis, was to measure the length of a one-degree meridian arc around the pole, in order to verify the flattening of the globe. He was the favourite astronomer of Louis XV who had him build an observatory and had all his books printed by the Imprimerie Royale. He determined the height of the pole in Paris and the obliquity of the ecliptic. The Monnier discovered the existence of electricity in the natural state in the atmosphere. He is credited with a few articles in the *Encyclopedia*: magnet, magnetic needle, electricity, etc. Among his many discoveries, those concerning the maritime orientation are remarkable and were of great use. The mathematician Joseph-Louis Lagrange married his second daughter.

**Exceptional Louis XV's copy, bound in morocco with his coat of arms.**

It bears on the title the stamp of the "Royal Library", accompanied by a stamp of "Changed Doubles". An ink note on the next page also indicates that it is a duplicate, probably exchanged under the Restoration.

Jérôme de La Lande, *Bibliographie astronomique*, 1803, p. 436. O. H. R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 2495, iron no. 12 of smaller size (mentioned).



**64. LEO THE HEBREW [Judah ABRAVANEL, said]. *La Sainte philosophie d'amour.***

In-16 (112 x 74 mm), 816 pp., 24 ff. n. ch. Brown calf, gold framing net on the dishes, back to nerves, golden jewel in box, small angular wetting on the first 100 pages, small marginal verse gallery on the last 150 pages (binding in imitation of the time).

*Paris, Claude Micard, 1596.*

900 € - 990 \$

**New edition of the first French translation.**

This work would have been written in Genoa and Naples between 1497 and 1502, perhaps finished in 1503. The first edition appeared in 1535 in Rome in Italian. It was translated into French for the first time in 1551 by Denis Sauvage. This new edition given by Claude Micard repeats this translation.

The baroque frame of the title page of this copy, typical of Renaissance productions, was watermarked in blue, yellow and red, leaving in clear the two compartments reserved for the title and the mentions of edition.

**A treatise of neo-Platonic philosophy influenced by the Cabala.**

The work includes three dialogues between Philo and Sophia and develops the idea that love is the foundation of the universe and the key to union with God. The philosophy of Leo the Hebrew, marked by the influence of neo-Platonism of Solomon ibn Gabirol and Maimonides, was widely spread in the sixteenth and seventeenth centuries. Spinoza would have borrowed from him the concept of God's intellectual love. Traces of the Dialogues can also be found in the works of Pietro Bembo, Garcilaso de la Vega, Montaigne, Miguel de Cervantes etc. He even wrote in *Don Quixote*: "Do you have to talk about love? as long as you know four words of the Italian language, you will find in León Hebreo something to fill the full measure."

"A scholar's treatise of high mysticism imbued with Kabbalah, in which the learned rabbi Abravanel gives the key to the divine mysteries, the analogy and relations of the macrocosm and the microcosm and the sublime alchemy of spiritual things" (Pebble).

Born in Lisbon, where his father Isaac Abravanel was treasurer of Alfonso V of Portugal, Judah Abravanel, known as Leo the Hebrew (1460-1521), studied Jewish and Arabic medicine and philosophy. He reached Spain in 1483 and then Italy after the expulsion of the Jews from Spain. He taught medicine and astrology at the University of Naples and served as physician the "Grand Captain" Gonzalve of Cordoba, viceroy of Spain.

**Very interesting copy.**

Brunet, *Manuel du libraire et de l'amateur de livres*, III, col. 984. Graesse, *Trésor des livres rares et précieux*, IV, p. 166. Laffont-Bompiani, *Dictionnaire des auteurs de tous les temps et de tous les pays*, III, p. 111.

**65. LEPÈRE Louis Auguste & HUYSMANS Joris Karl. *La Bièvre, les Gobelins, Saint-Séverin.***

In-4 (187 x 282 mm), 3 ff. n. ch., 144 pp., 3 ff. n. ch. Chocolate maroquin, wide decor composed of a fleuron and interlacing of mosaic maroquin and beige, back-to-back decorated with the same mosaic decor, nets and irons on the cups and headgear, beige leather lining in a frame composed of threads and a listel of mosaïque tan, silk guards moistened ground of shade, golden slices on witnesses, back and blankets preserved, case (G. Levitzky).

Paris, Société de Propagation des livres d'art, 1901.

3,500 € - 3,800 \$

**This "beautiful rare and highly rated publication" is illustrated with 34 engravings by Auguste Lepère:** 4 etchings excluding text and 30 woodcuts in text. It has been printed in 695 numbered copies and bears the number 662. Auguste Lepère was familiar with the world of Huysmans, which he illustrated several times. These include *Autour des fortifications* (1886) and *À rebours* (1903), still considered one of the great illustrated books of the time.

Louis Auguste Lepère (Paris 1849-Domme 1918) is considered one of the best engravers of the late 19th century. He apprenticed in the workshop of Joseph Smeeton and created in 1872, with Henri Paillard, his own workshop. He quickly became known for his interpretations of Edmond Morin and Daniel Vierge and directed the engraving workshop for the illustrations of the *Monde illustré*. He gradually abandoned the engraving of hue and interpretation to devote himself to the original engraving. It was then that the great successes illustrated in the works of Huysmans, Richepin, Maupassant, Montorgueil, Morin appeared.

Gregory Levitzky was born in 1885 in Ukraine and learned to bind in Odessa. He settled in Paris from 1910 until 1965. It is best known for its luxurious bindings, for their quality of execution and the originality of their decoration.

**Very nice copy in Levitzky's mosaic morocco.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 210; Talvart & Place, *Bibliographie des auteurs modernes...*, IX, p. 314.

**66. LIUTPRAND de CREMONE. *Rerum gestarum per Europam.***

Followed by: **PAUL DIACRE. *De origine et gestis regum Langobardorum.***

In-folio (277 x 194 mm), 4 ff. ch. n. ch., 42 ff., 4 ff. ch. n., 38 ff. Vellum, gilded mesh framed and gilded fleuron in the centre of the dishes, smooth back decorated with old hand ink title, golden slices, lack of vellum on top of the back and second plate, some small worm work on the binding, old traces of marginal wetllure to a few sheets (binding of the second half of the sixteenth century).

Paris, Josse Bade and Jean Petit, 1514.

7,000 € - 7,700 \$

**Reunion of two rare original editions on the history of the Lombards and the Byzantine Empire.**

These post-incunabula editions are shared between Josse Bade and Jean Petit, here at the Petit brand. These two publications are part of a program of publications of ancient historiographers (see Maillard), at the initiative of Guillaume Petit (Montvilliers, Normandie, c. 1470-Senlis, 1536), confessor of Louis XII and then of François I, future bishop of Troyes, great manuscript hunter and guardian of the royal library in Blois. The preface of Josse Bade to the edition of Paul Diacre thanks him for having found the manuscript that allowed the edition. A manuscript was then available at the library of St Victor's Abbey (the present Bnf ms. lat. 14693). The work has been preserved in more than a hundred manuscripts, one of which was used by Robert Gaguin in his *Compendium of Francorum origin and gestis* (see F. Collard). An alleged Lyons impression of 1495, mentioned by Mattaire, seems to be a ghost edition that already inspired doubts in Brunet. This is the original.

Paul Diacre (c. 720-c. 799), Benedictine, tutor of the Lombard heir, was an eminent writer. From 782 to 786 he was at the court of Charlemagne, where he worked actively on Carolingian reform. His *History of the Lombards*, written in a Latin of remarkable correction, goes from Scandinavian origins to the death of the greatest Lombard king, Liutprand (c. 685-744), while mixing myths and reality. His work, well constructed and impartial, teaches us a lot about contemporary customs, relations between peoples and the situation of the West as well as of the East.

The work of Liutprand (c. 920-972), bishop of Cremona, is particularly valid for the account of his two embassies in Constantinople (949 and 968) in order to strengthen the ties between the Lombards and then the Holy Roman Empire with the Byzantine Empire. It offers an important picture of relations with the Germanic and Byzantine empires. His first trip to Constantinople was marked by wonder. In his second embassy, his mission was to defend the rights of the new Western emperor, Otton I of Saxony, before the Byzantine emperor Nicéphore Phocas. He was very badly received and expressed his painful disillusionments.

Ex-libris Jo... Ga... Monachus (early 17th century?). Monogram GB in ink on the first counter where the date 1704 is also read with another hand.

**Good copy in 16th century gilded vellum.**

Brunet IV, 450 (Liutprand missing). Renouard, *Bibliographie des impressions et des œuvres de Josse Badius Ascensius*, Paris, 1908, III, pp. 9-10 and p. 120. *Parisian printers and booksellers of the sixteenth century*. t. II, n°249 et 256. Moreau, *Chronological inventory of Parisian editions of the 16th century*, II, 895 and 928. Liutprand, *Embassies in Byzantium*, trad. J. Schnapp, *Anacharsis*, 2005. J.-F. Maillard et alii, *La France des humanistes. Hellénistes I*, Guillaume Petit, Brepols, 1999, pp. 495-497.

**67. LOTI Pierre. *Au Maroc.***

In-12 (182 x 116 mm), 1 f. bl, 3 ff. n. ch. , IV pp., 358 pp. Red half-marouquin with wedges set with two golden threads, back to nerves decorated with golden motifs, author, title and date gilded, head golden, not trimmed, blankets and back preserved, two small discoloration points on the first plate (Sole & Feather).

*Paris, Calmann Lévy, 1890.*

1,800 € - 2,000 \$

**First edition in bookshop, one of the 25 head copies on imperial paper of Japan.**

The original edition of this account of a trip to Morocco, from Oran to Fez, was published the previous year and only 21 copies were printed for the Société des Amis des Livres de Lyon.

**Very nice copy in Semet & Plumelle binding .**

Carteret, II, p. 80. Talvart & Place, XII, p. 263.

**68. LOUÏS Pierre. Les Aventures du Roi Pausole.**

In-4 (264 x 190 mm), 2 ff. n. ch., 324 pp., 2 ff. n. ch. Navy blue maroquin, quintuple gilt netting framing the dishes, large red maroquin rectangle on the dishes decorated with eight golden flowers in square frames, back-to-back decorated with the same motif, red maroquin title piece, H.D. monogram on foot, golden net on cups, triple net on hunts, golden head, not trimmed, blankets and backs preserved, back of the binding very slightly and uniformly tarnished (Knut Hässlers bokbinderi Stockholm).

*Paris, L'estampe moderne, 1930.*

1 600 € - 1,700 \$

**Superb luxury edition decorated with Pochoir of Brunelleschi.**

It was printed in 499 numbered copies, this one on vellum of Arches.

**First print of the 17 compositions by Umberto Brunelleschi**, including nine off-texts with the frontispiece, etched by Gorvel and coloured by Jean Sauté.

"Searched and rated edition" (Carteret).

**Very good binding copy signed Knut Hässlers, bookbinder in Stockholm.**

Carteret, IV, p. 250; Monod, II, no. 7371; Talvart, p. 332.

## 69. LUCANUS. *Lucani civilis belli.*

Small in-8 (152 x 92 mm), 140 ff. n. ch. Green morocco, triple golden fillet framed on the dishes, smooth back decorated with golden nets and fleurons, author and date in gold, roulette on cups and hunts, golden slices on marbling (binding of the eighteenth century).

*Venise, Alde Manuce, 1502.*

3,500 € - 3,800 \$

**First rare aldine edition of Lucain's major work** (39-65), better known as the Pharsale. Lucain began this epic poem in 10 pounds at the age of 20 and continued it for much of his life with the help of his wife Acilia. The first 8 books are devoted to the war between Pompey and Julius Caesar.

Composed according to the version given by Bevilacqua in 1493 with comments by Joannes Sulpicius, the work was improved thanks to the manuscript supplied by Marc Antonio Morosini, ambassador of Venice to the emperor Maximilian in 1496-1497, protector of Alde and as such dedicated to this edition. The last two pages contain the life of Lucain followed by a passage from Tacitus. The work does not contain the famous aldine anchor which will appear later that year on an edition of Dante.

### **One of the first books in italics.**

This book is one of the first prints to have built the reputation of the Venetian humanist editor. It was in 1501 that Alde Manuce introduced the use of the leaning character, called italics or aldino, whose model was given by the cursive writing of humanist manuscripts. He ordered the execution of these characters from the talented engraver Francesco Griffo (circa 1450-1518). It was during this period that the printer embarked on a series of Greek and Latin classics which enjoyed great success thanks to their small format.

### **The copy of two eminent bibliophiles of the 19th century, Joaquim Gómez de La Cortina and Louis Barthou.**

Joaquim Gómez de La Cortina (Mexico City, 1808 – Madrid, 1868) was one of the most illustrious Spanish bibliophiles, a lawyer, rector of the University of Madrid and then a member of the Madrid Court of Justice. Devoting most of his income to his passion, he assembled an impressive personal library of over 120,000 volumes. The quality of this library, organized around classical and modern Latin poets, was not alone in its number: Gómez de La Cortina sought out rare editions in excellent condition and appreciated the elegant bindings of the great Parisian craftsmen. Contrary to what is written on his ex-libris, "J. Gomez de la Cortina et amicorum", he never lent his books. He entered the pantheon of bibliophiles with great pomp, falling from the scale of his library. Part of his collection was purchased by the Library of the École Normale Supérieure. The catalogue of the sale was produced by Paul Lacroix, after a first catalogue of the Marquis de Morante himself published in 8 volumes between 1854 and 1862 (our copy is number 4383).

Jean Louis Barthou, known as Louis Barthou (Oloron-Sainte-Marie, 1862 – Marseille, 1934), became minister of public works in 1894. He was then Minister of the Interior, Keeper of the Seals, President of the Council in 1913, Minister of Foreign Affairs in 1917. He is the author of many works, especially on Mirabeau and Hugo, of which he possessed many manuscripts. Louis Barthou was one of the greatest bibliophiles of his time; the dispersion of his library provided four sales catalogues between 1935 and 1936, which testify to a sure taste. This work appears in 1935 at the second session under number 510.

The book also contains Georges Jal's ex-libris.

### **Good copy in 18th century green morocco.**

The Aldine press, 2001, no. 56. Renouard, *Annales de l'imprimerie des Alde*, year 1502, no. 3, p. 79. Brunet III, 1198. *Libreria Philobiblon*, Aldus 1495-1591, no. 6, p. 18. Auguste Blaizot, *Bibliothèque de M. Louis Barthou*, second part, 1935, no. 510, p. 25. Joaquim Gómez de la Cortina, *Catalogus librorum doctoris*, II, no. 4383, p. 533. John Paul Fontaine, *Guardians of Bibliopolis*, II, pp.275–83.

**70. MACROBE. *Macrobian aurelii theodosii viri consularis in Somnium Scipionis, libri II. Eiusdem Saturnaliorum libri VII. Nunc denuo recogniti, & multis in locis aucti.***

In-12 (96 x 151 mm), 24 ff. n. ch. , 463 pp. Brown calf, dishes decorated with cold decorations, back to nerves, cold-framed nets, skilful restorations (binding of the time).

*Coloniae [Cologne], Ioannis Soteris [Johann Soter], 1527.*

2,500 € - 2,700 \$

**A nice Cologne impression of Macrobe's works.**

This work, printed in Latin and Greek, brings together Macrobe's two main works: Scipion's Commentary on the Dream and Saturnales. The first text, summarizing the astronomical and geographical conceptions of the Neo-Platonists, comments on an extract from *De la République de Cicéron*. The second text, in the form of a philosophical banquet, evokes the Roman religious festivals, the work of Virgil, the private life of the Romans...

This edition repeats the one established by the German humanist Arnoldus Vesaliensis (1484-1534), published for the first time in Cologne in 1526 by Eucharius Cervicor. It was later taken over by the printer Sébastien Gryphe in Lyon in 1532, 1538, 1542 and 1548. The book is illustrated with 7 diagrams and a map of the world engraved on wood. The map (80 x 80 mm) describes Great Britain, Spain, Italy, Europe, Ethiopia and the unknown antipodes.

**Very good copy in stamped binding of the time.**

*Graesse, Trésor de livres rares et précieux, IV, p.330; Adams, Catalogue of books printed on the continent of Europe, 1501-1600 in Cambridge libraries, I, p.693, no.61.*

## 71. MALRAUX André. *Saturne essai sur Goya*.

In-4 (280 x 223 mm), 188 pp. Bradel binding reusing the Bonet cartonnage dishes decorated with celestial motifs, smooth back decorated with green and golden stars, title, author, editor and collection gilded, not trimmed (P. Goy & C. Vilaine).

Paris, Gallimard, 1950.

2,500 € - 2,700 \$

### **Original edition.**

This essay forms the first volume of the collection "La galerie de la Pléiade" directed by André Malraux. It is dedicated to Pascal Pia, his childhood friend.

The book is illustrated with 130 reproductions, 20 of them in colour. Several tables are reproduced for the first time.

"Although this book is not part of the Psychology of Art, we gave it the same presentation, because engravings play the same role. They hardly belong to what the historical works call illustration: they do not accompany the description of the works but replace it and, like the images of a film, sometimes mean to suggest by their framing or by their succession" (extract from the preface).

### **Exceptional copy inscribed by André Malraux to his son Gauthier, enriched with a small drawing.**

André Malraux inscribed on the false title "Exemplary of Gauthier", accompanied by a small signed drawing representing a fox in line. We know that the writer liked to doodle in his spare time funny figures and wacky "dyables". Let us dream in the company of these fine strokes of pen, of these "guardian demons"; and may we find the gesture signified and inexhaustible as the imagination, of a premonitory message that Malraux would have given us the grace to send us from his planet, by taking us for a happy moment to the "wacky kingdom" dear to his youth, this kingdom born of his restless solitude, as if to ward it off." (Madeleine Malraux, excerpt from André Malraux's Foreword. Messages, signs, & Dyables. Drawings). The copy also contains, mounted on a tab, an extract of the typescript with autograph corrections and the prospectus of the publisher.

Pierre-Gauthier (1940-1961) was born from André Malraux's adulterous relationship with the novelist and model Josette Clotis, who was married the day after the Spanish War and died tragically in a railway accident in September 1944. He had a two-year-old brother, his youngest, Vincent, whom he was very close to. The two children grew up in a blended family, with Madeleine, the young widow of Roland Malraux, and her son Alain. Their youth was both golden and bitter: marked by personal dramas and years of war, André Malraux proved to be a distant and austere father. He had a preference for Gauthier, his first son, to whom he dedicated *Les Noyers de l'Altenburg* in 1943. Gauthier Malraux, who was in fragile health but had a bright future, died with his brother in a car accident on 23 May 1961, on their way to Port-Cros.

### **Beautiful copy in a clever binding of Goy and Vilaine reusing the dishes of Bonet cardboard.**

Talvart et Place, XIII, 181. Madeleine Malraux, *André Malraux. Messages, signes, & Dyables*. Dessins, p. 16. Michaël de Saint-Cheron, "Pierre-Gauthier Malraux", *Dictionnaire André Malraux*, pp. 257-259.



**72. MAUCLAIR Camille. *Le Charme de Bruges*.**

In-4 (295 x 228 mm), XX pp., 97 pp., 3 pp. n. ch. Green maroquin, first dish framed by a floral frieze with pink and light green maroquin mosaic motifs alternated with golden pearls, golden fillets and light green maroquin listel, second dish decorated with a central floral motif with the same motifs, back to four nerves framing the author and the title, frames of gilded nets and listel of maroon maroon mosaic, golden pearls in the centre, gilded net on the cups, golden fillets on the hunts with fleuron in bailin, golden head, not trimmed, Blankets and back preserved, green moire guards, slightly darker back, lined case (Flammarion).

*Paris, H. Piazza, Les cent onze, 1928.*

2 800 € - 3,100 \$

**Original edition of this superb book illustrated by Cassier.**

This work, the second in the Hundred and Eleven collection, includes 31 copies on Japan with a black and colour suite and an original watercolour. This is one of the 80 copies on Vélin Blanchet and Kléber. **It is enriched with an original watercolor.** An old canal that served for the illustration of the work in the chapter "Swans". It is thirty percent larger than its reproduction.

The text is illustrated with 20 full-page colour compositions, a colour band at the beginning of the prelude, and many bands, lettrines, lamp butts, drawn by Pierre Courtois after the Book of Ornaments engraved in the 16th century, by the Dutch artist Vreedeman de Vriès.

**Beautiful copy in Flammarion mosaic morocco.**

Monod, II, 1141, 7859; Mahé, II, 842.

**73. MAUPASSANT Guy de. *Mont-Oriol*.**

In-12 (184 x 116 mm), 2 ff. n. ch., 367 pp., 1 p. n. ch. Half-maroon fawn with corners, golden net, back with nerves, author, title and date gilded, head golden, not cropped, blankets preserved (Alix).

*Paris, Victor-Havard, 1887.*

3,500 € - 3,800 \$

**Original edition of Maupassant's third novel.**

The action, which takes place in a small spa town of Auvergne, mixes love passions and financial appetites.

**Autograph sent by Maupassant "to Madame Charpentier, respectful tribute".**

A wise wife of the publisher, Marguerite Charpentier (1848-1904) received the world's people and artists in her salon on Rue de Grenelle on Fridays. Maupassant had been well introduced by Flaubert, who wrote in 1880 to Madame Charpentier: "Maupassant has a lot, but a lot of talent! I tell you this and I think I know. His verses are not boring, the first point for the public. – And he is a poet, without stars or small birds. 'In short, he is my disciple. 'And I love him like a son.'

**Very nice copy in Alix binding.**

Vicaire, V, col. 617. Carteret, II, 119.

**74. [MENON Joseph]. *La Science du maître d'hôtel cuisinier, avec des observations sur la connoissance & propriétés des alimens.***

The Science of the Chef Butler, with observations on connoissance & properties of food.

In-12 (158 x 94 mm), 2 ff. n. ch., XCVI pp., 552 pp., 4 ff. n. ch. Dark green maroquin, triple golden net framed on the dishes, back with nerves decorated with boxes of gilded fleurons with mosaic red maroquin quadrilobe in the centre, title, place and date gilded, threaded cuts, inner frame of the same maroquin decorated with golden lace, golden slices, slightly scorched paper in places, marginal spot on the last sheets (H. Prat).

Paris, Paulus-Du-Mesnil, 1749.

3,500 € - 3,800 \$

**Rare original edition of this classic culinary art of the 18th century.**

It bears Menon's autograph signature at the bottom of the first page of the text.

The book offers nearly 800 methodically classified recipes with observations on the nutritional properties of foods. It is preceded by a Dissertation on modern cuisine due to the historian and scholar Étienne de Fonce-magne, several models of menus for the four seasons and a detailed table that will put the water in the mouth of all gourmets: veal in paupiettes in the pan, sausages with truffles, chicken thighs with Gascogne, artichoke salad, morels with herbs, anise de Verdun cake, pistachio fritters, Dutch crayfish, stuffed oysters, omelette à la princesse, bisque soup, Tartar carp, etc.

Nothing is known about Menon's life, despite the success of his writings. By publishing *La Cuisinière bourgeoise* in 1746, he had offered a book of practical, easy-to-execute recipes, continuing the effort to simplify initiated by Nicolas de Bonnefons. With *La Science du maître d'cuisinier* (1749) and then *La Science du maître d'confiseur* (1768), he gave up his desire for simplicity in order to give recipes suitable for large tables.

**Beautiful copy in green morocco by Henri Prat, bookbinder in Lyon.**

Vicaire, *Bibliographie gastronomique*, col. 590. Oberlé, *Les Fastes de Bacchus et de Comus*, p. 92. Bookbinder unknown to Fléty. Georges Rapin, *Les Relieurs en Rhône-Alpes au XIXe et XXe siècles*, p. 49.

## **75. Modes et Manières d'aujourd'hui.**

In-4 (285 x 185 mm). In sheets in 7 cardboard and illustrated editor's shirts, lined with a paper with a varied pattern with flaps, case with red leather title, lining of suede beef, case (Alain Devauchelle).

*Paris, Pierre Corrard, 1912-1922.*

18,000 € - 19,900 \$

### **Exceptional complete copy as published, from the most famous magazine Art-deco.**

This superb complete collection from 1912 to 1922, includes for the various years: a text by Pierre Corrard illustrated with 12 gouaches by Georges Lepape, a text by Pierre Nozière illustrated with 12 gouaches by Martin, a text by Henri de Régner illustrated with 12 watercolours and 2 vignettes by George Barbier, a text by Henry-Jacques illustrated with 12 gouaches by Georges Lepape, a text by Tristan Bernard illustrated with 12 watercolours by André Marty, a text by Gérard d'Houville (Marie de Régner) illustrated with 12 watercolours by Robert Bonfils, and, for the tenth year, a text by Paul Valéry illustrated with 12 coloured woods by Fernand Siméon. The woods were drawn by Jacques Beltrand and the text was printed by Robert Coulouma.

### **It is illustrated with 72 engraved, stenciled plates (pochoirs) and 12 coloured wood.**

300 copies, each year on single paper: the first 5 papers were drawn on Japan, the year 1920 on Vélin d'Arches and the year 1922 on Vélin à la cuve.

### **The thought of fashion.**

The plates illustrate the reflections of Pierre Corrard, Pierre Nozières, Henri de Régner, Henri-Jacques, Tristan Bernard, Gérard d'Houville (Marie de Régner) and Paul Valéry.

Their texts evoke the mores, the society and the arts of the time (war, dance, the music of Satie, by Darius Milhaud, the commemorations of the war, flea markets, ...), as well as women and their adornments, with great subtlety and humour.

Particularly noteworthy are the years 1914-1919, which illustrate with text and image the life during the war ("alert" particularly striking) and its procession of sorrows, then the victory and its gladness, around a Parisian always elegant.

### **Perfect copy under shirt and case decorated by Alain Devauchelle.**

*Colas, General Bibliography of Costume and Fashion, I, 761-763.*

## 76. MONTAIGNE Michel Eyquem de. *Les Essais*.

In-folio (368 x 236 mm), 20 ff. n. ch., 871 pp., 1 p. n. ch., 11 ff. n. ch. Black maroquin, back to nerves decorated with the grotesque with dotted lines, title and golden slices, sheet of title revived, fine restorations, modern case (binding of the time).

Paris, Jean Camusat, 1635.

20,000 € - 22,000 \$

**Second edition of this very important edition of the Essays given by Miss de Gournay, illustrated with a beautiful engraved portrait of Montaigne, and dedicated to the Cardinal de Richelieu.**

This new print corrects many of the errors that had appeared in the first, published by Toussaint Le Bray and adds to the title of weapons in antique pedestals. In many passages, this edition returns to the text of the 1595 edition, with some inevitable refreshments of vocabulary.

For Brunet, "This edition, dedicated to the Cardinal of Richelieu, perhaps prevails over the one of 1595, because of the attachments, and because it gives the translation of the quotations (...)".

Our copy contains the 19 corrections written by Miss de Gournay herself, listed by Sayce and Maskell, to which she refers in her long preface: "we took the trouble to correct most of the errors with the pen, & collect in a very exact Errata the rest of those that can import". As an example, on p. 14, soy is corrected in it, on page 18, strong becomes high.

It is a testimony of the requirement of accuracy of the one who had intended herself to be the faithful depository of the work of her spiritual father. The translations of the Greek and Latin quotations, placed at the end of each essay, certainly respond to the growing empire of French sanctioned by the creation of the French Academy according to the will of the Cardinal, only a few months before the dedication of Marie de Gournay.

**Precious copy in a superb contemporary morocco.**

Brunet, *Manuel du libraire et de l'amateur de livres*, III, 1837. Tchemezine, *Éditions originales et rares XVe-XVIIIe siècles*, VIII, 428. Sayce & Maskell, *A Descriptive bibliography of Montaigne's Essais 1580-1700*, no. 25.

**77. MONTAIGNE Michel Eyquem de. *Les Essais*.**

In-12 (173 x 100 mm), 36 ff. n. ch., 1031 pp., 1 p. n. ch. Maroquin red burgundy, triple cold net framing dishes, back to nerves, cold frame nets in box, golden roulette on the nerves, title, author, place, publisher and date gilded, double golden net on the cups, lace on the hunts, golden slices on marbling, lack of footing paper in the margin p. 597 (Trautz-Bauzonnet).

*Paris, Abel l'Angelier, 1604.*

4,500 € - 4,900 \$

**Rare and last edition on behalf of the publisher Abel l'Angelier.**

According to Sayce and Maskell, it reproduces the disposition of the edition published in Leiden in 1602. Put in another order, the content is the same as the edition L'Angelier of the same year, which has a new frontispiece title engraved on copper and two new tables.

It also contains the second preface by Marie de Gournay, published in 1598, in which she retracts from the long and defensive preface of 1595: "I withdraw from this preface that the blindness of my age and a violent fever of soul once let me escape from my hands, when after the death of the author, Madame de Montaigne, his wife, had me bring them, to be brought to light enriched with the features of her last hand."

Marie de Gournay, née Le Jars (Paris 1585-1645), philologist, translator and philosopher, was "carried away with admiration" when reading *Essais*. From then on she only wanted to meet Montaigne, which happened in 1588 in Paris. Then Montaigne made some stays at the castle of Gournay. It was in Book II, chapter XVII of the *Essays* that Montaigne gave him the title of "daughter of covenant". Françoise de Montaigne, the philosopher's widow, sent her an annotated copy of the *Essais* of 1588 with the author's last annotations, asking her to take charge of their publication. The first edition of Mlle de Gournay, based on Montaigne's manuscripts, was published in 1595.

**Very nice red morocco copy of Trautz-Bauzonnet.**

Sayce & Maskell, *A Descriptive bibliography of Montaigne's Essais 1580-1700*, no. 13.

**78. MONTEIL Amans-Alexis. *Traité de matériaux manuscrits de divers genres d'histoire.***

Two volumes in-8 (204 x 120 mm), 3 ff. n. ch., VI pp., 364 pp.; 2 ff. n. ch. , 392 pp. Long-grain red maroquin, dishes decorated with a large decoration of acanthus leaves and palmettes stamped with the plate, double gilded net in frame, back with 4 nerves decorated, author, title and golden tomais, decorated cups, inner roulette, golden slices, slight rubbing on the jaws, lack of paper at pp. 191-192 of volume I, with loss of a single letter, rare freckles (*binding of the time*).

Paris, Imprimerie E. Duverger, 1835

1,500 € - 1,600 \$

**Important historical bibliography, written by Amans-Alexis Monteil on the occasion of the sale of his collection in 1835.** He describes in a reasoned way the manuscripts that make up his library, organized by thematic categories: agriculture, mechanical arts, military art, commerce, feudality, geography, hospitals, navy, mines, etc. The detailed descriptions provide information on the historical and literary interest of the many documents that the author used to write his *Histoire des Français des divers états*.

Amans-Alexis Monteil (Rodez, 1769-Cely, 1850) was one of the precursors of social history in France. He taught at the central school in Rodez and at the military schools in Fontainebleau, Saint-Cyr, and Saint-Germain.

Copy offered to Ludovic Vitet, Secretary General of the Ministry of Commerce, with an autograph letter from the author encouraging him to acquire for the archives of his department several manuscripts relating to trade and customs.

**The 3 figures outside the text have been exceptionally coloured in watercolor:** they represent a manuscript and two painted bindings executed for the author.

**Superb copy in romantic binding.**

**79. MORI Fusai. Bunken Edo Oezu : kan.**

Large card (about 210 x 186 cm) folded and preserved between 2 cardboards covered with blue paper stamped with flowers, title label on the top plate, dishes a little rubbed and stained on the edges (editor's cardboard).

*Tokyo (Edo), Suharaya Mohe, 1863.*

7,000 € - 7,700 \$

**Beautiful map of the districts of Tokyo in the middle of the 19th century, engraved on wood and colored.**

Drawn up by Fusai Mori from the maps of Ochikochi Doin and Kanamaru Hikogoro, this very large folding map of Tokyo districts was first published in 1858. This is the second edition in 1863.

A large cartridge gives in Japanese the table of distances, a floral calendar, the list of tides and a list of remarkable points.



**80. NICOLE Claude. Recueil de diverses pièces choisies d'Horace, Ovide, Catulle, Martial et Anacreon.**

In-12 (145 x 87 mm). , 2 ff. n. ch. , 144 pp., 60 pp. (chant de l'Adonis), 2 ff. n. ch. Night blue maroquin lined with lemon maroquin, triple gilt-framed fillet on the dishes, golden-edged backs, ornate caissons, double gilded fillet on the cups, serrated counter-plate, red silk bookmark, uncut slices, and pages 89 to 96 uncut (Trautz-Bauzonnet).

Brussels, Charles Sercy, Francois Foppens, 1666.

3,500 € - 3,800 \$

**A charming collection of Latin erotic translations in french.**

This work, a collection of translations of Latin “erotics”, was written by Claude Nicole (1611-1685), a cousin of Pierre Nicole, born in Chartres, who was a poet, lawyer to the bailiff, adviser to the king and president of the election of Chartres. The original edition was published as *Les Oeuvres du président Nicole* in 1662. 'I know nothing of him but translations,' said Viollet-le-Duc, 'and it must be agreed that he preferred erotic subjects to the great scandal of his family.' “This Elzevirian counterfeit printed by Foppens in Brussels is one of his most beautiful productions” (Willems).

“Claude Nicole’s paraphrases have not aged as much as many others. They are full of life, enthusiasm and movement. There is nothing more convinced, apparently, than the componction of this repentant libertine” Paulette Leblanc.

**Superb copy bearing the double ex-libris of the Count of Lurde and the Baron of Ruble.**

This copy contains the double ex-libris of the Count of Lurde and his nephew the Baron de Ruble, the Count of Ruble having indeed bequeathed his library to his nephew, who completed it as the Count would have done. He did not want to know other bookbinders than Trautz for this one. It is also said of the Count and the Baron that they were Trautzolâtres. The ex-libris in question therefore consists of the arms and numbers attached to the two collectors, which is not usual. Their library was rich in rare copies. It was sold in 1899.

The Count of Lurde accepted only perfectly preserved copies: any stained, incomplete volume, short of margins, whatever its rarity, was not allowed in his library. Also difficult for bindings, most came out of the hands of Bauzonnet or his son-in-law and successor Trautz. More than once, he sacrificed an old binding to replace one executed by his favorite bookbinders. At his death there were 15 bindings signed Bauzonnet, 140 signed Bauzonnet-Trautz and 268 signed Trautz-Bauzonnet.

**Exceptional beautiful double binding by Trautz Bauzonnet in blue and lemon morocco.**

It is surprising to note that the amateur who ordered the binding chose not to brown the head and slices, and that he kept the uncut slices. This is therefore a very exceptional order whose purpose is to keep the book as intact as possible. This is evidenced by the fact that the amateur made work one of the two most expensive workshops of the time and made a sumptuous binding of blue leather lined with lemon leather with wide lace. This is explained by the race for the greatest possible copies that has known the nineteenth century. Willems reports only one other copy at any margin in Trautz red leather.

Alphonse Willems, *Les Elzevier*, 2022; E. Rahir, *Les Elzevier & various 17th-century Dutch typographers*, 3154 ; Brunet IV – p. 68; Paulette Leblanc, *Les Paraphrases françaises des Psaumes à la fin de la période baroque*, p. 247 ; Catalogue of the books in Mr. Viollet-le-Duc’s poetic library, p. 587 no. 1611.

**81. Les Statuts de l'Ordre du S<sup>t</sup>. Esprit estably par Henri III<sup>me</sup> du nom, Roy de France et de Pologne au mois de décembre l'an M. D. LXXVIII.**

In-4 (273 x 202 mm), 2 ff. n. ch., 212 pp., 3 ff. n. ch. Red morocco, golden lily blossom roulette framed on the dishes, wide rocker irons with dove in spandrels, royal weapons in the center, back to nerves decorated with a seedling of lily flowers and golden flames, golden title, roulette on cups and hunts, lining and guards of Augsburg paper with motifs of Saint-Jacques and golden interlacing, golden slices on marbling, gilding of arms slightly blurred on the second plate, rare freckles (binding of the time).

[Paris], Imprimerie royale, 1724.

7,500 € - 8,300 \$

**Luxurious edition of the Statutes of the Order of the Holy Spirit published by the Royal Printing Bureau.**

The Order of the Holy Spirit was during the two and a half centuries of its existence, the most prestigious order of chivalry of the French monarchy and one of the most brilliant in Europe. It was instituted by Henry III on December 31, 1578, to replace that of Saint-Michel, founded by Louis XI, and fell into disrepute as a result of the ease with which access had been granted under Henry II. He also tended to prevent the progress of the League, rallying around him the lords eager for distinctions and honours. It was suspended during the Revolution and finally abolished in 1830.

This new edition is adorned with a title engraved in a cartouche with the Order's necklace, 3 headers, 3 lamp-ends and 3 initials engraved on copper by Sébastien Leclerc, student of Jacques Callot.

Sumptuous model in red leather with the emblems of the Order and royal weapons.

The beautiful binding to the arms of Louis XV is decorated with special irons, symbols of the Order of the Holy Spirit, coming from the workshop of Guillaume Mercier, bookbinder of the king's library from 1721 to 1762 : the dove nimbed with luminous rays and tongues of fire. She probably left the workshop of Louis-Joseph Dubois, the king's ordinary bookbinder, who was in charge of these bindings between 1704 and 1728.

Ex-heraldic libris engraved by François-Gabriel Bronod de La Haie (1736-1825), knight king of arms of France and commander of the heralds of arms from 1760, mayor of Maisons-sur-Seine (now Maisons-Laffitte) from 1815 to 1825. The King of Arms and Heralds of Arms attended the royal ceremonies of solemn oaths, swearing, renewals of covenants, marriage and funeral homes, as well as the ceremonies of the Knights of the Holy Spirit.

Old handwritten note on the margin of the first page, mentioning Louis XVIII.

**Very nice copy, in present binding.**

Saffroy, *Bibliographie généalogique, héraldique et nobiliaire de la France*, I, n°4945. O. H. R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 2495, fers n° 3 and 4. J.-M. Métivier, "La reliure à la Bibliothèque du Roi de 1672 à 1786", *Mélanges autour de l'histoire des livres imprimés et périodiques*, Paris, BnF, 1998, pp.131-177.

**82. OVID. Opera. Daniel Heinsius textum recensuit. Accedunt breves notae ex collatione codd. Scaligeri et Palatinis Jani Gruteri.**

Three volumes small in-12 (118 x 71 mm), 12 ff. n. ch. , 344 pp. ; 8 ff. n. ch. , 442 pp. mal ch. 444 (several numbering errors), 3 ff. bl. ; 6 ff. n. ch. 410 pp. mal ch. 420. Old red maroquin, gilded arms in the centre of the dishes, ornate nerve backs, gilded title and tomatoes, roulette on the cups, gilded slices on marbling, small wetting at the top of a few sheets, slightly scorched paper in places (binding of the time).

*Leiden, ex officina Elzeviriana, 1629.*

2 800 € - 3,100 \$

**“Pretty and rather rare edition” (Willems).**

This is the first Elzevirian edition of Ovid’s works, due to the Dutch philologist Daniel Heinsius (1580-1655), corrected on the Plantin edition of 1578, with notes by Scaliger and Gruter made on the manuscripts of the Palatine Library. It is decorated with a frontispiece title with a portrait of Ovid in a medallion engraved in the cut-off.

**Copy of Mirabeau, with ex-libris manuscript on the titles.**

Known as the “Speaker of the People” or “the Torch of Provence”, Honoré Gabriel Riqueti, Comte de Mirabeau (Bignon, 1749-Paris, 1791) is a well-known figure of the Revolution, one of the first symbols of parliamentary eloquence in France. Born with an ungrateful physique – he was of a “grandiose and dazzling ugliness,” says Victor Hugo – he was first noticed by his antics before turning into a writer, diplomat, journalist and politician, elected as a Third State Deputy in 1789. As a well-informed bibliophile, his project was to form a sort of ideal library, open to scholars and researchers, bringing together “the best and most beautiful editions of all good works”. His collection of nearly 3,000 books, most of them very well bound, was scattered in January 1792, shortly after his untimely death.

This copy had previously belonged to two prelates: Louis Thomas d’Aquin (Paris, 1667-1710), son of the queen’s first doctor, bishop of Fréjus and then bishop of Séez, whose arms appear on the plates; Dominique-Barnabé Turgot of Sain-Clair (Paris, 1667-Séez, 1727), his successor to the episcopate of Séez, who affixed his heraldic ex-libris engraved in each of the volumes. The latter’s library was scattered in Paris in 1730.

Stamp of the library of the Counts of Einsiedel in Reibersdorf on the titles. Old storage rating on the guard sheets.

**Very beautiful model in armored morocco of the time, with eloquent provenance.**

Willems, *Les Elzevier*, no. 317. *Catalogue des livres de la bibliothèque de feu M. Mirabeau l’ainé*, 1791, no. 214.

### 83. **PAGNINI Sante. Epitome Thesauri Linguae Sanctae.**

In-8 (168 x 110 mm), 8 ff. n. ch., 380 pp., 2 ff. n. ch. Soft vellum, traces of laces, long title in ink on the back, small clear angular wetting affecting the first sheets and pp. 185-223, glued back (binding of the time).

*Antwerp, Christophe Plantin, 1570.*

1,000 € - 1,100 \$

#### **Beautiful Plantinian impression of this important Hebrew-Latin dictionary.**

Second edition, the first in-8, of this important Hebrew-Latin dictionary of Christian Hebrew. The first edition was published in Lyon in 1529. This Plantinian edition, with its famous compass mark on the title page, is presented on two columns with reverse Hebrew printing. Plantin's preface explains that the book had become untraceable and that he could not wait for a late reprint from Lyon. He announces the important undertaking of the polyglot Bible which will be one of his great achievements.

#### **An important working instrument.**

This work is a corrected compendium of the work of Sante Pagnini, entirely revised by Johannes Isaac Levita, former rabbi turned Protestant (Grafton). Sante Pagnini (Lucca, 1470-Lyon, 1541), a Dominican resident in Lyon, a pioneer of Hebrew printing, had conceived the work, based on David Kimhi's Book of Roots, as a working instrument for Catholics wishing to read the Bible in Hebrew. It is an important working instrument. The «model of contemporary authors of dictionaries» (S. Kessler-Mesguich).

An annotated copy at the time.

Some notes of a contemporary hand appear in the margin: p. 27, 93, 117, 177, 180, 193, 370 etc. The annotator refers to Genesis in the Plantinian edition (p. 117), refers to Hosea, 9, verse 1 on the abandonment of God considered as prostitution (p. 193), have some marginal additions in the index.

Ex-libris modern manuscript Marcelle Kahn on the first guard.

#### **Good copy in vellum of the time.**

Ruelens, *Annales Plantiniennes*, 20. L. Voet, *The Plantin Press (1555–89)*, Amsterdam, 1980. A. Grafton, *The Culture of correction in Renaissance Europe*, The British Library, 2011, pp.116–131. S. Kessler-Mesguich, *Les études hebraïques en France, from François Tissard to Richard Simon (1508-1680)*, Droz, 2013, p.149.

**84. PASCAL Blaise. *Les Provinciales*.**

In-4 (240 x 172 mm), 4 ff. n. ch. 8 pp. ; 8 pp. (1st ff. poorly paginated), 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 8 pp. ; 12 pp. ; 8 pp. ; 8 pp. ; 3 ff. n. ch., 8 pp.; 20 pp.; 1 f. n. ch., 8 pp.; 17 pp.; 1 p. n. ch.; 14 pp., 1 f. n. ch. ; 15 pp. ; 20 pp. ; 166 pp. Brown calf, ornate back-to-back, gilded castor on the cups, wet mark on the first plate, small paper gap on the bottom corner of page 101, some marginal wet marks, small gallery of marginal worms seamlessly without text, headgear and a previously restored bite (binding of the time).

*Cologne, Pierre de La Vallée, 1657.*

15,000 € - 16,500 \$

**Original edition of Pascal's major work.**

Published anonymously in 1657 under the name of Louis de Montalte, this edition consists of 18 letters addressed to a "Provincial" and a set of pieces printed and bound following the letters, some by Antoine Arnaud and Pierre Nicole.

"After the release of the seventeenth letter, it was formed a fictitious collection with a general title and a rather long warning from Nicole. These two pieces were printed by an Elzévier from Holland disguised as Pierre de La Vallée" (Mayor).

The Nicole in question – nicknamed Rondeau in the book – is none other than Pierre Nicole (1625-1695), one of the most brilliant Jansenist theologians of the time.

This copy is consistent with Albert Maire's description.

Close to the Jansenist milieu, the philosopher and mathematician Blaise Pascal (Clermont, 1623-Paris, 1696) composed his provincial letters (January 1656-January 1657) following the exclusion of Antoine Arnaud (1612-1694), doctor of the Abbey of Port-Royal des Champs, Sorbonne Society. In fact, the latter had attracted the enmity of the Church and the King by rejecting in open letters the condemnation of the Five Propositions of Jansénius, the founding text of the Jansenist doctrine, by Pope Alexander VII (1653). As soon as the first letter was published – albeit anonymously – Pascal was forced to hide in order to escape the Jesuit revenge.

Ex-libris cancelled on the title page and stamp with monogram "HP", attributed to a named Henri Poitevin according to a note to the lead mine.

**Good copy in binding of the time.**

Maire Albert, *Bibliographie générale des œuvres de Blaise Pascal*, Tome deuxième Pascal pamphlétaire, I, pp. 3-164.

**85. PÉRET Benjamin. 125 Saint-Germain Boulevard, conte.**

In-12 (159 x 113 mm), 2 ff. bl, 48 pp. n. ch., 2 ff. bl. Maroon brown, smooth back, author, long title, illustrator and date gilded, grey suede lining and guard, golden head, not trimmed, blankets and back preserved, brownish sheets (P. Goy & C. Vilaine).

*Paris, Presses du Montparnasse, 1923.*

6,000 € - 6,500 \$

**Original edition of the author's second book.**

**The illustration consists of a remarkable dry tip of Max Ernst on frontispiece**, drawn on China and laminated on a white sheet, and 3 drawings of the author off text. This is the first book illustrated by Max Ernst.

181 copies, this one of the 100 on unjustified and unsigned laid paper, as often on this paper.

A model of verbal freedom at the dawn of surrealism.

After his break with the Dada movement, Benjamin Péret had participated with Breton, Crevel and Desnos in hypnotic sleep experiences. Published a year before the Manifesto of Surrealism and the first issue of *The Surrealist Revolution*, his prose tale is marked by the beginnings of automatic writing and above all by a whimsical and bounding imagination: "The half of eleven o'clock sounded at a nearby clock. A few taxis strolled by and not all the dromedaries had returned."

Octavio Paz wrote beautifully that "the prose texts of Péret, since the hallucinating *Au 125 du boulevard Saint Germain*, flow with a kind of constancy into the unexpected, like a river that does not follow its course but invents it."

**remarkable dry tip of Max Ernst on frontispiece** a quotation from the book, "Good God," he said to himself, "yet today is June 25, 1922."

A neurologist and professor at the Paris Faculty of Medicine, Jacques Decourt (1898-1989) was a companion of the Surrealists. The poem «The Spring Career» of Aragon is dedicated to him. Initially tempted by a literary career, he chose medicine by family tradition. His memoirs were published in 1985 by *La Pensée universelle* under the title *Un sentier dans le siècle*.

**Beautiful copy in triple binding.**

Benezit, IV, 187-189.

## 86. [PERIODICALS]. *L'Image. Revue artistique et littéraire ornée de figures sur bois.*

12 numbers in high volume in-4 (337 x 255 mm), 3 ff. ch. n. ch., 384 pp.; 8 pp. (specimen number). Maroquin grey, back with 4 nerves stressed cold, central fleuron mosaic in tan and fawn, title and dates gilded, cold threaded cuts, gilded interior nets, preserved illustrated blankets, case lined, back past, rare freckles (Canape R. D. 1908).

*Paris, Floury, 1896-1897.*

7,600 € - 8,400 \$

**Complete collection of the 12 issues of this magazine Art nouveau** founded by the French corporation of woodcarvers, published under the literary direction of Roger Marx and Jules Rais and under the artistic direction of Tony Bertrand, Auguste Lepère and Léon Ruffe.

There is an abundant iconography (hundreds of woodcuts in and out of text) by the best artists of the time: Alphonse Mucha, Eugène Grasset, Félix Vallotton, Toulouse-Lautrec, Pierre Bonnard, Bracquemond, Georges Auriol, Jean-Émile Laboureur, Maurice Denis, Steinlen, Willette, etc. The texts have been entrusted to no less famous authors: Maurice Barrès, Henri Beraldi, Émile Goudeau, Joris-Karl Huysmans, Pierre Louÿs, Maurice Maeterlinck, Octave Mirbeau, Georges Montorgueil, Émile Zola, etc.

The novelty of the magazine *L'Image* will consist in the exclusive use of wood engraving as a means of illustration. It alone, in fact, is closely associated with typography; it alone makes it possible to continue the work of the xylographs of the fifteenth century, to continue the tradition of books with admirable figures that made the glory of the printing press."

"Very beautiful and praiseworthy artistic effort very successful. Beautiful publication listed on China" (Carteret).

### **Exceptional copy of Roger Marx, literary director of the magazine, on Chinese paper.**

This is one of 150 copies of Chinese paper underwriters, with a sequel of all the illustrations before the letter and 12 smoked copies, with "Roger Marx's copy" in the margin. It also includes the specimen number on Chinese paper (12 copies announced), enriched by an autograph sent from Auguste Lepère to Roger Marx. It is well complete of the general cover and the 12 illustrated covers combined in-fine.

Inspector General of departmental museums at the Ministry of Fine Arts, renowned art critic, Roger Marx (Nancy, 1859-Paris, 1918) was for the great artists of the turn of the century a friend and ardent defender, using his energy to overcome chapel quarrels. He took part in the retrospective exhibition of the Fine Arts of the Universal Exhibition of 1900 and advocated the organization of an Exhibition of Decorative Arts. For *L'Image*, he is the author of a column entitled "Cartons d'artiste", devoted to painters and engravers (Jean-François Millet, Eugène Carrière, Jongkind, Puvis de Chavannes, Auguste Rodin, etc.).

Ex-libris by Juan Hernandez.

A delivery copy of the first issue, on Chinese paper at all margins (32 pp. and 5 excluding text, in sheets, under illustrated cover), enriched with several Chinese and Japanese off-paper states, as well as the rare number-1902 specimen announcing a revival of the magazine that never saw the light of day, with preface by Anatole France (8 pp. and 5 excluding text, in sheets, under cover illustrated).

### **Superb large margin leather copy in morocco by Georges Canape.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 213.

**87. PLATINUM. Falso and vero bono dialogi III. Contra amores I. De Vera nobilitate I. De Optimo cive II. Panegyricus in Bessarionem Doctissimum patriarcham Constantinopolitanum. Oratio ad Paulum.**

Small in-8 (160 x 106 mm), 136 ff. Brown maroquin, double cold-mesh frame on the dishes, back with nerves decorated with the same title, place and date gilded, double golden net on the cups, inner lace, golden slices on marbling, washed copy, some marginal notes blurred (Lortic).

Paris, Jean Petit, 1530.

2,500 € - 2,750 \$

**Beautiful and rare Parisian edition, release of Pierre Vidoue's presses.**

This edition brings together several works by Platine, including his philosophical dialogues on the true good, the nobility, the citizen and against love. It opens on a beautiful title with architectural framing, with the typographic brand of Jean Petit. The text is embellished with several historiated or riddled initials engraved on wood.

After having worked in the service of the Medici in Florence and then of the young cardinal Francesco Gonzaga in Rome, the humanist Bartolomeo Sacchi, known as Platine (Piadena, near Cremona, 1421-Rome, 1481) was named abbreviator of the popes Pius II and Paul II. Accused of conspiracy and paganism in 1467, he was tortured and thrown into the dungeon before seeing fortune smile on him again under the pontificate of Sixtus IV, who appointed him director of the Vatican Library. He left, in addition to the texts gathered here, a famous treatise on gastronomy and a history of popes.

**Nice copy in Jansenist Maroquin by Lortic.**

Moreau/Renouard, *Inventaire chronologique des éditions parisiennes du XVIe siècle*, III, n°2244. Adams, *Catalogue of books printed on the continent of Europe, 1501-1600 in Cambridge libraries*, II, P-1417. Brunet, *Manuel du libraire et de l'amateur de livres*, IV, col. 692.



## 88. PONA Francesco. *La Messalina*.

In-12 (145 x 92 mm), 91 pp. Marbled fawn calf, cold-framed fillet on the dishes, smooth back decorated in grotesque style, red maroquin title piece, golden fillet on the cups, red slices, a restored headdress and bite (18th century binding).

Venice, Giacomo Sarzina, 1633.

750 € - 800 \$

### **Second and best edition, partly original.**

This second edition was increased by the author and enriched with notes in the margins. This is the first separate edition of this text which appeared for the first time in 1627 in a collection of several pieces. This work is the initiator in Italy of the historical novel in the seventeenth century.

“The Messaline of the Veronese writer and doctor Francesco Pona (1595-1655), a member of the illustrious Libertine Academy of the Incogniti, is a brief historical novel, the first of its kind in Italy, at a time when the modern novel was born. Nourished by the Annals of Tacitus and the Satires of Juvénal, this story describes the decline of an erostomana empress, mixing elements specific to the historical genre (characters whose existence is proven in history, omniscient narrator, respect for the chronological order of events) and a pathological analysis aimed at making the debauched empress both a moral counter-exemplum and a model of quasi-clinical teratology. The work is also remarkable for its style, which contrasts with that of contemporary novels: dry, often lapidary, with a technical lexicon reminiscent of the writer’s training as a doctor. The story alternates biographical developments, moralizing statements and medical observations, raising the character of Messaline to the rank of a mythical figure.” (Jean-François Lattarico).

An Italian scholar of the 17th century, Francesco Pona was both a physician and a mariner poet, a scientist and philosopher. He wrote scientific treatises, a history of poetry, and several plays. He was a member of several academies: the Accademia dei Gelati of Bologna, under the pseudonym of L'Incurvato, the Accademia dei Filarmonici of Verona, under the pseudonym of L'Insaziabile, the Accademia degli Incogniti of Venice, under the pseudonym of L'Assicurato, the Accademia degli Invaghiti of Mantua, under the pseudonym L'Improntato, and finally the Accademia Olimpica of Vicenza.

### **Good copy in 18th century calf with back decorated “à la grotesque”.**

Graesse, *Trésors des livres rares et précieux*, V, p. 403. Francesco Pona, *La Messaline*, notes and translation by Jean-François Lattarico, Saint-Etienne, 2009.

## 89. QUEVEDO Y VILLEGAS Francisco Gomez de. *Les Œuvres*.

2 tomes en 1 volume in-12 (78 x 144 mm), 1 f. n. ch. , 335 ff. , 6 ff. n. ch. ; 1 f. n. ch. , 416 ff. , 1 f. bl. Maroquin red, triple golden net framing the dishes, ornate nerve back, golden net on the cups and the headgear, golden slices, golden inner lace, sparse minute freckles, ex-libris antique caviared under volume I (binding of the eighteenth century).

*Paris, Gabriel Quinet, 1664.*

3,000 € - 3,300 \$

### **Beautiful illustrated edition of a spectacular frontispiece.**

The Geneste, whose translation had first appeared in 1632-33, is the first translator and the only one to give the two masterpieces of Quevedo. Francesco Quevedo (Madrid 1580-Province of Ciudad Real 1645) is one of the greatest Spanish writers, he shone in the most varied genres. Secretary of State, secret agent, ambassador, his satirical genius earned him many enemies and several stays in prison.

The Buscon established the canons of picaresque history. The Visions, less known today, have been eagerly read by contemporaries, including Cyrano de Bergerac, who quickly became a French work, as well as in Charles Sorel's *Bibliothèque française*. The Works also contain a French version of Don Diego de la Noche de Salas Barbadillo under the title *Le Coureur de nuit dans la veine picaresque*. La Geneste has succeeded in making the virulent moral, social and political burden of her model, censored in Spain. Several critics have proposed to see the work of the young Scarron behind the pseudonym La Geneste based in particular on vocabulary studies (see Phelouzat).

An interesting monument of French prose at the edge of classicism (G.-A. Perugia).

### **Perfect copy in 18th century red morocco.**

Palau y Dulcet, *Manual del librero hispanoamericano*, XIV, no. 243706; José Manuel Losada Goya, *Bibliography critique de la littérature espagnole en France au XVIIe siècle*, no. 334. Brunet, IV, 1017 quotes only reprints. Arbour, *L'Ere baroque en France*, third part, no. 15324 (for the 1634 edition). C. Phelouzat, *La Geneste traducteur de Francisco de Quevedo*, thesis, 1973. G.-A. Pérouse, *Réforme, Humanisme, Renaissance*, 2005, p.213.

**90. RABELAIS François. Hippocratis ac Galeni libri aliquot, ex recognitione Francisci Rabelaesi.**

2 parts in one volume in-16 (110 x 80 mm), 427 pp., 1 p. n. ch., 2 ff. n. ch. of which one white, 40 ff. n. ch. (α-ε8). Maroquin Jansenist bordeaux, back to nerves, translator, author and date gilded, threaded cuts, inner lace, golden slices, lined case (modern binding).

Lyon, Sébastien Gryphe, 1532.

12,000 € - 13,000 \$

**First edition annotated and published by Rabelais of the four major treatises of Hippocrates**, the Aphorisms, the Pronostics, The Nature of Man and the Regime in acute diseases, to which is added the Little Medical Art of Galian.

In this work, Rabelais plays the role of editor and compiler. It brings together Latin translations of humanists by Leoniceno, Guillaume Cop and Andrea Brenta. 'Because of the headlines he puts on the sidelines of the translated treaties, he sometimes proposes alternative translations for such a term, such an expression, such a passage, but most often, these reformulations are borrowed from other humanist translations that he had at his disposal. There are, however, two exceptions to this rule. These are the passages added to the Prognosis and Regime in acute diseases which are absent from Guillaume Cop's translation and which Rabelais reproduces from Greek, proposing a Latin translation of his own. In these two cases, which are reported in the headlines, he shows himself as a translator of Hippocrates.' (Claude La Charité).

Rabelais's originality in relation to his predecessors also resides in the second part, not paginated, which offers the Greek text of Aphorisms which he had explained to the students of Montpellier in 1531. The book's convenient format and its success with medical students contributed to the spread of hippocratic science in France.

This is the first book published by Rabelais, who arrived in Lyon in 1532 to take up his duties as doctor of the Hôtel-Dieu. The work is dedicated to its protector Geoffroy d'Estissac, bishop of Maillezais.

**The mistake of page 17 (modo instead of morbo) was corrected, by Rabelais' hand or according to his prescription, as in several other copies.**

**This copy contains 7 marginal notes of the time** on pages 287, 344, 349, 398, 399, 403, 421 and some ink underlining. Five of the notes are much clearer but remain readable.

**Very beautiful copy with a perfect Jansenist morocco binding.**

Plan, X. Tchmerzine-Scheler, V, 321. Baudrier, VIII, p. 64. Claude La Charité, "Rabelais traducteur d'Hippocrate", in Paroles dégelées. Propos de l'Atelier XVIe siècle, Paris, Classiques Garnier, 2016. Olivier Pédeflous, *Chronicques du grant Roy Gargantua...* ed. facsimile of the copy of the Russian State Library, 2018, pp. 270-271.

## 91. RABELAIS François. Œuvres.

3 volumes in-4 (237 x 191 mm), 4 ff. n. ch., XXXVI pp., 526 pp.; 2 ff. n. ch., XXXIV pp., 383 pp.; 7 ff. n. ch., 216 pp. (miscalculated 218), 150 p., 18 ff. n. ch. Maroquin red, double golden fillet framing the dishes, ornate nerve back, double golden fillet on the cups, lace on the hunts, golden slices, freckles (binding of the time).

Amsterdam, Jean Frédéric Bernard, 1741.

10,000 € - 11,000 \$

### “The largest illustrated edition of Rabelais in the 18th century” (Oberlé).

This new edition of Rabelais' works is illustrated in the first edition with a frontispiece drawn and engraved by Folkema, a title engraved by B. Picart for the first and third volumes, a fleuron on the title of these two volumes and another different fleuron on the title of the second, four folding plates representing a view of the Devinière, a view of the room of Rabelais, a view of the inner courtyard of the Devinière and a folding map of the Chinonais with portraits of Rabelais in medallion, the figure of the Bottle, a portrait of Rabelais engraved by Tanjé, twelve vignettes and twelve butts-by Picart, and twelve large prints by Du Bourg engraved by Bernaerts, Folkéma and Tanjé.

A “highly sought after edition” (Tchemerzine).

Tchemerzine cites only two editions of Rabelais' Works in the eighteenth century, both constituting the first attempt at a critical and commented reading of Rabelais. This work was established by Le Duchat and first published in 1711.

From the library of the bibliophile Max Cointreau (1922-2016), politician and figure of the world of cognac who married the daughter of the founder of Rémy-Martin and led the group for 36 years. In parallel with his professional career, he was mayor of the municipality of Gensac-la-Pallue (1969-2001), general councillor of the canton of Segonzac (1973-1985) and then regional councillor of Poitou-Charentes (1977-1980). His collection, begun in his youth with the acquisition of books on sugar and its distillates, turned to the Renaissance with his wife Geneviève, and especially François Rabelais.

**Very nice copy in red contemporary morocco.**

Cohen/ de Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, col. 840. Oberlé, *Les Fastes de Bacchus et de Comus*, 1989, no. 353, p. 204. Plan, *Les Éditions rabelaisiennes de 1532 à 1711*, pp. 228. Tchemerzine, *Éditions originales et rares XVe-XVIIIe siècles*, V, p. 319.

**92. RABELAIS François. Œuvres.**

2 volumes in-12 (160 x 90 mm), 12 ff. n. ch., 488 pp., 5 ff. n. ch., 459 pp., 9 pp. n. ch. Maroquin red, double golden fillet framing the dishes, back with nerves, double golden fillet framing, title, author, tomato and date gilded, double golden fillet on the cups, lace on the hunts, golden slices on marbling (Petit).

1669.

2,000 € - 2,200 \$

**Counterfeit backdated the 1675 edition in which the Clef du Rabelais first appeared.**

This sphere edition, dated 1669, contains remarks and a life of the author. It includes a Clef du Rabelais which betrays its date of publication, as this key appeared for the first time in the 1675 edition.

Probably printed in Rouen according to Plan, it is “very elegant, moreover, both in terms of typography and the quality of the paper”.

**Very nice copy in red morocco signed by Petit.**

Plan, *Les Éditions rabelaisiennes de 1532 à 1711*, no. 130. Rahir, *Catalogue de livres imprimés par les Elzevier*, no. 3370.

### 93. **RADIGUET Raymond. *Le Bal du comte d'Orgel.***

In-12 (188 x 123 mm), xv pp., 239 pp. Japanese bradel binding, brown marbled paper enhanced with red lacquer paint and gold powder, author and title in gold on the back, blankets and backs preserved, uncut, brown box lined with red velvet, Title piece in red leather on the top plate, small snag in headdress.

*Paris, Grasset, 1924.*

3,000 € - 3,300 \$

#### **Original edition, one of 150 copies on Hollande Van Gelder.**

Press clippings were laminated on white sheets mounted after the preface and at the end of the volume: two portraits of the author by Jean Cocteau, a small extract from the European Journal of August 1924, a reproduction of a photograph of Radiguet at the time of writing the novel and a long and beautiful review of Joseph Kessel published in Le Figaro of July 14, 1924: It is in the way he paints, in the delicacy or brutality of the touches, in the accent, in the inner quivering of the lines that his true face hides. And who will deny [...] this finesse of pen, this secret candour which adorns the cynicism of ingenuity and which gives, despite the maturity and firmness of the drawing, an air of true youth to each line. And now these features mark even more strongly and definitively the Ball of the Count of Orgel."

#### **A masterpiece of the moralist novel.**

Raymond Radiguet died shortly after handing over to his publisher Bernard Grasset the manuscript of his second novel. It was his close friend and mentor, Jean Cocteau, helped among others by Joseph Kessel, who corrected the proofs and wrote the moving preface to the *Bal du comte d'Orgel*, still under the shock of the death of the young prodigy carried away by a typhoid fever in December 1923.

"A 20-year-old is frightened of publishing a book that cannot be written at that age," he wrote. Although the plot is classic, a love triangle between a young aristocrat and a fashionable couple, the novel does indeed shine through its psychological analyses to the point of being this "novel where psychology becomes romantic."

#### **Beautiful copy in a pretty unsigned "Japanese" binding.**

**94. RAHIR Edouard. *La Bibliothèque de l'amateur. Guide sommaire à travers les livres anciens les plus estimés et les principaux ouvrages modernes.***

The Amateur Library. A brief guide through the most esteemed ancient books and major modern works.

In-8 (247 x 160 mm), 1 f. bl., XLVIII pp., 408 pp., 1 f. bl. Half-leather caramel wedge, smooth back with author, title, monogram and date in gold, covers preserved (Marius Michel).

Paris, Morgand, 1907.

1,300 € - 1,400 \$

**Original edition of this bibliophilia guide, by a master of the binding.**

This guide to the development of an "estimable and interesting" library first offers a series of methodical tables, classifying the books sought for the text, those sought for the illustration and the books curious from the typographical point of view. The second part details, in alphabetical order, the works cited above and the editions to be preferred. The book is illustrated with some black reproductions in the text: engravings of incunabula, ancient bindings, marks of prestigious provenance, etc.

Renowned bookseller and seasoned bibliophile, successor of Damascene Morgand, with whom he had entered at the age of 16, Édouard Rahir (1862-1924) gave his advice to a whole generation of collectors. He himself had set up in the greatest discretion a library containing real treasures, which was scattered in two anonymous sales in 1928 and 1929, then in six large sales between 1930 and 1938.

**Precious copy of Henri Marius Michel, bound by him, enriched by an autograph sent to "Monsieur Henri Marius Michel, in memory of our old and cordial relations."** The copy bears its stamp on the first guard, its ex-libris and its gilded monogram on the back. He then went to the libraries of his successors, George Cretté and then Alain Lobstein.

Born in the paternal workshop, Henri Marius Michel (Paris, 1846-Paris, 1925) learned gilding while taking the courses of Decorative Arts. In 1866 he went into partnership with his father, a renowned gilder, and in 1876 he set up a bookbinding shop. After a tour of France of museums and cathedrals, he came back with the idea of making bindings "of a new style, starting from the ornamental decoration as practised by the artists of the sixteenth century, renewing it and adapting to it a new element: the ornamental flora, who would make him the most influential master of 19th century bookbinding decoration." Marius Michel published his first works, an *Essai sur la décoration extérieure des livres* (1878) and *La Reliure française contemporaine* (1880), at Damascene Morgand, where young Rahir worked. He ordered several splendid bindings, reproduced in the catalogue of his collection. In *The Amateur Library*, he rightly places Marius Michel at the forefront of the artists who revitalized the art of binding.

**Beautiful copy in a sober binding of Marius-Michel.**

Fléty, 121. Pierre Bérès, *Des Valois à Henri IV*, 1994.

## 95. Recueil de diverses pièces servant à l'histoire de Henry III, roy de France et de Pologne.

Two parts in a small volume in-12 (127 x 76 mm), 600 pp. Olive morocco, dishes framed by a small golden lace with floral medallions at the corners, with the centre compartment of a fretwork shape mosaic in red maroquin and decorated with small irons, smooth back decorated with golden boxes with small irons with an alternation of lemon or red mosaic lozenges, red part of title, inner roulette, lining and guard of Augsburg paper, golden slices on marbling, small tear without missing on title, black leather box lined with garnet suede (binding circa 1730).

Cologne, Pierre du Marteau [Amsterdam, Wolfgang], 1666.

7,500 € - 8,300 \$

### **Famous collection of satires directed against Henry III and Catherine of Medici.**

This collection of coins attributed to Sevin, Palma-Cayet, d'Aubigné... was first printed by Jean Elzevier in 1660, a "dangerous" print for which he had invented the famous fictional address of "Pierre Marteau" which was later used by more than ten printers in The Hague, Amsterdam, Brussels and as far as Rouen.

This is a "rather pretty" counterfeit (Willems) from the Elzevirian edition of 1666, which included a new part entitled "L'Apologie pour le Roy Henry quatre, par Madame la duchesse de Rohan".

### **Charming mosaic binding from the Petits Classiques workshop.**

In operation from about 1720 to 1740, this unidentified workshop is called «Les Petits Classiques» by Louis-Marie Michon, because of the over-representation in its production of bindings executed on small-format editions of the classics of ancient literature, including elzevir impressions. The bookbinder used a pretty yellow flower paper on a gold background for lining and guards.

Ex-dono manuscript of Mademoiselle de [Mongeron ?] to Louis-Pierre Parat de Chalandray on the first guard, who subsequently affixed his ex-libris engraved. This is probably a close relative of the Parat de Montgeron branch. Louis-Pierre Parat de Chalandray (1746-1836), receiver general of the finances of Lorraine and Barrois, then of Orléanais, was the last lord of the castle of La Celle Saint-Cloud under the Ancien Régime before becoming mayor of Bazemont for 22 years. This copy then passed into the rich collection of the Belgian bibliophile Carlo de Poortere (ex-libris; cat. 2014, no. 26).

### **Very beautiful copy kept in an elegant black leather box by Goy & Vilaine.**

Willems, *Les Elzevier*, no. 868. Brunet, *Manuel du libraire et de l'amateur de livres*, IV, col. 1145-1146. Michon, *Les Reliures mosaïqué du XVIIIe siècle*, 1956, pp.49-50, 118 and pl. XLII.



**96. REGNIER Henri de. *Les Rencontres de M. de Bréot.***

In-4 (288 x 198 mm), 4 ff. n. ch. of which one white, 185 pp., 1 f. n. ch. Maroquin light brown, first dish decorated with a composition drawn by dark brown cold nets and golden nets representing a fountain placed under a trellis, in the middle of foliage, with at its foot four boxwood carved in topiary mosaic of brown maroquin, the whole resting on a wide horizontal stripe mosaic black and red, second plate decorated with a trail of a few golden stars, interior frame decorated with a double gilded net and black pink in the corners, lining and guards of marbled paper, golden head, blankets and back preserved, lined case (Robert Bonfils).

*Paris, Editions René Kieffer, 1919.*

5,500 € - 6,000 \$

**This “estimated edition” (Carteret) is illustrated with many colour compositions by Robert Bonfils.** These illustrations were begun in 1913, but the work was not finished printing until 1919, by Paul Hérissé, and put in colour by Charpentier.

It was printed in 560 copies, all on vats.

**Exceptional copy in binding of the artist for himself.**

This unjustified copy bears a friendly autograph from the publisher René Kieffer to Robert Bonfils, who made for his copy a beautiful mosaic binding. It is enriched by the original drawing signed by Bonfils which served as a study for the decoration of the binding, and by an autograph letter from Henri de Régnier which was sent to him in gratitude.

The binding was part of the exhibition Art Deco, Schmuck und Bücher aus Frankreich which took place in Germany from May 1975 to January 1976 and travelled from the Schmuckmuseum in Pforzheim to the Museum Villa Stuck in Munich, to the Museum of Arts and Crafts in Hamburg.

**From Felix Marcilhac’s library.**

**Very beautiful copy Exceptional copy in binding of the artist for himself.**

Carteret, *Le Trésor du bibliophile, livres illustrés modernes 1875-1945*, IV, p. 335. Mahé, *Bibliographie des livres de luxe...*, III, col. 236. Monod, *Manuel de l’amateur de livres illustrés modernes 1875-1975*, II, no. 9570. Exhibition Art Deco, Schmuck und Bücher aus Frankreich, no. 35.

**97. RIMBAUD Arthur. Une saison en enfer.**

In-12 (182 x 118 mm), 53 pp. Maroquin Jansenist red, back to nerves, author, title and date gilded, black maroquin lining, red tabis guard, golden slices on witnesses, preserved blankets, lined case (Alix).

*Brussels, Typographic Alliance (M.-J. Poot & Cie), 1873.*

22,000 € - 24,400 \$

**Original edition of the only work published by Rimbaud.** Printed "at the author's expense", there was no large paper.

Verlaine described this work as a "prodigious psychological autobiography, written in this diamond prose that is the exclusive property of Arthur Rimbaud."

According to legend, there were only six copies left, the rest having been thrown into the fire by Rimbaud, until the Belgian bibliophile Léon Losseau told us a more prosaic story: in 1901, he had exhumed the stock which rotted at the publisher, Rimbaud having left without paying. "A number of copies, damaged by the water that had pierced the roof, were thrown into the large stove of the workshop and I paid and had the remaining 425 shipped to me."

Libraries Jean E. Leclercq, Jean Lebrun and Jérémie Lebrun with each their ex-libris.

A note in pencil indicates that the copy was included in the exhibition of the Society of Bibliophiles and Iconophiles of Belgium in 1992 (no. 76 of the catalogue "Belgique, terre d'accueil").

**Perfect copy in Alix double morocco binding.**

Christian Galantaris, *Verlaine, Rimbaud, Mallarmé*, no. 276-278. In French in text, no. 299. Fléty, *Dictionnaire des relieurs français...*, p. 49.

**98. ROSTAND Edmond. *L'Aiglon*.**

In-8 (210 x 141 mm), 6 ff. n. ch. of which one white and one frontispiece, 262 pp., 1 f. n. ch. Dark green maroquin, double frame of multiple cold nets on the dishes, back to nerves, frame of multiple cold nets in box, author, golden title and date, double cold net on the cups, red maroquin lining, dark green tabis lining, Blankets preserved, lined case (Huser).

*Paris, Charpentier & Fasquel, 1900.*

5 500 € - 6,000 \$

**Original edition, one of the copies on Japan, only large paper.**

It is illustrated on the frontispiece of a portrait of Sarah Bernhardt in the role of the Eagle, by Louise Abbema, and of a composition drawn by René Lalique and printed on the first plate of the cover.

This six-act drama, in verse, was first performed at the Sarah Bernhardt Theatre on March 15, 1900.

Libraries of Jean Leclercq and Alexandre Daniel, with their ex-libris.

**Very nice copy in double morocco binding by Huser.**

## 99. Do(minorum) De Rota decisiones novae, antiquae et antiquiores...

In-folio (342 x 225 mm), 49 ff. n. ch. , 1 f. bl. , 655 pp., 1 p. bl. Brown speckled painted vellum, back to nerves, red leather title piece and library label on foot, blunt corners, small rubbing on plates and nerves, a few freckles on the title sheet and scattered in the volume (binding of the early eighteenth century).

*Turin, heirs of Nicola Bevilacqua, 1579.*

2 800 € - 3,100 \$

**Important collection of decisions of the Rota, Roman ecclesiastical tribunal**, due to several jurists doctors taken in the four great European nations of then: Italy, France, Spain and Germany. For France, the listener of the Rota was Pierre Rebuffi. The Tribunal of the Rota in Rome, established to replace the former judges of the sacred palace, was established at the beginning of the 14th century by Pope John XXII.

The first edition of this scholarly compilation was published in Lyon in 1562. This new edition contains additions and corrections. It is decorated with a large typographic mark with bull on the title and on the back. The print, beautiful, is two columns.

### **Copy belonging to the poet Philippe Desportes (1546-1606).**

The signature of Desportes in two languages appears on the title sheet: "Desportes" and "ex-libris Ph. Portaei», the latter being no longer mentioned on its volumes after 1595. Desportes, nicknamed the "French Tibulle" for the approval of his verses, was not only an important court poet with the favour of King Henry III, but one of the great scholars of his time who had assembled a vast library comprising all fields of knowledge. (Belles-Lettres, theology, sciences, law). Isabelle de Conihout estimated this library around 2500-3000 volumes of which only about 400 are identified to date. She had a considerable reputation of her time and Peiresc advised Dupuy to check a rarity in the library of Desportes twenty years after the poet's death (letter of 11 November 1627). Our volume is one of a large number of editions published in Italy that he had collected, including Claudio Tolomei, *De corruptis verbis juris civilis dialogus*, Siena, v. 1517, and A. Massa, *De exercitatione jurisperitorum libri tres*, Rome, 1550 (Rouget, "Les livres italiens de Philippe Desportes"). This volume is not included in the survey drawn up by Isabelle de Conihout or in the one given by François Rouget (*Labyrinthes de l'esprit*, 2015).

Our work is not part of the volumes of theology and related domains that passed to the Jesuits of Clermont after the death of Philippe Desportes' brother, Thibault Desportes, in 1629. He entered the collection of the vicar Jean Pontas (1638-1728), a famous casuist who left most of his library to the monastery of Blancs-Manteaux whose ex-libris is also at the top of the title sheet ("Monasterii B.M. Albo-mantellorum ord. S. Benedictii Congreg. S. Mauri"), with mention of ex-dono de Pontas in 1728. On the first counter, old odds.

### **Very good copy in contemporary vellum.**

USTC no. 853681. J. Lavaud, *A Court Poet in the Last Valois Period*, 1937, pp.408–42. I. de Conihout, "Something new about the library of Desportes and its dispersion", in J. Balsamo (ed.), *Philippe Desportes... Klincksieck*, 2000, 121–160. Rouget, "Les livres italiens de Philippe Desportes", *Italique*, 2007, and F. Rouget, "Éléments nouveaux pour la reconstruction de la bibliothèque de Philippe Desportes", in R. Gorris Camos and A. Vanautgaerden (eds.), *Labyrinthes de l'esprit*, Droz, 2015.

**100. ROUX Joseph. Carte de la Mer Méditerranée en douze feuilles, dédiée à M<sup>st</sup> le duc de Choiseul, Colonel général des Suisses et Grisons, Ministre de la Guerre et de la Marine.**

In-folio (564 x 320 mm), 12 pl. leaflets. Soft basane with laces, cold-framed castor on the plates, name of the owner with ink on the first plate, back to nerves, worn caps and corners with lack of leather on the base (binding of the time).

*Paris, chez l'auteur, 1764.*

12,000 € - 13,300 \$

**First print of this large map of the Mediterranean, composed of 12 folding plates engraved on strong paper**, with scales in miles of Italy and Provence and leagues of France and England, Holland and Spain. Each unfolded sheet measures approximately 82 x 56 cm. They represent the entire Mediterranean basin, coastal cities, ports, anchorages and depths, etc.

On the first counter is the large advertising label of the Genoese bookseller Yves Gravier, dated 1785, detailing his various portulan cards.

Appointed hydrographer of the king in 1764, Joseph Roux (1725-1789) was the first of the Roux dynasty to paint and draw sea maps, plans of ports and rafts, compass roses. His father, a sailor and hydrographer like him, had set up a shop in the port of Marseilles in 1710.

**Copy of Lieutenant-General William Craven (1770-1825), serving in the Mediterranean Sea in 1800.** The first three charts include handwritten annotations at the lead mine, specifying the positions of his ship, for example off the coast of Corsica on 4 and 5 July 1800. This type of marine structure was designed directly for mariners. We know that Nelson used Joseph Roux's large charts aboard the HMS Victory.

William Craven, 1st Earl of Craven (1770-1825), succeeded his father as seventh Baron Craven in 1791. In 1801 he was created Viscount Uffington, Berkshire, and Earl of Craven, York. From 1795 to 1803 he served as lieutenant-colonel in the 40th Infantry Regiment, which took part in the Anglo-Russian invasion of Holland in August 1799 and in the battles of Aboukir and Alexandria in 1801. He was also aide-de-camp to King George III, colonel, major-general, and lieutenant-general of the 9th Reserve Battalion from 1803 to 1814, and lord lieutenant of Berkshire from 1819 to 1825. In 1807 he had married the actress Louisa Brunton.

**Very nice atlas, well preserved for a work that "has set sail".**

*Navari, Greece and the Levant.* The Catalogue of the Henry Myron Blackmer collection of books and manuscripts, 1455.

**101. Sacre et couronnement de Louis XVI, roi de France et de Navarre à Rheims, le 11. juin 1775. Précédé de recherches sur le sacre des rois de France depuis Clovis jusqu'à Louis XVI ; et suivi d'un journal historique de ce qui s'est passé à cette auguste cérémonie.**

Two parts in one volume in-8 (212 x 138 mm), XVI pp. (including title and frontispiece, mounted before explanation of tables), 190 pp.; 21 ff. n. ch; 1 f. n. ch. 124 pp., 1 f. n. ch. Old Maroquin red, triple golden net framed on the dishes, fleur-de-lys on the corners, royal weapons in the centre, back-to-back decorated with fleurdelisés boxes, olive-style coin, double net on the cups, inner roulette, golden slices, rare freckles, some notebooks slightly browned, small tear without lack in the margin of 3 double boards and in the folding plan (binding of the time).

*Paris, Vente & Patas, 1775.*

4,500 € - 4,900 \$

**First edition of this famous festive book.**

The book opens with a chronology of the kings of France followed by a brief history of each coronation, from Clovis to Louis XV. The second part, the most important and richly illustrated, attempts to describe in great detail the course of the coronation of Louis XVI.

The rich illustration consists of an engraved title, a frontispiece, **a large plan of folding Reims** with portraits of Clovis and Louis XVI, the baptism of Clovis and the Coronation of Louis XVI in medallions, a double plate of coat of arms, 9 beautiful double-page views depicting the ceremony in various paintings and **39 beautiful costume boards**, as well as 14 lettered thumbnails, all engraved on copper by Patas.

Addition of the end date of Louis XVI's reign to the ink on the back of page XVI: "1793, January 21 on a scaffold."

**Very nice copy of present in red morocco with coat of arms of Louis XVI.**

Cohen/ de Ricci, *A Lover's Guide to 18th Century Engraving Books*, col. 785-786. Brunet, *Manuel du libraire et de l'amateur de livres*, V, col. 20.

## 102. SCUDÉRY Madeleine de. *Clélie, histoire romaine*.

10 volumes in-12 (176 x 113 mm), 8 ff. n. ch., 604 pp. ; 2 ff. n. ch., pp. 605 to 1383 misquoted 1443, 4 pp. n. ch. ; 3 ff. n. ch., 603 pp. misquoted 630 ; 2 ff. n. ch., pp. 609 to 1483 misquoted 1481, 4 pp. n. ch. ; 3 ff. n. ch., 602 pp. ill. 604; 2 ff. n. ch., pp. 607 to 1604, 4 ff. n. ch.; 3 ff. n. ch., 614 pp.; 2 ff. n. ch., pp. 617 to 1511 ill. ch. 1464, 4 ff. n. ch.; 3 ff. n. ch., 544 pp.; 2 ff. n. ch., pp. 545 to 1,324 ill. ch. 1156, 4 ff. n. ch. brown calf, small gilt arms in the center of the boards, spine ribbed and decorated, marbled edges, some rubbing and old restorations, snag on the upper head of volume 10, volumes 3 and 5 inverted, small angular paper loss in the margin of the frontispiece of volume 1, small marginal halo on six leaves, ink stain in lower margin of page 151, map of the Tendre trimmed at foot by about 1 cm, reinforced at spine, with two small ink stains at top, paper defect in lower margin of page 453 and small marginal paper losses p. 579 of vol. 1; small paper losses in the margin of 7 leaves in vol. 2, tear without loss and small brown stain p. 751; small marginal paper loss p. 337 of vol. 3, slight trace of wetness at foot; slight trace of wetness in the lower corner of the first 100 leaves of vol. 4, duplicate Yyy quire, marginal angular tear on p. 1213, yellow halo on the last 7 leaves; small ink stain in the upper margin of pp. 159-166 of vol. 5; marginal angular paper loss on p. 831 of vol. 6, trace of wetness pp. 641 to 656; tear without missing p. 135, small marginal paper losses on three leaves pp. 153 to 156, p. 205 and p. 585, small soiling without seriousness on pp. 302 and 303 in volume 7; small scattered brown spots on pp. 23 and 24 of volume 9; small marginal paper losses on pp. 679, 1079, 1299 to 1301 and 1323 of volume 10, small marginal stain on pp. 1061 to 1064 (contemporary binding).

Paris, Augustin Courbé, 1656-1660.

25 000 € - 27,000 \$

### **The great novel of Mademoiselle de Scudéry.**

This novel was published from 1654 to 1660 and was an immediate success which led to continuous reprints. The last two volumes of this copy are in the original edition.

The illustration consists of five title-frontispices, a portrait of Mademoiselle de Longueville, fifteen figures, and the famous folding Carte du Tendre, all engraved on copper.

This great novelistic composition is a key novel in which contemporaries liked to find different characters of the French nobility.

Madeleine de Scudéry (Le Havre, 1607-Paris, 1702) frequented the Hôtel de Rambouillet from the moment of her arrival in Paris in 1639, at the time of her greatest splendor. She made a reputation for herself which attracted the friendship of the most distinguished members of society. With her Carte du Tendre à la géographie galante, she gave a decisive impulse to the vogue of all that touched gallantry and preciousness.

### **Prestigious copy with the arms of the Duke of Penthièvre.**

Louis de Bourbon, (château de Rambouillet, 1725-château de Bizy à Vernon, 1793) succeeded his father in his offices as admiral of France, governor of Brittany and grand veneur of France. His fortune made him one of the richest men in Europe. He was also a bibliophile and continued the library of his father, the Count of Toulouse.

The volumes of this copy bear, in addition to his arms on the boards, the stamps of the Royal Library and the castle of Eu.

### **A very important copy in a contemporary binding.**

Tchemerzine, *Éditions originales et rares XVe-XVIIIe siècles*, V, p. 782. Laffont-Bompiani, *Dictionnaire des auteurs de tous les temps et de tous les pays*, IV, p. 275. O.H.R., *Manuel de l'amateur de reliures armoriées françaises*, pl. 2609.

### 103. SERRES Olivier de. *Le Théâtre d'agriculture*.

In-4 (240 x 170 mm), 12 ff. n. ch., 907 pp., 12 ff. n. ch., 1 f. bl. Red maroquin, decoration in Du Seuil style on the dishes, back with nerves decorated with boxes of gilded fleurons, author, title, place and date gilded, double net on the cups, inner lace, golden slices, washed copy, some freckles, tears restored on the folding board (Darlaud brothers).

Paris, Abraham Saugrain, 1617.

4,500 € - 4,900 \$

**"This is the first major French agricultural treatise [...].** The prose of Serres, in the wake of Montaigne and Saint Francis de Sales, is clear and beautiful. More than twenty successive editions attest to its success" (In French in the text).

This seventh edition is actually the sale of the sixth, from 1615, to 1617. It is decorated with the same title-frontispiece in the form of a portico with the portrait of Henry IV as that of 1603 published by the same publisher.

The illustration includes, in addition to the **beautiful title-frontispiece engraved on copper by Mallery, 15 engravings** in the text representing the garden beds and a folding sheet representing a tiered medicinal garden, as well as several bands and lettering engraved on wood.

A bedside book by Henry IV.

In his activity as a rural owner, Olivier de Serres did not lose sight of the national interest, he wanted to preach by example and convince the gentlemen to take care of their lands themselves; he read the old agronomy treaties, found them insufficient and aged; For thirty years he devoted his leisure time to the composition of a treaty that could serve his time. The work is dedicated to Henry IV, who immediately understood how this book could be a support for the work of pacification of minds and economic recovery that he undertook, so the king did not spare him his praise. It is said that he had it read every day a few pages after dinner. The usefulness of this work, its royal protection and its timeliness earned it a great and lasting success, as evidenced by the many editions of it that were made in the first half of the 17th century." (Dictionary of Works).

From the library of Estavayé, family of the Swiss nobility.

This copy bears at the top of the page of the title-frontispiece the ancient manuscript ex-libris: "Prope est Dominus omnibus invocantibus Eum in Veritate" (Psalm 144, 18) signed "Stavayé 1629", with a little coat of arms added, surmounted by the letters "I D S" for Jacques de Stavayé.

Knight, lord of Molondin, Jacques d'Estavayé (died 1664) commanded a regiment of 20 Swiss Guard companies serving King Louis XIII. He was field marshal (1645) and governor of Neuchâtel and Valengin for the Duke of Longueville.

At the foot of the page is the signature of his great-grandson Joseph-Laurent d'Estavayé (died at Besançon in 1757). A knight baron of Molandin, he was a member of the Grand Council of the city of Solothurn in Switzerland. This bibliophile used to put his signature on the unlinked volumes for him.

Stamp in the Greek currency "ΨΥΧΗΣ ΙΑΤΡΕΙΟΝ [remedy of the soul]" on the back of the first sheet of guard. This inscription was found on the pediment of the sacred library of the funerary temple of Ramses II, according to Hécatée d'Abdère, contemporary Greek historian of Alexander and the first Ptolemy, taken up by Diodore of Sicily in his Historical Library. It is reproduced on the entrance of several libraries, including the Abbey of St.

This ex-libris in Greek is attributed to Arsène Houssaye in the catalogue Berès, Des Valois à Henri IV; to a count of Rouville according to a note in a copy of the sale of Gérard Bauër (22 May 1962, no. 23).

**Very nice copy in red morcco signed of the nineteenth century.**

Thiébaud, *Bibliographie des ouvrages français sur la chasse*, col. 842. In French in text, n°79, notice de Pierre Bérés. Laffont-Bompiani, *Dictionnaire des œuvres*, VI, pp.398-39. Guigard, *Nouvel Armorial du bibliophile*, II, p.207.



**104. SIMONIDY Michel & FIRDOUSI Abu'Ikasim. Histoire de Minoutchehr selon Le Livre des rois.**

In-4 (228 x 162 mm), 184 pp., 4 ff. n. ch. Maroquin Jansenist brown, back on nerves with title, place and date gilded, double golden net on the cups, large gold-decorated frame on the back, lining and dark blue silk guard, golden slices on witnesses, blankets and back preserved, lined case, back slightly and evenly passed, two small rubbing on the first silk guard (G. Mercier sr of his father-1932).

*Paris, Piazza, 1919.*

3,000 € - 3,300 \$

**First great work of Persian literature.**

The story of King Minoutchehr is the seventh chapter of the Shahnameh, The Book of Kings, written by the poet Firdousi around 387 AD. The first great work of Persian literature, this famous epic poem is considered in Iran as the national book par excellence, just like L'Illiade can be in Greece. The French translation, by Jules Mohl (1838-1878), a member of the Institut and professor at the Collège de France, was the best of those made in the 19th century, when The Book of Kings began to be appreciated in Europe.

**This edition is illustrated with 49 compositions in colors enhanced with gold and silver by Michel Simonidy:** a frontispiece, ten out of text, frames, headers, lettrines and ass-de-lampe.

It was printed in 550 numbered copies.

This one is **one of 25 on Japan containing two suites of illustrations**, one in color on Japan, the other in black on vellum. **It includes an original watercolor enhanced with gold**, connected at the head, with on the back a sketch to the lead mine.

Michel Simonidy (1870-1933), a student of the famous fireman Léon Bonnat, is an oriental painter of Romanian origin. Here he demonstrates his talents as a landscaper, animal and nude painter. His compositions depict in turn feverish dances, languors of harems, caravans, nocturnal landscapes, animal fights, the wild charm of women and the grandeur of princes.

**Very nice copy in morocco by Georges Mercier.**

Carteret, IV, 156. Mahé, II, col. 45. Monod, no. 4612.

**105. [SOREL Charles]. De la connoissance des bons livres, ou examen de plusieurs auteurs.**

In-12 (133 x 67 mm), 4 ff. n. ch. , 472 pp. Maroquin Jansenist dark green, golden figure in the centre of the dishes, back on nerves with title, place and date in gold, double golden net on the cups, golden inner lace, golden slices on marbling, back slightly darker, small whitish traces on the plates (Hardy-Mennil).

*Amsterdam, Henry et Theodore Boom, 1672.*

2,500 € - 2,700 \$

First Elzévirienne edition of this art of forming a French library, illustrated with an elegant frontispiece engraved in the taste of Romain de Hooghe. The original edition was published the previous year.

According to Brunet, "The author has set out to make known the best works in all genres that can enter a chosen library, entirely composed of French books. (...) This treatise *De la Connoissance des bons livres*, Paris, 1671, or Amsterdam, 1672, in-12, contains some more or less curious peculiarities that still make it sought».

Charles Sorel, a French novelist, critic, scholar, historian (b at Paris 1602 Paris 1674), continued his reflection on French taste and literature after *La Bibliothèque française*, published in 1664. He is particularly interested in novelties and comments on language points. The volume contains four parts: From the connoissance of good books of our language – From history & novels – From poetry Française, & from comedies – From how to speak well, & to write well in our language. Good stile, & eloquence; and the new French language.

**The copy of the Duke of Chartres.**

Robert d'Orléans, Duke of Chartres (1840-1910), second son of the Duke of Orleans and Princess Helene of Mecklenburg-Schwerin, served in the Piedmontese army during the Crimean War in 1859. He fought in the Civil War and returned to France and served in Chanzy's army in 1870 under the name "Robert le Fort". He had assembled a selected library, carefully composed of a large number of books on history, military art and classical literature.

Label of the Bérès bookstore.

**Very nice copy in green morocco binding from Hardy-Mennil.**

Brunet V, 458. Willems, *Les Elzevier*, 1866. Cat. Beres 44, Old Books of the Seventeenth and Eighteenth Centuries from the Duke of Chartres' Library, no. 290. OHR, pl 2584, iron no. 6.

**106. STEVENSON William Bennet & SÉTIER Louis-Pascal. *Relation historique et descriptive d'un séjour de vingt ans dans l'Amérique du Sud, ou Voyage en Araucanie, au Chili, au Pérou et dans la Colombie.***

Three volumes in-8 (210 x 128 mm), 2 ff. n. ch., XII pp., 390 pp.; 2 ff. n. ch., VI pp., 1 f. bl., 496 pp.; 2 ff. n. ch., VIII pp., 440 pp. Half-marouquin with long red grain with small corners, golden numeral in the centre of the dishes, smooth backs decorated with golden palettes, golden title and tomato, not trimmed, scattered freckles, ink spots at the end of the first volume, Small tear without missing the folding card (binding of the time).

*Paris, Kilian, 1826.*

6,000 € - 6,600 \$

**Original French edition, translated from English by Sétier.**

This trip to Araucania, Chile, Peru and Colombia is followed by a Précis of the revolutions of the Spanish colonies of South America. A prominent witness, the British explorer William Bennet Stevenson (circa 1787-after 1830) spent more than 20 years in these lands. He gives many details of Indian customs and local political events, especially the revolutions that shook the continent.

The illustration includes a large folding map with coloured outlines and 6 figures without coloured text, including 5 leaflets, representing natives and a view of the fortress of Callao and the city of Lima.

**Precious copy of the empress Marie-Louise (1791-1847),** then Duchess of Parma, Plaisance and Guastalla. After the end of the Empire, she had lived at Schönbrunn Castle having decided to remain faithful to her family, the Habsburgs-Lorraine, to defend the interests of her son. It was endowed by the Congress of Vienna in 1815. The empress had built a very important library, installed in the ducal palace of Parma which she had had renovated.

**Very beautiful specimen with prestigious provenance.**

Sabin, *A Dictionnary of Books relating to America*, II, no. 91613. Late M. Ch. Chadenat Library, II, no. 7185 (reissued 1832). Quérard, *La France littéraire*, IX, 266.

**107. STRABO.** *Strabonis illustrissimi scriptoris Geographia decem et septem libros continens e greco in latinum a Gregorio Typhernale et Guarino Veronense conversa, cum index.*

Small folio (266 x 195 mm), 14 ff. n. ch., CLII ff. Brown maroquin, dishes decorated with cold fillets in the Du Seuil style with gilded corner florets, back-to-back decorated with the same ornament, author, title, date and place gilded, double gilded net on the cups, inner lace, golden slices, lightly rubbed caps and corners, Notebook b placed between the notebooks e and f (19th century binding).

*Paris, Le Fèvre, 1512.*

4,500 € - 4,900 \$

**Rare first Parisian edition of this bible of ancient geography.**

This edition was shared between four booksellers, Claude Chevallon, Gilles de Gourmont, Hémon Le Fèvre and Olivier Senant. It is embellished with an index and a dedicatory epistle from the publisher Théobald Pigenat to his master Jérôme Aléandre, who appears for the first time. It is one of the first testimonies of the fame acquired by the Italian scholar Jérôme Aléandre (1480-1542), invited to Paris in 1508 and appointed professor of beautiful letters then rector of the university until 1514.

The title is decorated with a beautiful historical frame composed of several woods, probably from a book of hours or a life of Saints. The text is presented on two columns, in Gothic characters.

Strabo, who lived around the year 60 of our era, gathered towards the end of his life documentary materials, as well as his own memories of travelling through the East (Syria, Palestine, Egypt, Asia Minor) to compose this excellent description of the known world, whose authority was incomparable throughout the Middle Ages.

The binding, unsigned, is attributed to Thompson by a pencil note, which is probable. This is certainly the copy described in *L'Intermédiaire des bibliophiles de Durel* en 1897, n°1074, at the address of Le Fèvre and bound in Maroquin La Vallière de Thompson. Settled in Paris during the 1830s, this bookbinder worked until about 1850, before his wife and son took over the studio.

Ex-libris printed by Henri Lambert on the first counter, lawyer at Versailles.

**Very nice copy in 19th century morocco binding.**

Renouard, *Inventaire chronologique des éditions parisiennes du XVIe siècle*, II, n°459. Graesse, *Trésor de livres rares et précieux*, VI, 506. Ernest Jovy, *François Tissard et Jérôme Aléandre, contribution à l'histoire des origines des études grecques en France*, 2e fascicule, 1900, p. 97-100 (reproduces Pigenat's epistle, erroneously dated 1510).

**108. VERDET André. Pour un nouveau printemps de Pablo Picasso.**

In-folio (378 x 282 mm), 39 pp., 2 ff. n. ch. In sheets, under a publisher's shirt covered with raffia, the first plate decorated with an original decoration composed of pieces of black leather laminated in black skin, two straps in black skin riveted on the back.

*Nice, aux dépens d'un amateur, 1963.*

23,000 € - 25,500 \$

**Edition published in 79 numbered copies and some non-commercial.**

The composition on the binding is different for each copy. It is due to the collaboration of André Verdet and Jean Chabert.

**It includes an original lithograph by Picasso signed, printed in color by Mourlot, and an original photograph by André Villers in black depicting Picasso, here absent.**

This copy is one of the few out of trade.

**It is enriched by an original drawing and a dedication signed by André Verdet dated 1964.**

**109. Via crucis, ou collection de quatorze gravures représentant les quatorze stations communément appelées : le chemin de la Croix, augmenté de deux gravures pour servir de clôture et de frontispice, avec les pratiques de cette dévotion, dédiée à la Très-Sainte Vierge**

In-4 (258 x 198 mm), 32 pp. Maroquin lemon, wide golden frieze framed on the dishes, cross of the Passion in the centre, smooth back decorated with golden nets and crosses, black maroquin title coin, golden roulette on cups and hunts, linings and light blue tabis guards, golden slices, fine restoration on two corners, brownish guard sheets, a few freckles (Bradel the elder).

*Paris, Pierron & Bance aîné, 1813.*

2,500 € - 2,750 \$

**Rare edition decorated with 16 finely watermarked plates at the time.**

The illustration consists of 14 figures outside the text representing the stations of the Way of the Cross and 2 figures as frontispiece and fence, the last representing the Virgin, engraved by Curve after Chasselat, Rombelli, Lamutini, Campanella, Capellan, etc. They were finely watermarked at the time, with beautiful colors for tunics.

The book describes in detail the ceremony of the Via Crucis, a procession performed by stopping in front of fourteen paintings, crucifixes or other symbols and interrupted by preaching, meditations and prayers. This exercise of devotion had developed during the eighteenth century but it did not become popular until the end of the Revolution.

François-Paul Bradel, known as Bradel the Elder (circa 1757-1827), is the most famous representative of a family of Parisian bookbinders dating back to the 17th century, and of which several members practised in the 19th century. Successor of his uncle Derome le Jeune, he was established in rue Saint-Jacques in Paris at the end of the 18th century. He is credited with developing the Bradel-style grooved cardboard.

Most records indicate that he practised until 1795 – Fléty goes until 1805 – but our copy shows a longer activity. The bookbinder label reads: "Bound by Bradel l'Aîné, Bookbinder of the Imple Library, Neveu and Succr de Derome le Jeune, Rue St Jacques N°105, Hotel de la Couture, À Paris".

**Superb copy in contemporary lemon Bradel morocco.**

*Fléty, Dictionnaire des relieurs français, 33.*

**110. VIVALDI Giovanni Lodovico. Aureum opus de veritate contritionis...**

In-8 (177 x 124 mm), 180 ff. , 32 ff. n. ch. Cold-stamped brown calf on reembedded wood, modern nerve backs, leftover clasps, last lined leaf, small running foot wetting on half the volume, marginal stain on f. 151 (binding of the time).

Lyon, Jean de Vingle pour Etienne Gueynard, 1509.

2 800 € - 3,100 \$

**Moral treatise printed in Gothic characters, illustrated with a title-frontispiece** formed of a wood representing a man kneeling before the instruments of the Passion and 9 small vignettes framed. Many historiated initials dot the volume.

Reprint of the second edition, given by the same printer in Lyon in 1504. The first edition was published in 1503 in Saluzzo by the brothers Le Signerre, from Rouen.

**Our copy is enriched by two woods of the period formerly affixed to the reverse, also having for subject the Passion of Christ** (cf. Maria Consuelo Oldenbourg, *Die Buchholzschnitte des Hans Schäufelein*, no. 278). The second is an unsigned xylography by Hans Schäufelein depicting Christ bearing his cross. He was one of Dürer's first disciples and then collaborators. Known by historians of royal ideology and by those of the engraving of the early sixteenth century for his opusculum on the fleur-de-lys of the ecu of France (1503 and 1507), and by his theological-moral works on contrition and the Immaculate Conception, Giovanni Lodovico Vivaldi (c. 1460-1540), advisor to the Marquis de Saluces, appointed bishop of Arba in 1519 and died around 1540, also dedicated to King René d'Anjou, count of Provence, a *Tractatus de nobilitate* written in the years 1475-80.

Some old underlinings and annotations.

According to USTC, only 8 copies of this work are kept in public libraries around the world (1 copy at the Arsenal, 1 copy at the BM in Lyon).

Ex-libris manuscript of the Weissenau Abbey in Baden-Württemberg ("Monasterii Augiae Minoris"). Ex-libris engraved with B.A.Z.W.

**Seductive exemplar in its cold stamped Gothic binding.**

Baudrier XI, 218. S. von Gültlingen, *Répertoire Bibliographique des livres imprimés à Lyon au XVIe*, I, p. 61.

**111. WEIGEL Christoph. Passio, Resurrectio, atq[ue] in Coelos Ascensio, D[omi]ni nostri Jesu Christi.**

In-12 (149 x 98 mm), 102 ff. n. ch. Maroquin lemon, triple golden fillet framing the dishes, ornate nerve back, iron representing a bird on a flowering branch in the center of the boxes, golden title and date, double net on the cups, lace on the hunts, golden slices, small spot on the first dish (Foiry).

*Augsburg, Christoph Weigel, 1693.*

2,500 € - 2,700 \$

**Complete suite of an engraved title, a frontispiece and 100 figures, finely engraved in soft cut by Christoph Weigel, on the drawings of Johann Jacob von Sandrart. Captioned in Latin, they illustrate the Passion of Jesus Christ.**

Johann Jacob von Sandrart (Regensburg, 1655-Nuremberg, 1698), a chisel and etching artist, was the son and pupil of Jacob von Sandrart.

The Berlin printing cabinet holds 13 of his drawings, while others are in the Nuremberg Germanic Museum. After staying in Hof, Jena, Frankfurt, Vienna and Augsburg, Christoph Weigel (Redwig, 1654-Nuremberg, 1725) settled in Nuremberg as an engraver and printmaker.

In particular, he engraved a number of pieces of the Bible, including the *Sacra scriptura loquens in imaginibus*.

The bookbinder Robert Foiry was established in Paris rue d'Artois at the end of the 19th century. He practised until his death on 23 December 1933 at the age of seventy-four.

**Beautiful copy in lemon morocco binding.**

Brunet, *Manuel du libraire et de l'amateur de livres*, V, col. 1428. Graesse, *Trésor de livres rares et précieux*, VI, p. 429. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, 1976, IX, pp. 275 and X, pp. 673. Fléty, *Dictionnaire des relieurs français...*, p. 72.