

Rare Books & Manuscripts

1st Ink Fair London

2 Temple Place
WC2R 3BD

20 - 22 October 2016



Booth LG7

Librairie Clavreuil

Bernard & Stéphane Clavreuil

19 rue de Tournon

75006 Paris

France

LIBRAIRIE CLAVREUIL

Bernard & Stéphane Clavreuil
19 rue de Tournon
75006 Paris

Tél. + 33 1 43 26 97 69
Mobile + 33 6 86 45 13 88

Nous acceptons les règlements par carte bancaire Visa et Master Card

TVA : FR 93 582 004 974 – SIRET : 582-004-00017

*Conditions de vente conformes aux usages du Syndicat de la Librairie Ancienne et Moderne
et aux règlements de la Ligue Internationale de la Librairie Ancienne*

1. ALCIATUS, Andreas. Emblemata... Cum facili & compendiosa explicatione... per Claudium Minoem. *Leyden, ex officina Plantiniana Raphelengii, 1610.* 16mo (116 x 77 mm) 398 pp.; contemporary vellum, yapp edges. 1,100 £

Landwehr, Low countries, 21; Duplessis, Alciatus, 92.

A new edition of the popular book, illustrated with the same 211 wood cuts as the edition 1591, also printed by Plantin.

A clean copy, with the exception of some wood cuts where the nudity was felt to be too offensive.

2. ARGOLI, Andrea. Ephemerides exactissimae caelestium motuum ad longitudinem Almae Urbis, et Tychonis Brahe hypoteses, ad deductas è Coelo accuratè observationes Ab Anno MD-CXLI ad Annum MDCC. *Lyon, J.A. Huguetan, 1677.* 3 volumes, 4to (221 x 170 mm) 10 nn.ll. including frontispiece and portrait (both copper engravings), 587 pp. and 1 nn.l. for volume I; 915 pp. for volume II; 903 pp. for volume III; contemporary flexible vellum, manuscript title on spines. 1,350 £

Lalande, 286; Houzeau & Lancaster, 15174.



The most complete edition, finely illustrated with engraved frontispiece, portrait, one plate in volume one and several engravings in the text.

Andrea Argoli (1570-1659) taught mathematics at the «Sapienza» in Rome between 1622 and 1627, after which he moved to Padua.

The *Ephemerides* cover the years 1641 to 1700. «Argoli's extensive *Ephemerides*... which were based on the observations of Tycho Brahe, gave a permanence to his reputation that his other writings would scarcely have achieved» (DSB).

The first volume starts with Argoli's *Astronomicorum*, in which he develops his own geocentric system.

Good copy, albeit some occasional worming in the margins. Each title page with a modern ownership inscription.

One of the most important 16th century studies in French of the Levant

3. BELON, Pierre. *Les Observations de plusieurs singularités et choses mémorables trouvées en Grèce, Asie, Judée, Egypte, Arabie, & autres pays estranges.* Paris, Guillaume Cavellat «à l'enseigne de la poule grasse», 1553. 4to (221 x 157 mm) 12 nn.ll., 210 pp., 2 nn.ll. (privilege, errata with the large printer's device); contemporary reversed calf, spine with raised bands. 8,500 £

Brun p. 120 ; Weber no. 153 ; Nissen, ZBI no. 304. Cf. Blackmer 115 and Atabey 93 (both for the second edition 1554), Koç no. 12 (for the 1555 edition). Not in Adams.

First edition, rare, by one of the most learned scientists of the period. Pierre Belon (1517-1564) went on an expedition to the Levant between 1546 and 1549 passing by Mount Athos, Turkey, Egypt, where he visited Alexandria and Cairo. He continued his travel through Judea, Arabia, and Persia and was able to assemble detailed information on habits of its people as well as in depth information on the flora and fauna of the visited countries. After his return to France in 1553 he published *Les Observations de plusieurs singularitez et choses memorables trouvées en Grèce, Asie, Judée, Egypte, Arabie, & autres pays estrangers*. The book is in fact one of the first travel accounts by a French natural scientists.

Divided in three parts, the book starts with the travel account until reaching Constantinople, followed by the description of the journey from Constantinople through Turkey to Egypt, the last part gives an insight to the rites and beliefs of the Turkish population as well as travel accounts to Mecca.



«His journey was inspired by a desire to see the plants and medicinal substances of which he had read, but his travels through Greece, Asia Minor, Egypt and the Holy Land resulted in observations more than merely botanical, in a most remarkable work, which discusses the antiquities, customs and manners of the countries Belon visited, as well as the natural history. His was the most documented account of the Levant which had appeared up to that time in French. Of importance is his description of Cairo after 30 years of Turkish occupation» (Blackmer).

The 34 fine woodcuts depict plants and animals including one of the first images of a chameleon and an armadillo; the two maps depict the Bosphorus and the city of Alexandria.

Provenance : Religious school (inscription on the title) - cancelled notes on last leaf and endpapers.

Small occasional stains in margins, title slightly shorter and with old restoration; binding rubbed and with loss at spine.

4. BILLINGS, Joseph. Voyage fait par ordre de l'impératrice de Russie Catherine II, dans le Nord de la Russie asiatique, dans la Mer glaciale, dans la mer d'Anadyr, et sur les côtes de l'Amérique, depuis 1785 jusqu'en 1794, par le commodore Billings ; rédigé par M. Sauer, Secrétaire-Interprète de l'Expédition, et traduit de l'Anglais avec des notes par J. Castéra. *Paris, Buisson, An X (1802)*. 2 text volumes, 8vo (187 x 116 mm) XXIV & 385 pp. for volume I; 2 nn.ll., 418 pp. for volume II; atlas, 4to (290 x 217 mm) 2 nn.ll., 14 engraved plates and one engraved folding map ; text volumes in contemporary calf-backed boards, atlas volume bound in matching style. 4,000 £

Sabin, 77153.

First edition of the French translation.

Joseph Billings (1758-1806) was an English navigator and explorer, who had joined Captain Cook on his third voyage to the South Sea (1776-1779).

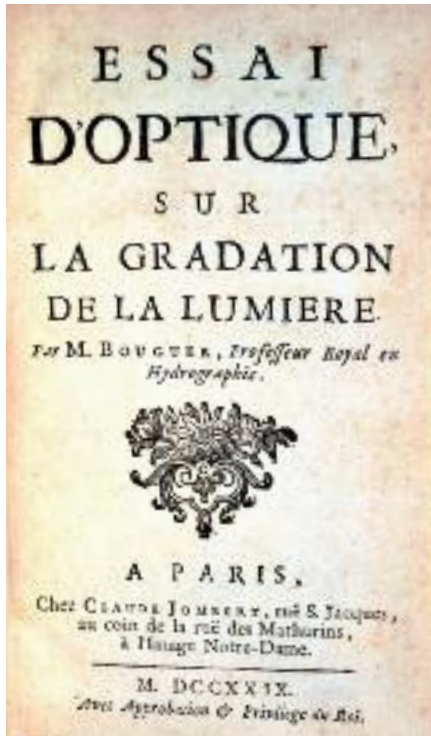
«In 1785, Russian Empress Catherine the Great commissioned the russianized Englishman Joseph Billings and his Russian deputy Gavril Sarychev for a nearly decade-long survey of the Russian Arctic and northern Pacific, with an emphasis on the Northeast Passage. Billings expedition was early intended to be part of a much larger undertaking - the first Russian circumnavigation of the world, formerly ordered by Catherine in December 1786 and to be commanded overall by Captain Grigorii Ivanovich Mulovskii. The planned great expedition, granted a generous budget and unusually well supplied, was intended primarily to assert Russia's claim to full possession of all its coasts. As such, it would have marked a major milestone in Russian expansion and European exploration. Concerned by foreign encroachments and potential claims - and spooked in particular by the Englishman James Cook's appearances in Unalaska in 1778 (with Discovery and Resolution) and in Petropavlovsk, Kamchatka the following year - Catherine was motivated to act in defence of the coasts and borders of her enormous but unsecured empire» (Brian Bonhomme, Russian Exploration, from Siberia to space, 2012, p. 68).

The 14 plates depict views, portraits and coastlines. The large folding map shows the *«Déroit qui sépare l'Asie de l'Amérique, avec la Côte des Tschoutskis, tracée d'après les Observations faites dans la Mer Glaciale depuis 1786 jusqu'en 1794.»*

Fine copy with the occasional spotting, tear to title restored in volume I.

5. BOUGUER, Pierre. Essai d'optique sur la gradation de la lumière. Paris, Claude Jombert, 1729. 12mo (164 x 97 mm) 12 nn.ll. (including first blank), 164 pp., 2 nn.ll. (errata and book-seller's catalogue), 3 engraved folding plates; contemporary marbled calf, spine gilt with raised bands. 4,000 £

DSB, II, pp. 343-344 ; Norman I, 283.



First edition of the founding work on photometry.

«His interest in the measurement of light dates from about 1721, when J.J. d'Ortois de Mairan proposed a problem that necessitated a knowledge of the relative amount of light from the sun at two altitudes. Bouguer succeeded in making such a measurement of the light from the full moon on 23 November 1725, by comparing it with that of a candle. Bouguer's achievement was to see that the eye could be used, not as a meter, but as a null indicator, i.e., to establish the equality of brightness of two adjacent surfaces. He then made use of the law of inverse squares, first clearly set forth by Kepler. In his *Essai d'optique...* he showed how to compare lights in this way ; he then went on to deal with the transmission of light through partly transparent substances. In the latter part of the *Essai*, Bouguer published the second of his great optical discoveries, often called Bouguer's law : 'In a medium of uniform transparency the light remaining in a collimated beam is an exponential function of the length of its path in

the medium'. This law was related by J.H. Lambert in his *Photometria* (1760) and, perhaps because of the great rarity of copies of Bouguer's *Essai*, is sometimes unjustifiably referred to as Lambert's law. Just before he died, Bouguer completed a much larger book on photometry, the *Traité d'optique sur la gradation de la lumière*, published posthumously (1760) by his friend the Abbé Nicolas Louis de la Caille» (DSB).

The three engraved plates depict the experiments of the author.

A very good copy.

Breguet's most successful airplane of the 1930's

6. [BREGUET]. Notice technique. Avion Breguet 27 type A2. Breguet, approx. 1930. 4to (311 x 211 mm) 150 num. ll., 11 original photos mounted on plates, 12 num. ll., 7 original photos mounted on plates; original printed green wrappers. 1,600 £

Original user's manual for the famous airplane Breguet 27/I.

Also called Breguet 270, the plane was used by the French Army for both intelligence and to bombard targets. Following an official request by the state in 1928 the first successful flight was recorded in 1929; the plane was subsequently used from 1930 onwards. Appreciated for its solidity the French Army ordered 85 units of model 270 in 1930, and another 45 units of model 271 in 1932.

The very detailed user's manual is divided in seven chapters. I: Caractéristiques; II: Descriptions (cellule, fuselage, queue, train d'atterrissage, groupe moto-propulseur, équipement général, équipement spécial, installation de l'équipage, outillage); III: Demontage - Montage - Réglage; IV: Repérage des ensembles de l'avion; V: Plaques et indications diverses; VI: Housses; VII: Campement. The last 12 leaves of the book concern model 271/I.

The fine pictures are all original official photographs by the Breguet factory and bear the stamp 'Laboratoires Photographiques. Ste. des ateliers d'aviation L. Breguet» on the verso.

The plane was available in three versions, each with engines of 500 hp : 2 by Renault, and one by Hispano-Suiza.

Well preserved document, some nicks to the original wrappers.



Napoleon's Copy from his library at Saint Helena

7. CARY, John. New British Atlas, being a complete set of Country-Maps, on which are delineated all the Roads, Cities, Towns, Villages, Rivers & Canals. Together with correct general maps of England, Wales, Scotland & Ireland. *London, John Stockdale, 1805.* Large Folio (570 x 465 mm) engraved title and 51 engraved maps (including the supplement for the map of North Riding) mostly coloured in outline; bound to style in calf backed boards. 22,500 £

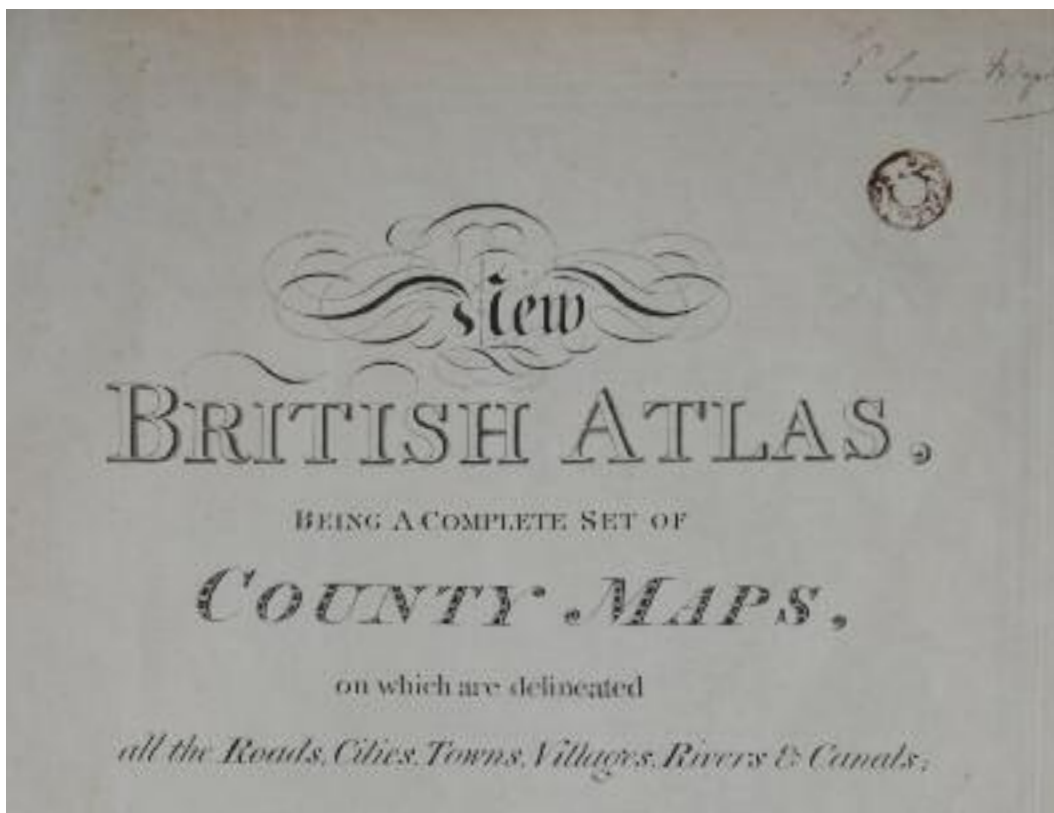
Napoleon's own copy from his library at St Helena, with the distinctive stamp, and the note «L'Empereur Napoléon» by Louis-Joseph Marchand (1791-1876) on the title page. The copy was offered at auction in Versailles on 1 March 1970 (lot 13, binding since then restored).

Louis-Joseph Marchand was Napoleon's valet and the nominated liquidator of his succession. In 1811 he became an imperial servant and remained faithful to Napoleon after his first abdication and was selected to replace the Emperor's main valet who had fled.

After his apprenticeship as an engraver, John Cary (1754-1835) opened his own shop at the famous Strand in London in 1783. Very quickly he gained a reputation as cartographer and published his first atlas, *The New and correct British Atlas*, in 1787.

His *New British Atlas* was published in 1805, the same year as one of the main Napoleonic Campaigns in Austria, as well as the War of the Third Coalition against Napoleonic France.

Important Napoleonic Relic (missing the printed table).

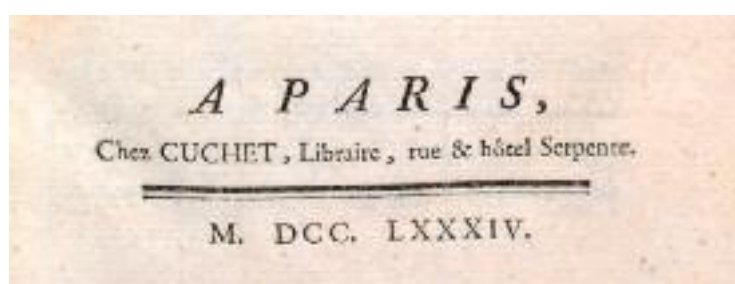


The origins of the American Dream

8. CREVECOEUR, Michel-Guillaume-Jean, dit Saint-John de. Lettres d'un cultivateur américain, écrites à W. S. ecuyer, depuis l'Année 1770, jusqu'à 1781. Traduit de l'Anglois [par l'auteur, avec des lettres servant d'introduction par Lacretable]. Paris, Cuchet, 1784. 2 volumes, 8vo (198 x 124 mm) XXIV, IV, 422 pp., 1 nn.l. for volume I; 2 nn.ll., IV, 400 pp., 1 nn.l. for volume II; contemporary marbled calf, blind filet on covers, spines gilt with raised bands 3,200 £

Sabin, 17496 ; Howes, C883 ; Monaghan, 502 ; INED, p. 561.

First edition of the French translation, first issue, with the errata leaf.



ONE OF THE BEST DESCRIPTIONS OF THE UNITED STATES AT THE EARLY STAGE OF INDEPENDENCE INCLUDING CONSIDERATIONS ON HABITS, IMMIGRATION, SLAVERY, ETC.

«Certainly one of the chief works of literature, in an edition quite different than its London predecessor, and one of the most important observations on America during the era of the Revolution» (William Reese).

Published at first in English in London the author and translator has significantly changed the text, added a second volume and enhanced the pro-American and anti-British tone.

«On y trouve des indications concrètes sur la vie des fermiers, sur la dureté des contacts avec les Indiens, sur les craintes suscitées par la révolution américaine dans des régions éloignées et peu sûres, aussi bien que sur la chasse à la baleine dans l'île de Nantucket, sur les serpents et les oiseaux-mouches. La rudesse, dont Crèvecoeur fit lui-même l'expérience, est volontairement gommée pour donner une image plus idyllique des moeurs américaines. Mais, au-delà de ces tableaux champêtres, Crèvecoeur a eu l'intuition que du sol américain naissait un être nouveau... Les Lettres ont véhiculé l'American dream, exalté la marche vers l'Ouest et popularisé, sans le nommer, le melting-pot, le creuset dans lequel se forme l'Américain, idée promise ultérieurement à un grand succès» (Dictionnaire des œuvres).

Very good copy, well bound at the time; some occasional foxing.

Book plate of «Bibliothèque du château d'Oberhofen» with the library markings in brown ink.

The Beginnings of Photography, a major tool in science (Horblit)

9. DAGUERRE. Historique et description des procédés du Daguerriéotype et du Diorama... Nouvelle édition augmentée du portrait de l'auteur. Paris, Alphonse Giroux et Cie éditeurs, rue du Coq-Saint-Honoré, no. 7, o' se fabriquent, 1839. 8vo (213 x 129 mm) engraved portrait frontispiece, 2 nn.ll., 76 pp., and 6 plates; contemporary green boards. 4,000 £

B. Newhall, in : L.J.M. Daguerre by H. & A. Gernsheim, London 1956, p. 193, no. 8 (note, variant with the colophon placed at the bottom of page 76) ; Horblit 21a ; Norman 569 ; Sparrow 46 (all for the 4th issue) ; PMM 318 (without mentioning different issues).

First edition, 8th issue, but the first with the re-engraved plates and with the additional illustration number 7 on the first plate.



The fine portrait by Daguerre is lithographed by Lemercier-Bernard.

«*The first publication by Daguerre himself (he was a painter by profession), is the monograph cited above - History and Description of the Daguerriéotype process*» (PMM).

«*No one individual can be called the true inventor of photography, but Daguerre's technique of fixing photographic images on a metallic surface was the first to capture the public's curiosity and imagination, bringing photography out of the laboratories of a few researchers into the mass market. Daguerre's technical instruction manual, complete with the scale drawings of photographic apparatus, first appeared in mid-*

August 1839. The manual went through eight French 'editions' in 1839 alone» (Norman).

The six plates show the sensible photographic plates and their box, the camera together with the necessary utensils for the developing of the images taken in the photographic process as described by Daguerre in this publication.

Some foxing at beginning and at end, else fine. From the library of Duke Caraman with his stamp on the title.

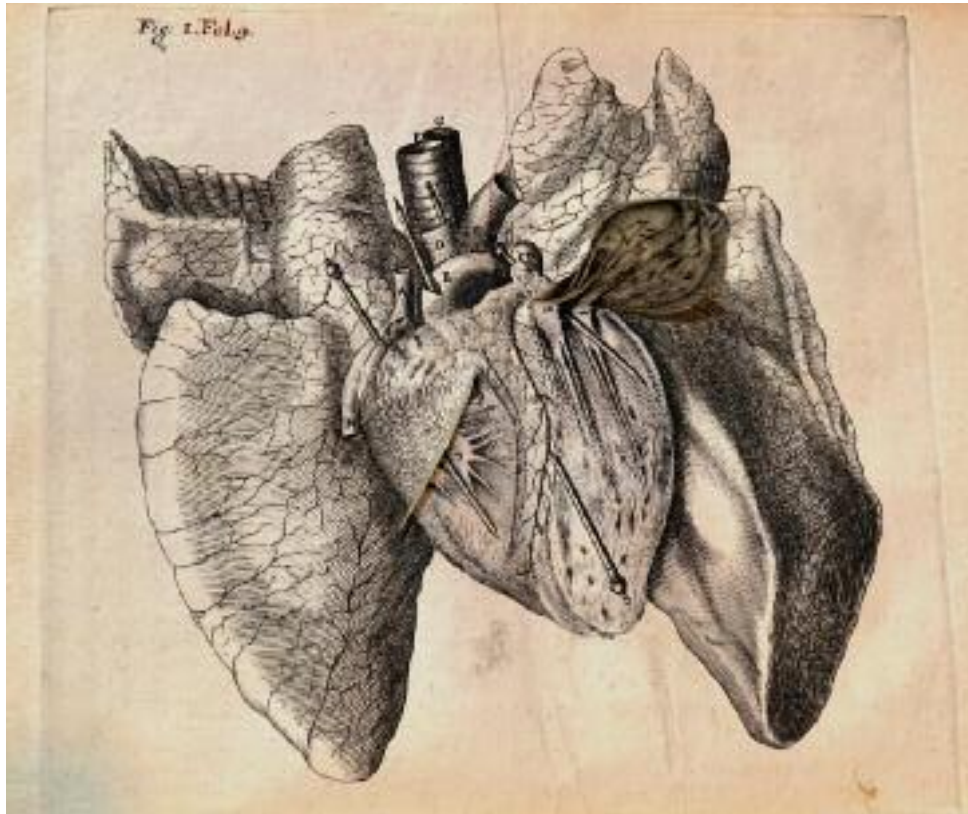
«*The first European textbook of physiology*»

10. DESCARTES, René. De Homine figuris et latinitate donatus a Florentio Schuyt, Inclytæ Urbis Sylvæ Ducis Senatore, & ibidem Philosophiæ Professore. The Hague, Franciscum Moyardum & Petrum Leffen, 1662. 4to (207 x 157 mm) 18 nn.ll., 123-[1] pp. (erroneously paginated 121) ; contemporary stiff vellum, manuscript title on spine. 7,200 £

Guibert, pp. 196-197 ; Garrison-Morton, 574 ; Norman, I, 627.

First edition.

According to Guibert the present copy in the second state, with names of the editors as printed on the title (the first issue has names in reversed order).



«The work was based upon Descartes' concept of 'l'homme machine', an automaton constructed by God to approximate real men as closely as possible ; by means of this literary device Descartes was able to avoid the restrictions and encumbrances of traditional physiology and theology, and to explain all physical motions, except for deliberately wilful, rational or self-conscious behaviour, in purely mechanical terms. The work is particularly noteworthy for containing 'the first descriptive statement of involuntary action which bears a recognizable resemblance to the modern concept of reflex action' (Fearing, p. 26) ; Descartes has first used the word 'reflex' in a neuro-physiological sense in Les Passions de l',me». Descartes wrote De Homine as a physiological appendix to Discours de la méthode (1637), but suppressed it after the condemnation of Galileo in 1633, fearing that his mechanistic view of the human body might be considered heretical» (cf. Norman).

The illustrations include 10 copper engraved plates (with a presentation of the heart), 30 copper engraved text vignettes and 22 woodcuts.

Fine copy in its first, Dutch, binding (covers slightly stained).

11. DANTE, Alighieri. La Divina Comedia (...) di nuovo alla sua vera lettione ridotta con lo aiuto di molti antichissimi esemplari. Con argomenti, et allegorie per ciascun Canto, & Apostille nel margine. Et indice copiosissimo... *Venice, Gabriel Giolito de Ferrari, 1555 [colophon : 1554].* 12mo (128 x 72 mm), 18 nn.ll., 598 pp., 1 nn.l. ; 17th century paneled red morocco, spine gilt, compartments decorated with special tools (alternating lions and trees), gilt edges. 13,500 £

Mambelli, 39 : «rara» ; Brunet, II, 503-504 : «...dition bien imprimée et faite avec soin» ; Mortimer (Italian), I, 147 ; Adams, I, D101-102 ; Dibdin, I, 290 ; cf. P.M.M. 8 (pour l'édition de Florence 1481).



WELL EXECUTED AND RARE EDITION OF THE DIVINE COMEDY

The elegantly printed text was edited by Ludovico Dolce (1508-1568), friend of Aretin and one of the close collaborators of the printer Gabriele Giolito de Ferrari (died in 1578), active in Venice between 1550 and 1562.

Dolce indicates to have established this new edition on the basis of a manuscript by one of Dante's sons ; information confirmed by the scholar Giusto Fontanini (1666-1736), calling him «*Pietro figliuolo di Dante*» (see Mambelli). The manuscript is then said to have been owned by a member of the Amaltei family.

IT IS IN THIS EDITION THAT THE ADJECTIVE 'DIVINE' IS FIRST USED FOR DANTE'S *COMEDIA* .

«Dante had already been proclaimed 'divino' on the title pages of previous Venetian imprints (1512, 1520, 1529 and 1536), and 'divo' in various colophons since Windelin of Speyer's 1477

edition. Dolce was a great friend of the polygraph Pietro Aretino (1492-1556) also known at the time as 'Il Divino', and it has been suggested that Dolce probably thought better of calling Dante with the same title. Instead, introducing a clever and legitimate variation, he applied the adjective 'Divine' to the poem itself. Giolito never again reprinted his Dante edition, leaving that to another Venetian printer, Domenico Farri. Yet, Farri's reprints would not have been sufficient to guarantee the success of the new title if the Crusca Academy had not used it in their authoritative edition in 1595» (cf. Dante Renaissance in Print, on-line exhibition catalogue).

The edition is illustrated with one portrait and 12 oval vignettes (three for *Hell*, 5 for *Purgatory* and 4 for *Paradise*).

«For these small blocks Giolito's artist chose details from the more elaborate Marcolini cuts» (Mortimer).

Ruth Mortimer indicates different issues ; our copy has the corrections on leaf D6r («*Dolce may have corrected continually as in his 1553 Ovid*»).

Fine copy, in a beautiful French morocco binding with unidentified arms on the spine.
Small wormhole in the inner margin of the last leaves not affecting text.



Armorial binding

12. DU CERCEAU, Jean-Antoine. *Histoire de la dernière révolution de Perse.* The Hague, Gosse & Neaulme, 1728. 2 volumes, 12mo (161 x 90 mm) CXII, 393 pp., 1 nn.l., 1 engraved folding map for volume I; 1 nn.l., 429 pp. and 1 nn.l. for volume II; contemporary French polished calf, coat of arms of Jean-Jacques de Mesmes (OHR 1328) on covers, spine gilt, compartments gilt with armorial attributes. 3,200 £

Barbier, II, 696 ; Sommervogel, II, 977, no. 40.

First edition, compiled by the Jesuit Du Cerceau (1670-1730), based on the notes of the Polish Jesuit J. Krasinski, taken during his long stay in Persia. Du Cerceau has completed the work with his own notes covering the years 1726 to 1728.

Jean-Jacques IV de Mesmes copy, with his coat of arms on all covers. The library of this well known bibliophile and member of the Order of Malta was dispersed after his death in 1741.

Fine copy, complete with the large folding map engraved by Berey fils (tear restored).



LONDON:
 PUBLISHED BY WOODS AND LOANE,
 25, NASSAU ST.

13. GOLDICUTT, John. Specimens of ancient decorations from Pompeii. *London, Rodwell & Martin, 1825.* 8vo; contemporary pink silk over boards. 3,400 £

Blackmer, 700.

First and only edition.

John Goldicutt (1793-1842), architect, travelled throughout Italy and Sicily between 1814 and 1818, studying architecture, and making measured survey of St Peter's in Rome, for which the Pope awarded him a gold medal. On his return to England, Goldicutt established a practice in the classical tradition.

«As Goldicutt explains in the preface, he intended this work as an aid to interior decoration, both with regard to the design and the use of colour. In this respect he is following in the wake of the pioneering work done by Thomas Hope in popularizing neoclassical interiors» (Leonora Navari, cat. Blackmer).

This lovely book contains an engraved title page and 19 plates, all hand coloured except for 3 plates of mosaic pavements.

Binding a little faded but a nice copy.

Haüy's law of rational indices' of the faces of crystals» (Horblit)

14. HAUY, abbé René-Just. Essai d'une théorie sur la structure des cristaux, appliquée à plusieurs genres de substances cristallisées. *Paris, Gogué & Née de la Rochelle, 1784.* 8vo (215 x 135 mm) 4 nn.ll., 236 pp.; contemporary marbled wrappers, entirely uncut. 6,300 £

Horblit, 47 ; Dibner, Heralds of Science, 92 ; Sparrow, 94; DSB, VI, 178 ; En français dans le texte, 176.

First edition.

René Just Haüy (1743-1822), *«founder of the science of crystallography, [this work] enunciated 'Haüy's law of rational indices' of the faces of crystals» (Horblit).*

«In 1784 [Haüy] published Essai d'une théorie sur la structure des cristaux which laid the foundation of the mathematical theory of crystal structure» (DSB).

Haüy explains in his work *«les principes de l'existence de molécules constitutives de la matière : c'est la base de la théorie atomique»* (cf. H. Curien, in «En Français dans le texte»).

Beautiful copy, entirely uncut , in the original contemporary wrappers.

The only work to be published during his lifetime

15. KAEMPFER, Engelbert. *Amoenitatum exoticarum politico-physicomedicarum Fasciculi V, Quibus continentur Variæ Relationes, Observationes & Descriptiones Rerum Persicarum & Ulterioris Asiae. Lemgoviae, Henrici Wilhelmi Meyeri, 1712.* 4to (216 x 176 mm) engraved allegorical frontispiece after D. Marot, 10 nn.ll., pp. 3-912, 16 nn.ll. (index), 15 engraved plates; contemporary vellum. 11,500 £

Cordier, BS, 443; BJ, 411-412; Nissen, BBI, 1018; Stafleu-C, 3483; Hunt, 427.

First edition.

The only work by Kaempfer to be published in his lifetime. A significant portion of the work is devoted to the study on Japan, including the important list of Japanese flora. The author was part of the 1683 Swedish embassy to the Shah of Persia. From Isfahan he joined the Dutch East India Company as physician to the company's station at Bandar Abbas. He reached Java in 1689 and joined the annual voyage to Japan in the following year; he spent 2 years in Japan, mostly in Nagasaki, but visited Edo twice.

«It is an extremely important book botanically because of Fasc. V which describes and illustrates the plants of the Orient. Here is pictured for the first time for Western eyes such flowers as the Camellia, under its Japanese name 'Tsubaki'» (Hunt).

«In this work Kaempfer presents his observations on Persia and adjacent countries; information on Japanese paper-making, and a brief discussion of Japan; a long chapter on the date palm; and finally, a catalogue on Japanese plants that must have been intended as a prodromus for a more complete flora of Japan» (DSB).

A very nice copy bound in contemporary vellum.

16. LEGGE, Vincent. *A History of the Birds of Ceylon. London, published by the author, 1878-80.* 3 volumes, large 4to, one map, XLVI, 1237 pp. and et 35 coloured lithographed plates; contemporary green morocco backed boards, top edge gilt. 4,500 £

Nissen, IVB, 539; Anker, 284.

First edition.

The plates, depicting different species and their eggs, are all hand coloured and heightened with gum Arabic after the original drawings by J. G. Keulemans.

«Our knowledge of the avifauna of the island is considerably increased by this work, which deals with altogether 371 species, two of which are introduced birds. The author has added 24 species to the list of the birds of Ceylon, and mentions 47 species as peculiar to the island» (Anker).

Fine copy.

Ex-libris William Foster and biblioteca di Pier Paolo Vaccarino.



BRACHYPTERNUS CEYLONUS.

17. LEIBNIZ, Gottfried Wilhelm. Opera omnia, nunc primum collecta, in Classes distributa, præfationibus & indicibus exornata, studio Ludovici Dutens *Geneva, brothers de Tournes, 1768.* 6 parts bound in 7 volumes, 4to (247 x 200 mm) 1 nn.l., VI pp., 1 blank, CCXLIV, 790 pp., 1 blank, engraved portrait in volume I; 1 blank, 1 nn.l., VIII, 400, 291 pp. and 14 folding plates for volume II; 1 blank, VIII, LV, 663 pp. and et 26 folding plates (25 engraved, one typographical) for volume III; VIII, 216, 285 pp. (last blank removed by the binder) for volume IV; 1 nn.l., 647 pp. and one folding plate for volume V; VIII, 632 pp. for volume VI; VI pp., 1 blank, 334 pp., 1 nblank, 344 pp. and one folding plate for volume VII; contemporary stiff vellum, brown calf spine labels. 6,800 £

Sotheran, II, 10695 ; DSB, VIII, 149-168 ; Brunet, III, 950 : «Collection très recherchée».

FIRST EDITION OF THE COLLECTED WORKS, PUBLISHED BY LOUIS DUTENS.

This is not only the first, but also the most important old edition of Leibniz' collected works covering all aspects of his writings: mathematics, physics, logic, metaphysics, chemistry, natural sciences, history, law, theology, philology, sinolgy, and more. Richly illustrated with a portrait and 42 plates, this edition contains the eulogy on Leibniz by Fontenelle and the important biography by Jacob Bruckner.

«Leibniz was one of the last universal men of the type which the Italian Renaissance had ideally postulated : philosopher, historian, mathematician, scientist, lawyer, librarian and diplomat. In all these fields either the actual achievements or his seminal suggestions have become part and parcel of European thought» (DSB).

Plates and some quires browned, occasional waterstains, one leaf restored in the margins in volum V without touching the text. A very good copy.



18. LINOCIER, Geoffroi. Histoire des plantes... A laquelle sont adjoustés celles des simples aromatiques, animaux & quatre pieds, oiseaux, poissons, serpens & austres bestes venimeuses, ensemble des distillations. Paris, Charles Macé, 1584. Stout 16mo (114 x 73 mm) 943 pp., 28 nn.ll., richely illustrated with 911 wood cuts in the text, as well as 6 divisional titles ; French 17th century speckled calf, spine gilt with raised bands. 4,000 £

Durling 2826 ; not in Nissen, Pritzel and Hunt.



FIRST EDITION.

Important compilation of Renaissance works on natural history translated into French by Geoffroi Linocier, «médecin de Tournon en Vivarais». Based on the *Historia plantarum* (Lyon 1561, by Antoine Du Pinet), the work is completed by six other books, each with its own individual title, by Conrad Gesner and other eminent scientists of the time. The large chapter on botany is completed by a more detailed account of exotic aromatic plants, followed by chapters on quadrupeds, birds, fishes, and snakes. The last chapter is exclusively devoted to distillation and contains details on «*eaux de toutes sortes de plantes, & la vertu qui en provient*».

The fine woodcuts include illustrations of Egyptian mummies, Rhinoceros, and a cameleon.

Fine copy, paper default in white margin to one leaf.

Bound in contemporary red morocco for Michel Le Tellier

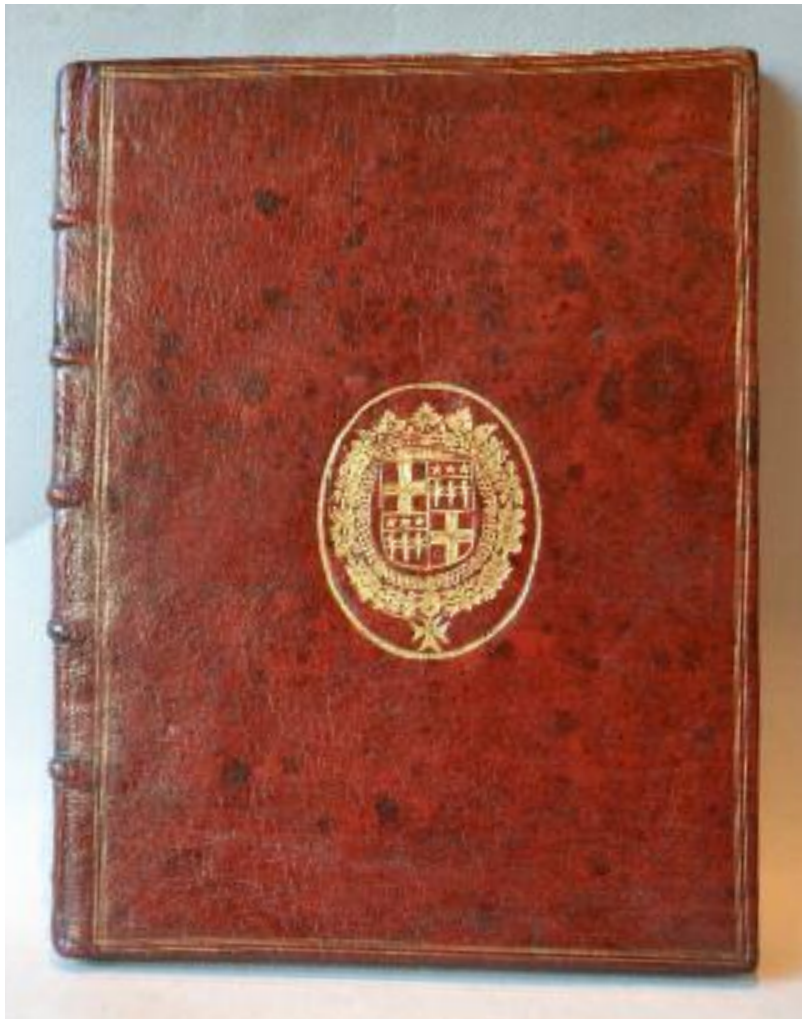
19. [LULLY, Jean Baptiste & QUINAULT, Philippe]. *Armide*, tragédie. Mise en musique. Représentée par l'Académie Royale de Musique. Paris, Christophe Ballard, 1686. 4to (243 x 183 mm) engraved frontispiece, 4 nn.ll., 54 pp., 1 blanc leaf at end ; contemporary French red morocco, triple gilt filet on covers, central coat of arms of the Marquis of Louvois (OHR 776), spine gilt with raised bands, compartments decorated with Royal fleur-de-lys, gilt edges. 7,800 £

Eitner, VI, 244 ; Fétis, V, 372 ; Cioranescu, 56111; OHR, 776.

First edition.

THE FINE ENGRAVED FRONTISPIECE BY JEAN DOLINAR AFTER A DRAWING BY JEAN BÉRAIN SHOWS A DRAMATIC STAGE DESIGN RELATING TO THE THEATRE PIECE.

The libretto of the last opera by Lully - by some considered his master piece - and the high of his collaboration with Philippe Quinault ; the opera was first presented at the Palais Royal on 15 February 1686, in the presence of the Grand Dauphin (1661-1711), the first-born son to King Louis XIV and Maria Theresa of Austria



The subject, largely inspired by Torquato Tasso's *Gerusalemme liberata*, was personally chosen by the king himself. The libretto is based on chants II, V, X and XIV of the poem by Tasso, while chant IV is entirely due to Philippe Quinault. The musical scores were published the same year by Christophe Ballard who published a large number of court plays and music.

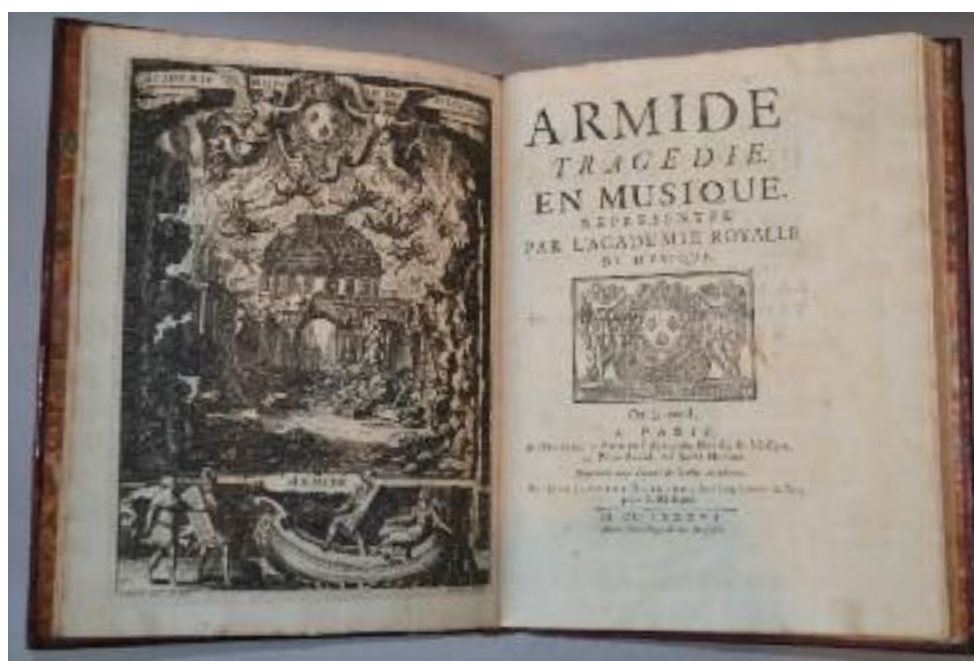
«Dans *Armide*..., la tragédie lyrique, construite uniquement sur le récitatif florentin greffé sur le vers alexandrin français, se développe désormais sous la forme de l'air, avec un naturel parfait, en atteignant de larges développements tant au point de vue vocal qu'instrumental. De cette façon, la réforme de Lully est pleinement réalisée : l'air de ballet complète la grande forme composite qui présente à son tour deux formes distinctes : la forme purement chorégraphique et la forme symphonique. L'ouverture a atteint ici son aspect le plus accompli et le plus définitif, en engendrant une forme qui sera ensuite adoptée par les autres compositeurs. L'*Armide* de Lully est donc très importante non seulement à cause de sa valeur intrinsèque, mais aussi à cause de sa signification historique particulière» (Dictionnaire des œuvres).

Armide was later used by Diderot during the *Querelle des Bouffons* (also known as the *War of the Comic Actors*), a controversy opposing the latter him against Rousseau about the relative merits of French and Italian opera. Jean-Philippe Rameau praised the exquisite adaptation of *Armide*'s monologue into music by Lully.

EXCEPTIONAL COPY BOUND AT THE TIME FOR FRANÇOIS-MICHEL LE TELLIER, MARQUIS OF LOUVOIS (1641-1691), FAMOUS MINISTER OF FRENCH KING LOUIS XIV.

François-Michel Le Tellier (1641-1691), French secretary of War, was instrumental to the military success during the reign of Louis XIV. Under his leadership the French army was reformed and he increased the troops to over 400 000 soldiers who subsequently fought four wars between 1667 and 1713.

Binding slightly restored, covers somewhat spotted.



20. LOPEZ DE GOMARA, Francisco. Histoire generale des Indes Occidentales, et terres neuves, qui iusques à present ont esté descouvertes, augmentée en ceste cinquiesme édition de la description de la nouvelle Espagne, & de la grande ville de Mexicque, autrement nommée Tenuctilan [translated by par Martin Fumée]. Paris, Michel Sonnius, 1584. 8vo (173 x 105 mm) 4 nn.ll. (title, introduction, privilege, and prologue) 485 pp., 19 nn.ll., (index and errata) ; contemporary flexible vellum, yapp edges, preserved in a modern green morocco clam-shell box. 4,000 £

Sabin, 27748 ; Medina (BHA), 159n ; Atkinson, 304 ; Streit, II, 1030 ; Palau, 141160 ; JCB (3), I, 300 ; Leclerc (1878), 251 ; Alden, 584/39 ; see note by D. de Courcelles : P. Desan (dir.), Dictionnaire Michel de Montaigne, Paris, 2007, pp. 500-501.

Second edition in French, largely revised and enlarged, of one of the most complete early works on the conquest of the New World.

Francisco Lopez de Gomara (1511-1559) was the last secretary to Hernan Cortès, giving him the unique insight of an eye witness of the conquest. These details, along with information drawn from the works by Peter Martyr d'Anghiera and Gonzalo Fernandez de Oviedo, are the basis of his exceptionnal account. Immensely successful since its first publication in 1552, Prince Philipp of Spain, the futur King Philipp II, had the book confiscated and forbade a new edition (this interdiction ended almost 2 centuries later in 1727), although the book confirmed the rights of the Conquistadores and glorified the successful christianisation of the local population.

The *Historia General* is one of the source books used by Michel de Montaigne. According to D. de Courcelles, Montaigne probably used the Italian edition (Venice, Francesco Lornzini, 1560 and 1576). «*Ainsi Montaigne prouve son sens de l'analyse critique des faits en se servant de l'ouvrage apologétique de Gomara pour dénoncer les cruautés des Espagnols du Nouveau Monde*».

Fine copy, in its first binding.

First few leaves dog-eared, some occasional spots or stains.

Old ownership mark on the title: Abbey Saint-Maixent (Poitou).

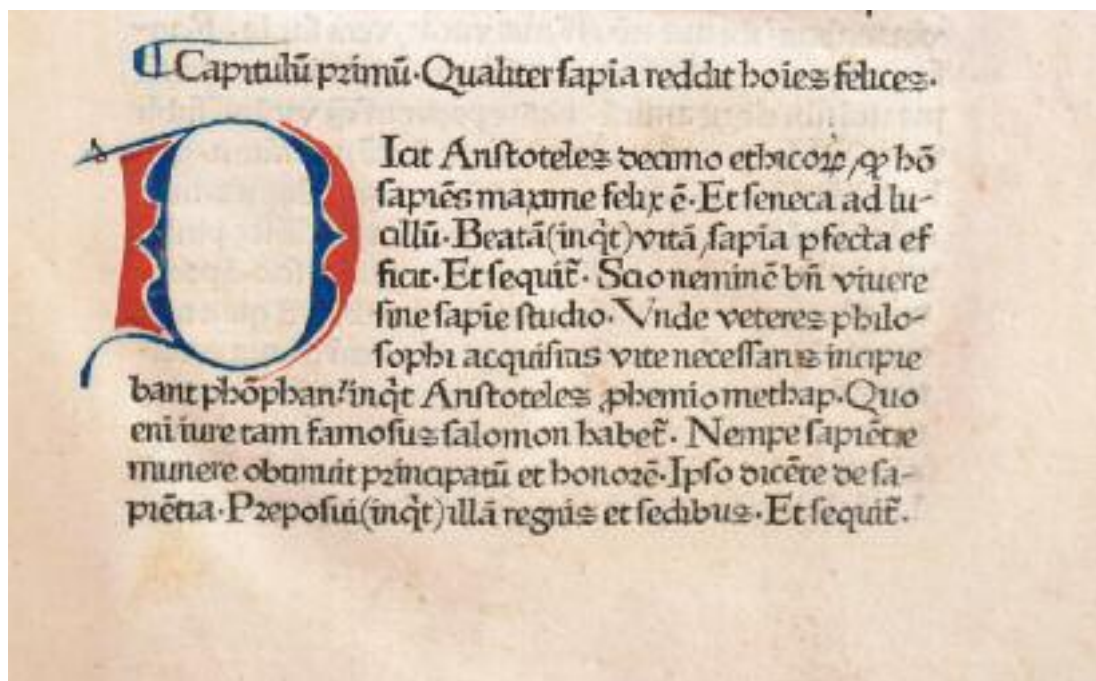
Printed at the Sorbonne by the Prototypographers of Paris

21. MAGNI, Jacobus (Jacques LEGRAND). Sophologium. Paris, Michael Friburger, Ulrich Gering & Martin Crantz, 1er juin 1475. Folio (270 x 196 mm) 217 nn.ll. Collation: a-o¹⁰; p-c¹⁰ y⁸; early 20th century calf, bound to style. 40,000 £

Goff M-41; Klebs 595.5; CIBN L-100; Hillard 1210; Bod-inc M-012; BMC, VIII, 7; GW M-17658; Claudin, The First Paris Press, p. 67, XXI.

Second Paris edition, fourth in all, published by the Prototypographers Ulrich, Gering, and Crantz, actif at the Sorbonne printshop since 1470 where the same text had already been published in 1472 or 1473 but without a colophon.

The *Sophologium* was one the first great successes of the book trade of which 13 incunable editions in Latin and 2 in French are known; the first English language edition was published in 1500. Jacques Legrand (born ca. 1360, died in 1415), a Saint-Augustin hermite, is a native of the town of Toulouse but spent most of his career in Paris. A well known preacher and humanist, he is a famous compiler of many works, most of which remained unpublished today. The *Sophologium* is his most important work.



«L'ouvrage le plus important est le *Sophologium* (vers 1400; dédié à Michel Creney). Cette Somme de citations empruntées de préférence aux poètes, paŒens ou chrétiens, est destinée dans ses trois parties à provoquer le lecteur à l'amour de la sagesse; à celui des vertus (théologiques, cardinales et capitales) et à la connaissance des divers états de la vie humaine» (Grente).

Legrand produced himself an adaptatio of the book into French, known under the title *Livre de bonnes moeurs* (published in Lyon, ca. 1487).

This fine edition is of great rarity and we have not been able to trace any other copy on the auction market for over 8 decades. ISCT locates one single copy in the United States (Harvard, Houghton Library).

Provenance: S. Tiersonnier (inscription on the title, dated 1704) - P. Brunet (book plate) - Maurice Burrus (book plate, with his purchase note: Giraud-Badin 1935).

22. MASSARIA, Alessandro. Opera medica. Lyon, Jean-Aymé Candy, 1634. Folio (363 x 220 mm) 4 nn.ll., 859 pp. (erroneously paginated 865), 17 nn.ll., 1 blank; contemporary dark red morocco, double gilt filet on covers with central coat of arms, spine gilt in compartments. 1,800 £



NLM, 7533 ; not in Waller and Wellcome ; Bibl. Aurel. (Lyon), vol. XVIII, p. 206, no. 16.

Fine edition of the collected works.

Printed in two columns the book contains the works of Alessandro Massaria (Vicenza, 1510 - Padua, 1598), one of the most learned medical doctors of the 16th century and author of the important account on the plague epidemic that struck Italy between 1575 and 1580. The Works include the text of *Practica medica*, published in Frankfurt in 1601.

The copy is complete with the additional quire «*De collegiandi seu consultandi ratione, liber octavus*» (4 pp., with a separate quire marking and paginated again 487-490).

FINE COPY, BOUND IN CONTEMPORARY MOROCCO, WITH UNIDENTIFIED COAT OF ARMS

Although some notes attribute the arms to L'Atteignant or to Lecoq, «*conseiller au parlement, illustre famille parisienne*», Olivier is simply reproducing the arms without any other indication or attribution (see plate 1283, verso).

Some occasional browning or stains. Book plates of «Correard Doct. Med.» (engraved), Joseph Nouvellet, and Dr Maurice Villaret.

The philosophical framework of Mesmer's method

23. [MESMER, Franz Anton]. Théorie du monde et des êtres organisés suivant les principes de M... Gravée par d'A:-Ol: Paris, 1784. Folio, 1 title page, 15 pp. for the first part; 21 pp. for the second part and et 16 pp. for the third part, old wrappers. 18,000 £

Norman, M50 and NLM, 42, under Bergasse; Quérard, I, 283 ; Caillet, 7443..

First and only edition of this extremely rare book.

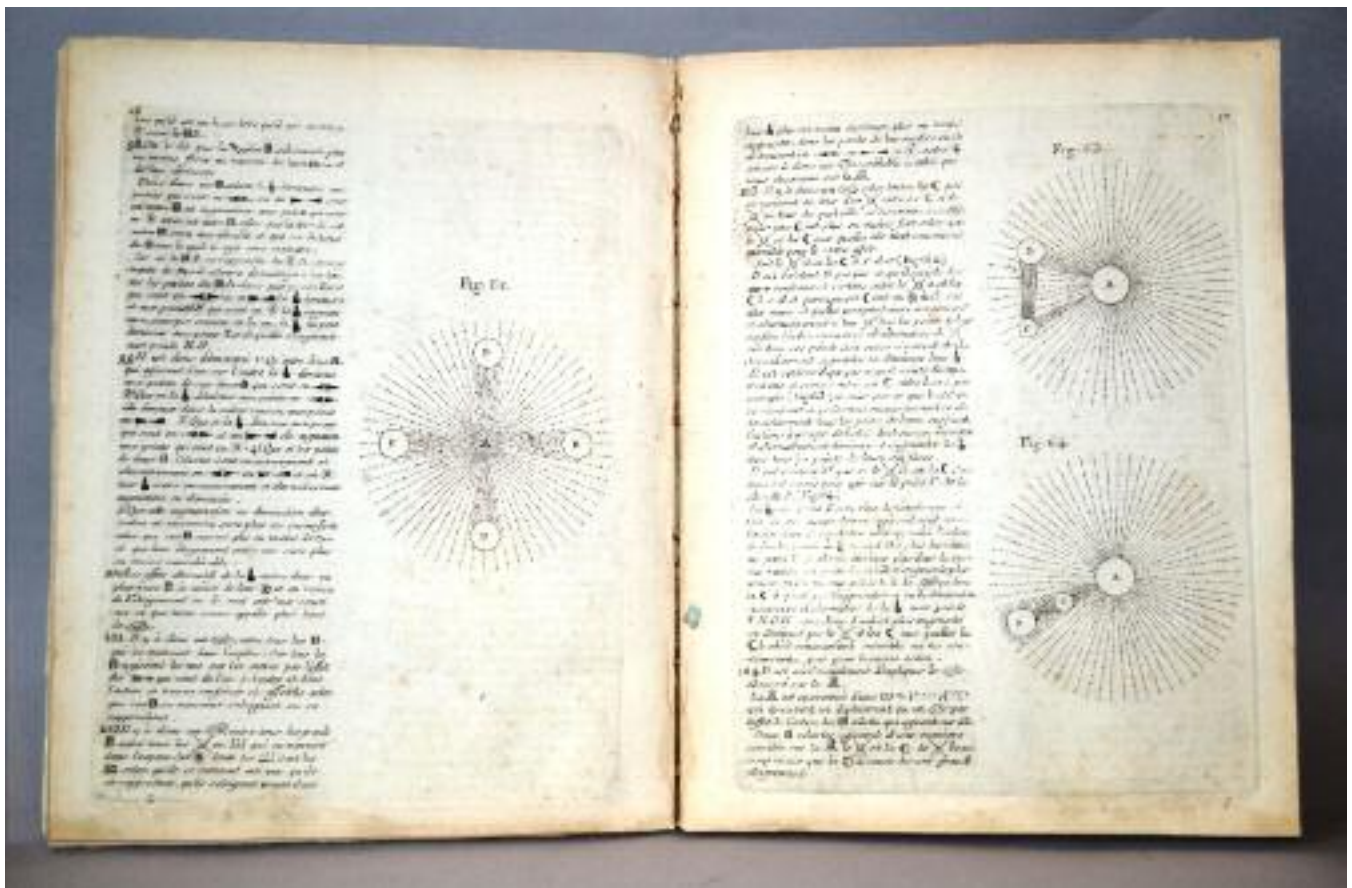
Franz Anton Mesmer (1734-1815), a German physician who studied and first practiced in Vienna, developed a therapeutic system based on the idea that living bodies contain a magnetic fluid, and that by manipulating this fluid into a state of balance within the body, physical health could be restored. He called his system *Animal Magnetism*, and brought it to Paris in 1778, where within a few months he met with much popular success. Beginning in 1783, Mesmer and his closest associates organized several groups called Societies of Universal Harmony to promote and control the teaching and dissemination of his theories and techniques.

Bergasse was the theoretician of animal magnetism, and his *Theorie du Monde*, published in a small engraved edition for Mesmer's inner circle, provided the philosophical framework for Mesmer's method.

The work begins with an account of the ultimate nature of the cosmos, followed by discussions of physics, medicine and morals. Bergasse's *«theory of the world and organic beings»* was in part hieroglyphic, and the symbols used in the text were *«generally considered as magic hieroglyphs, capable of communicating primitive truths»* Darnton, *Mesmerism*, p. 186.

The occult symbols have an affinity to alchemical and other magical symbols.

The very rare key to their meaning, with definitions handwritten opposite each engraved hieroglyph is here in fac-simile.





24. MEARES, John. Voyages de la Chine à la côte nord-ouest d'Amérique, faits dans les années 1788 et 1789. Précédés de la relation d'un autre Voyage exécuté en 1786 sur le vaisseau Nootka, parti du Bengale; d'un Recueil d'Observations sur la Probabilité d'un Passage Nord-Ouest; et d'un Traité abrégé du Commerce entre la côte Nord-Ouest de la Chine, etc. *Paris, Buisson, an III (1795)*. 3 volumes, 8vo (214 x 1396 mm) and an atlas volume, 4to (312 x 235 mm) XXIV, 391 pp. for volume I; 2 nn.ll., 386 pp. for volume II; 2 nn.ll., 371 pp. for volume III; 2 nn.ll., 28 engraved maps and plates for the atlas; original wrappers, stitched as issued, in modern calf-backed boxes. 4,000 £

Sabin, 47262; Leclerc, 953 (lacking the atlas); Cordier, B.S., 2104. See Hill, 1126 (first edition 1790).

First edition of the French translation by Billecocq.

John Meares (1756-1809) was a navigator, explorer and maritime fur trader. His role during the Nootka Crisis which opposed the Spanish and the English Crown almost brought the two super powers to war. Not only had he sailed on ships registered in Macau in order to evade the British East India Company, he also claimed to have acquired land in the Nootka Sound making his fur trade legal. The disagreement was eventually settled by the first Nootka Convention, signed on 28 October 1790.

«This important narrative... gives a very full account of the Indian nations of Northwest America, describing their villages, languages, manners and customs. It also contains a separate account of the voyage of the Iphigenia Nubiana, commanded by Captain William Douglas, which visited the Sandwich Islands as well as Nootka Sound» (Hill).

Fine copy, preserved as issued, with full margins and entirely uncut.

With 137 poems edited after the original manuscript

25. MICHEL-ANGELO, Michelangelo Buonarotti, called. Rime. Raccolte da Michelagnolo suo Nipote. Florence, Giunta, 1623. 4to (214 x 150 mm) 6 nn.ll., 88 pp.; Italian 18th century vellum. 4,500 £



First edition, edited by Michelangelo's nephew, called Michelangelo Buonarotti Il Giovane (1568-1646), himself a poet and writer of dramatic theatre, on the original papers discovered in his uncle's homes in Rome and Florence.

«The fact that the poetry of Michelangelo was handed down over the centuries - not always but neither too rarely as the result of private notes from memory - favored to some degree the legend according to which the artist kept and maintained this activity of his secret and unpublished. On the other hand Michelangelo, beginning in 1544, and particularly in 1546, dedicated himself in Rome, with the help of Luigi del Riccio, the Florentine exile who in those years served as his secretary, to putting order into his poetic production no doubt with the aim of making it known through printed publication. Riccio died a few months before Vittoria Colonna (1547) and this event, together with the deep sadness for the death of his friend, took the master from a work, which he no longer would be able to take up again... The first edition of the rhymes was nevertheless the one by his grand nephew Michelangelo Buonarotti the Younger, who, in 1623, gave a group of 137 poems by his great ancestor to Giunti for printing. From September to November 1622 the volume had to be submitted to severe censorship, here recorded in two pages of «licences», where the Archbishop of Florence bowed to 'his most reverend father inquisitor'. As the grand nephew evidently was always anxious to exalt Michelangelo, he had worked for a long time with the best intentions, consulting the papers of Michelangelo that he had at home and also the papers at the Vatican. Hence, if this edition appears profoundly altered with the diverging 'corrections' that reflect the moralistic concerns of the time, this happened by the conscious will of the one who produced it» (Pina Ragioneri, in: Michelangelo. The Man and the Myth, p. 62).

Very good copy, book plate of N.D.March. de Dionysiis on inner cover with his library markings. Small nick to spine label.

26. MIZAULD, Antoine. *Artificiosa Methodus comparandorum Hortensium Fructuum, olerum, radicum, vuarum, vinorum, carniū & iuscūlorum, quae corpus clementer purgent, & variis morbis, absque ulla noxa & nausea, blandè succurrant.* Paris, *Fédéric Morel, 1575.* 8vo (159 x 101 mm) 8 nn.ll., 39 num. ll., 1 blank leaf; modern reversed calf, bound to style. 1,100 £

Dumoulin, 243 ; NLM, 3191 ; Simon, 460 ; Bagnasco, 1317; cf. Bitting, p. 327 (second edition only).

First edition.

Antonio Mizauld (1510-1578), astronomer and physician, taught medicine in Paris. Close friend to Oronce Finé, he was the personal physician and astrologer to Marguerite de Valois, Queen of France.

His book is divided into two sections: the first (p. 1-18) treats of the purgative qualities of certain plants, the second (p. 19-39) of aromatic and medicinal wines including treatments for venereal diseases such as 'morbus hispanicus'. The use of the book is made easy thanks to a very detailed index at the beginning listing 41 different treatments.

Good and clean copy.

Louis de Bechameil's copy, with his coat of arms

27. MONTAIGNE, Michel Eyquem de. *Les Essais.* Cinquiesme edition, augmentee d'un troisieme livre : et de six cens additions aux deux premiers. Paris, *Abel L'Angelier, no date [1588].* 4to (252 x 192 mm) engraved title, 3 nn.ll., 496 num. ll.; French mottled calf (approx. 1700), triple gilt filet on covers, central coat of arms of Louis de Béchameil (OHR 231), spine gilt with raised bands. 40,000 £

Tchemerzine, IV, 873 ; En français dans le texte, 73 ; Sayce, 4 ; P.M.M., 95 (note) ; Guigard, II, 43.

The last edition published during the author's lifetime and containing book III, published here for the first time. This edition - although marked 5th on the title it is in fact the 4th edition - contains more than 600 additions to the first two books.

«Abel L'Angelier figure parmi les plus grands imprimeurs-éditeurs parisiens de la fin du XVI^e siècle et la publication des Essais chez cet éditeur donne à Montaigne ses lettres de noblesse en tant qu'auteur... Montaigne, qui à cette date n'est plus maire de Bordeaux, fait aussi disparaître du titre la mention de ses charges et dignités pour se présenter simplement comme 'Michel, seigneur de Montaigne'... Le nombre important d'exemplaires conservés (...) indique un tirage plus important que pour les éditions de 1580 et 1582, mais cette différence dans le nombre d'exemplaires inventoriés est peut-être due au format plus imposant qui permit une meilleure conservation au cours des siècles» (Philippe Desan).

THE FINE ENGRAVED TITLE ILLUSTRATING THIS EDITION, IS PRESENT IN ITS FIRST STATE, WITHOUT DATE AND WITH THE MISTAKE IN THE PRINTER'S ADDRESS.

«In 1588 a new edition of the *Essais*, the last published in the author's lifetime, included a third volume, and this became the definitive text on which all later editions are based» P.M.M.).

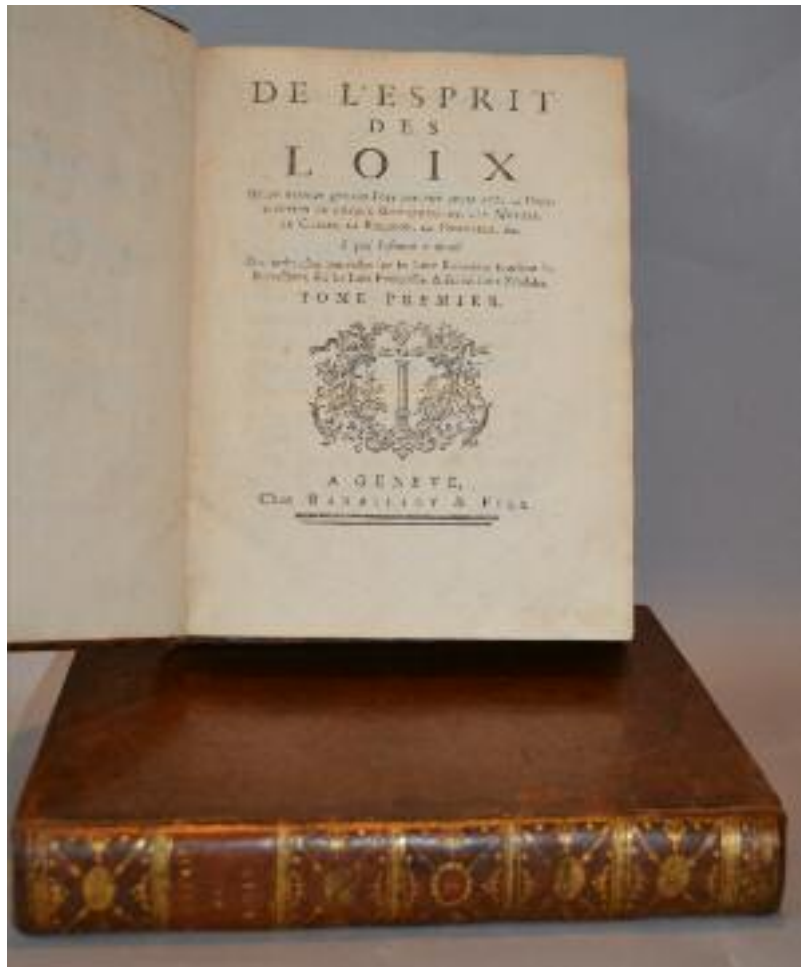
Unusal copy, having belonged to Louis de Béchameil, Marquis of Nointel (1649-1718), financier and gastronome. Married to Marie Colbert, cousin of the famous minister Jean-Baptiste Colbert, Béchameil was a well known collector and gourmet.

«*La sauce qui porte son nom lui donne une place dans l'histoire culinaire, et lui en assure une autre, sinon dans le cœur, au moins dans l'estomac des gourmets. Il s'était enrichi durant les troubles de la Fronde ; et, comme un financier qu'il était, il ne manquait pas de vanité. Une de ses manies était de ressembler au comte de Grammont... Louis XIV l'avait en estime, et appréciait ses connaissances en fait de tableaux, de pierreries, de meubles, etc.*» (Hoefler).

Provenance : Louis de Béchameil (armorial binding) - P. Guy Pellion and P.F. Arminjon with their respective book plates.

An exceptionally broad margined copy, much larger than the Pottii Sperry copy (which measured only 233 x 174 mm and with the engraved title substantially cut down to the image). Some restorations to the binding, some worming touching letters, light waterstain.





The true first edition

28. MONTESQUIEU, Charles de Secondat, Baron de. De l'esprit des loix. Geneva, Barrillot & Fils, no date [1748]. 2 volumes, 4to (248 x 183 mm) 4 nn.ll., XXIV, 522 pp. for volume I; 2 nn.ll., XVI, 564 pp. for volume II ; late 18th century speckled sheep, flat spines gilt. 22,500 £

Tchemerzine-Scheler, IV, 929 ; PMM, 197 ; En français dans le texte, 138. – On the publishing history of De L'Esprit des lois, see : C. Volpilhac-Auger, G. Sabbagh and F. Weil, Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu, Paris, 2011, pp. 24-146.

FIRST EDITION OF ONE OF THE FONDAMENTAL WORKS OF MODERN POLITICAL SCIENCE.

«In many ways one of the most remarkable works of the 18th century, The Spirit of Law, owing in the main to the high plane of generalization on which it is written, defies easy classification and for that reason has never enjoyed a great popularity. So, too, its author puzzled his contemporaries, and very diverse opinions were passed on him and his work even by the philosophes, whose predecessor Montesquieu was... His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated » (cf. PMM).

«Distinguant, selon les degrés de liberté qu'ils comportent, trois formes de gouvernement, la république (démocratie et aristocratie), la monarchie et le despotisme», Montesquieu se livre à l'analyse de «la forme de chaque gouvernement pour découvrir les lois propres, c'est-à-dire fondamentales, à chacun, et en déduire les lois positives que chacun de ces gouvernements doit adopter» cf. (Louis Desgraves, in : En français dans le texte).

The collation of this copy follows the one given by Tchemezine with the exception of pages 27/28 and 29/30 in volume I which are here present in the first, unaltered state. Some smaller stains, mostly in the margins and the occasional small tear; bindings slightly restored.

First edition, inscribed copy by Nabokov

29. NABOKOV-SIRIN, Vladimir. König Dame Bube. Ein Spiel mit dem Schicksal. Roman. Berlin, Ullstein Verlag, 1930. 8vo (190 x 129 mm) 295 pp. (first blank included in pagination), 2 nn.ll. of booksellers catalogue ; publishers decorated grey cloth, modern case. 10,500 £

First German edition, published two years after the first edition, also published in Berlin. Vladimir Nabokov's second novel, translated into German by Siegfried Vegesack.

EXCEPTIONNAL COPY, INSCRIBED BY NABOKOV IN RUSSIAN ON THE FLY-LEAF TO THE TRANSLATOR SIEGFRIED VEGESACK, WHICH HE CALLS HERE 'SIEGFRIED BOGDANOVITCH' :

«Dear Siegfried Bogdanovitch,
I am sending you our baby,
who you have taught so well
to speak German!
The author
VIII - 30
Berlin»



«Pour finir, la question du titre. J'ai retenu trois figures, toutes de cœur, tandis que j'écartais une paire de moindre importance. Les deux nouvelles cartes qui m'ont été distribuées pouvaient justifier la manœuvre, car j'ai toujours eu la main heureuse au poker. Discret, furtif, pointant à peine à travers la fumée piquante du tabac, le bord d'une carte se fraye un chemin sous mon pouce. As de cœur - qu'on appelle cœur de grenouille en Californie. Et les grelots du joker ! Il ne me reste plus qu'à espérer que mes bons vieux partenaires dont les jeux regorgent de quintes et de mains pleines penseront que je suis en train de bluffer». (Vladimir Nabokov, à propos de Roi, dame, valet).

Fine copy.

Fine binding, spines decorated with the special tool 'Au Bateau»

30. OLIVIER, Guillaume-Antoine. Voyage dans l'Empire Othoman, l'Egypte et la Perse, fait par ordre du Gouvernement, pendant les six premières années de la République. Paris, H. Agasse, An IX-1801. 3 text volumes, 4to (260 x 202 mm) and an atlas, small folio (332 x 247 mm) illustrated with 50 engraved plates; contemporary speckled calf, ornamental filets on covers, flat spines gilt using the special decorative tool 'au bateau'. 13,500 £

Chadenat, 142 ; Schwab, 426 ; Blackmer, 876; Koç, 176; Nissen, ZBI, 3011

FIRST EDITION. A LARGE PAPER COPY OF THE DELUXE ISSUE IN LARGER FORMAT.

«The work is particularly valued for its splendid plates, after Horace Vernet (genre scenes) and Pierre-Joseph Redouté (natural history). According to BnF, the explication of the plates in the atlas volume is by 'Dezauche', probably the cartographer and publisher Jean-Claude Dezauche (f. 1770-1824)» (Koç).

The atlas is complete with all its three parts, each with an individual title page and the explanatory text. Maps, views, costumes and natural history plates are engraved after Meunier, Caraffe, Vernet, Poiteau, Turpin, Redouté and Barraband.

The book was highly successful and editions in Dutch, English and German were rapidly produced.

Provenance: Inscribed by the author «au C.[onsul] [name ?] de la part de l'auteur», Château de Rosny and Paul Lebaudy with their respective book plates.

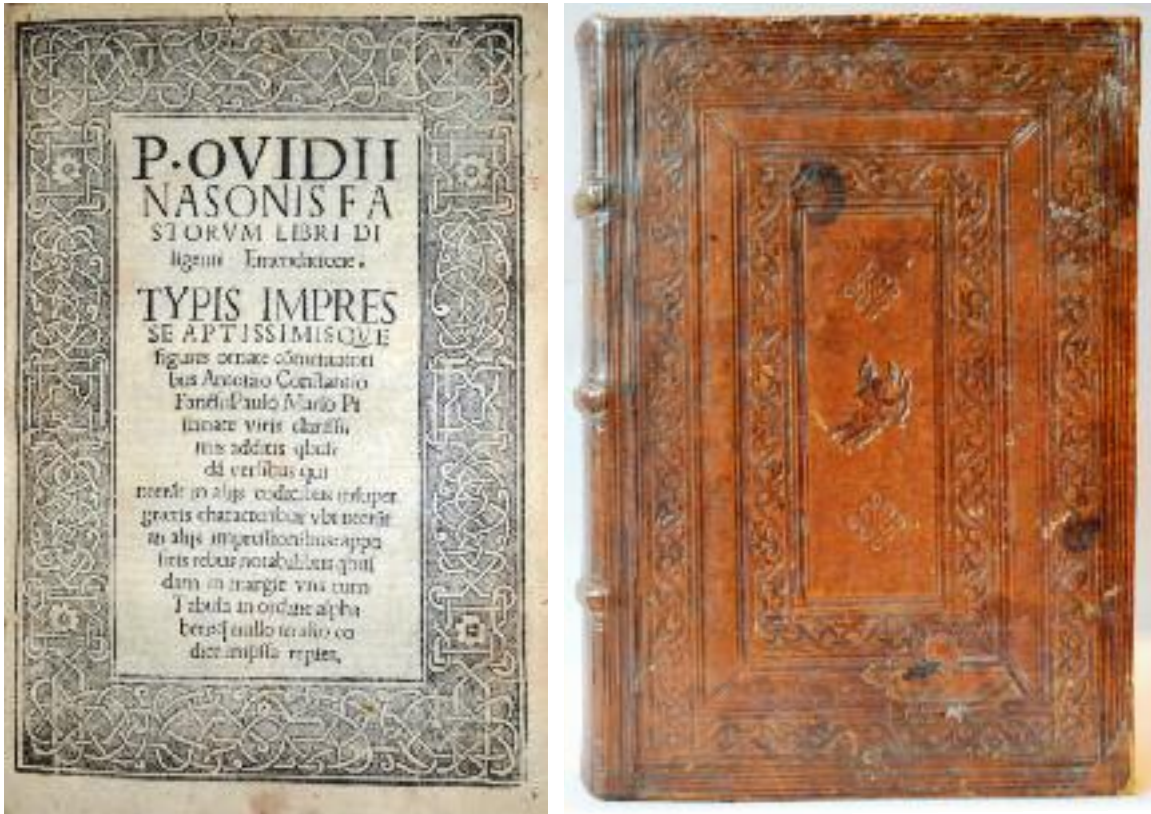
Fine copy.



Blindstamped contemporary Venetian calf

31. OVIDIUS. Fastorum libri diligenti emendatione... Commentatoribus Antonio Constantio Fanensi. *Toscolano, Alessandro Paganini, 1527.* 4to (210 x 143 mm) 10 nn.ll., CCXXXII num. ll., title within large engraved woodcut border, 6 wood cuts in the text; contemporary Venetian brown calf, covers decorated in blind using the special 'Fortune' tool, spine with raised bands.

4,000 £



British Museum, Italian, 481 ; Duplessis, 50 ; Brunet, IV, 271 ; Sander, II, 5306. Not in Adams or Harvard.

Paganini, active in both Venice and Toscolano in the 1520s, had published a series of small-format editions of the classics (Horace, Pomponius Mela, Ovid, Petrarch) in 1521, and in 1526-27 he continued the programme in quarto format, using his distinctive semi-italic type, with woodcuts copied from earlier Venetian editions. The border block is in eight pieces, the corner being separated from the sides, and was first used by him in 1526 for an edition of Ovid's *Metamorphosis*.

Fine copy, from the library of Eduardo J. Hullrich with his book plate.

Some occasional worming, spine and corners expertly restored.

Complete with the rare leaf of engraved 'avis'

32. PETITOT, Eurimond Alexandre. Mascarade à la Grecque. Dédicée à Monsieur le Marquis de Felino. *Parma, Benigno Bossi, 1771.* Folio (347 x 239 mm) 12 engraved sheets (one leaf 'avis', one leaf 'avertissement', 10 numbered plates including title); contemporary Italian calf backed boards, modern clam shell cloth box with large lettering piece on upper cover. 27,000 £

Berlin Kat., 475; Cohen-de Ricci, 178 («livre rare»); Colas, 2334; Lipperheide Xe2 ; Blackmer, 1298 (without the leaf 'avis').

First edition.

A VERY FINE COPY OF PETITOT'S CURIOUS SATIRE OF THE NEW STYLE 'À LA GREQUE' AND NEO-CLASSICISM, COMPLETE WITH THE RARE 'AVIS' LEAF, DESCRIBED BY BLACKMER BUT MISSING IN MOST COPIES.

The figures are shown each adorned with architectural elements inspired by the elements of decoration found in the recent excavations at Pompei. The plates are described in the dedication as a «badinage»— and the representations show figures draped with fragments of architecture and ornament appearing as grotesque costumes satirizing the fashion for Greek design.

This collection of engravings reflects with humour, the fashion for neo-classicism known as the «Greek taste». The nine plates are etched by Benigno Bossi, engraver, sculptor and stucco artist (Arcisate 1727- Parma 1800), the designs are the work of Ennemond-Alexandre Petitot, architect and French decorator, born in Lyon in 1727, living in Parma. After his first studies under Jacques-Germain Soufflot, Petitot continued his training in Paris and won the first Grand Prix of the Academy of fine arts in 1745. Admitted the following year at the Académie de France in Rome, like all winners, he was able to stay for four years at the Mancini Palace and was a frequent visitor to the workshop of the Venetian engraver Giovanni-Battista Piranesi, located opposite the Palazzo Mancini. Piranesi exerted a strong influence on the young generation of French artists. Like his fellow student Le Lorrain, Petitot was chosen in 1749 to design the ephemeral scenery and pyrotechnics of the *Chinea*, festivals of medieval origin taking place in Rome twice a year as a tribute of the Kingdom of Naples to the Holy See. Petitot conceived a bold and innovative project inspired freely by the discovery of the ruins of Herculaneum. Both artists worked together on several occasions - the Getty Museum owns for example one of a pair of porphyry vases, sculpted after an engraving by Bossi after a design by Petitot.

Back in Paris and without work, he moved to Parma on the recommendation of the comte de Caylus, where he was part of the court of Duke Don Filippo di Borbone in 1753. There he spent the rest of his life, building or modifying many buildings such as the residence of Colourno, the Palazzo del Giardino, the Palatine Library (1769) and the facade of San Pietro. This suite is one of the first evidences of the new aesthetic of the neo-classical taste. Petitot includes mockery and irony, and it is in this spirit that this suite of nine plates should be understood as explained very clearly the author's preface. Petitot represents himself on the last plate as a Masonic priest draped in antique tunic, leaning on a fluted column drum, bearing a trapezoidal wedge and square glasses.



Dedicated to the Marquis of Felino, the nine plates bear the following titles :

- *La Vivandière à la grecque*
- *Grenadier à la grecque*
- *Bergère à la grecque*
- *Berger à la grecque*
- *la mariée à la grecque*
- *l'époux à la grecque*
- *Sacerdotesses à la grecque*
- *jeune moine à la grecque*
- *l'auteur des figures à la grecque*

«First and only edition of this curious jeu d'esprit. The leaf of explanation comes before the title... Each plate contains a figure wearing a costume composed of architectural fragments. In the GL copy an additional engraved 'Avis' is bound in at the beginning, signed by Bossi, which refers to the wish of Felino to remain anonymous» (Blackmer).

A FINE COPY IN EXCELLENT STATE OF CONSERVATION, WITH THE RARE 'AVIS' LEAF MISSING IN ALMOST EVERY COPY.

33. PRADE, Jean Royer de. Discours du Tabac, ou il est traité Particulièrement du Tabac en Poudre. Paris, Martin Le Prest, 1668. 12mo (151 x 89 mm) 15 nn.ll., 125 pp., 7 nn.ll.; contemporary calf, spine gilt with raised bands. 2,700 £

Sabin, 2758 ; Arents, 300; Alden & Landis, 668/139 ; NLM, 941.

FIRST EDITION, RARE.

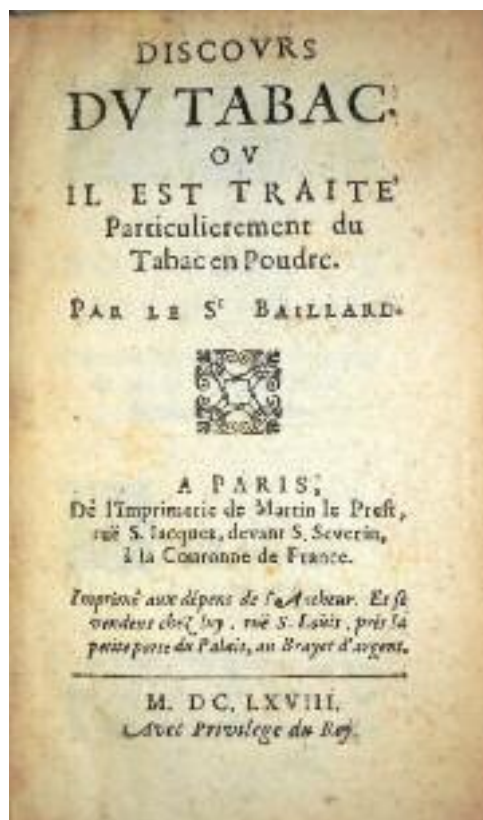
The historian Royer de Prade according to his notes in the introduction was a pupil of Descartes. He has chosen to publish this book under his pseudonym 'Sieur de Baillard'.

In the book, he looks into a variety of tobaccos, their plantation and the needed soil as well as the introduction of the species to Europe. He follows up with descriptions of the treatment of the leaves, their aromatisation (for example with ginger or cloves), their medicinal use in pills or ointments. The book also includes a chapter on varieties and different forms of smoking pipes. Sourcing in works of fellow practitioners de Prade also examines the medicinal values of tobacco, and indicates its toxicity to the lungs but also sees it as a strong stimulant to increase ones imagination.

The three illustrations in the text, engraved by F. Fauveau, show varieties of the tobacco plant.

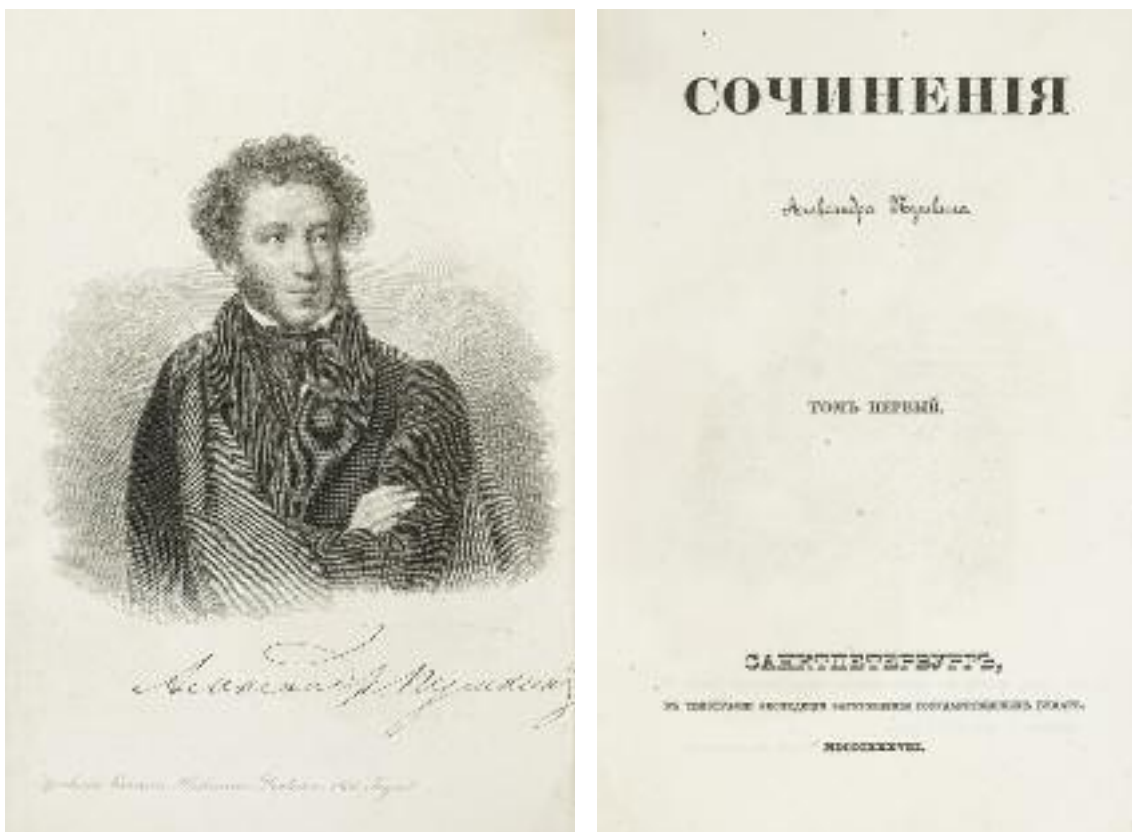
Binding restored.

From the library of Dr. Villaret (book plate).



34. PUSHKIN, Alexander. Sochineniia. [Works, in Russian]. *St Petersburg, Expedition for the Preparation of Government Papers, and I. Glazunov, 1838-1841.* 11 volumes, 8vo (203 x 139mm). With all half-titles. Engraved portrait (vol. I), and a leaf reproducing Pushkin's handwriting (vol. VIII). Contemporary half-calf (*vol. I rebound to style*). 22,500 £

Kilgour; 890 ; Smirnov-Sokol'skii, 44 ; Pushkin, A Collection of First Editions, London, Bernard Quaritch Ltd, 2006, no.18 (without the list of subscribers).



THE FIRST COLLECTED EDITION OF PUSHKIN'S WORKS

It includes work not published in the poet's lifetime. The first 8 volumes were planned and edited by his friend V.A. Zhukovskii and the last three were published by subscription by Il'ia Glazunov; the first of these, volume 9, bearing the publisher's signature certifying that it is copy no. 1553.

The present copy does not contain the list of subscribers, occasionally found at the end of volume IX.

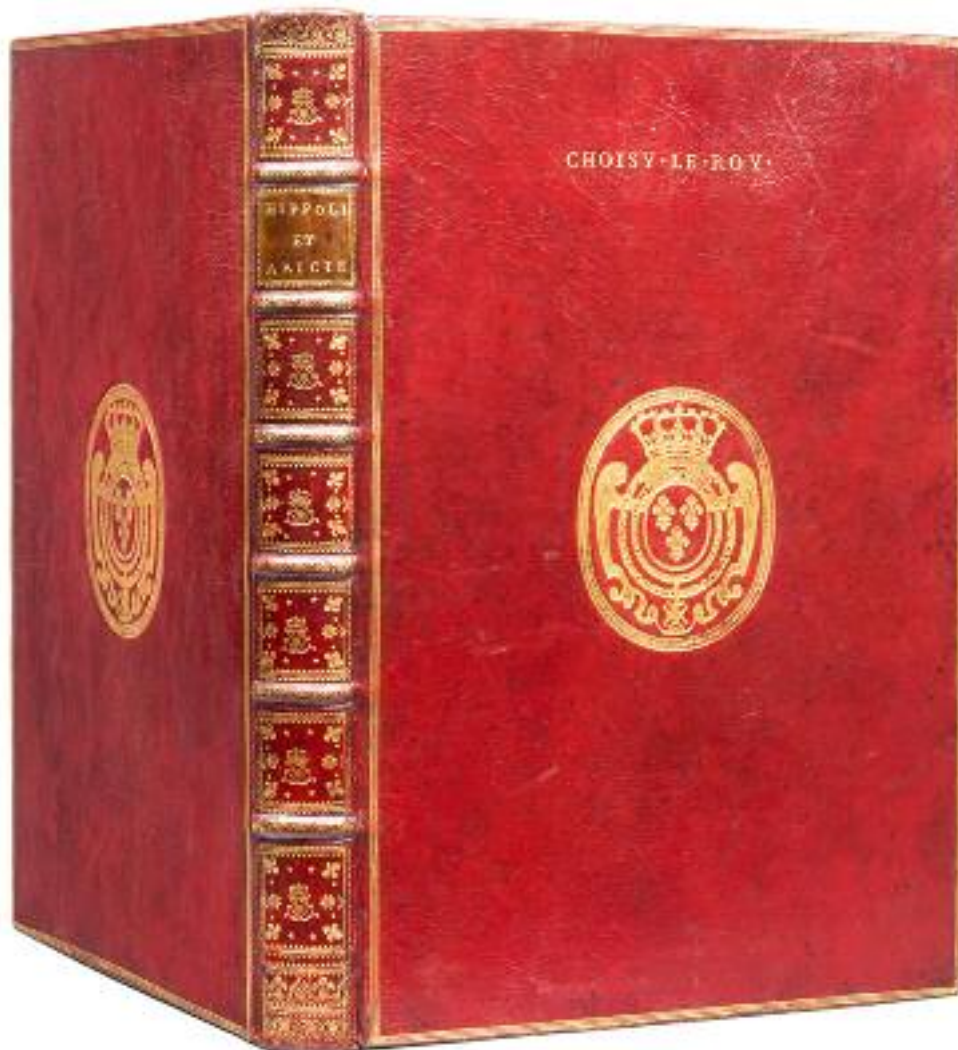
Very good copy in a contemporary binding, spines gilt in French language.

King Louis XIV's copy from his library at Choisy

35. RAMEAU, Jean Philippe. Hippolite et Aricie. Tragedie Mise en Musique par Mr. Rameau. Représentée par l'Académie Royale de Musique le Jeudy Premier Octobre 1733. Partition in folio. Gravé par De Gland. Prix en blanc 18.th et 21.th Reliée. *A Paris, Chez l'Hauteur [sic], le Sr. Boivin, le Sr. Le Clerc ; Imprimé par Montulé, [1733].* Folio (364 x 255 mm), entirely engraved including title, 29, 206 pp., one leaf of privilege date 19 September 1733 ; contemporary French red morocco, triplet gilt filet on covers, central royal coat of arms (OHR 2495), upper cover with the mention «CHOISY LE ROY», spine gilt, compartments with interlaced letter 'L'. 25,000 £

First edition, first issue, with the privilege dated 19 September 1733.

THIS RAMEAU'S FIRST OPERA WOULD ESTABLISH THE COMPOSER AS THE TRUE SUCCESSOR TO LULLY.



Jean-Philippe Rameau (1683-1764) started very early his musical career - he actually learned to play music before he could read or write. Having received his first instructions by his father Jean, himself an organist at the church Saint-Etienne in Dijon, the young Rameau spends some time in Italy in order to study music. Having moved between the provinces and Paris he is definitely settles in the capital in 1722 or 1723. Although he wrote some musical pieces for the Dijon writer Alexis Piron his first great success was the theoretical work *Nouveau système de musique théorique* (1726). It is believed that Piron introduced Rameau to the riche and influential Pouplinière, for who he became conductor of his private orchestra.

Hippolite et Aricie enjoyed a large success and saw forty performances in the first year of its creation. Although not the author's most successful one, the opera *Hippolite et Aricie* stands at the beginning of a new form - at the time its critics labelled it being too 'baroque'.

BEAUTIFUL COPY, FROM THE ROYAL LIBRARY WITH THE GILT MENTION «CHOISY LE ROY» ON THE UPPER COVER.

The Chateau first belonged to Mademoiselle de Montpensier who had the gardens altered by the architect Le Nôtre. After her death in 1693, it was passed on the Grand Dauphin Louis de France (1661-1711) and subsequently sold in 1716 to Marie Anne de Bourbon, Princesse de Conti, daughter of King Louis XIV and Madame de La Vallière. It was later sold to King Louis XV.

36. RAVENEAU DE LUSSAN. Journal du voyage fait à la mer du sud, avec les flibustiers de l'Amérique En 1684 et années suivantes. *Paris, J.B. Coignard, 1690.* 16mo (130 x 72 mm)
8 nn.ll., 272 pp. ; modern calf, bound to style. 1,600 £

Polak, 7962; JCB, p.230 ; Sabin, 67984.

Pocket edition, published one year after the first.

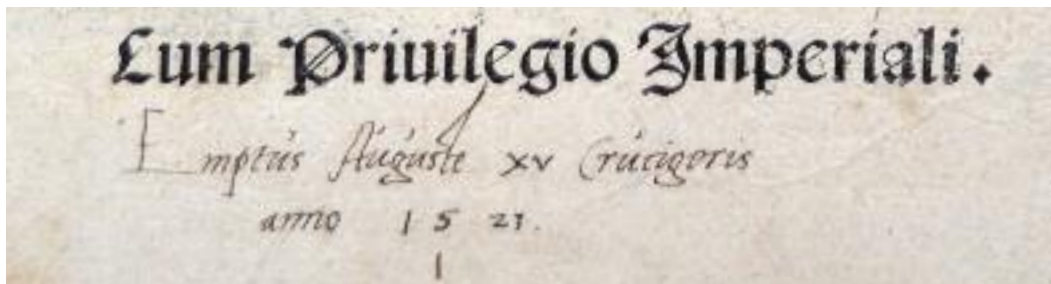
The adventures of Raveneau de Lussan were very popular and would form later volume three of Exquemelin's *Histoire des Aventuriers flibustiers*.

The author engaged in the group of buccaneers under the command of Laurent de Graff and took part in many expeditions against the Spaniards : Granada close to Lake Nicaragua, Guyaquil, and Tehuantepec on the Mexican coast, just to name a few. After a fierce attack he finally stranded in Santo Domingo where he wrote the present book about his adventures and expeditions.

The Bible of Christian Kabala

37. REUCHLIN, Johannes. De arte cabalistica. Hagenau, Thomas Anselm, March 1517. Folio (306 x 212 mm), 4 nn.ll., LXIX num. ll., 1 nn.l.; 19th century boards, flat spine, vellum lettering piece with calligraphic title. 9,000 £

Adams R-381; Proctor 11,685; Benzing, (Reuchlin) 99; Caillet, 9333; Vinci Verginelli, Bibliotheca hermetica, no. 275 («Opera di capitale importanza per intendere la cultura di quel bellissimo tempo...»).



FIRST EDITION OF THE BIBLE OF CHRISTIAN KABALA.

The book was conceived by Johannes Reuchlin, student of Giovanni Pico della Mirandola (1463-1494).

«In De Arte Cabalistica Reuchlin incorporated Pythagorean ideas on number mysticism and metempsychosis; notions which Pythagoras shared with Cabbala and which made him a 'Greek cabalist'. Reuchlin describes the Cabbala as an alchimia, internalising perceptions into images and thoughts and eventually into light. The process of becoming like God is symbolized by the position of Adam Kadmon in the middle of the seraphic tree» (F. van Lamoen, The Hermetic Gnosis, Catalogue of the Exhibition in the Bibliotheca Philosophica Hermetica, 37).

Provenance: Auguste Cr,tiger (purchase note dated 1521 on the title and some underlining in the text) - Laurentius Medicus (note on leaf A4v dated 1682)

Fine and broad margined copy, marginal restoration to leaf D1 not touching the text.

Forsberg 1611

IOANNIS

R E V C H L I N
PHORCENSIS LL. DOC.

DE ARTE

CABALISTICA
LIBRI TRES LEONI
X. DICATI.



Cum Privilegio Imperiali.

Imptis Augusti xv Gregoria
anno 1521.

Complete with the phallus plate and the 14 plates of coins

38. SAINT NON, Jean Claude Richard, abbé de. *Voyage pittoresque ou description des Royaumes de Naples et de Sicile.* Paris, Clousier, 1781-1786. 4 parts bound in 5 volumes, Folio (510 x 330 mm); 19th century English salmon coloured morocco, spines richly gilt, gilt edges. 30,000 £



Cohen, 928-929; Millard, French, 148.

First edition.

«The Abbé Jean Claude Richard de Saint-Non was an important and passionate eighteenth-century French amateur and patron of fine arts. As a friend and benefactor to artists, Saint-Non contributed much to the progress of design and engraving in France. Having travelled to Italy in 1759 where he began a strong and enduring friendship with Jean-Honoré Fragonnard and Hubert Robert, Saint-Non decided in 1777 to plan a very ambitious publication, a voyage pittoresque of his travels in the southern parts of Italy. The enterprise was beyond the means of a single person, and several other wealthy amateurs aided him in its funding. Saint-Non's travels to Italy had occurred almost twenty years previously. It was necessary to provide many new illustrations for this ambitious project, as well as information about such recent important events as the eruption of the Vesuvius and the new finds of the excavations at Pompeii.

An expedition through the Kingdom of Naples and Sicily was undertaken by a group of young artists, mainly from the French Academy in Rome. Under the leadership of Vivant Denon, their attaché to the French mission in Naples and later a member of Napoleon's Egyptian campaign, their intention was to produce additional illustrations of views and monuments... The large portion of the text of the first two volumes is by Denon, who contributed material to the history, art, literature, natural phenomena, and customs of the people. Among the artists whose designs contributed to the success of volume 1 were Fragonnard and Robert, whose work figured extensively in this volume. Robert would also contribute to volumes 2 and 3» (Millard).

A very good copy, complete with all its illustrations : 5 vignettes on the titles, the engraved dedication leaf to Marie-Antoinette, 284 plates, 15 vignettes at the beginning of the chapters, 96 cul-de-lampe including many printed in colours (mainly classic amphorae etc.), 6 maps, one plan, one phallus plate, 14 plates of coins.

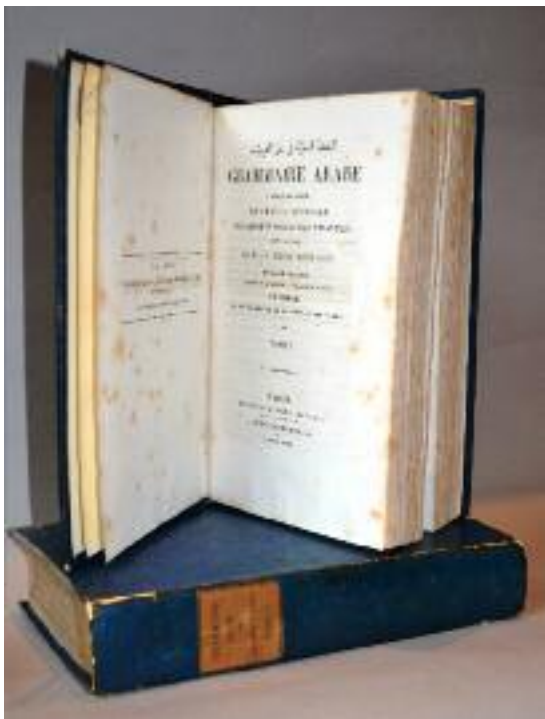
«The completed work is one of the most beautiful among the sumptuous voyage pittoresque publications. This ambitious undertaking became the model for later voyages pittoresques, and it would be of influence on Alexandre de Laborde's early nineteenth-century publications of Spain and on the related publication on Egypt by the Commission» (Millard).

Some wear to bindings, hinges partly split.



39. SILVESTRE DE SACY, Antoine-Isaac. Grammaire arabe à l'usage des élèves de l'Ecole spéciale des langues orientales vivantes. Paris, Imprimerie Royale, 1831. 2 volumes, 8vo (231 x 147 mm) XX, 608 pp., 8 engraved plates and 11 tables for volume I; XII, 697 pp., et 2 tables for volume II; publisher's blue boards, printed spine labels. 2,700 £

Not in Blackmer or Atabey (neither first, nor second edition).



Second edition.

Antoine-Isaac Silvestre de Sacy (1758-1838), a French linguist and orientalist, discovered at an early age his preference for oriental languages. He was the first Frenchman to attempt to read the Rosetta stone and eventually made some progress in identifying proper names in the demotic inscriptions. From 1807 to 1809 he was the teacher of Jean-François Champollion, but their relationship would not endure for long as their political credos were opposed - Champollion being sympathetic towards Napoleon while Silvestre de Sacy was a Royalist.

This second, enlarged edition, contains for the first time the *Traité de la prosodie et de la métrique des Arabes*.

Some occasional foxing, else fine.

40. SIVRY, Esprit Pierre de. Journal des observations minéralogiques, faites dans une partie des Vosges et de l'Alsace. Nancy, H. Haener, 1782. 8vo (195 x 119 mm) VIII, 8, 117 pp., large vignette engraved after Gravelot; modern half-calf, bound to style. 1,800 £

Quérard, IX, 183.

First edition.

A rare geological account of the Vosges and Alsace, the geologically complicated areas of eastern France which proved to be of such great interest to Elie de Beaumont and Philippe Voltz in the 1820's. In the present work, which is an early description of the geology and mineral resources of these regions, Sivry describes the sandstone and granitic formations which are so distinctive.

Fine copy, complete with the half-title.



By the founder of the colony of New South Wales

41. TENCH, Watkin. Relation d'une expédition à la Baye Botanique, située dans la Nouvelle Hollande, sur la côte Méridionale, nommée par le capitaine Cook, Nouvelle Galles Méridionale. Avec des observations sur les habitants de cette contrée, & la liste de l'état civil & militaire, au Port Jackson. *Paris, Knapen Fils, 1789.* 8vo (193 x 118 mm) 8 nn.ll., 136 pp. ; contemporary marbled sheep (flat spine renewed). 1,600 £

Ferguson, 54; see Hill, 1685 (for the first edition, 1789).

First edition of the French translation by Charles Pougens.

«Tench was a captain of British marines and sailed with the first convict fleet to Australia, where he resided four years. This expedition, under Governor Arthur Philip, visited the Canary Islands, Rio de Janeiro, the Cape of Good Hope, and founded the colony of New South Wales. This eminently readable book is regarded by the best authorities as the most accurate, orderly, vivacious, and valuable description of life in the colony in its first years» (Hill).

From the library of Prince Roland Bonaparte with his large book plate.

Libro *Adistrenole.*

Opera nuouamente Stampata del M. D. xxiiii.
in Venetia laquale insegna maistreuolmente con nuouo
modo & arte a leggere a li grãdi *I* piccoli
& alle Donne *C* niente sanno in termine
de mesi doi et piu & *Adnco*, secondo
l'ingegno de cui cercha imparare, *El*
Qual Libro sara anchora di
molta utilita a quelli che
sanno poco leggere
re *E* come
seguendo
Vederai la quale opera e intitulata
Libro Adistrenole.

Teaching adults to read in Sixteenth Century Venice

42. TAGLIENTE, Giovanni Antonio. Libro maistreuole. Opera nuouamente stampata del 1524, in Venetia, la quale insegna maistreuolmente con nuouo modo & arte a legere ali grandi & piccoli & alle donne che niente sanno in termine de mesi doi et piu & manco, secondo lingegno de cui cercha imparare. El qual libro sara anchora di molta utilita a quelli che sanno poco leggere & come seguendo vederai. La quale opera e intitulata Libro Maistreuole. *Venice, 1524.* 4to (200 x 137 mm) 20 nn.ll. Collation : a-c⁴D-E⁴ ; modern flexible vellum, bound to style. 18,000 £

First edition, published anonymously.

The author's name is to be found on leaf a3r (*Giovanni Antonio Taiente*) of the introduction.

«The Libro maistrevole... [is] one of several manuals written and published by the Venetian writing master Giovanni Antonio Tagliente. Tagliente's book was a pioneer effort aimed at aspirants to literacy in the vernacular (artisans and women in particular) who lacked access to conventional schooling. His syllable-to-word method, borrowed from the traditional system of teaching reading, was probably an effective approach, even though it paid no attention to grammar or to writing. A distinctive feature of the book is its completely secular emphasis... It is an exceedingly rare book. Only two other copies, besides the Newberry Library copy seem to have survived: one in the Bibliothèque Nationale in Paris, the other in the private collection of the late Philip Hofer in Cambridge, Massachusetts. From a typographical standpoint it is unusual and very attractive. The font is a chancery italic, almost certainly designed by Tagliente himself. The Libro maistrevole, however, is not merely a bibliophile's treasure. Tagliente's little book represents an early, do-it-yourself, one-on-one effort to foster adult literacy for strictly secular purposes. His approach necessarily differs in certain significant respects from the system of teaching reading long established in primary schools, which several historians are currently investigating. In fact, the Libro maistrevole falls into what Amedeo Quondam has aptly termed a «no man's land» - a period of the late fifteenth and early sixteenth centuries when systems of cultural hegemony were being reorganized - that has only begun recently to attract scholarly attention» (Teaching Adults to read in Sixteenth Century Venice. : Libro Maistrevole par Giovanni Antonio Tagliente ^a. Anne Jacobson Schutte. Lawrence University, in: Sixteenth Century Journal, vol. XVII, number 1, 1986).

A VERY GOOD AND COMPLETE COPY, SYMPATHETICALLY WASHED, OF THIS EXTREMELY RARE BOOK.

Known copies : Fondo storico di ateneo dell'Università Ca' Foscari Venezia Antichi e rari, lacking the title ; Biblioteca della Fondazione Giorgio Cini, Venezia; France BNF; Newberry Library Special Collections; Houghton, Harvard (certainly the Philip Hofer copy).

The First Printed Theoretical Work on Spanish Grammar and Punctuation

43. VANEGAS DEL BUSTO, Alejo. Tractado de orthographia y accentos en las tres lenguas principales... Ha escrito el presente tractado en Romance Castellano para que no menos que los latinos se aprovechen del los que no entienden latin. *Toledo, Lazaro Salvago Ginones, 7 October 1531.* Small 4to (191 x 140 mm) 46 leaves, title within large woodcut border showing Harpocrates. Collation: a-e⁸ f⁶; 19th century 3/4 calf signed A. Menard, spine gilt, top edge gilt. 25,000 £

Palau, 351595.

First edition.

THE FIRST MODERN SPANISH GRAMMAR.

«Following the footsteps of Nebrija, a number of grammarians published influential ortografias, starting with Alejo Venegas, in 1531, whose Tractado de orthographia y accentos en las tres lenguas (Treaty of Spelling and Accents in the Three Main Languages), compared Spanish to Greek, Latin, and Hebrew» (Nadeau & Barlow, The History of Spanish, 2013, p. 164).

«El Tractatado de orthographia de Alejo Venegas (1531) constituye la primero obra teorética sobre la puntuacion escrita en lengua castellana. Distribuye el tractado en reglas, y es en la regla xviii donde trata «De la puntuacion». Comienza con una justificacion muy similar a la que acabamos de citar de Nebrija, con la mirada puestatambien en el latin como modelo de imitacion... Frente a los dos signos que unicamente reconoce el autor des las Introducciones, Venegas reconoce en la lengua latina seis signos de puntuacion, los cuales se raporten las diversas funciones con la misma imprecision, que reconoceremos en el analisis de los texto contemporaneos, sea cual sea el sistema al que se acojan, prioritariamente. Esto seis signos que Venegas propone como los mas procedentes, para la mejora de la escritura castellana son: comma, colon, parenthesis, virgula, e interrogante» (Mediavilla, La Puntuacion en los siglos XVI y XVII, 2002, p.8).

The beautiful title is surrounded by woodcuts: the largest one depicting Harpocrates in the upper quarter, each side shows a quote from classical authors (Ovid and Horace) presented in a scroll type ornament.

USTC locates 10 copies (3 in the United States; Austin, Harry Ransom Center; Berkeley; New York: Hispanic Society; 1 in Toronto; the other six in Europe: London, British Library; Madrid : Biblioteca Nacional and Real Academia Espanola del la lengua; Oviedo; Paris: Bibliothéque nationale de France; Vienna.

We could trace no copies offered at auction over the past 9 decades.

Complete copy, the size of the sheets varies between 187 and 189 mm, last leaf with traces of removed paste down.

Omnes scire facias ipudēū hoīm ishorāā. 1. p. 2.



Tractado de Ortho

graphia y accētos en las tres lenguas principales: aora nueuamente cōpuesto por el bachiller Alexo Planegas.

Es materia de si, puechosa para toda qualidad de personas q̄ en letras entiendē: como lo vera claramēte el q̄ se quisiere aprouechar d̄ la obra.

Ya escripto el presente tractado en Romance Castellano para q̄ no menos que los latinos se aprouechen del los que no entienden latin.

Erit opus iusticie par: et cultus iusticie
silentium. Esaię. xxxij.

A. D. xxxj. A. Ven. Octob.

Quid. 9. meta.

Nota 20. epist
pri. lib.

Cur p̄mis heus vocē digitoꝝ silētia suades.

M: quod amat tacitus: prenat erit a lincen iniquus.



The Pinnacle of the French illustrated book

44. VERLAINE, Paul & [BONNARD]. Parallèlement. Lithographies originales de Pierre Bonnard. Paris, Imprimerie nationale & Ambroise Vollard, 1900. 4to (293 x 242 mm) 4 nn.ll. (1 blank, frontispiece, half-title, title), 139 pp., 2 nn.ll. (colophon, and the last blank); original illustrated covers, and 108 original lithographs by Pierre Bonnard printed in pink, and 10 text vignettes printed in black; contemporary light grey morocco by «G. Cretté succ. de Marius-Michel», covers richly inlaid with a symmetrical floral design in various coloured morocco, same decoration on spine with raised bands, silk endpapers, gilt edges, chemise and slipcase. 12,500 £

Garvey, *The Artist and the Book*, 27; Rauch, 21; Monod 1114; Chapon, pp. 64ff.; Ray, 383.

VOLLARD'S FIRST BOOK.

Limited edition of 200 numbered copies, this one of 170 on laid Hollande paper (with the wrappers in second state as most copies).

«Premier livre publié par Vollard, et l'un des plus importants. Prévu pour être illustré par Lucien Pissarro, Camille, son père l'en dissuada. Le ministre de la Justice de l'époque s'opposa à la sortie de ce livre 'immoral' sur du papier filigrané à la République et le fit retirer de la circulation» (Monod).

THE 108 ORIGINAL LITHOGRAPHS BY PIERRE BONNARD ARE PRINTED IN PINK ON THE HAND PRESS BY AUGUSTE CLOT; THE 10 BLACK TEXT ILLUSTRATIONS ARE ENGRAVED BY TONY BELTRAND.

«To the amateurs of 1900 Parallèlement must have seemed the apotheosis of marginal illustration. Working directly on proofs from the Imprimerie nationale, which almost achieve Sheridan's prescription of 'a rivulet of text in a meadow of margin', Bonnard adorned nearly every page with 108 supremely graceful lithographs in rose-sanguine. In their economy of means, their power of suggestion, they are equaled in the illustrations of the period only by Toulouse-Lautrec's lithographs for Yvette Guilbert and Renard's *Histoire naturelles*. It now seems incredible that accepted bibliophilic convention blinded the collectors of 1900 to their beauty. Parallèlement is a pinnacle of the French illustrated book» (Ray).

François Chapon feels, that Vollard's first creative period must be judged by the two highly influential works, *Parallèlement* and *Daphnis & Chloé*, «*o* Bonnard atteint le sommet de son génie d'illustrateur. La parfaite réussite du premier l'a fait souvent considérer par les historiens du livre comme un phénomène de génération spontanée... Le cadre du format et la justification des poèmes ne gênent en rien l'arabesque des illustrations. Ce n'est pas seulement l'ondulation de ces corps merveilleux de chaleur, de gr, ce, de jouissance ou d'abandon ('c'est dessiné dans la forme', disait le père Cézanne) qui aspire autour d'elle l'espace que laisse le poème, mais c'est encore cette matière rose, du pastel croirait-on, qui vaporise d'un feuillet à l'autre un air respirable, les particules suspendues de l'atmosphère tantôt chargée du boudoir, tantôt légère d'un paysage antique, ou odorante dans le feuillage. De la concentration de la couleur, ou de sa dispersion jusqu'à l'évanescence, Bonnard tire une gamme de formes plus ou moins appuyées.

Elles vont de l'avalanche d'étoffes et de linge, du foisonnement des toisons et d'un bouquet de feuilles jusqu'à la ligne à peine allusive o s'évoque une silhouette. Variations à l'intérieur d'une même matière, cette encre rose et grasse, dont Bonnard, en poète, fait jaillir aussi bien la nuit que la chaleur d'un été charnel. La sensualité de Verlaine et de Bonnard leur permet, au-delà de la signification logique des mots ou des formes, d'atteindre comme une réalité seconde, beaucoup plus vaste, dont nous fournissent l'accès, réciproquement complémentaires, le rythme de l'un et ses ruptures, ses allitérations, ses multiples jeux sonores, et, chez l'autre, les elongations, les répétitions de motifs, jusqu'à provoquer le papillotement, les frottis ou la discontinuité d'une ligne à peine appuyée. L'un des charmes de Parallèlement tient à l'extrême liberté de la disposition des images et à l'effusion, jamais contrariée, de cette lumière rose qui court même à travers la grille verbale» (Chapon).

WITH AN ORIGINAL DRAWING BY BONNARD

Exceptional copy, with the original and hand coloured drawing by Bonnard (52 x 55 mm) illustrating the colophon.

Fine copy, well preserved, in its first binding by the French master binder Cretté.





TIMOR.

1783. d'après M. de Houtte.

de D'Almeida.

Librairie Clavreuil

19 rue de Tournon - 75006 Paris - France

mail: basane@thomas-scheler.fr