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I. [INCUNABLE] LYRA Nicholas of (LYRANUS Nicolaus)

Moralia super totam Bibliam

Paul Butzbach, Mantoue 29 April 1481, 190 x 270 mm (7 1/2 x 10 5/8 "), [280] ff [sig a10, b6,c4,d-z8, A-J8, K6, L12], stiff vellum

First Italian edition of the Franciscan Nicholas of Lyra's (1270-1349) famous moral commentary, the third edition of this work. The first was published in Cologne in 1478. The text, in Latin, used for this edition is the one revised by Ludovico della Torre (? - 1365) who added the alphabetical index at the end, preceded by his *Epistola pro operis emendatione et pro ipsius Tabula miro artificio ordinata*, dated December 1480 and addressed to Francesco Raimondo of the San Apollonio monastery near Brescia.

Manuscript reference to a former owner, Don Octavius Feragnus Casalmaiorensis, dated 4 February 1598 at Cremona and noting the price of the book ("2 lira 5 solidi") as well as that of the binding ("1 lira 10 solidi").

A very handsome printing by Paul Butzbach, based in Mantua, in Gothic Lettre Bastarde in 54 lines divided into two columns. **The large illuminated initial at the beginning of the prologue takes up the entire height of the page and a whole column, with delicate flower motifs.** Typical of the Northern Italian school, this initial is very fine: the artist has given it depth by heightening it with little light and dark touches, applied with a brush no more than two or three hairs thick. The gilt ground of the initial, the use of the color purple and the stark color palette all come directly from the Byzantine tradition of illumination, which would last in Italy more than in the rest of Europe. The other initials are alternately rubricated in red or blue.

Stiff vellum with small flaps, reusing a page of a dedicatory epistle written in red, with a triple blue and red frame, vellum pastedowns from a 15th century gradual setting to music a text from Matthew's Gospel, staves in red, words and notes in black, two historiated initials with vegetal motifs in blue, red and gold and heightened with white, three smaller initials in red and blue. Lower edge with the note "Nicol. de Lyr. S. tot. Bibliam".

Two wormtracks not touching text, one repaired in first leaves.

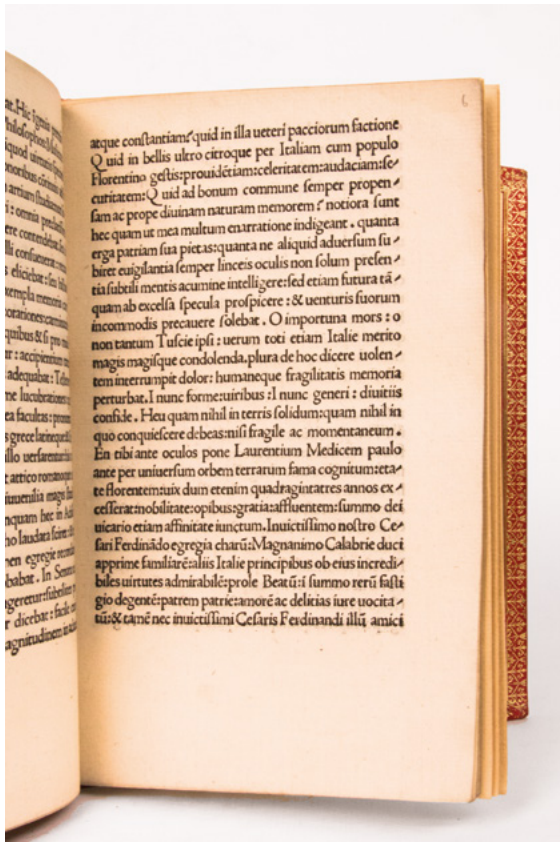
The last work printed by the German Paul Butzbach (circa 1447-1495) who started his career in his native province of Mainz, before emigrating to Italy and Verona, where he specialized in grammatical works. For reasons unknown, he moved to Mantua, where he established a press in which he printed 18 works in very different fields (theology, philosophy, exegesis and law). He then diversified his activities by beginning to deal in books: notarized documents from the period describe him both as a printer but also as *merchator librorum*; he even got together with a Venetian colleague to develop a distribution network. On the back of his success, he joined the court of Frederic II of Mantua, whose aesthetic traditions he took on.

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A very good incunable with delicate illuminations, witness of a transitional period between the Middle Ages and the Renaissance, between stylization and a form of representation closer to reality.

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II. [INCUNABLE] (MEDICI Lorenzo de') BIENATO Aurelio & MEDICI Piero II de'

Oratio in funere Laurentii de Medicis habita with an autograph letter signed by Piero II de' Medici to Dionigi Pucci

Philippus de Mantegatiis, Milan n. d. [after 8 april 1492] & n. d. [1493], book: 20,8 x 13,8 cm (13/16 x 9/16 "), letter: 22 x 30 cm (7/8 x 1 3/16 "), (8 f.) Sig : a8, 1 volume, later morocco binding & 1 page and a few lines on a folded leave

First edition of the eulogy of Lorenzo de' Medici, said by Aurelio Bienato, bishop of Martorano (Catanzaro, Calabria), on 16 April 1492 in the church of Santa Maria la Nuova in Florence, eight days after the prince died. This eulogy is followed by a short eight-verse poem. This is the only printed eulogy of Lorenzo the Magnificent (John McManamon, *Funeral oratory and the cultural ideals of Italian humanism*, 1989).

Bound after the 19th century, full red morocco, smooth spine framed with gilt fillet and blindstamped, full title, large dentelle frame and double gilt fillet framing the inside cover.

Several brackets and handwritten notes from then.

Ex-libris from the Prince Piero Ginori Conti (1865-1939), an Italian businessman and politician, coated on the first inside cover. Ex-libris embossed with the stamp of the Gianni de Marco Library.

Opposing a complete different approach from the usual laudatory praises, Aurelio Bienato introduces Lorenzo the Magnificent as a modern prince, a European model, a patron of arts and literature, but also a guarantor for peace in Italy.

The purpose of his text is above all political: he underlines and praises the recent diplomatic ties between Florence and Naples, enabling Lorenzo the Magnificent to establish his power over the Florentine city. This volume comes with an autograph letter signed by Piero de' Medici, son of Lorenzo the Magnificent, addressed to Dionigi Pucci, himself a diplomat and friend of the sender. 28 lines written in a fine and slim writing. Address of the recipient at the back of the second leaf. Wax seal marks. Light brown spotting. In this letter Piero the Unfortunate confesses his allegiance to Ferdinand II of Aragon, king of Naples.

In reality, as he was writing this letter, he had already reached a neutrality agreement with Charles VIII King of France who was about to capture by force the realm of Naples he considered his. Despite this agreement, Piero II de' Medici was nonetheless compelled to surrender unconditionally and seek exile in Venice: this is the beginning of the first Italian war. In two years on the throne, he destroyed everything the Medici dynasty had built during the former century.

Rare collection of documents evoking the climax and the dawn of decay of the mighty Medici dynasty, the most influential family of the Italian Renaissance.

III. [INCUNABLE] HEMMERLIN Félix & BRANT Sébastien

De Nobilitate et Rusticitate Dialogus. Ejusdem de Switensium ortu, nomine, confederatione, moribus et quibusdam [...] gestis (et alia opuscula)

Johann Prüss, Strasbourg [entre 1493 et 1500], in-folio 200 x 280 mm (7 7/8 x 11 "), (4 f.) 152 ff erroneously numbered CLI – Sig: (1) A3 a-c8 d-z6t8, recased in an old vellum

First edition, edited by Sébastien Brant. Woodcut figure to leaf 77 representing the Wheel of Fortune. The initials in this copy have been left blank.

Numerous contemporary underlinings and manicules as well as voluminous marginal notes.

Recased in an old vellum binding, spine in five compartments.

Faint dampstain to outer margin throughout the book. A few wormtracks without significant loss to letters.



Hemmerlin (1389-circa 1460) was a precursor to the Reformation. Canon of Zurich in the first half of the 15th century, he praised the virtues of the nobility and the rustic lifestyle. He also recorded 146 verses from Konrad von Mure, written in the 12th century, which survive only in his version.

An important and erudite work on the emergence of the Swiss Confederation.

A very good copy.

[> SEE MORE](#)

IV. [INCUNABLE] QUINTUS-CURTIVS Rufus

De rebus gestis Alexandri magni regis Macedonum

Giovanni Tacuino, Venice 1494, in-folio 220 x 330 mm (8 11/16 x 13 "), (68 ff.) [sig a8 d-l6], 15th-century binding

The very rare first edition of Quintus Curtius Rufus' *History of Alexander the Great*, edited by Bartolomeo Merula who corrected (without altering the main body of the text) the errors in the editio princeps by Vindelin de Spire (1470 or 1471). A second edition appeared in 1496 with the same pagination. The *History of Alexander the Great* makes up books III to IX of the complete works of Curtius Rufus.

An attractive edition by Giovanni Tacuino with 46 lines to the page in Roman character and his printer's mark to colophon.

Graesse II, 310. GW, 7876. Brunet, 448.



Three copies identified in European libraries, in Göttingen, the British Library and Cambridge.

Half chamois-type vellum over wooden boards, spine in four compartments, remains of clasps, two manuscript annotations to covers. Capital spaces left blank.

Wormholes to boards, slightly larger wormtracks to corners. Worming without loss to text. Brown dampstain (with a tiny hole to k4) from i4 to end, another, growing fainter, to leaves k5 and k6 and one smaller to margin of a4. Small lack to lower margin of b2.

Several manuscript ex-donos and titles from the 15th and 16th centuries to first endpaper. Numerous notes, some contemporary marginal running titles and underlining in red and brown ink. A few contemporary manuscript notes on the final two endpapers.

Giovanni Tacuino (1482-1541) was an important Venetian publisher and contemporary of Aldus Manutius. He was, after Comin da Trino and Gabriele Giolito, the third publisher from Trino to settle in Venice, a rich intellectual and commercial center. His works are signed "Ioannes Tacuinus de Tridino", "Ioannis de Cereto alias Tacinum de Tridin", "Zuanne de Trino dit Tacuino" or "Zuan Tacuino". The initials "ZT" also appear in his printer's device at the end of our copy. His workshop produced first editions of great Roman writers as well as works by contemporary authors: Vitruvius, Erasmus, Aulus Gellius, Juvenal...

Bartolomeo Merula was a humanist and a collaborator of Giovanni Tacuino for whom he edited, and produced commentaries on, numerous Classical works. His most famous commentaries are those on Ovid.

An attractive copy in rare contemporary binding of this emblematic work of humanist printing in Renaissance Venice.

[> SEE MORE](#)

V. PACE Richard

Richardi Pacei invictissimi regis Angliae primarii secretarii eiusque apud Elvetios oratoris, De fructu qui ex doctrina percipitur liber

Apud IoFrobenium, Basilea 1517, small in-4 (15,5 x 21 cm), 114 pp (2) Sig a-n4, o6., 18th-century calf

Editio princeps by Paolo Bombace. Printer's device to verso of final leaf. Title in an engraved Renaissance frame. Adams (p. 1).

18th-century calf. Leaf a 4 is erroneously marked a3, following on from a3. Traces of yellowy dampstains from leaf 87 to leaf 95, at first intensifying, then disappearing. Repair to inner margin of leaf 33 (with a section of old paper). A good copy.

The author's principal work, which could be translated as "the fruits of knowledge" or "the fruits of a liberal education". The work is a kind of reflection on knowledge and moral education. It's a book that is close in spirit to Thomas More's *Utopia*, which had appeared a year before. Richard Pace praises that work, calling it a work of genius (p. 82 De Moro). It was in reading Pace's (1482-1536) book that Luther became aware of More's work, wanting very much to read it. *De fructu* bears detailed witness to the fruits of a humanist and liberal education under the Tudors, the author

recounting in a fairly free conversational tone the reading of the Classics, knowledge, and awareness of morality, all with a pedagogical intent. The work remains valuable and remarkable testimony to a humanist education.

Richard Pace began his education at Winchester, before going on to Oxford. He continued his studies in Padua, Ferrara and Bologna. After a life lived as a diplomat, he was named Secretary to the King on his return to England, also enjoying a number of clerical appointments, notably to Saint Paul's. Pace was close to the great Humanists of his age and the King, Henry VIII, as well as Thomas More of course and Erasmus (as several complementary letters attest). The work was reprinted for the Renaissance Society of America in 1966 (edited and translated by Franck Manley and Richard S. Sylvester).

Rare and handsome edition.

[> SEE MORE](#)

VI. HOLBEIN Hans

Biblia utriusque Testamenti juxta vulgatam translationem et eam, quam haberi potuit, emendatissimam [...]

Hugues de la Porte (Melchior et Gaspard Trechsel), Lyon 1538, in-folio 230 x 327 mm (7 7/8 x 12 7/8 "), (4f.) 569 pp (45 p.) – Sig: *4 a-z8 A-M8 N6 AA-BB8 CC6 (erroneously numbered CC4), 18th-century sheep

Editio princeps of the Holbein Bible.

Rare edition that followed the text of Robert Estienne's 1528 Bible, it was banned by the Inquisition and put on the Index by Rome. Text in two columns, a well-margined copy. Printer's device to title and colophon. The work, **a first issue**, has 95 illustrations (8.5 x 6cm), of which a series of 86 vignettes engraved after drawings by Hans Holbein the Younger (1497?-1543), by the virtuoso Hans Lützelburger (1495-1526).

18th-century brown sheep, spine in seven compartments, all edges mottled red. Tail-piece a little rubbed with small lack, corners rubbed and slightly bumped. A few light dampstains.

Provenance: manuscript ex-libris of Nicolas Tournier (or Tournier) to title, Royal Councilor and President of the Electors of Amboise, dated 1741. From the collection of Baron Paul Harth (Cat. II, 1985, n°14).

Numerous underlinings and contemporary marginalia, some a little shaved during binding.

Between 1528 and 1532, when engravings were enjoying a roaring success, the Trechsel brothers ordered a new set of illustrations from Hans Holbein, then at Basle. This edition of the Bible was finished in 1538. In the same year, the Trechsel brothers also published the *Icones*, made up exclusively of Holbein's woodcuts. Long a subject of debate among bibliographers, the Bible's precedence was proved by Jean Vial who confirmed the theory of his colleague Henri Baudrier: the illustrations were indeed first published in the edition here offered for sale. Heavily copied illicitly, these previously unseen vignettes were printed again in Paris in 1539 and Antwerp in 1540. The enormous expressiveness of the illustrations was skillfully captured by the engraver Hans Lützelburger, who used boxwood blocks, which are denser and thus



allow for more detailed engraving than pear, and engraved the entire set of little scenes by line drawing, without cross-hatching. The vignettes, whose size wouldn't usually have allowed for a lot of detail, are masterpieces of detail and perspective. They also show Holbein's talent as a portraitist who, buffeted by the Reformation and recommended by Erasmus to Thomas More, would serve for some time as Court Painter in England. Essentially, at the time when the Bible was being published by the Trechsel brothers, he was travelling across Europe to make portraits of princesses who were potential brides for Henry VIII.

"The compositions of the illustrations for the Bible are masterpieces of the first order. The expressions of the figures are just right and offer that mix of simplicity, energy, and naivety characteristic of Holbein." (Ambroise Firmin-Didot, *Essai typographique et bibliographique sur l'histoire de la gravure sur bois*, 1863).

A very good copy of one of the most important masterpieces of Renaissance wood engraving.

[> SEE MORE](#)

VII. BELON Pierre

L'Histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel: escrite en sept livres

Benoît Prévost se vend chez Gilles Corrozet, Paris 1555, in-folio (21,5 x 32 cm), (28) 381 pp Sig.: ã6 ~e4 ~i4 a-f6 g4 h-m6 n4 o-t6 v4 x-z6 A6 (A6 blanc) B-E6 F4 G-I6 K4 L3, 18th-century half binding

The first edition, rare and attractive. Six separate title pages: *Anatomie et De la physiologie des oiseaux* [Of the Anatomy and Physiology of Birds], *Oiseaux de proie* [Birds of Prey], *Oiseaux nageurs* [Aquatic Birds], *Oiseaux de rivages* [Birds of the Shore], *Gallinacés* [Galliforms], *Corbeaux (et espèces semblables)* [Ravens and similar species], *Petits oiseaux chanteurs* [Small songbirds].

This edition is illustrated with a magnificent printer's device to title, a portrait of the author at the age of 36 to verso, two plates of human and bird skeletons and 158 large cuts within the text (of various formats). The cuts were executed after drawings by the Parisian painter Pierre Gouudet (but really Gourdelles) and other, anonymous, artists. The portrait and seven figures of birds were attributed to Geoffroy Tory by Auguste Bernard (in *Geoffroy Tory Peintre et graveur, premier imprimeur royal*, Paris, 1865). Numerous historiated initials and attractive borders. An enormous table of all the birds.

Later, 18th century, binding in half brown sheep over paper boards, the spine in seven compartments with gilt dentelle to head and filets and tools in gilt, as well as a red morocco title label.

Very skilful, discreet restorations to spine. Lacking of the last blank (L4). One very skilful restoration to upper margin of title. Light dampstain, growing fainter, to the lower margins of the first two quires. Two other, heavier, dampstains to inside margin and upper left corner affecting final pages.

Contemporary manuscript ex-dono to title.

The first description and classification of birds in French, which laid the foundations of the comparative methodology two hundred years before Geoffroy-Saint-Hilaire and Cuvier. Pierre Belon (1517-1564) was one of the first ornithologists of the Renaissance. He had evidently carried out a great number of dissections, comparing beaks and claws and trying to find common anatomical forms. For the first time, he places the human skeleton in parallel with that of birds, but without however making the most of his observations and drawing practical conclusions as the naturalists of the 19th century did.

Taking the same rigorous approach as for his description of fish in 1551, which he systematizes here, his descriptions of birds are based on Aristotelean principles. He classifies them, on the basis of his own observations, by their behavior and anatomy: birds of prey, aquatic birds (birds that swim, or birds with webbed feet), omnivores (principally hunting birds) and smaller birds (subdivided in turn into insectivores and granivores).



There are a few entries that may at first seem surprising, but should be highlighted among Belon's descriptions, for instance his putting bats among the birds of prey, all the while acknowledging that he's perfectly well aware that they aren't birds:

"For a long time there has been uncertainty over whether bats should be included with the birds or put in the ranks of terrestrial animals...Seeing them fly, and seeing that they have wings, people judged them birds...both Pliny and Aristotle pointed out that they were aware that bats feed their young from two teats on their chests, the same as for man. The Latins called the bat *Vespertilio*; but because of the similarity we can see to mice, we call them 'bald-mice'..." (*L'Histoire de la nature des oyseaux, livre II*).

As well as bats, he mentions several fantastical creatures in the last chapter of the first book, dedicated to "divers incongruous birds":

"Many things have been written about various birds that strike us as fantastical: therefore we have separated out those we esteem to be true: adding that others were also formerly known, only the names of which have come down to us."

In this chapter, Belon names imaginary breeds, of which he gives very precise descriptions, both in terms of physical appearance and behavior. He also mentions several mythological figures described by Classical authors or brought down to us through legend: Pegasus, a "bird having the body of a horse", the Sirens, who had "human faces and voices" and "the feathers and feet of birds". The *Cercio*, according to him, is "even more chatty than the Parrot & is more talented in learning to speak like men." Certain specimens, no less anthropomorphic but described as being hostile to man, are depicted in a frightening way: *Mennonudes* feed on human flesh and *Stymphalides* are "less cruel to men than Lions & Panthers & [only] attack if they want to hunt them & strike them

with their beaks, harraying them to death.” Belon also describes cases of fantastical birds whose physiological properties are useful to man, notably the *Hercynia*, “whose feathers give light like a flame...which has often served country folk travelling by night,” or the *Scylla* which, according to magicians contains within its breast a jewel called *Chloriten* which, when united with iron bears magical properties.

At the end of the sixth book, he devotes an entire chapter to the Phoenix, of which he gives an even more detailed description:

“They say it is the size of an Eagle. The feathers around its neck are of a resplendent golden color. The rest of its body is purple in hue. Its tail is bluish & has occasional pink feathers. The rear part of its body is embellished with a crescent shape of raised feathers.”

Despite the fact that he includes these imaginary creatures in his classification, he does not provide illustrations of them, the illustrations in the work having been done after life.

Philippe Glardon, author of the preface of a new edition of *L'Histoire de la nature des oyseaux*, (Droz, Geneva, 1997) believes that these surprising examples, apparently relegated to the ends of chapters, are in fact designed to tie together Belon's classification and balance out the work. He also notes, on the subject of Jean Céard, that:

“The monstrous is omnipresent on the horizon of the 16th century...Apart from the fairly large role of the fantastical in the creation of effects of wonder and in satisfying the need for a culture of the mythological without which one could hardly call oneself educated at the time, the monstrous...was a demonstration of the creative force of nature...and its inclusion is justified in Belon's work due to its organizational function within the discourse of classification.”

Nonetheless, Belon distinguishes between the plainly fantastical descriptions of “unknown birds taken from divers authors,” and his rigorous study of observable specimens “of which we have better knowledge,” which give the real originality of his work, “as we shall see through the discourse of the following books.”

This work, followed by another in 1557 entitled *Pourtraicts d'oyseaux* [*Portraits of Birds*] became a seminal work in ornithological literature from the 17th century on. It was, however, given less attention when it appeared because of Conrad Gessner's *Historia animalium*, which was published at the same time, Gessner being a more popular naturalist at the time than Belon.

An exceptional copy, superbly illustrated, of this first French book of ornithological descriptions, among the great scientific works of the Renaissance.

[> SEE MORE](#)

VIII. CALVIN Jean & BÈZE Théodore de

Ioannis Caluini in viginti prima Ezechielis Prophetæ capita Praelectiones, Ioannis Budæi & Caroli Ionuillæi labore & industria exceptæ. Com Praefatione Theodori Bazæ ad generosis. Gasparem) Colignio Gallia Amiralium.

Ex officina Francisci Perrini , Genevæ (Geneva) 1565, in-8 (12 x 19,5 cm), (10 f.) 412 ff (20 f.) Sig: *10 a-z8 A-Z8 Aa-Hh8, mid-19th-century half morocco

The very rare posthumous first edition, first printing (known as “type a”), with all the typographical characteristics (capitals in the fifth line of the title in Roman letter, *ii instead of *ij and identical initials on *ii and p.1). This edition contains a preface by Théodore de Bèze, Calvin's successor, in the form of an exhortation to the head of the Protestants in France, Admiral Gaspard de Coligny. Another edition by the same printer appeared a few months later in French translation.

Thirty-four lines per page, woodcut initials, printer's device.

Mid-19th century half navy blue morocco by Galette, spine in six compartments with richly decorated frames, marbled paste-downs and endpapers, all edges red. Two corners slightly rubbed, small repair to upper inside margin of title, a few leaves repaired in margins, occasional marginal dampstaining. Contemporary inscription to title.

Calvin began his lessons on Ezekiel on the 20th January 1562. Very soon, however, his state of health compelled him to call upon Théodore de Bèze's help. In a letter to the Daniel family, François Perrot notes this double teaching: “Our good tutor and common father has got into the habit of commenting on Ezekiel – still in hand – which is to say on the first three days every second week this year, while our Théodore in his turn is commenting on the Catechism in Greek the first three days of the week...Because of his illness, Calvin can often hardly finish his bit.” Calvin interrupted his unfinished lessons once and for all on the 2nd February

1564. These lessons on the first twenty chapters of the revelations of the Prophet Ezekiel are the last preached by Calvin before his death on the 27th May 1564.

Like the previous lessons, these too were collected in Latin by Jean Budé and Calvin's secretary, Charles de Jonviller who, on the 9th October 1564 asked the Council for “permission to have printed the lessons of Monseigneur Calvin on the first 20 chapters of Ezekiel, reviewed by the deceased. Agreed that he has permission for as many as Monseigneur de Bèze has witnessed.”

In his dedicatory epistle to Admiral de Coligny, de Bèze – who succeeded Calvin to the Chair of Theology at the Academy – pays elegant homage to his friend and spiritual guide: “In him we find the only [person] in our time who has left behind so many works which contain so whole and so pure a doctrine. But that it had pleased God to leave us the benefit of this shining light for another year or two; it seems to me, in truth, that one could not demand a more perfect knowledge of the Old and New Testaments... His death, of which he was forewarned, prevented his finishing Ezekiel, which is all the greater a loss to the Church, since he was the most obscure of the Prophets, as we know...and who knows when we will find someone to complete this painting, begun by our Apelles.”

Only 16 copies in various libraries of the first printing (cf. *Bibliotheca Calviniana*).

A handsome and very rare copy of the first printing with good margins.

[> SEE MORE](#)

IX. [ANONYMOUS]

Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada – Autograph manuscript with three miniatures

N. p. [Granada] 1569, in-folio: 215 x 305 mm (8 7/16 x 12 ") – upper margin: 35 mm (1 3/8 "), bottom margin: 50 mm (2 "), interior margin: 30 mm (1 3/16 "), exterior margin: 40 mm (1 9/16 "), 31 ff., 16th-century full calf gilt

Manuscript on vellum, comprising 31 leaves: 50 pages of text, ruled and lined and 3 full-page miniatures in colors, heightened in gold. The four final leaves were numbered and partly ruled but left empty. Contemporary manuscript ex-libris on front endpaper. In Spanish throughout, written in Caroline minuscule on 24 lines, the text is very readable and very regular.

The manuscript begins with a three-page summary covering the 24 chapters that comprise the *Regla y constituciones de la cofradia del Sanctissimo sacramento de la yglesia de San Christoval de Granada*. One decorated initial in red and blue, indents and pagination in red, small sketch in black ink to inner margin. The verso of the final page of the summary has been ruled and lined in red but left blank. There follow the three full-page miniatures. The first shows a Communion scene (on the recto of one leaf), the second the Tree of Jesse (verso of the same leaf), and the third Saint Christopher bearing the baby Jesus (recto of the following leaf). The verso of the miniature bears a short manuscript text explaining that these rules are those of the confraternity and brotherhood of the Holy Sacrament, established in the Church of Saint Christopher of Granada on the 1st May 1568. This is followed by the "prohemio", a prologue of two and a half

pages in which the confraternity takes an oath; this starts with an imposing decorated initial in red and blue. The chapters then follow on directly, each with a tidy initial. The important terms are heightened in red, allowing for quick navigation in the text. A long manuscript annotation to the outer margin of leaf 24. The aforementioned rules take up 23 ruled leaves, ruled and lined in red.

Leaf 27 bears two manuscript privileges. We have not been able to read the signature on the first, dated May 1569, though quite elaborate. The second, later, one (May 1596), is signed by Justino Antolinez de Burgos (1557-1637), at the time the Chaplain Royal, charged with the inspection of ecclesiastical lodges. Long contemporary manuscript note to reverse of leaf 24.

Contemporary light-brown calf, spine in five compartments with gilt roulettes and fleurons, gilt fillet frame to covers, small gilt fleurons to corner and a larger gilt fleuron to center of covers. One clasp preserved. A few very skilful repairs and regilding, practically invisible.

This manuscript has three spectacular full-page miniatures in gouache, heightened in gold.

The first shows the Holy Communion, with Christ himself establishing the Eucharist with the words "This is my body, this is my blood." The Apostles and Jesus (with a halo) blessing them, are seated around a table set with bread and fish. This motif became a major theme of Christian art in the Renaissance, as this miniature also shows.

The second miniature shows the Tree of Jesse, which symbolizes the genealogy of Christ traced from Jesse ("Xese"), shown as an old man reclining. In keeping with the iconographic tradition, a tree protrudes from his side, the main branches of which bear some of Jesus' ancestors. Here, they are: Zachary, Jeremiah, David, an unidentified King, and – at the pinnacle – Mary holding the Christ child within a mandorla.

The third miniature presents a scene with Saint Christopher – the patron of the Church in Granada to which the Confraternity of the Holy Sacrament was attached – with a child on his shoulders, as he was commonly represented. The iconography derives from a passage in the *Golden Legend* in which St Christopher helps a small boy cross a river. During the crossing, the child gets heavier and heavier, and the river more and more threatening: "You have put me in the greatest danger. I do not think the whole world could have been as heavy on my shoulders as you were. The child replied: 'You had on your shoulders not only the whole world but Him who made it. I am Christ your king, whom you are serving by this work; and to prove to you that I am telling the truth, when you go back to the other shore, plant your stick in the ground opposite your house, and in the morning, you will see that it has flourished and borne fruit'."

This miniature is bordered on all sides with richly illustrated borders on a golden ground, typical of mediaeval manuscripts, showing Sphinxes and several types of anthropomorphic plants.

These miniatures bear witness to the influence of the Italian Mannerist artists on Spanish painters. One sees here the same graceful serpentine in the figures, the same attention to drapery (especially in the Communion scene) and a very similar color palette, with tones as delicate as they are vibrant.





X. SERLIO Sebastiano

Tutte l'Opere d'Architettura

Chez Francesco de Franceschi, Venice 1584, in-4 (18 x 24 cm), (24 p) 219 ff (1 f) 27 ff. (1 f) (8 p) 244 pp., contemporary vellum

First complete edition of the works of Sebastiano Serlio, comprising *Books I to V*, *Book VII* and the *Extraordinary Book*. Printer's device showing an allegory of Peace to title and colophon. Frontispiece title to each book.

Contemporary vellum, skillfully repaired, spine in four compartments, titled in ink in first. Dampstain to lower margin of first gatherings, small burnmark to leaf 143 of first text with small lack to text on verso. Faint dampstains and scattered spotting.

Ink ownership inscription to title.

The books in this collection appeared in a very disordered way across several countries and there were numerous successive editions within the author's lifetime. This cacophony of published editions led the publisher Francesco de Franceschi to gather the first five books into one edition, followed by the *Extraordinary Book* and *Book VII*. *Book VI* was not included since it remained unpublished until the middle of the 20th century and only appeared for the first time in 1966 in Munich.

Sebastiano Serlio (1475-circa 1554) was a contemporary of such famous artists as Titian and Pietro Aretino, whom he often saw in Venice in the 1530s. Titian welcomed Serlio into his closest circle, while Aretino praised his talent. These Venetian connections lent him a certain renown in powerful circles, including with François I, who invited him to his court at Fontainebleau

around 1541. Though he actually built relatively little, his work as a theoretician was nonetheless quickly recognized, right from the publication of his first work, which corresponds to *Book IV* in the present copy.

The 14th century saw a renewed interest in Vitruvius' *De architectura* and a number of experts began to write their own treatises on architecture, like Alberti with his *De re aedificatoria*. Serlio joined this tradition with a treatise on geometry, followed by another on perspective in the first two books. Once he had laid down these theoretical foundations, he went on giving an overview of Classical buildings that had come down through the ages (*Book III*), and the five orders of architecture (*Book IV*). He sets himself up as a worthy heir to Vitruvius in so doing before giving a dozen plans for churches in *Book V*. The *Extraordinary Book* consists exclusively of models of monumental doors, while *Book VII*, with which the work finishes, deals with the various challenges an architect may face during the course of his work.

A reference work on architectural theory in Renaissance Italy in the 16th century, Serlio's work largely inspired the writings of Vincenzo Scamozzi, himself an architect and theoretician who continued the spirit of Serlio's work until his own death in 1616.

A richly illustrated copy of the works of Sebastiano Serlio in a contemporary vellum binding.

[> SEE MORE](#)

XI. [AMERICA (Map of)] ORTELIUS Abraham

Epitome du theatre du monde [EPITOME OF THE THEATER OF THE WORLD]

De l'imprimerie de Christophe Plantin, Anvers (Antwerp) 1588, small in-8, landscape: 150 x 105 mm (5 15/16 x 4 1/8 "), (8 f.) 94 f (2 f.), 18th-century sheep gilt

First complete edition of the 94 maps. This is the third edition in French, the first for some parts, as reviewed, corrected and enlarged with 11 maps.

First published in Latin in 1570 in Antwerp (with two editions appearing that same year, with the title *Theatrus orbis terrarum*), then in Dutch in 1577, the text was translated into French from 1579 onwards. This first edition in French, which appeared under the title of *Miroir du monde*, had only 72 maps. It was re-published in 1583 with 83 maps. It was not until 1588 that the complete, definitive version, with its 94 maps appeared, entitled *Epitome du theatre du monde*.

Each map has a facing text on the history of, topographical details of, or anecdotes about, the part of the world in question. There is an alphabetic table of maps at the back of the volume. This edition also has a preface from the engraver (and holder of the privilege) Philippe Galle (1537-1612), followed by an allegorical engraving showing Prudence, Truth and the Omnipotence of God, and a *Discours de la mer* [*Discourse on the Sea*] by Ortelius.

18th-century light brown marbled sheep, spine in four compartments with compartment decoration, gilt fillets and fleurons, as well as a tan morocco title-piece, all edges red. Head and tail of spine, corners and one compartment at head of spine repaired and re-gilded. A small burn affecting a few letters of the text on Egypt.

Ink ex-libris to title. A few contemporary manuscript annotations to margins. A very fresh copy.

An illuminator, book- and map-seller, Abraham Ortelius (1527-1598) had a very good idea what collectors wanted and decided to embark on a career as a cartographer. He was deeply influenced by his 1554 meeting with Gerard Mercator (1512-1594), with whom he became so close that the latter, also working on his famous atlas, pushed back its publication date in order not to hurt his friend, whose work he held in high esteem. It was thus on the 20 May 1570 that the first, Latin, version of the work appeared, printed at the expense of the author by Gilles Coppens in Antwerp.

The atlas was not cheap, costing 30 florins at the time it appeared. Max Rooses (1839-1914), the keeper of the Plantin-Moretus museum, tells us that the Ortelius atlas was the most expensive book in the 16th century. Nonetheless, this collection, having taken several years of rigorous and intense work, was immediately very successful and became a cartographic reference almost ten years before the appearance of Mercator's atlas.

Maps at the time circulated either in isolation or collected in a somewhat random and unnatural way. Ortelius was thus the first to offer a coherent set of maps uniform in format, scale, and appearance, or in other words scientifically reliable, thus giving

birth to the modern encyclopedic atlas. The deliberately reduced size of the work made it easy and convenient to handle and it was useful both to scientists and laymen.

“The collection was intended to satisfy two principal types of readers: the cultivated amateur and the professional, aware of the practical utility of the map. The layout was managed economically in order to respond to the pragmatism of the second, while the tastes of the first were catered to by choice typography, the symbolic language of the emblems and the scholarly notes on the history of places and peoples. The *Theatrum orbis terrarum* was thus a rigorously put-together book which offered all its readers the best positive way of seeing the known world represented.” (Erika Giuliani, *5 – Mettre en collection des “vues de villes” à la fin de la Renaissance: les Civitates orbis terrarum (1572-1617)*, in Isabelle Pantin et al., *Mise en forme des savoirs à la Renaissance*, Armand Colin “Recherches”, 2013, pp. 103-126).

Giuliani also highlights that this enterprise proved successful because it brought together the best artisans of the age: “The fact that he was not only an illuminator and map-dealer, but also a collector, friend to Mercator and a member of Plantin’s circles allowed him to choose the best examples to make what would become a model for other publishers and an unsurpassed reference work. Ortelius recommended that scholars have the *Theatrum* in their libraries and consult it when reading the Bible or the history books.” (*op. cit.*)

The fact that Ortelius called upon the talents of Plantin as publisher to produce the French version of his work is not surprising. The latter was one of the defining figures of the Renaissance boom in illustrated scientific books. Geographers were rediscovering the work of Ptolemy (90-168) at that time, putting cartography no longer at the service of science, but of discovery (the search for, and creation of new maritime routes, the perfection of ships, and so on). This was a total re-evaluation of the medieval view of the world, based on more precise astronomical and terrestrial measurements. Ortelius’ atlas found its rightful place in this re-nascent topographical movement, while at the same time respecting Ptolemy’s rigorous and immutable geographic order: England,

Spain, France, Germany, Switzerland, Italy, Greece, Central and Eastern Europe to Russia, Asia, and Africa. It was not until 1507 with the work of Martin Waldseemüller (1470-1520) that the map of America saw the light of day; he was notably the first to provide a complete representation of the Atlantic Ocean and also to expand Ptolemy’s work considerably. Waldseemüller’s version was nonetheless only partial and restricted itself to the South-West coast of the continent. Far more detailed and extensive, Ortelius’ map drew on the one published by Diego Gutiérrez in 1562, but offering a much greater view, especially of North America. On Ortelius’ map we can see, among others, New France, discovered in 1523 by Giovanni da Verrazzano (1485-1528) who was tasked by François I with exploring the area between Florida and Newfoundland in order to find a way through to the Pacific.

Ortelius’ scale is correct for some areas and too great for others (Tierra del Fuego, New Guinea, and Mexico, as well as Australia and Antarctica, which are shown all together and labeled *terra australis nondum cognita*) that had, nonetheless been reached since the 1520s. As far as North America is concerned, it is represented more or less as we know it today. The toponymy was hardly Christianized yet, with a number of Amerindian appellations appearing (Culia, Tiguex and Tecoantepec, among others).

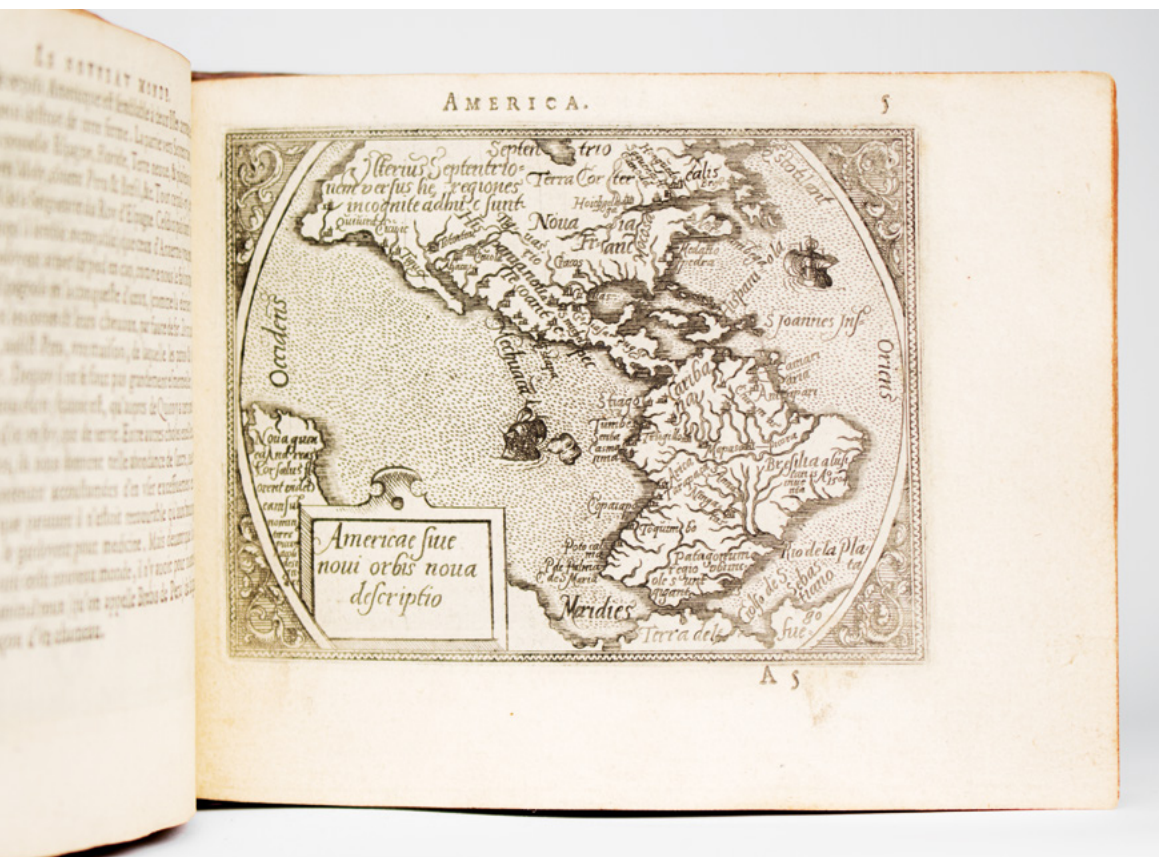
The cartographer was also the first to show Lower California as a peninsula, with the North-Western coast of America being nothing more than a sketch beyond California.

One can also see that the map’s legends focus on the rivers and littorals, showing the lack of knowledge of inland areas, which yet remained to be explored. It is equally interesting to note the presence of some quite surprising legends, especially in Patagonia: “*Patagonum regio ubi incole sunt gigantes*” (or, the region of Patagonia where the inhabitants are giants).

Other labels of the same sort explain the circumstances of the discovery of certain areas, the names of famous explorers, and so on. In the extreme North of America, the author notes “*Ulterius septentrionem versus hec regiones incognite adhuc sunt*”, or “The more northerly regions are still unknown.” This note may leave us with the impression that Ortelius was careful and prudent in not showing on his maps anything but areas that had already been explored.

Nonetheless, one can also see the presence of the cities of Quivira and Cibola, two of the mythical Cities of Gold located in California, following the account of the explorer Francisco Vázquez de Coronado (1510-1554), who set off to find them in 1541.

Ortelius’ work, an emblematic work of the Renaissance, nonetheless bears the marks of the popular traditions of the Middle Ages. It mixes the scientific rigor of its cartographic outlines with legends and descriptions drawn from accounts of voyages, sometimes melded with fantasy.



[> SEE MORE](#)

XII. VAENIUS [VAN VEEN] Otto

Q. Horati Flacci Emblemata. Imaginibus in aes incisis, notisque illustrata

Ex officina Hieronymi Verdussen, Antverpiae (Antwerp) 1607, in-4(18 x 23 cm), 213 pp(1), binder of the time in full parchment

The sought-after first edition, the only edition entirely in Latin – unlike the later editions – and illustrated with 103 full-page emblems copper engraved by C. Boël and Gisbert van Veen. Portrait of Horace in a medallion to title.

Leaf 48 mis-numbered 84. Several donorship inscriptions to half-title and title. A few images of nudity have been discretely erased.

Contemporary vellum, ink title erased on spine, a small blue spot to upper cover. A little cockled. Several faint dampstains. Marginal tears without lack to pages 107, 179 and 183.

Otto van Veen's (1550-1629) first published work. Van Veen was a Mannerist painter, Flemish art theorist and Rubens' teacher. The work is made up of two series of plates intended to elucidate the moral meaning of theatrical symbols. Each plate has a

maxim in capital letters, followed by a short poetical extract as well as an explanation in the guise of an extract from Horace or other Roman writers.

An important work, in which images for the first time take precedence over the text, this emblem book shows Venius' talent for bringing together the Flemish pictorial tradition with Italian Mannerism. "Is it not he, among the unfairly forgotten masters of this age, who manages best to marry the individual note of Flemish realism with the ideal flower of Italian grace?" (Charles Blanc, *Histoire des peintres de toutes les écoles : Ecole ombryenne-romaine*, Volume 13, 1864). In an equally innovative move, the painter preferred worldly subjects to the detriment of traditional religious images.

A rare edition of one of the most famous emblem books of the 17th century.

[> SEE MORE](#)

XIII. MULERIUS Nicolaus

Tabulae Frisicae lunae-solares quadruplices, è, fontibus Cl. Ptolemaei, Regis Alfonsi, Nic. Copernici, & Tychonis Brahe, recens constructae operâ et studio Nicolai Muleri [...], quibus accessere solis tabulae totidem, hypotheses Tychonis illustratae: Kalendarium Rom. vetus, cum methodo Paschali emendata

Excudebat Iacobus Meesterus, typographus ordinarius, apud Wilhelmum Ianssonium, Amstelodami (Amsterdam) 1611, small in-4 (18 x 22,5 cm), 464 pp (28) 77 pp (2), contemporary sheep

The rare first edition, with a frontispiece of the astronomers represented in the work, astronomical figures (eclipses), as well as diagrams in the text. The *Kalendarium Romanum vetus* has an unusual title page in red and black. *Tabularum emptori* (p. 8) is signed by the author.

Contemporary brown sheep. Spine in decorated compartments. Red morocco title piece. Headpiece torn, tail-piece worn down. Two holes to third compartment of spine.

This important astronomical work contains the complete solar and lunar tables of Ptolemy, Copernicus, Tycho Brahe and Alphonsus. The commentaries are by Nicolas des Mulières (1564-1630) of Bruges, a Professor of Mathematics and Medicine at the University of Groeningen, and later its librarian. He wrote and published several works on astronomy: *Institutionum astronomicarum libri duo*, 1616, *Iudæorum annus lunæ-solaris*, and *Turc-Arabum annus merè lunaris*. Des Mulières was particularly interested in chronology but also makes numerous astronomical observations by means of a personal telescope. He was interested in both eclipses and the methods different astronomers used to make their calculations. He realized that astronomical calculations revealed the reality behind celestial bodies.

[> SEE MORE](#)



XVI. BOODT (BOOT) Anselme-Boece de

Le Parfaict Joaillier, ou Histoire des pierreries, où sont amplement descrites leur naissance, juste prix, moyen de les cognoitre, & se garder des contrefaites, facultez medecinales, & proprietez curieuses

Chez Jean-Antoine Huguetan, Lyon 1644, in-8 (11 x 17,5 cm), (1 f.) (5 p.) (3 pp.) (4 p.) (3 p.) (12 p.) (3 pp.) 746 pp (pp 95 – 96 repeated); (17 f.) (1f. errata), contemporary morocco

First edition of the French translation, translated by François Bachou from the *Gemmarum et lapidarum historia* (1609) of the Flemish doctor and naturalist Anselm de Boodt. **The work has 45 woodcut illustrations in text and retains the two folding plates showing the “Division of Precious & Common Stones.”** Retaining also the errata leaf, often missing.

Contemporary red morocco. Richly gilt spine in five compartments, evidently 18th century title-piece in light brown morocco. Triple gilt fillet frame to covers and gilt fleurons to corners. Gilt dentelle surrounding the inside of covers, all edges gilt.

Headpiece slightly rubbed, three corners a little bumped. One miniscule wormhole touching outside margin of one edge of first few gatherings, a few pages spotted, a very good copy.

A major, pioneering and decisive work of gemology and mineralogy. First published right at the beginning of the 17th century, in 1609, it is both treatise and manual. Anselm de Boodt describes and writes about no fewer than 106 minerals and gems, and proposes a system of classification for them (hardness, composition, color, clarity). He relies not only on Classical sources (Pliny's *Natural History*, the *Materia Medica* of Dioscorides, Galen's *Simple Medicines* and Alberto Magno's *De Mineralibus*), but also the fruit of Renaissance research (by Césalpin, Gessner, Scaliger, and so on), and spends some time explaining the virtues of each stone, be



they medical, magical, or other...One will also find in this remarkable work practical information on the size of stones and how to spot fakes, a summary of mineralogical knowledge at the time, and an inventory of mineral substances used in healing (with a justification for their use). There are, in addition, useful tips for jewelers, naturalists and doctors. A useful index of all the stones covered is provided at the beginning of the work.

[> SEE MORE](#)

XVII. ROSA Salvatore

Figurine. Varia et concinna delineamenta

N. n., n. p. n. d. [circa 1656], small in-4 (15,5 x 22 cm), one frontispice et 60 plates, restoration-period binding

62 etchings on thick paper. Very rare.

Salvatore Rosa made these etchings around 1656 in a collection originally entitled *Figurine*. This collection has a different title in the cartouche on the frontispice, just as another copy in the Soares dos reis Portuguese National Museum bears the title: *Has ludentis oty Carolo Rubeo singularis amititiae pignantes*. D. D. D. The copy in the Portuguese museum is cataloged as a posthumous edition from the 18th century. Most of the engravings in this set can be seen separately at the Fine Art Museum of San Francisco (the Achenbach Foundation for Graphic Art, the biggest collection of engravings in America). The Los Angeles County Museum has 8, while the Museum of Fine Art in Boston has 4. The engravings are described as having the same format as our set (13.6 x 8.9 cm), some engraved after anonymous artists, others drawn by Salvatore Rosa himself; the stylistic differences are clearly visible. The frontispice of the copy held in the San Francisco museum is blank. The museum has only 52 engravings, all reversed.

All the engravings in the present set have a monogram with the two letters, S and R interlaced. Some of the monograms are reversed, which leads one to think that the plates themselves are also reversed.

Plate 29 has been repaired, the lower margin under the engraving has been replaced (the plate having been at some point cut to the edge of the image). Light brown stain to the upper margin of title, not touching plate. Plate 33 incorrectly cut at bottom margin.

An Italian book has recently appeared on the subject: *Figurine d'acquaforte: mostra di incisioni di Salvatore Rosa*. Benevento, Museo del Sannio, 9 dicembre 2000-7 gennaio 2001 (published by the del Sannio Museum).

Restoration-period navy blue polished half sheep, spine with blindstamps and blindruled fillets and gilt roulettes. A small tear with lack to head of lower joint.

Salvatore Rosa (1615-1673) was born in Naples and died in Rome. He worked at the court of the Medicis and was a major Italian Baroque painter as well as a poet and popular actor. He was later considered to have heavily influenced the Romantic style.

[> SEE MORE](#)

XVIII. VEGA Garcilaso de la

Histoire des guerres civiles des Espagnols dans les Indes, suivi de Suite des guerres civiles des Espagnols dans le Peru

Chez Simeon Piget, Paris 1658, in-4 (17 x 23,5 cm), (30 p.) 631 pp (15 p.) (17 p.) 555 pp (20 p.), 2 volumes bound in 1, contemporary vellum

Second French edition, bringing together these two texts by Garcilaso de la Vega, which first appeared in Spanish in 1650. Frontispiece title showing, in the foreground, the landing of Spanish troops in the Americas, and in the background the native population besieged in a burning town. In the lower portion, there is a banner with the inscription “*Quid non mortalia pectora cogis auri sacra fames* [O sacred hunger of pernicious gold!? What bands of faith can impious lucre hold?]”, taken from Virgil’s *Aeneid* and translated by Molière as “Ô exécration de l’or, jusques où ne forces-tu point de se porter le cœur des hommes”. With historiated initials and borders.

Contemporary vellum, spine with ink title to head, almost erased. One corner bumped, title skillfully repaired in inner margin, faint dampstain to lower margin of final gatherings.

Ex-libris of the Nordkirchen family laid down on front paste-down. Manuscript ex-libris to title with initials E. H. L.

The illegitimate child of a Conquistador and an Inca Princess, brought up in two different cultures, Garcilaso de la Vega (1539-1616) offers a unique look at Inca civilization by rejecting a Eurocentric view. While in his *Commentaire royal*, published for the

first time in France in 1633, de la Vega covered the history of the Inca rulers, here he gives an account of the conflicts that faced the Spanish colonists after their arrival in Peru. He tries to communicate the upheaval caused by these internal conflicts, both for the indigenous population and for the Spanish. In his notice to the reader, de la Vega explains that the Inca rulers had in fact succeeded in establishing an empire where “the Moral, Political, and Military Virtues” reigned. The arrival of the colonists and the execution of Atahualpa – the last independent Emperor – upset the established order and were seen as an expression of the “Ambition” and “Avarice” of these “new Armies”. De la Vega presents these events in a truly epic format, looking to give the reader a sense of the “divers players in this History, wonderfully entrancing & in which the Author has learned the roles in this Scene from the very principles who were their real-life Actors.” A continuation of his first major work on the *History of the Incas, Kings of Peru*, the *History of the Civil Wars of the Spanish in the Indies* gives the reader a sweeping overview of Peruvian history in the years following the conquest.

A very good copy of this highly significant work in the historiography of the Spanish conquest of Peru.

[> SEE MORE](#)

XIX. BIET Antoine

Voyage de la France equinoxiale en l'isle de Cayenne, entrepris par les François en l'année MDCLII

Chez François Clouzier, Paris 1664, in-4 (17 x 24 cm), (24) 432 pp., contemporary calf

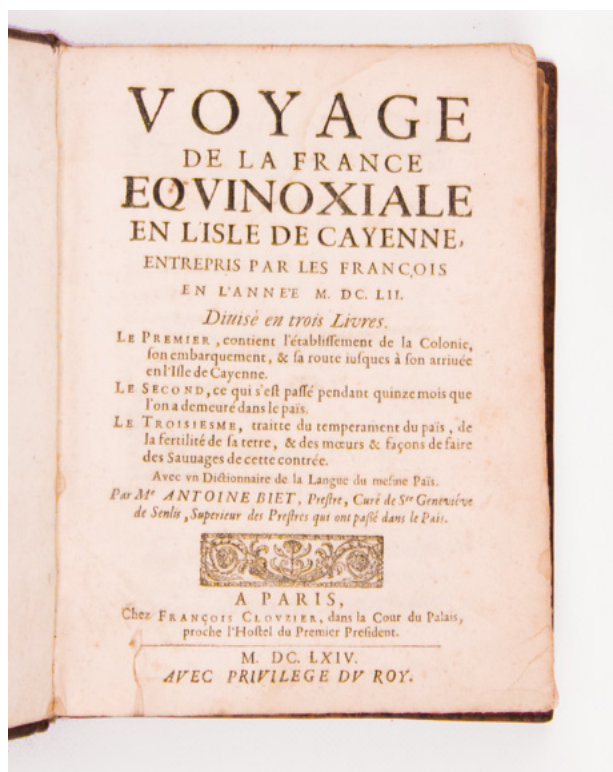
First edition.

Contemporary brown calf, spine in six compartments with blind-ruled compartments and gilt fleurons, remains of a manuscript title label. All edges speckled red, binding skillfully restored. Tear to lower margin of title skillfully restored, a few tiny stains.

The work is divided into three parts: the first relates the establishment of the colony and its journey to Cayenne, the second is a collection of observations on the 15 months spent there by the author and the last is concerned with the country’s climate, the fertility of the soil, and the customs and dress of the indigenous peoples. A last part is made up of a Franco-Amerindian dictionary, which is **the very first appearance of a lexicon of the Galibi language**. Some chapters also refer to Guadeloupe, Barbados and Martinique.

Chaplain to the 700 colonists of the expedition sent to Guyana on the 18th May 1652, Antoine Biet gives a precise account of the second attempt at colonization. The attempt failed, and the hundred surviving colonists were forced to flee Cayenne for Surinam in January 1654 (and from there to Barbados), having suffered tropical illness and fierce resistance from the Galibi Indians. According to Boucher de La Richarderie, “no account other than Biet’s sheds so much light on the natives of Guyana; he describes them in all their primitive simplicity.” (*Bibliothèque universelle des voyages*, 1808).

Manuscript ex-libris on front endpaper: “Ce livre appartient à Mr. Adam de Saron [This book belongs to Mr Adam de Saron].”



[> SEE MORE](#)



XX. MOLIÈRE

Les Œuvres de Monsieur Molière

Chez Denys Thierry, Claude Barbin et Pierre Trabouillet, Paris 1682, in-12 (9 x 16,5 cm), (24) 304 pp (4) et 416 pp (4) et 308 pp (4) et 296 pp (4) et 335 pp (erroneously numbered 535) (1) et 195 pp (5) et 261 pp (3) et 312 pp., 8 volumes, contemporary calf

The first complete collected edition, the first for some parts, and the first illustrated edition. The first edition of *Dom Garcie de Navarre*, *L'Impromptu de Versailles*, *Dom Juan ou le Festin de Pierre*, *Les Amans magnifiques*, *La Comtesse d'Escarbagnas*. With 30 copper-engraved figures by Jean Sauvé after Pierre Brissart, of which 21 hors texte and 9 included in the pagination.

Strictly contemporary brown calf, spine richly gilt in six compartments, a few tiny variations to tools, gilt roulettes to headpieces and edges of covers, all edges speckled red. Very discreet repairs.

First complete edition of the works of Molière, published by the actor Charles Varlet de La Grange, one of the closest companions of Molière and secretary of his troupe, and another of his

friends, called Vinot. The publishers used, to make this edition, of the text of Molière's manuscripts themselves, more or less reviewed and corrected by him either for performances or for publication. Therefore, the text often differs slightly from the first separate editions and the collected edition of 1674...Despite this, it is this version that has most often served as the model for the numerous editions published to this very day (J. Le Petit, *Bibliographie des principales éditions originales*).

Ex-libris of the collection of C. de Chavigny in Orbaix to each volume.

A rare copy in a contemporary binding.

[> SEE MORE](#)

XXI. BEVERLEY Robert

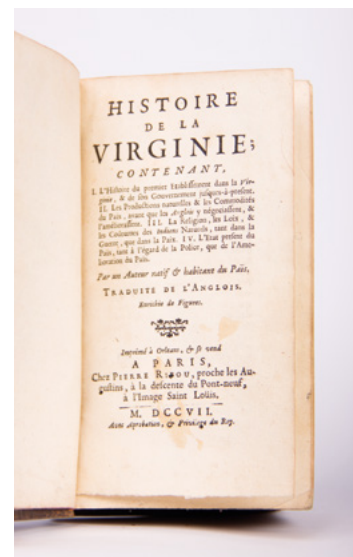
Histoire de la Virginie

Chez Pierre Ribou, Paris 1707, in-12 (9,5 x 17 cm), (8) 417 pp (18), contemporary sheep

First French edition, another edition in French having appeared in Amsterdam with the same date a little later in the same year, this edition however seems much more up to date. 14 illustrations.

Contemporary brown sheep, spine decorated in compartments. Red morocco titlepiece. Lack to head of upper joint and upper cover. Rubbed, two corners bumped. A half-centimeter-wide strip cut from foot of title.

The first account of Virginia written by a native of the young colony. An account of the colony and trade, and study of the Native Americans, their habits and costumes. This is considered to be the best contemporary account of the Native Americans, distinguished by its free and original style and humorous commentary, especially on the plantation owners of South Virginia.



[> SEE MORE](#)

XXII. PENTHER Joh. Fried.

Praxis geometriae, worinnen nicht bu ralle bey dem Feld-Messen forkommende fälle, mit Stäben, dem Astrolabio, der Boussole und der Mensul, [...]

Chez Christoph Peter Detleffsen, Augsburg 1732, small in-folio (20,5 cm x 30,5 cm), (10) 97 pp-5 & 11 ff., (10) 97 pp-5 & 11ff manuscripts in ink, contemporary vellum

First edition, frontispiece by Johann Balthazar Probst and 25 plates, of which 2 folding showing calculations, instruments, gardens, landscapes, etc. Significant tear without lack to two plates.

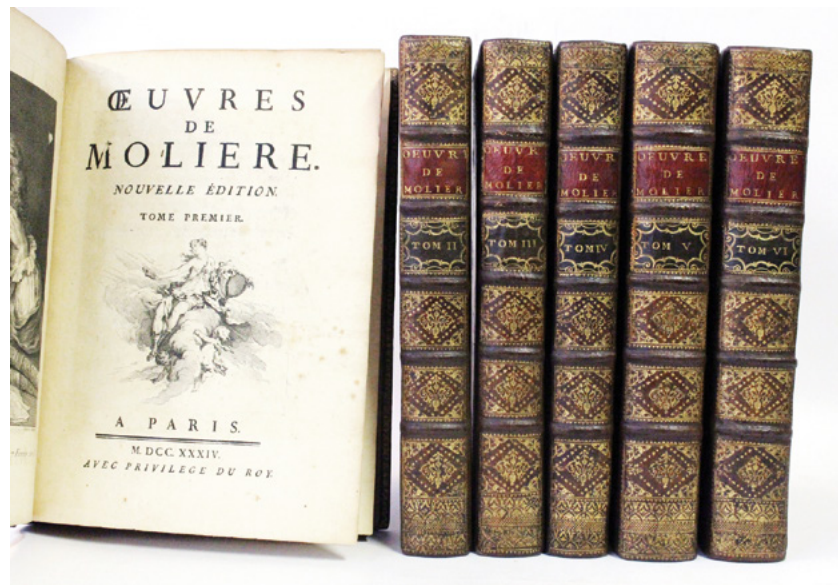
Contemporary vellum (stained, spine faded), illegible ink title.

Three tears to upper joint with lacks.

The rare first edition of the *Praxis geometriae*, one of the most famous and most remarkable German studies of applied geometry.

Manuscript notes apparently in Latin and German; the work belonged to a professor, Joh. Paul Spicker (cf. manuscript note to lower margin of frontispiece), no doubt the author of the annotations.

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XXIII. MOLIÈRE & BOUCHER François & COYPEL Charles

Œuvres de Molière

Imprimerie de P. Prault, Paris 1734, in-4 (22 x 29 cm), (6) lxx; 330 pp & (6) 446 pp & (6) 442 pp & (6) 420 pp & (6) 618 pp & (6) 554 pp., 6 volumes, contemporary calf

First printing (with the error “comteese” to line 12 on page 360 of volume VI) of this illustrated edition with a portrait by Coypel engraved by Lepicié, a fleuron on the title repeated for each volume, 33 figures by François Boucher engraved by Laurent Cars, and 198 vignettes and tail-pieces (several repeated) by Boucher, Blondel and Oppenord, engraved by Cars and Joullain.

Contemporary brown calf, spine in six compartments with red and green morocco title and volume labels, gilt frames and fleurons, triple blindruled fillet frame to covers, double gilt fillets to edges of covers, gilt dentelle frame to pastedowns and marbled endpapers, all edges speckled red.

Skilful repairs to some joints, corners, and head- and tail-pieces. Two small paper faults to frontispiece, not significant. Repaired tear without lack, repaired using a strip of paper to verso of title page of first volume.

A painter at the court of Louis XV and protégé of Madame de Pompadour, of whom he painted a number of portraits, François Boucher (1703-1770) was one of the major artists of the Rococo movement in France. Influenced by Watteau's fêtes galantes, he made the rococo a style in which the erotic treatment of the body was associated with a theatricality of movement and attitude in settings where artifice, winning out over realism, broke with the everyday, giving the paintings a newfound sensuality. These characteristics justify his work on the Works of Molière: his style, flexible and fluid, sits well with the intrigues – some amorous, some familial – of the playwright and makes for pleasing illustrations to the text.

Ex-libris pasted to each front pastedown with the name of Jacques-Marie Jérôme Michau de Montaran, master of Ordinary Requests at the Hôtel du Roi.

A fine copy in a contemporary binding, illustrated by one of the most influential artists of the French Rococo style.

[> SEE MORE](#)

XXIV. TURGOT Michel Etienne & BRETEZ Louis

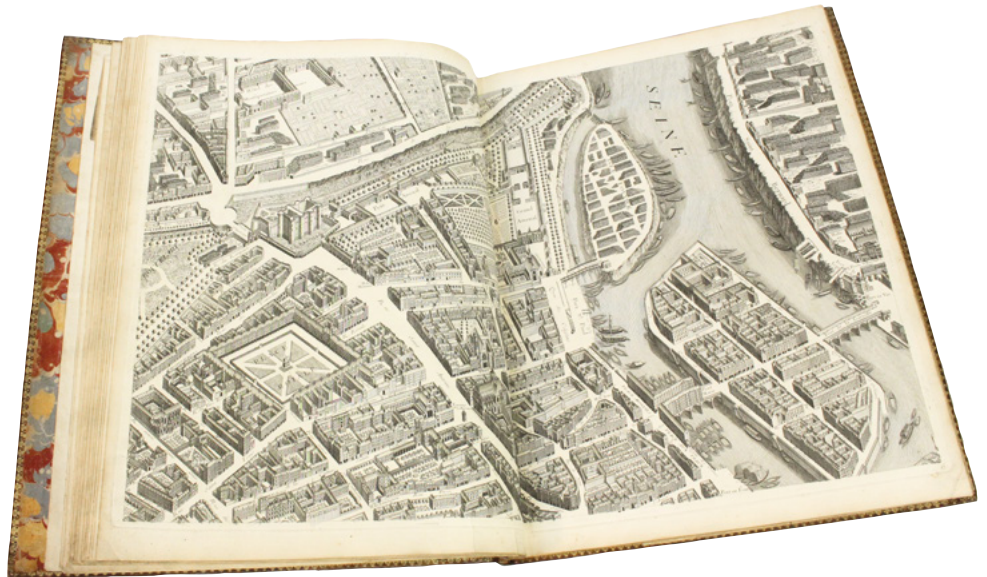
*Plan de Paris,
Commencé l'Année
1734. Dessiné et
Gravé, sous les
ordres de Messire
Michel Etienne
Turgot [TURGOT'S MAP
OF PARIS 1734]*

Paris 1739, in-plano 45 x 56,5
cm (1 3/4 x 3 15/16"), 21
plates, 18th-century calf

The most famous map of Paris.

First edition, rare and precious, consisting in one general layout divided into 20 numbered rectangles, picking up schematically the 20 following perspective maps of Paris, i.e. 21 double-page charts on strong paper. Number 18 and 19 are bound and can be folded out, and contain the title block with the title and editorial data. Some might find the disposal of charts in this collection surprising, but they observe a strict order. The charts are bound following the general layout, from left to right; when removed the charts can easily be placed together in the right order to reassemble the big perspective map of Paris, with a size of approximately 2,5 x 3 m (8 2/4 x 9 10/11"), each chart measuring approximately 50 x 80 cm (19 7 x 31 5").

Full marbled and glazed calf vintage binding with the coat of arms of Paris. Spine with fleurs-de-lis, one central and four spandrels. Covers with the coat of arms of Paris in the center. Large frieze frame with fleurs-de-lis in the corners. Very subtle and skilful restorations.



Michel Etienne Turgot, Marquis de Sousmont, back then Provost of the Parisian merchants, wished to promote the image of Paris and empowered Louis Bretez (member of the Royal Academy of Painting and Sculpture and perspective professor) for a new map of Paris. Bretez started his work in 1734. With the Turgot's consent to enter anywhere he wished (gardens, houses, monuments) he has taken accurate measurements for two years.

He started engraving only in 1736. The maps of Paris were designed according to an isometric projection, giving more accuracy than the usual aerial views, and for the first time showed real scientific advances in the way of engraving maps, and a real scientific achievement, all monuments, gardens and houses being very precisely depicted, down to the smallest details. The perspective map according to an axonometric projection was so renowned that it took the commissioner's name.

Beautiful copy with the coat of arms of Paris.

[> SEE MORE](#)

XXV. MONTESQUIEU

De l'esprit des loix [THE SPIRIT OF LAWS]

Barillot, & fils [Durand], Geneva [Paris] n. d. [1749], in-4 (19 x 25 cm),
(8) XXIV, 522 pp(1) et (4) XVI, 564 pp., contemporary binding

Second edition. A counterfeit of the first edition published by Barrillot (with two 'r's) in Geneva in 1748. This counterfeit was produced by Laurent Durand and was printed in Paris by Prault, and is – thus – the second printed edition.

Contemporary bindings in full marble sheep. Spines with decorated raise bands. Title- and volumes- pieces in red and Havana morocco.

An emblematic, definitive book of the 18th century, the Spirit of the Laws, or the principles and tendencies which define the making of laws, had a decisive influence on political life and was a guide to the writing of the Constitution of 1791 as well as that of the United States.

Montesquieu's (1689-1755) general argument is that laws are not purely made by men – the spirit of the laws is “the various relationships of the laws with different things,” – but that many elements go into making them. There are, thus, physical elements (the climate), moral elements (religion, custom), and so on. Moreover, a primitive justice is at the root of laws – there is thus indeed a spirit of the laws. But the book is not merely a treatise on the spirit that motivates law; it is above all a treatise on government and first and foremost, freedom. Though the book was extensively read, it was received with some coolness by the philosophers, who did not recognize Montesquieu as one of their own and held his conservatism against him. It was also heavily criticized by members of the Church.

A very good copy.

[> SEE MORE](#)

XXVI. MORELLY Étienne-Gabriel

Le Prince, les délices des cœurs ou Traité des qualités d'un grand roi, et système général d'un sage gouvernement [THE PRINCE, THE DELIGHTS OF THE HEART, OR, A TREATISE ON THE QUALITIES OF A GREAT KING AND SYSTEM OF WISE GOVERNMENT]

Aux dépens de la compagnie, Amsterdam 1751, in-8 (10,5 x 16,5 cm), ix (3) 168 pp (7) et (4) 188 pp (12), 2 volumes, early 19th-century sheep

The rare first edition, published with the author's name obscured with asterisks, complete with its folding table of the "General Table of Taxes on a Million Subjects".

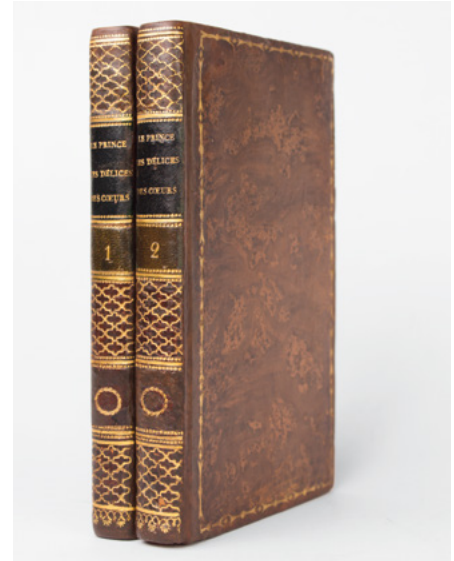
Early 19th century brown marbled sheep, spine richly gilt with compartments and gilt fillets as well as a title-piece and volume labels in black and khaki, gilt roulette frame to covers, all edges speckled red. Edges and head- and tail-pieces skillfully repaired.

Étienne-Gabriel Morelly, the "little-known Enlightenment thinker" (Wagner, *Morelly le méconnu des Lumières*, 1978) – some of his works having long been attributed to Diderot – is now recognized as the first person to develop a philosophy of Socialism, or Communism, also known as Utopian Socialism.

This political treatise, very much inspired in form by Machiavelli's *The Prince* is composed of four very distinct parts. The Prince as citizen, the Prince as legislator and magistrate, the Prince as politician and the Prince as warrior. It is couched in the form of a fictitious dialogue between a prince called Thélémedone ("hearts' delight"), his courtiers and his confidant. The conversational partners are listed at the beginning of volume one. Morelly precedes his text with a brief "Letter to a friend" in which he lays out the structure of the work:

- nature, duty and the advantages of all-powerful sovereignty,
- the qualities of the spirit and of the heart, which must be shared by monarchs and other mortals,
- the prince as the figure of the legislator and magistrate who sits in council, deliberates with his friends on important projects and delegates to them the reforms necessary to the good functioning of the state, before approving laws (the birth of government),
- the means of achieving fairness through politics, of affirming Royal authority, of foreseeing the internal troubles of the state, of achieving constant and lasting harmony in government and of dealing and negotiating with foreign powers both near and far,
- the just reasons for war and the various parts of the military arts.

Nonetheless, one will notice that, as opposed to traditional "Mirrors for Princes", this work is not addressed to any one particular political personality. This absence is a good demonstration of the author's desire to introduce a political project – that of his patron, the Prince de Conti – more than just giving advice to a young monarch. In this truly symbolic *texte à clés*, the reader is party to, throughout the entire first part, a conversation between Louis XV-Thélémedone and Conti-Philoménarque. As a result, the four faces of the prince listed above correspond to specific instances in the governance of Louis XV and echo the situation of the Prince de Conti in 1750. At the same time, the ten characters with exotic names talking to the Prince are faithful reproductions of the ten ministers who made up the Royal Council at the time (on that topic, see the very powerful study by Guy Antonetti, "Étienne-Gabriel Morelly: l'écrivain et ses protecteurs" in *Revue d'Histoire littéraire de la France* 84^e Année, No. 1 (Jan - Feb, 1984), p. 19-52). Daniel Droixhe also defends the thesis according to which "[Morelly's] writings would form a very well-constructed whole expressing the political opinions of the Prince de Conti, whether

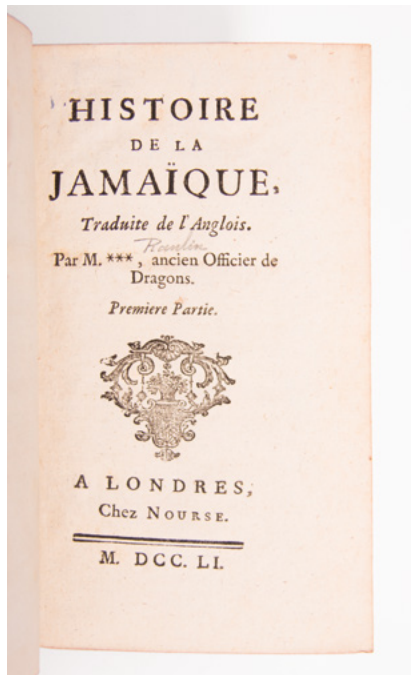


directly (*Le Prince*), or allegorically (*la Basiliade*, *le Code*), or implicitly (*les Lettres de Louis XIV*)" (Daniel Droixhe, *Une histoire des Lumières au pays de Liège*, 2007). You thus have a progression in Morelly's career as a writer who until then had only written moralizing texts with a view to education. The change in focus came at the time of the Peace of Aix in 1748 and before the supremacy of the Marquise de Pompadour. Conti, who was Counselor to the King since 1747, was eventually supplanted by the latter.

It was thus that Morelly, in defense of the Conti cause, undertook a career as a political writer attached to the power of the monarchy. It was thus neither an "adventurer of the quill," nor a "marginal figure" who wrote this *Prince*, but a political philosopher perfectly au fait with the problems of his time. Despite its pretended fantastical form, the work is sometimes called a mere utopia; it is in actual fact a realistic reflection on the necessary reforms of power: the make-up of the government, foreign and domestic policy, social progress, and so on. This is continued right down to a precise calculation of taxes (shown in a folding table), with Morelly developing a rational and very well-supported project, thus taking part in the great political and social reforms of the Enlightenment thinkers.

A few years later, in 1755, he went on to publish his famous *Code de la nature*, in which he proposed an ideal and completely new legislative system that would abolish private property in order to establish a fraternal society that would guarantee the happiness of the human race. Rediscovered in the 20th century, this radical thinking would be considered the first Socialist program in the history of France, and its author elevated to the rank of a legendary precursor of modern Communist thought. Though he did not achieve fame, he nonetheless inspired important progressive figures, from Rousseau, who wrote his *Social Contract* in light of his works, to Babeuf, a member of the Convention, and the "first active Communist" (according to Marx), who referenced the "forgotten Enlightenment philosopher".

A very rare copy of Morelly's first important political text.



XXVII. SLOANE Hans

Histoire de la Jamaïque

Chez Nourse, à Londres 1751, in-12 (9,5 x 17 cm),
(4) 285 pp & (4) 248 pp., 2 volumes, contemporary calf

First edition in French, translated by Raulin, **six folding plates at end** (banana plant, coffee bush, fauna, etc.)

Contemporary marbled calf. Spine in compartments with four fleurons. Title- and volume-labels in beige morocco. Head- and tail-pieces of volume two worn away. Title-piece of volume I lacking, but title clearly legible, giving appearance of brown title-label. Scratch to upper cover of vol I. Three corners rubbed. A relatively fresh set.

Hans Sloane traveled to Jamaica in 1687 as doctor to the Governor, the Duke of Albermarle. He stayed 15 months, observing the flora, fauna, and habits of the natives, their produce and trade, among other things. His account was praised for the preciseness of his descriptions, especially in terms of botany. The work consists of 13 letters with interesting details, including the description of a typhoon in the first, as well as an earthquake and remarks on both slaves and pirates.

[> SEE MORE](#)

XXVIII. SHEBBEARE John

Le Peuple instruit ; ou Les Alliances dans lesquelles les Ministres de la Grande-Bretagne ont engagé la Nation, & l'emploi qu'ils ont fait de ses Escadres & de ses Armées, depuis le commencement des troubles sur l'Ohio, jusqu'à la perte de Minorque, considérés dans une Quatrième Lettre au Peuple d'Angleterre

N. n., n. p. 1756, 9 x 16,3 cm, (2) xxiv, 212 pp., contemporary calf

First edition, rare.

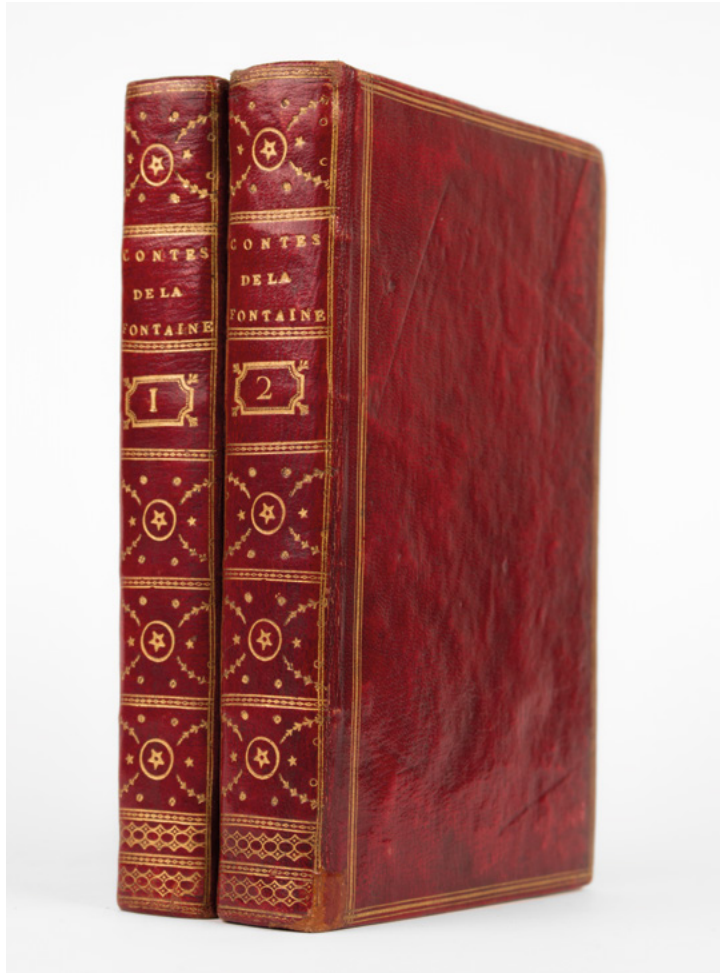
Contemporary light brown polished calf. Spine in decorated compartments. Red morocco title-piece. Upper joint with narrow crack to head. A very good and fresh copy.

An important document on the history of Canada and the United States. The work begins by looking at the causes of the conflict between Great Britain and France over the territory of Ohio. In essence, 1756 marked the beginning of the Seven Years' War or French and Indian War, a war of conquest to establish the legitimate occupation of the territories. This war overran the territory from Virginia and Nova Scotia to the region of the Canadian lakes, with some American Indians fighting on the side of the British, and some on the side of the French. Shebbeare reviews the British defeats, mistaken policy and the generals in Canada, the intervention of American militias and Washington.

The author frankly accuses the British government (Kings and Ministers) of having failed to protect the British colonies in America and predicts the downfall of Britain, giving examples of jealousy and misguided policy in Canada. As well as this accusation, the author examines the situation of Britain in Europe, the treaty with Russia, the difficulties of the House of Hanover and France and once again accuses his country of ruining itself with disastrous political decisions.

[> SEE MORE](#)





XXIX. LA FONTAINE Jean de

Contes et nouvelles en vers

N. n., Amsterdam [Paris] 1762, in-8 (12 x 18,5 cm)., xiv (2) 268 pp et (2) viij (2) 306 pp.(4), 2 volumes, contemporary morocco

The so-called *Fermiers Généraux* edition, using the editions of 1685 and 1696 for the text and adding tales by d'Autreau and de Vergier, present in the 1718 edition.

This edition was of 2,000 copies on vergé de Hollande paper, the present copy **one of the rare copies in contemporary morocco**. This copy is probably of the first issue, bearing in mind the quality of the engravings and a fleuron error on p. 240 of vol. 1, later corrected.

The work has 80 proof illustrations by Eisen, engraved by the foremost engravers of the time (Aliamet, Baquoy, Choffard, Delafosse, Flipart, Le Mire, Leveau, de Longueuil and Ouvrier), two frontispiece portraits (one of La Fontaine by Hyacinthe Rigaud and another of Eisen by Vispré, engraved by Ficquet), as well as six vignettes by Coffard, of which two to title, two hors-texte at the head of each volume and two at the head of the first tale in each volume; and 53 tailpieces.

This edition was printed at the expense of the Fermiers Généraux and is therefore known as the "Fermiers Généraux edition." It stands out thanks to the high quality of its printing and the remarkable illustrations by Eisen (1720-1778), who made this work not only his own masterpiece, but unquestionably one of the masterpieces of 18th century illustrated book production.

Contemporary red morocco, the spines with gilt fillets and fleurons (stars), the covers with a triple frame of gilt fillets, gilt tooling to edge of covers, narrow interior gilt dentelle framing the marbled endpapers, all edges gilt. A few insignificant spots to the plates in the second volume.

This copy has a few inversions in the order of the plates in volume one, due to binder error: 257-258, index leaf, 261-262, 259-260, 265-266, 263-264, blank, 267-268.

The engravings *Cas of Conscience* and the *Devil of Papefiguière* are in the uncovered state, as are those of the *Lunettes* and *Rosignol*. The engraving of *Féronde* is in its pre-hat state, the plate of the *Other Imitation of Anacréon* in its pre-arrow state, while that of the *Ailing Alix* has no ornaments on the curtains, like the plate of the *Remedy*.

Brunet notes that the plates contained nude elements, which were then hidden by alterations to the two plates.

A very attractive copy in a rare contemporary red morocco binding.

[> SEE MORE](#)

XXX. LAFARGUE DE

Œuvres mêlées [Histoire géographique de la Nouvelle-Écosse]

Chez Duchesne, Paris 1765, 9 x 16,5 cm, xix (1) 324ppet (2) viij, 359pp., 2 volumes, calf binding

First edition, with three fine engravings by Le Mire after Gravelot, a title vignette (repeated) and two headpieces.

Polished marbled calf. Spine in compartments. Light brown morocco title and volume labels. Tear with lack to lower joint of foot of spine of volume I. Small lack to upper joint at foot of spine to volume II. Two corners slightly bumped. A little rubbing. A very good copy.

The first volume is made up of various bits of occasional verse and other academic poems by Lafargue, as well as a treatise on oratorical pronunciation. Of greater interest is the second volume, which begins with a treatise on the reading and above all translation of the *Histoire géographique de la Nouvelle-Ecosse* [General History of New Caledonia or Acadia], an anonymous work based in part on Charlevoix's *Histoire de la Nouvelle-France* [History of

New France]. The author gives a precise list of bays, ports, goods and production, a history of the trade there and the importance of its geographical location for the security of

New France, since New Caledonia formed a peninsula in front of Quebec. The author also gives an overview of the relations and conflicts between France and Britain over this territory. An important account and without doubt the first on this region of the North-East of Canada, which became home to a number of people from Poitiers, who shaped the language of Acadia, and 12,000 of whom were deported in 1755 to other British colonies.



[> SEE MORE](#)

XXXI. SOLIS Y RIVADENEYRA Antonio de

Historia de la conquista de Mexico, poblacion, y progressos de la America septentrional, conocido por el nombre de Nueva Espana

En la impreta de Don Antonio Mayoral, en Madrid 1768, small in-4 (15 x 21 cm), (24) 549 pp., contemporary vellum

Later edition, after the first, which appeared in 1684. Double column.

Contemporary flexible vellum. Spine titled in ink. Traces of ties. Binding detached, with significant lack to foot.

A famous work whose publication had significant impact in Europe, notably in France following its translation in 1692. Rivadeneyra was appointed Historian of the Indies. The work recounts Cortes' expedition and the conquest of Mexico, or rather the Aztec Empire, otherwise known as New Spain. The author principally relied on Cortes' letters and the works of Lopez de Gomara. It outlines the numerous contacts Cortes had with Montezuma and makes interesting observations on the mores and dress of the indigenous peoples. It also contains a significant amount of economic data on the population and the growth of the colony.

[> SEE MORE](#)

XXXII. PAW Corneille de

Recherches philosophiques sur les Américains, ou Mémoires intéressants pour servir à l'histoire humaine

N. n., Berlin 1771, in-8 (18,7 x 12 cm), 326 (24 of table) pp., 366 (30 of table) pp., 247 pp., 3 volumes, original wrappers

The second edition of the first two volumes and the first edition of the third, which contains Pernety's defense of the Americans and a refutation of Paw. Brunet, 28465.

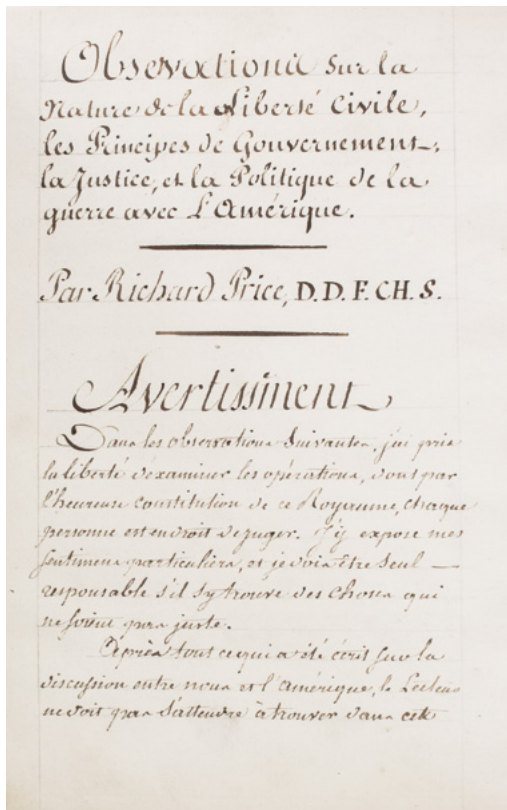
Contemporary blue wrappers, titled in red and black. Very good copy. The work consists in a primarily ethnographic discussion of the American continent. It contains a curious account of hermaphro-

dités in Florida and the practice of circumcision and infibulation. Paw emphasizes several times the inferiority of the indigenous American population and includes several articles on African Americans, Native Americans, and Central America, but also a great deal on geographical, climatic, botanical and naturalistic considerations.

Paw was a Dutch philosopher and scholar who contributed to the *Encyclopedia*. Lacks to foot of spines, tables unopened.

[> SEE MORE](#)





XXXIII. [AMERICA] PRICE Richard

Observations sur la nature de la liberté civile, les principes du gouvernement, la justice, et la politique de la guerre avec l'Amérique [OBSERVATIONS ON THE NATURE OF CIVIL LIBERTY, THE PRINCIPLES OF GOVERNMENT, AND THE JUSTICE AND POLICY OF THE WAR WITH AMERICA]

N. d. (circa 1776), in-4: 190 x 235 mm (7 1/2 x 9 1/4 "), 167pp (20), 18th-century full morocco

Original manuscript of an anonymous French translation that has remained unpublished of Price's fundamental and key work arguing for the independence of the United States of America. The first edition in English is from 1776, and was re-printed several times in that year. The first edition in French appeared in Amsterdam in 1776 and made mention of the preface for the fifth edition. This manuscript is a very different translation to that of the Amsterdam edition of 1776 and only contains the preface of the first edition. It was therefore prepared from the very first editions and predates the Amsterdam version, as well as remaining entirely unpublished.

The binding in which it has been preserved testifies to its importance, even if this translation was perhaps made only to circulate in manuscript form, like many other texts in the 18th century.

The translation of Price's work is followed by the translation of two dreams of Addison's serving to illustrate Price's thinking in an allegorical way. The first is *Songe d'Addisson qui peint l'image de la liberté* [Addison's dream which paints the image of freedom]; and the second is *Songe d'Addisson sur la renommée* [Addison's dream on fame]. These two texts are by a Brit, and confer a British legitimacy to Richard Price's ideas on liberty and British renown. Joseph Addison is the well-known journalist who established one of the most famous magazines, *The Spectator*, permanently satirizing contemporary British society and news.

Contemporary red morocco. Richly gilt spine, no title. Triple fillet frame to covers. Frieze inside covers. Brass clasps perfectly preserved. Gilt edges. A small tear to upper cover. Scratch to lower cover. Two corners rubbed.

A fine copy in contemporary morocco with clasps. In a fine and very regular hand, attractive layout. Ruled.

A close friend of Benjamin Franklin and John Adams, Richard Price was the most influential lawyer arguing for American independence. In this work, Price intended to show that Britain's attitude towards the American Colonies ran contrary to the principles of liberty. After defining the various types of liberty, Price asserts that civil liberty is "the power that a civil society or a state has to govern itself at its own discretion or by laws of its creation without being subjected to the will of another power that the popular community hasn't chosen, does not direct and does not control." The work enjoyed immediate success in the contemporary climate, raising questions about the state of democracy in Britain. Price rejected, moreover, not only the duties of war but also the institution of slavery under Great Britain. Church wrote that "[t]he encouragement derived from this book had no inconsiderable share in determining the American colonists to declare their independence." Decker: "It is said to have had considerable influence on the drafting of the Declaration of Independence".

XXXIV. SCHERER Jean-Louis

Recherches historiques et géographiques sur le Nouveau-Monde

Chez Brunet, Paris 1777, in-8 (12,5 x 20,2 cm), xii (2 f.) 352 pp., contemporary sheep

The rare first edition **with eight illustrations (Chinese coins and medals, Buddha) and a large folding map of Siberia and the river Lena.**

Contemporary marbled sheep, spine in compartments, roulette to head and foot, brown morocco title-piece. Triple fillet frame. Small lack at head. Wormhole to foot of upper joint, two corners rubbed. Headpieces, joints, and corners scraped. A very good, fresh copy.

An important essay on the origins of the peoples of the American continent (North and South). The author uses several approaches to produce a powerful comparative study of languages (most notably those of the islands of South-East Asia, Mexico and Peru), dress and traditions. Scherer's conclusion, notably relying on Classical literature and various accounts of voyages, is that the people of the Americas had several different migratory origins, including Chinese, African and Asian tribes. North America, and especially Alaska, received several waves of migration from the Bering Strait, via Kamchatka, and from Asia.

[> SEE MORE](#)

XXXV. DIDEROT Denis & ALEMBERT Jean Le Rond d'

Encyclopédie, ou Dictionnaire raisonné des Sciences, des Arts et des Métiers, par une société de gens de lettres [ENCYCLOPEDIA, OR CLASSIFIED DICTIONARY OF SCIENCES, ART, AND TRADES]

Chez Jean-Léonard Pellet, Geneva 1777-1779, in-4 (19 x 25,5 cm), 39 volumes, contemporary calf

Third edition of the *Encyclopédie*, with a portrait of Diderot and d'Alembert at the beginning of volume one, drawn by Charles-Nicolas Cochin and engraved by Louis-Jacques Cathelin, as well as numerous borders and culs-de-lampe. The engravings in the collection of plates are the work of Bernard Direx and Richomme and make up a total of 469 plates (volume 1: 101, volume 2: 197 and volume 3: 171).

Contemporary spotted brown calf, spine in six compartments with delicate hatching, fleurons, roulettes and gilt fillet frames, red morocco title pieces and green morocco volume labels, triple gilt fillet to edges of covers, all edges red.

It was in 1750 that Diderot made public his Prospectus, announcing the forthcoming publication of his *Encyclopédie*, the first volume already being prepared. The publication of his Prospectus caused quite a stir and the *Encyclopédie* was, all during its publication, plagued by censorship. It was first banned in 1752. A Royal Warrant declared that the *Encyclopédie* contained maxims that were "liable to undermine royal authority, promote erroneous thinking and the corruption of public morality, encourage irreligion and disbelief." The first two volumes were thus pulped. Diderot and d'Alembert did have the support of a number of literary figures of the day, including Voltaire and Maeshherbes. But the attacks on this monumental undertaking did not stop there. In 1757, following Damien's attempt on Louis XV's life, the police redoubled their vigilance for all books liable to damage royal authority and religious dogma. In 1759, the *Encyclopédie* was ordered to be torn up and burnt by the public executioner and the Royal Privilege, which is to say permission to publish, was withdrawn. The loss of the Royal Privilege was accompanied by a Papal condemnation. There was thus the danger that the *Encyclopédie*, having reached Volume VII at the time, would have to be abandoned, to the great chagrin of the booksellers, who had invested a



great deal in the enterprise. A new privilege was therefore granted, but only for the publication of eleven volumes of plates. The last ten volumes of text were printed secretly and offered for sale six years later, in 1765, with the fictitious statement "published in Neuchâtel". Following the publication of the first edition of the *Encyclopédie* between 1751 and 1772, in a folio format, other editions quickly followed. Thus, between 1771 and 1776, there was a folio reprint in Geneva in 1,250 copies (compared to the 4,225 copies of the first edition). The subscription fee was lower, which reflected the publishers' desire to produce a text identical with the original, but more affordable. It was thus in a similar vein that the quarto edition was finally published between 1777 and 1779. Of a more manageable size and a lower cost, it was printed in 8,011 copies by Pellet, also in Geneva, and was thus a competitor to the folio versions.

This success meant that copies were widely distributed, which explains the rarity of finding a complete set, uniformly bound. This copy is very much the exception, being complete in 36 volumes of text and three volumes of plates.

Rare complete set in a perfectly repaired uniform binding.

[> SEE MORE](#)

XXXVI. CHODERLOS DE LACLOS Pierre-Ambroise-François

Les Liaisons dangereuses [DANGEROUS LIAISONS]

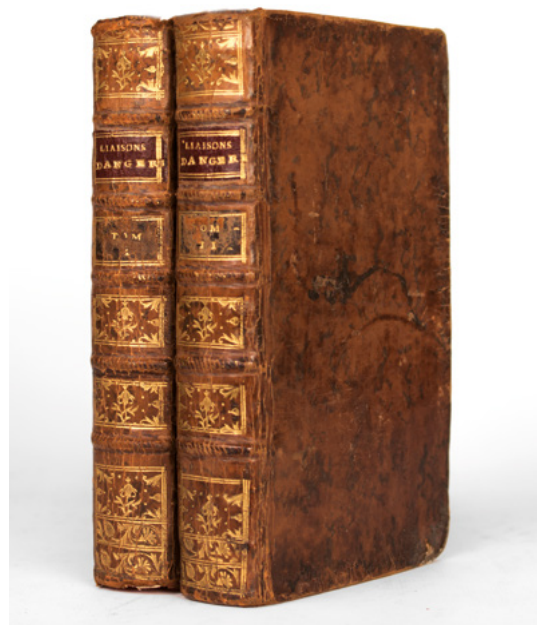
Chez Durand neveu, Paris 1782, in-12 (9,5 x 17 cm), 248 pp; 242 pp & 231 pp; 257 pp., 4 volumes bound in 2

First edition, a 'C' issue copy, known as the "à la roue dentée" issue, with all the characteristics called for by Max Brun. Issues A, B, and C were printed one after the other and it is only from issue D onwards that there were significant differences.

Contemporary brown marbled calf, spine in six compartments richly gilt with compartments and gilt fleurons as well as red morocco title-pieces, gilt fillet to edges of covers, all edges red.

Tail-pieces rubbed and slightly damaged, tail-piece of Volume I partly lacking. Four corners bumped. Volume labels rubbed. Very faint insignificant marginal dampstaining, a very small hole to top of p. 141 of volume I and a tear without lack to p. 191 of volume II.

[> SEE MORE](#)



XXXVII. MAZZEI Filippo & TURGOT Anne Robert Jacques & CONDORCET Nicolas

Recherches Historiques et Politiques sur les États-Unis de l'Amérique Septentrionale où l'on traite des établissements des treize colonies & de leurs dissensions avec la Grande Bretagne, de leurs gouvernements avant et après la révolution, &c. Par un Citoyen de Virginie. Avec quatre Lettres d'un Bourgeois de New-Heaven (sic) sur l'unité de la législation.

Froullé, Colle (Toscane) & Paris 1788, in-8 (13 x 20 cm), (4) xvi 384 pp., (4) 259 pp (1), (4) 292 pp., (4) 366 pp., 4 volumes, later sheep

First edition.

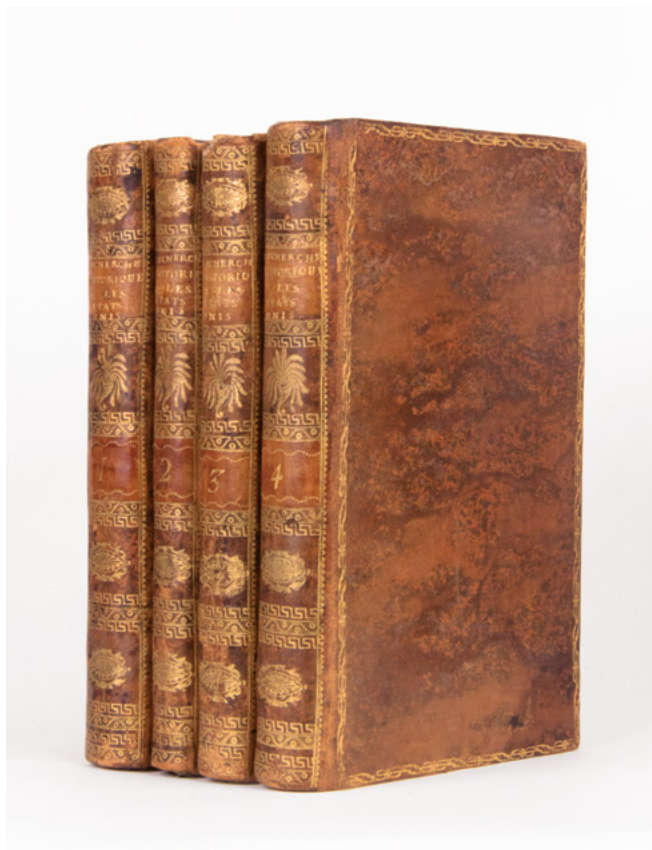
Fawn Empire-style marbled sheep. Spine richly gilt with Greek key motifs, roulettes and numerous horn-shaped tools. Title- and volume- labels in lighter sheep. Covers with frame of roulettes. A few corners rubbed. Tear to headpiece of volume III.

This work was originally conceived as a response to Raynal's *Political and Philosophical History* and therefore a number of its pages are devoted to picking over and critiquing that work. **The present work is undoubtedly one of the most important on the history of the young United States**, and discusses the War of Independence, the history of the Colonies, law, the Quakers, the climate, labor conditions, slavery, and son on.

Filippo Mazzei was an Italian doctor and horticulturalist who came to Virginia in 1773 in order to introduce the cultivation of orchards (olives, vines, fruit) to America. A neighbor of Thomas Jefferson's, the two became friends and the help and advice he gave Mazzei played no small role in the compilation of this work. Mazzei was a supporter of independence and was tasked with raising funds in Europe to help Virginia. He later left the United States to work in Eastern Europe.

The work also includes, among others, the *Reflexions rédigées à l'occasion du Mémoire sur la manière dont la France l'Espagne doivent envisager les suites de la querelle entre la Grande-Bretagne et ses Colonies* [Certain gleanings from Memory on the way in which France and Spain should consider the repercussions of the quarrel between Great Britain and her Colonies] (volume 3, pages 217-282), which appeared here for the first time, and in which Turgot predicted the independence of the colonies. The *Lettres d'un bourgeois* [Letters of a citizen] are by Condorcet.

[> SEE MORE](#)





XXXVIII. FLAMSTEED John & FORTIN Jean

Atlas céleste de Flamstéed, publiée en 1776, par J. Fortin, ingénieur-mécanicien pour les globes & sphères

Chez le citoyen Lamarche, Paris 1795, petit in-4 (16 x 22 cm), ix (1) 30 pl 47pp., contemporary sheep

Stated third edition of this atlas made up of 30 double plates mounted on guards (2 maps of the hemispheres and 28 of celestial figures, with a total of 2.935 stars. Key to the size of the stars on each plate).

Contemporary half sheep. Spine with black sheep title label. Binding skillfully restored.

Marginal stain to first plate of the Northern Hemisphere. 1cm cut to plate of Ursa Major.

A very attractive celestial atlas.

First published in London in 1729 as a folio, Fortin (a cartographer) reduced the plates, adding the positions of the principal stars and a description of the major celestial figures in 1800. Flamsteed was a remarkable astronomer and developed the science to a point not seen in the 17th century. At the end of his career, he had enumerated no less than 3,000 stars as well as other accomplishments: the calculation of solar eclipses, viewing Uranus and so on...

[> SEE MORE](#)

XXXIX. DIDEROT Denis

Jacques le Fataliste et son maître

Chez Buisson, à Paris An Cinquième de la République [1796], in-8 (130 x 210 mm), (2 f.) xxij; 23-286 pp & (2f.) 320 pp., 2 volumes, later paper boards

First, posthumous, edition on Hollande paper. **An entirely uncut copy with exceptional margins (130 x 210 mm).**

Later (probably 19th century) caramel paper boards, spines with double gilt fillets and title and volume labels of red and black morocco. Headpieces very slightly rubbed and a few occasional foxing, but otherwise a very good copy.

The introductory text, *To the Memory of Diderot*, is by Jakob-Heinrich Meister, a friend of Necker and Frédéric Melchior Grimm's heir to the literary correspondence.

The novel, in development from 1765 on, appeared in parts in this review from 1778 to 1780. The published version was nonetheless not definitive, since Diderot did not stop adding to it until

his death and the work that was in 1771 125 pages long was 200 by 1778, 208 in 1780, and 287 in 1783. Nonetheless, the work, well before its French publication, was already known in Germany thanks to Schiller's translation (which appeared in 1787 in his review, *Thalia*). Following this version, Doray de Longrais produced a French version of the same story. In 1792, Germany gained access to the full version thanks to a new translation by Mylius. Finally, it was in 1796 that the original text was published in France from a copy most likely furnished by Grimm or Goethe.

A superb, well-margined copy.

[> SEE MORE](#)

XL. BAYARD Ferdinand

Voyage dans l'intérieur des États-Unis, à Bath, Winchester, dans la vallée de Shenandoah, etc. Pendant l'Été de 1791. Seconde édition. Augmentée de descriptions et d'anecdotes sur la vie militaire et politique de Georges Washington

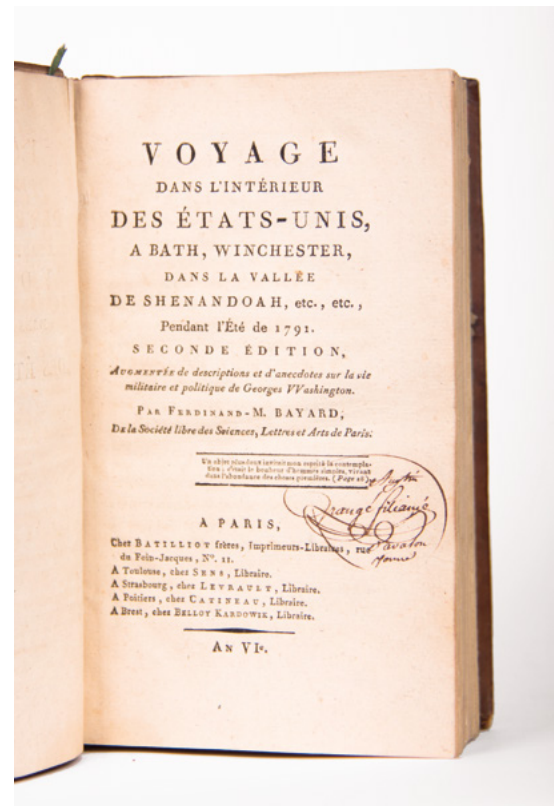
Chez Batilliot frères, Paris 1797, in-8 (12 x 20 cm), xxxv, 349pp., contemporary calf

The second and improved, augmented, edition.

Contemporary marbled calf, spine gilt. Black morocco title-piece. Upper joint scratched, two small holes to lower joint, two corners bumped. A good copy.

A pictorial and descriptive account of a voyage to the interior of the United States – to Bath, Winchester, Baltimore, Virginia, and the Shenandoah valley. When the work appeared, the author was heavily accused of glorifying the American Republic and the men who had made it. The work includes a number of observations on the various populations – Germans, Native Americans, African Americans – including their customs. The chapter on Washington is based on oral accounts from a number of officers and contains several letters disavowed by him.

Label: Library of Hubel Robins. Richmond. Virginia.



[> SEE MORE](#)

XLI. MACARTNEY George Lord

Voyage dans l'intérieur de la Chine, et en Tartarie, fait dans les années 1792, 1793 et 1794

Chez Buisson, Paris 1798 – 1799, In-8 (12,5 x 19,5 cm), (4) viij, 515 pp. & (4) 412 pp & (4) 399 pp & (4) 326 pp., 5 volumes, contemporary sheep

First edition, with 4 frontispieces and 3 large folding maps at the end of volume 4 (excellent travel maps, maps of China, etc.). Numerous tables at the end of volume 4 on commerce and money, among others.

Contemporary light brown porphyry sheep. Spine with two different blindtools, roulettes at bands and foot of spine. Title and volume labels of green morocco. Frieze border to covers. Headpiece of volume I worn in parts. One corner bumped. A little rubbing. A fine copy.

This account was put together based on the papers of Lord Macartney and the commanders and ambassadors of the journey by Macartney's secretary, Sir George Staunton.

Macartney was sent to China by order of George III as ambassador extraordinary for the first time with the goal of establishing trade relations, meeting with the Chinese elites and recording any observations possible on his journey. He sailed from Portsmouth in three ships, The Lion, the Hindoostan and the Jackal. Macartney made his way across much of the country, and stopped in Tianjin and Peking. Nonetheless, due to differing customs, the mission was a total failure. For the Chinese, diplomatic relations could not be undertaken on an equal footing; the ambassadors should have prostrated themselves before the Emperor and sworn allegiance to him, which Macartney refused to do, being unable to

accept any kind of subordination of the British King to the Chinese Emperor. China's categorical refusal to establish trade relations laid the foundations for the Opium Wars and the fall of the Chinese Empire.

This work remains one of the best descriptions of the territories Macartney crossed, giving detailed information on the sciences, natural history, aristocracy and more...and will be eminently useful to anyone following in Macartney's footsteps.



[> SEE MORE](#)

XLII. WELD Isaac

Voyage au Canada – et dans la partie septentrionale des États-Unis de l'Amérique –, dans les années 1795, 1796 et 1797

Chez Gerard, Imprimerie de Munier, Paris 1799 (An 8), in-8 (12 x 20 cm), (4) viij, 321 pp & 344 pp & (4) 294 pp., 3 volumes, contemporary sheep

First French edition, with a large folding map of Canada and 11 steel-engraved plates after drawings by the author (Niagara Falls, Diamond Cape, etc.).

Contemporary half brown sheep, spine decorated with four compartments with tools, roulettes to foot. Red morocco title label and green morocco volume labels. Speckled edges. Binder's label: Grosclaude à Metz. A good copy.

This voyage was undertaken by the author in the hope of finding a place where the Irish could settle. It is, nonetheless, still a classic account of a voyage, with a special eye to commerce and agriculture. The author spent two years traveling, starting from Philadelphia, in North-Eastern America and Canada, with Native American guides.

[> SEE MORE](#)

XLIII. BRYAN Edouard

Histoire civile et commerciale des colonies anglaises dans les Indes occidentales depuis leur découverte par Christophe Colomb jusqu'à nos jours, suivie d'un tableau historique et politique

Dentu, Paris 1801, 13,5 x 21,5 cm, original wrappers

First edition in French.

With the folding map at front present.

Small insignificant wear with tiny lacks to head and foot of one joint, a little light insignificant foxing.

A rare copy in its original wrappers.



[> SEE MORE](#)

XLIV. CREVECOEUR Michel Guillaume Saint Jean

Voyage dans la Haute Pensylvanie et dans l'État de New-York, par un membre adoptif de la nation Oneida

De l'imprimerie de Crapelet, Paris 1801 (An IX), in-8 (13 x 20 cm), xxxj (1)

467 pp. et xij (1) 434 pp. et xij, 409 pp. (1), old half-vellum

First edition illustrated with 11 paper boards and 4 charts, of which 7 can be folded out, with one big map of Northern United States, one of the Southern part, several charts of cataract in Nigeria, a warrior in the Oneida nation, the portrait of Washington featured in a medallion... Dedicatory epistle to George Washington.

Old half-vellum binding with small corners. Smooth jansenist spine. Title pieces in red-orange sheep. Volume number labels with tail pieces. Slight damp stains on the left corner, in the margin of the half-title and the frontispiece of tome I. Rubbed covers. Beautiful copy, very well preserved.

Although the foreword of the translator tells the discovery of a manuscript found in a shipwreck, the author is indeed Michel Crevecoeur, who certainly used this literary subterfuge to prevent the attacks against his book and increase the veracity of his travel

narrative. Therefore, this is not a translation but an original work, to be considered as following the *Lettres d'un cultivateur*. The volume includes countless descriptions of Indians, their way of life, the different tribes. Moreover, no book contains as much information and real material on Indians. Numerous instructive and useful notes on fauna and flora, New-York, resources and geography, and the collection is one of the most priceless testimony for the history of the United States. Moreover, the narrative includes different testimonies to other states such as Delaware, Ohio, and Florida.;

Michel Crevecoeur settled in the United States in 1754, founded a farm (the *Lettres d'un cultivateur* describe the story) ransacked by the English during the Independence war. Crevecoeur, who was arrested and subsequently released, went back to France then returned to the USA in 1783.

[> SEE MORE](#)

XLV. SIMONDE DE SISMONDI Jean Charles Léonard

De la richesse commerciale, ou principes d'économie politique, appliqués à la législation du commerce

Chez J. J. Paschoud., Geneva 1803 (An XI), in-8 (12 x 20 cm), (4) LXXXV (1bc.) 348 pp & (4) 448 pp., 2 volumes, contemporary sheep

Rare first edition.

Contemporary marbled light brown sheep. Spines with two blindtools and two compartments with grotesques. Red morocco title pieces. Volume labels in black wax, very rubbed and discolored. Head- and tail-pieces very delicately repaired as well as head and foot of joints and corners. Slit to one cover. A very good and fresh copy.

A work of political economy, the discipline the author considers the highest of all the sciences, since it is – according to him – dedicated to the happiness of the individual. Starting out as a systematic commentary on the work of Adam Smith to help his principles and axioms be applied in France, the work moves beyond its original scope in beginning to look for the general rules that govern both commerce and capital. Mark Blaug (1927-2011), a British economist, considers Sismondni the first critic of industrialized capitalism in his *Economic Thought*. The latter came up with a new way of regulating charges, using mathematic models to explain economic phenomena. His vision of the balance of trade is also innovative, with the author explaining the impact of excessive imports and exports. He also shows the extent to which a closed economy differs from a liberal economy based on international exchange. The work is fundamentally based on the thinking of Adam Smith, which regards work as the force driving production, and the role of government as freeing up this work in order to allow the accumulation of wealth.

Blue stamp to foot of title: Carles A. S. Alfonso. Black stamp on first leaf of preface: Ex-libris Vieira Pinto.

A rare copy of this key work of the history of economic thought.

[> SEE MORE](#)

XLVI. PITOU Louis-Ange

Voyage à Cayenne, dans les deux Amériques et chez les anthropophages

Chez l'auteur, Paris 1805 An XIII, in-8 (12,5 x 20,5 cm), xlvij-312 p & 404 pp., 2 volumes, contemporary sheep

First edition with two folding frontispieces (transportees on a frigate and Black people burying transportees).

Contemporary half brown sheep. Spine with a number of series of triple fillets. A little rubbing. Corners bumped.

A royalist and anti-Revolutionary, the chronicler and singer Ange Pitou, having been arrested several times, was finally sentenced to transportation to the penal colony of Cayenne. He was later pardoned by the Emperor. Having given a brief outline of his

life, the author recounts his arrest, imprisonment and transportation to Cayenne. He then gives an account of life in the penal colony. The work includes a number of anecdotes about Black people, American Indians, cannibalism and the French Revolution. His account of his detention is interesting in a number of respects, though the author was accused of exaggerating the cruelty of life in Guyana.

With a list of the transportees who embarked with the author at the end of volume two, including those who died and those who escaped.

[> SEE MORE](#)



XLVII. BIRKBECK Morris

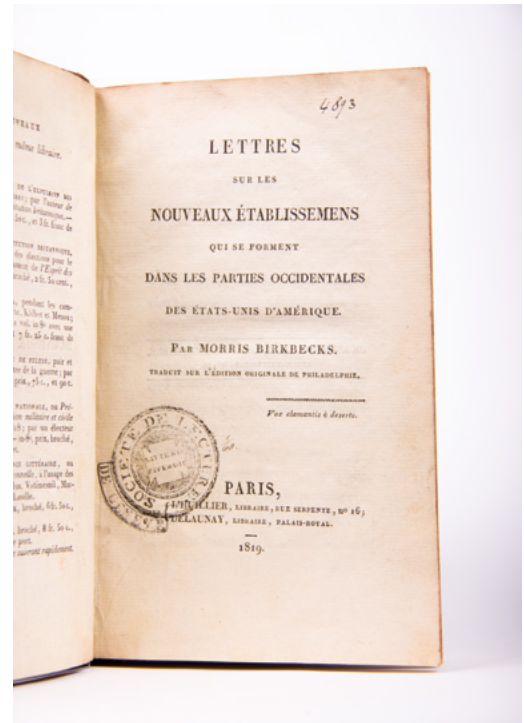
Lettres sur les nouveaux établissements [,..] dans les parties occidentales des États Unis d'Amérique

L'Huillier, Delaunay, Paris 1819, in-8 (11,5 x 19,5 cm), de xvi, 156 pp., contemporary sheep

First edition. Rare. Only one copy in the French Bibliothèque Nationale, nothing in French and British catalogues and only one copy in the British Library. The BNF copy has a map that is not present in this copy.

Contemporary half speckled sheep. Spine with fillets, red sheep title-piece. Rubbing. Inkspot to p. 92. Stamp to title: Société de lecture de Genève.

Birkbeck was an English gentleman farmer who emigrated to the United States, going on to write a travel book. Following this journey, his correspondence included very detailed accounts of aspects of American and emigrant life. This work brings together letters by Birkbeck to friends and an epistolary exchange with future émigrés, who inquire about the price of cabins, American Indians, and so on...The book is an important source of information on what exactly emigrants to America should expect.

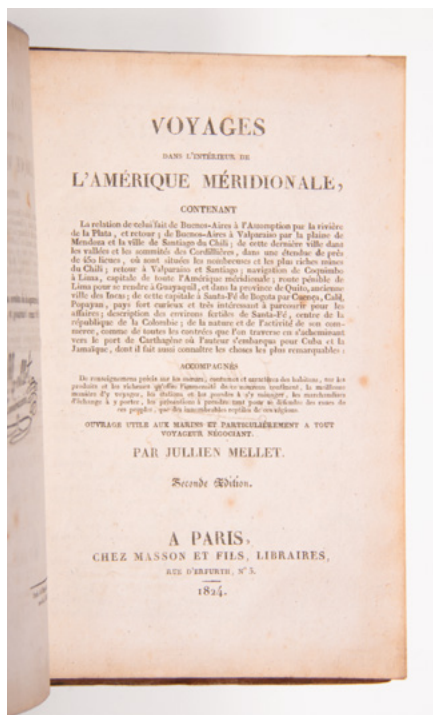


[> SEE MORE](#)

XLVIII. MELLET Julien

Voyages dans l'intérieur de l'Amérique Méridionale [...] [Journeys to the interior of Central America: including those from Buenos Aires to Assumption by way of the Plata river and back, from Buenos Aires to Valparaiso by way of the Mendoza plain and the town of Santiago de Chile, into the valleys and peaks of the Cordillera over a distance of almost 450 leagues, containing some of the richest mines in Chile, the return from Valparaiso and Santiago, the navigation of the Coquimbo to Lima, the capital of all Central America, the tortuous route from Lima to Guayaquil, and around Quito province, including to an ancient Inca city. Also including the voyage from the aforementioned capital to Santa Fe de Bogota by way of Cuença, Calil, and Popayan, an extraordinary and interesting region in terms of its trade, a description of the environs of Santa Fe, the centre of the Colombian Republic, as well as of the nature and liveliness of its trade, likewise for all the territory on the way to the port of Cartagena, where the author embarked for Cuba and Jamaica, whose most remarkable features he also records. [...]]

Chez Masson et Fils, Paris 1824, in-8 (13 x 20 cm), vi, [7]-291, [4] pp., contemporary sheep



Marked the second edition, the first apparently being that of 1823 published in Agen, with a slightly different title. Rare. This second edition appears to be even scarcer than the first. Held only in the Bibliothèque Sainte Geneviève in Paris. The French Bibliothèque Nationale and the British Library, as well as UK libraries hold no copies. The Bibliothèque Nationale and the British Library each have only one copy of the first edition.

Contemporary light brown sheep. Spine with 2 compartments with grotesques, 2 fleurons and roulettes. Red morocco title-piece. A one centimeter-long split to head and foot.

The author spent 12 years in South America. He left in 1808 on the brig *Le Consolateur*. "Obliged to move endlessly through the various provinces of this vast tract of the New World, I began to study the mores, characters, and habits of its inhabitants. I was particularly keen on learning how to travel in these climates...and lastly the various branches of commerce undertaken there."

[> SEE MORE](#)

XLIX. BULLOCK William

Le Mexique en 1823, ou relation d'un voyage dans la Nouvelle-Espagne, contenant des notions exactes et peu connues sur la situation physique, morale et politique de ce pays

Alexis Eymery, Paris 1824, in-8 (12,5 x 20m) and one atlas in-8 landscape format (20 x 26,5 cm), (4) III, LXXII, 364 pp & (4) 370 pp., (2) and a large atlas in-8 landscape format, 11 pp., 2 volumes, publisher's binding

First French edition. The first English edition preceded it by a few months. The atlas is made up of a portrait of the author, 2 folding maps of Mexico, 12 lithographed plates (view of Mexico, Veracruz, Puebla, and sculptures), and 5 lithographed plates of costumes, finely colored (the plate of the two horsemen has been omitted).

Extremities a little rubbed. Scratches to covers of volume I.

A generally good and fresh copy.

Publisher's original binding. Small lacks to headpieces. One costume plate detached. Marginal worming not touching any of the plates.



Before traveling to Mexico twice to buy gold and silver mines and a great number of objects he displayed to the public in London, William Bullock was an antiquary and naturalist who assembled some 32,000 objects, for which he made a museum. They were later exhibited in the Egyptian Hall in Picadilly. This collection was dispersed by auction in 1819, before his trip to Mexico. Bullock gives a detailed account of this voyage, from which he returned with a variety of animals and notes; it includes numerous descriptions of Mexican customs, but also the monuments, fauna and flora, and politics of the country.

[> SEE MORE](#)

L. MATHISON Gilbert Farquhar

Narrative of a visit to Brazil, Chile, Peru and the Sandwich islands during the years 1821 and 1822

Charles Knight, London 1825, 13 x 21,5 cm, modern paper boards

First edition.

Modern half green shagreen over marbled paper boards, spine in five compartments with gilt fillets and friezes, marbled endpapers and pastedowns.

With four color plates hors texte and a folding map.

Small wormholes occasionally touching text and images. Sold as is.

[> SEE MORE](#)

LI. LALLEMENT Guillaume

Histoire de la Colombie

Alexis Eymery, Avransart, Paris, Bruxelles 1826, 14 x 21 cm, original wrappers

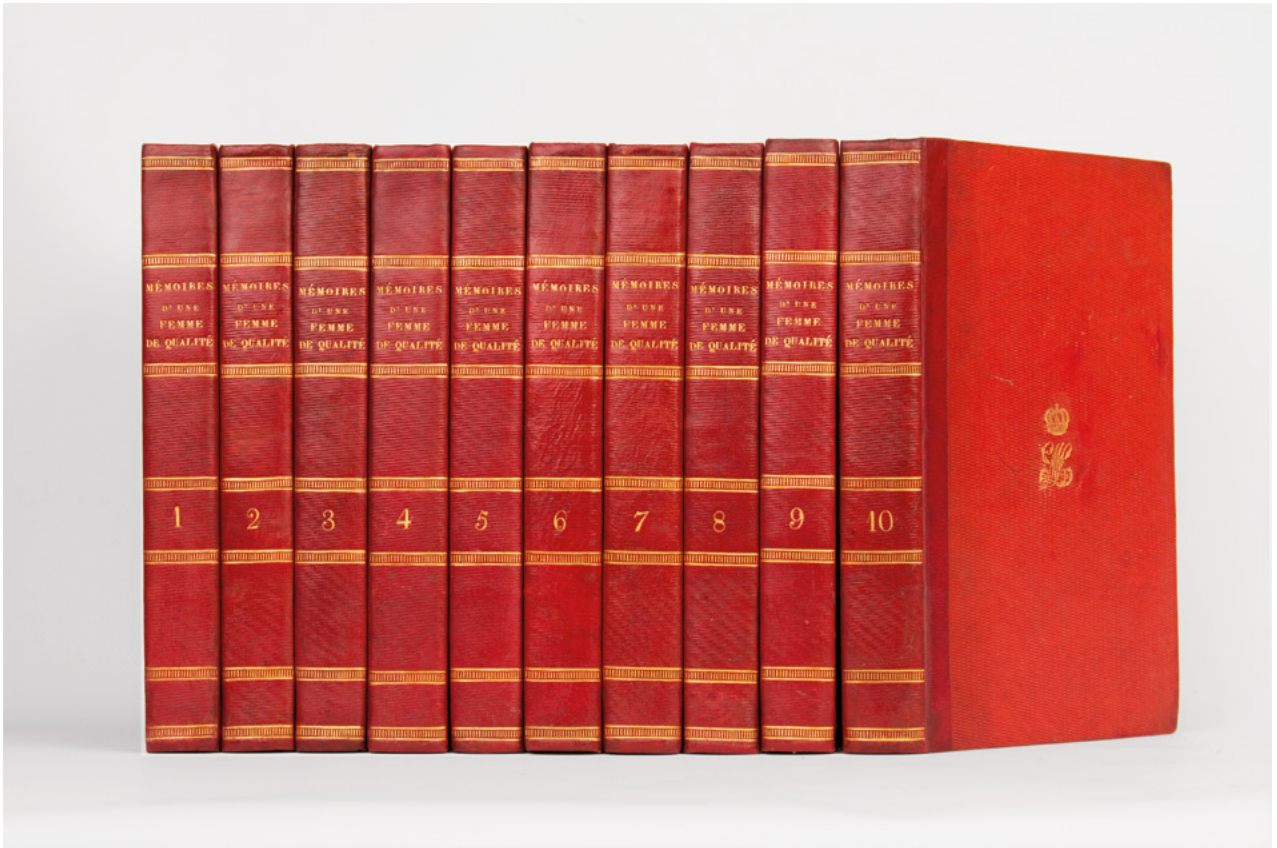
First edition retaining the folding frontispiece map.

A rare copy of this in-depth study of Columbia and Venezuela, whose "style and precision" was praised by J.M. Quérard. Covers lightly soiled, lacks to spine, a little spotting.

A rare copy in its original paper covers.

[> SEE MORE](#)





III. (MARIE-LOUISE DE HABSURG-LORRAINE, EMPRESS OF FRANCE) [LAMOthe-LANGON Etienne-Léon, baron de]

Mémoires et souvenirs d'une femme de qualité sur le Consulat et l'Empire – Mémoires d'une femme de qualité sur Louis XVIII, sa cour et son règne – Mémoires d'une femme de qualité depuis la mort de Louis XVIII jusqu'à la fin de 1829

Mame et Delaunay-Vallée, Paris 1829-1830, 14 x 22 cm, 10 volumes, half morocco

First edition for these three texts which appeared separately – they have been brought together here as a trilogy. A rare collection of these apocryphal anecdotal memoirs spanning thirty or so years of life at Court.

Uniformly bound in half red morocco, spine with gilt roulettes, crowned monogram of Marie-Louise de Habsburg-Lorraine, ex-Empress of France and Duchess of Parma after Napoleon's abdication in 1815.

This copy was bound in chronological order of the historical events as related, without reference to the date order of publication of the various volumes. Two other volumes, not part of this set, were published in 1831: *Révélation d'une femme de qualité sur les années 1830 et 1831* [Revelations of a noble lady on the years 1830 and 1831].

Quérard gives copious details on the writing of these memoirs. The manuscript of the three works was entirely written by Lamothe Langon, but "with so much haste and so little care" that the publishers were obliged to have the text revised by Amédée Pichot. The stylistic changes made, Pichot added a few chapters of his own, as well as Charles Nodier. Finally, the task of re-molding the memoirs fell to Messrs. Hinard, Gainaut and Ferrier, with another stylistic brush-up by Pichot.

The invention, or subterfuge, of the narrator being a "noble lady" allowed the author to give a realistic and intimate portrait of the court that developed around Napoleon Bonaparte, as well as that of Louis XVIII and the Restoration. The writings have a real feel of verisimilitude, while criticisms are never formulated directly, but are rather implicit in the way the heroine perceives events. The direct testimony of women on historical events was very much in fashion at the time, like for example the *Mémoires d'une contemporaine*, which appeared in 1827 and 1828 and were very popular. A woman of high birth, mentored by Madame de Staël, our heroine is introduced into the Court of Bonaparte. The literary pretense is perfect in the sense that we are able to follow chronologically the evolution of the character throughout the historical events, in the very heart of the Court.

The handsome copy of the former Empress Marie-Louise, bound with her monogram. A notable provenance. Marie-Louise de Habsburg-Lorraine (1791-1847) was Duchess of Parma after Napoleon's abdication in 1815. She built up an extensive library, principally of French works. Her books were mostly bound in red half morocco with her crowned monogram on the covers. Literature, the history of ideas, economics, and politics, her collection shows a rare eclecticism and openness.

LIII. HALL Basil, Captain

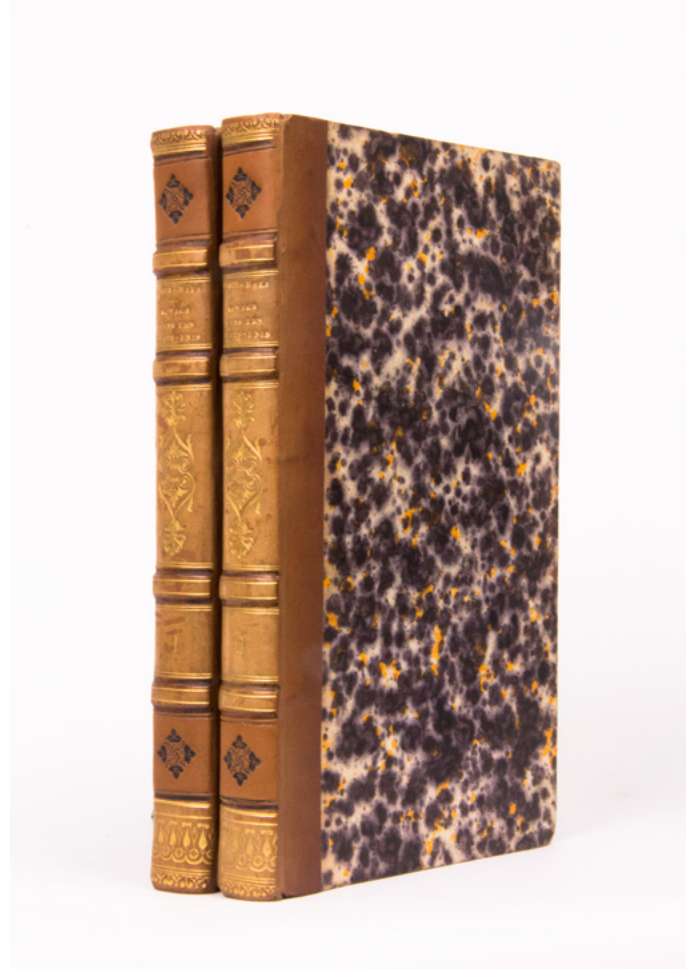
Voyage dans les États-Unis de l'Amérique du Nord, et dans le haut et le bas Canada

Arthus Bertrand, Paris 1834, in-8 (12,5 x 21,5 cm), (4) xij, 331pp & (4) 351pp., 2 volumes, half Restoration calf

First edition in French with a folding map on thick paper.

Half light brown Restoration calf. Spine with flat bands decorated with two blindtools and a horizontal Romantic tool, thick blindruled and gilt fillets, roulette to foot. Speckled edges. Small spots of discoloration to spine. A very good, very fresh copy.

A British naval officer, Basil Hall was sent on several journeys of discovery, notably in South American and Korea. He undertook this voyage on his own initiative in 1827 and 1828, to see for himself what the young America was like. Despite being a downbeat warning, the narrator presenting a less than glorious image of America, it's worth noting that Dickens, who made the voyage in 1842, produced a similar portrait of an America that mistrusted Europe and was devoted to a single law and a single God: profit.



Includes a number of accounts of the industriousness of America, towns under construction and various landscapes (e.g. Niagara Falls), the author describing each remarkable feature. An interesting account of a voyage by a keen observer.

[> SEE MORE](#)

Angelici et excellentissimi viri Sacre theologie monarche et professoris eximij Nicolai Lyra ordinis minorum pro ipsius moralibus super totam Bibliam.

Prologus.

Adi in dextera sedētis per thronū librū scripturā intus et foris. Apoc. v. Sedens sup thronū glorie est deus gloriosus sublimis regens vniuersus. In cuius dextera est sacra scriptura diuinitus data. secundum quod dicitur xxxiii. In dextera eius ignea lex. Liber etis et noui testamēti bñ dicitur igne purgatione spūs sancti q̄ diuinus est ignis factus. Et hec scriptura bñ dicitur liber factus intus et foris. Foris quātuz ad sensū litteralem. Intus vero quātuz ad sensum mysticū scripturae litera latentē. Deus enim q̄ actor huius scripturae. nō solū utitur vocibus ad aliqd significandum. sed etiā rebus. p̄ voces significatis. et sic factus

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