



Librairie Thomas-Scheler

Bernard & Stéphane Clavreuil

International Antiquarian Book Fair

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Hotel Grand Palace

1-1-1, Iidabashi, Chiyoda-ku

Tokyo

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The discovery of Tahiti

1. **[BOUGAINVILLE, Louis de].** Voyage autour du monde, par la frégate du Roi La Boudeuse, et la flûte l'Etoile, en 1766, 1767, 1768 & 1769. Paris, Saillant & Nyon, 1771. 4° (252 x 187 mm) 4 nn.ll., 417 pp., 1 nn.ll., 20 engraved folding maps and 3 engraved plates ; contemporary marbled calf, spine gilt with raised bands. 6 000 €

Sabin, 6864; O'Reilly & Reitman, 283.

First edition.

The first French circumnavigation, ordered by King Louis XV. During the voyage Bougainville discovered various islands in Polynesia and added Tahiti to the French territory. On his return to France the navigator brought back Aotoutou, a young Tahitian, who stayed in the French capital for a year and a half.

"L'enthousiasme lyrique avec lequel il narrait son séjour à Tahiti ébranla les imaginations européennes et acclimata dans notre littérature, déjà ouverte au thème du "bon sauvage", l'idée de "l'île heureuse", celle d'une vie de bonheur, toute proche de la nature, dans l'idyllique décor d'une plage tropicale: le mythe tahitien était né, et le mirage des mers du Sud allait commencer d'exercer son charme" (O'Reilly & Reitman).

The richly illustrated account ends with a French-Tahitian vocabulary.

Good copy, binding slightly restored. From the library of Dr. Daniel Routier with his book plate.

2. **[BUONMATTEI, Benedetto].** Descrizione delle feste fatte in Firenze par la canonizzazione di S.^{to} Andrea Corsini. Florence, nella Stamperia di Zanobi Pignoni, 1632. 4° (203 x 151 mm) de 4 nn.ll. including engraved title, 86 pp., 1 nn.l. ; contemporary stiff vellum with manuscript title on spine. 8 000 €

De Vesme, Stefano Della Bella, 884-904 ; Cicognara, 1439 ; Praz, p. 291 ; Vinet, 812 ; Ruggieri, 792 ; Gamba, 2750 ; Vinciana, I, 202 ; Getty, Festival collection, 94-B8960 (online catalogue).

BEAUTIFUL BOOK ON FESTIVITIES WITH FINE ENGRAVINGS BY STEFANO DELLA BELLA.

One of the earliest works by the celebrated Florentine draughtsman and engraver when he was just nineteen years old.

The beautiful, unsigned, copper engravings, comprise the engraved title page and 20 vignettes (ca. 90 x 100 mm). Each engraving has a motto, equally engraved, in the lower part of the image.

The set of engravings depict the episodes of the life of Saint Andrea Corsini (1301-1374), as well as allegories and prophecies on the life of the Bishop of Fiesole, canonised in 1626. The influence of Jacques Callot, who Stefano Della Bella considered his master, is strongly present in the minute and very detailed engravings.

"A toutes ces planches, il n'y a aucun nom ni marque de graveur, (...) mais l'on reconnaît facilement à la manière qu'elles sont de Stefano della Bella et de ses premiers ouvrages de gravure, car, quoique le livre ait été mis au jour en 1632, il ne faut pas inférer de là que les planches aient été gravées en cette année. Il y a apparence qu'elles l'ont été sur la fin de 1629. Le livre devoit même être mis au jour dans cette année ; les approbations et permissions d'imprimer sont datées de la fin de novembre, et du commencement de décembre 1629, et le libraire, qui se doutoit bien qu'on trouveroit à redire qu'il eût si longtemps tardé à donner cette



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édition, se crut même obligé de rendre compte de la cause de ce retardement dans un avis au lecteur, où il en rejette la faute sur les calamités publiques qui avoient désolé l'Italie. Il adjoute que l'on peut juger, par les dates des permissions, que la composition de l'ouvrage étoit finie, il y avoit longtemps, et qu'aussitôt il l'avoit mis sous presse, mais que d'autres occupations l'avoient détourné. Il y a donc grande apparence que les planches furent gravées presqu'aussitôt que la feste ; la manière dont elles sont exécutées en est une preuve" (cf. Mariette, cité par De Vesme).

The work is dedicated to Monseigneur Ottavio Corsini, Archbishop of Tarso and President of Romagne, as well as to the Marquies Filippo and Andrea Corsini, descendants of the Saint. The text was written by the priest Benedetto Buonmattei (1581-1648), a member of the Accademia della Crusca, whose mission it was to preserve the purity of the Italian language. Buonmattei was made Professor of the tuscan language at the university college of Fernado of Pisa in 1632.

Fine, broad margined copy, in its first binding.

The title page has a paste-on 17th century portrait engraving of Andrea Corsini

3. CHAMPOLLION, Jean-François. Dictionnaire Egyptien en écriture hiéroglyphique... Publié d'après les manuscrits autographes et sous les auspices de M. Villemain, ministre de l'Instruction Publique. *Paris, Firmin Didot Frères, 1841.* Small 2°, 2 nn.ll., XXXVI and 487 pp.; contemporary half calf, spine with raised bands. 8 500 €

Gay, 1758.

First edition.

This first French-Egyptian dictionary, as important but much rarer than the famous *Grammaire*, was published by his brother, J.J. Champollion-Figeac, based on Champollion's manuscripts, acquired by the French state in 1833.

The Egyptian characters and the French text are lithographed after the handwriting by Jules Feuquières. Two small college library stamps on the title, some light wear.

4. COWPER, William. The Diverting history of John Gilpin. Showing how he went farther than he intended, and came safe home again. Illustrated by J. E. Laboureur. *Paris, Ronald Davis, 1931.* 12°, 3 nn.ll. (blank), 20 nn.ll. and 3 nn.ll. ; green morocco richly decorated and inlaid by the French master binder Rose Adler, dated 1948.

12 000 €

Sylvain Laboureur, Catalogue complet de l'œuvre de Jean-Émile Laboureur, II, p. 343.

Well executed edition, beautifully illustrated, of one of the author's masterpieces.

The fine illustrations by Émile Laboureur comprise 35 vignettes color lithographs, printed in the work shop of Lucien Serre & Co.

Limited edition of 58 numbered copies of which this number 25 is one of 55 on China paper.

Very attractive binding by Rose Adler.

From the collections of Pierre and Albert Malle.





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5. DANTE, Durante ou Dante degli Alighieri, dit. [The Divine Comedie]. Le Terze rime di Dante. Venice, Aldus Manucius, 1502. Small 8° (157 x 95 mm) 244 num.ll. (a-z⁸, A-G⁸, H⁴) ; red morocco by Trautz-Bauzonnet. 20 000 €

Mambelli, 17 : "Assai rari gli esemplari completi" ; Renouard, p. 304, n° 5 ; Ahmanson-Murphy, 59 ; Aldo Manuzio tipografo, n°63 ; voir aussi J. Balsamo, De Dante à Chiabrera. Poètes italiens de la Renaissance dans la bibliothèque de la Fondation Barbier-Mueller, Genève, 2007, p. 34 ; cf. P.M.M., 8 (for the edition de Florence 1481).

First aldine edition and at the same time first octavo edition.

The text, edited by the humanist Pietro Bembo (1470-1547), is based on the manuscript, sent by Boccaccio to Petrarca around 1352 (Vat. 3199).

"Bembo avait commencé à collationner ce manuscrit le 6 juillet 1501, et il acheva son travail un an plus tard, dans la demeure d'Ercole Strozzi, à Ricano. Il s'était également servi d'un second manuscrit, aujourd'hui conservé à Lucques" (J. Balsamo).

"It was as if the poem had never been printed before : the 15th-century vulgate was swept aside. Bembo's text was to become the basis for every subsequent edition of the Divine Comedy until the late 19th century. The result was a linguistic restoration of the work to Dante's own pre-humanistic age. While Bembo's edition represented a radical improvement of the text from an objectively philological perspective, it also had the effect of revealing the distance between Dante and the rhetorical sensibilities of the High Renaissance, whose idol was increasingly the urbane and psychologically exquisite Petrarch" (cf. Renaissance Dante in Print, on-line catalogue).

First issue (without the printer's device on the last leaf) with good margins, in a fine signed 19th century binding by Trautz-Bauzonnet.

From the collection of Jules Lemaître (1853-1914) with his book plate.

6. DESCARTES, René. Le Monde de M^r Descartes, ou le Traité de la lumière, et des autres principaux objets des Sens. Avec un Discours du Mouvement Local, & un autre des Fièvres, composez selon les principes du même Auteur. Paris, Jacques Le Gras, 1664. 8°, 8 nn.ll., 260, 31, 30 pp., without the last blank ; contemporary calf, (expertly rebacked). 8 500 €

Guibert, 209-213 ; Norman, 629 ; DSB, IV, 52.

First edition, published posthumously.

The work, essential for creation of the Cartesian theories, was written in French in the early 1630's, well before the *Discours de la méthode* (Leiden 1637).

"Descartes's first attempt to explain the formation of the physical world was composed during the 1630s but suppressed, like L'Homme, after Galileo's condemnation. In it Descartes gave his account of cosmogony and cosmology strictly in terms of matter in motion, making the laws of motion the ultimate 'laws of nature' and all scientific explanation thus ultimately mechanistic" (Norman).

"Dans les fragments conservés de cette œuvre inachevée, [Descartes] esquisse aussi une physiologie animale et humaine toute mécaniste : le corps vivant ne serait qu'un assemblage de corpuscules selon la logique de leurs mouvements, et les organes résultant de cette mécanique susciteraient, tout aussi mécaniquement, les fonctions correspondantes. Le mouvement, en ce cas, résulte de la chaleur provoquée par le cœur. La théorie des animaux-machines prend là sa source. Ce système (...) marque à sa date l'introduction de questions formulées d'une façon qui rompt avec des habitudes ancestrales ; à la théorie scolastique des 'vertus' spécifiques de tel ou



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tel objet ou phénomène (...) il substitue l'idée d'une logique matérielle. Donc d'une réalité connaissable par une science rationnelle. Position ambiguë que celle de Descartes dès ce premier ouvrage proprement philosophique : en retard sur Copernic et Galilée pour la physique et la cosmologie, sur Harvey pour la physiologie, il est cependant nettement plus avancé que les philosophes de son temps dans la manière de formuler les hypothèses sur la logique du monde" (Alain Viala).

The work is illustrated with geometrical figures. The last two sections with separate pagination contain the *Discours prononcé dans l'assemblée de Monsieur de Montmor touchant le mouvement et le repos* et un *Discours de la fièvre*.

Provenance : Thomberg, surgeon (inscribed in Latin in 1668 on the title page) and with his extensive marginal notes in French.

7. DIOPHANTE. *Arithmeticon libri sex, et de numeris multangulis liber unus. Nunc primum Graece & Latine editi, atque absolutissimis Commentariis illustrati. Auctore Claudio Gaspare Bacheto. Paris, Jérôme Drouart, 1621.* 2° (323 x 210 mm) 6 nn.ll., 32, 451 and 58 pp., 1 nn.l.; contemporary vellum. 8 500 €

DSB IV, 110-118 et I, 367-68 ; cf. Norman 641 (for the edition Basel 1575).

Edition princeps of the Greek text, with the Latin translation by Xylander and the commentary by Claude Bachet de Méziriac.

"Although Diophantus knew elementary theory and contributed new theorems to it, his Arithmetica is a collection of problems. In the algebraic treatment of the basic equations, Diophantus, by sagacious choice of suitable auxiliary unknowns and frequently brilliant artifices, succeeded in reducing the degree of the equation (the unknowns reaching as high as the sixth power) and the number of unknowns (as many as ten) and thus arriving at a solution. The Arithmetica is therefore essentially a logistical work, but with the difference that Diophantus' problem are purely numerical... In his solutions Diophantus showed himself a master in the field of indeterminate analysis, and apart from Pappus he was the only great mathematician during the decline of Hellenism" (DSB).

"The work marks the high point of Alexandrian Greek algebra : Diophantus introduced symbolism into algebra, dealt with powers as high as six (in contrast to classical Greek mathematicians, who did not consider powers higher than three), and delved extensively into the solution of indeterminate equations, founding the branch of algebra now known as Diophantine analysis. Xylander's Latin translation of the Arithmetica influenced both Stevin and Viète, while Claude Bachet de Méziriac's edition of the Greek text played an interesting role in the development of modern number theory" (Norman).

The first Latin translation of the text by Diophantus (the first six books only, of thirteen) was published in 1575 in Basel.

Diophantus is "à l'origine d'une série de recherches, à commencer par celles de Fermat, si directement inspirées de lui que c'est en marge de l'édition des œuvres de l'algébriste grec par Bachet de Méziriac (1621)... que le grand mathématicien français du XVIIe siècle en a imaginé la généralisation" (Daumas).

Slightly foxed, small wormhole in the upper margin of the first few leaves, else a good copy.





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8. EULER, Léonard. *Mechanica sive motus scientia analytice exposita. Saint Petersburg, Ex Typographia Academia Scientiarum, 1736.* 2 volumes 4°; contemporary vellum. 10 000 €

Bibliotheca Mechanica, p.103; Poggendorff, I, 689.

First edition of Euler's first major publication and the first work to apply analysis to the study of mechanics.

"*This work serves as an introduction to his later works on celestial mechanics. The first volume is devoted to a discussion of the free motion of the point-mass in a vacuum and in a resisting media. The discussion of such motion under a force directed to a fixed center is a brilliant re-formulation of the corresponding section in Newton's "Principia".*" *Bibl. Mechanica.*

Illustrated with 32 folding engraved plates.

A good copy.

9. FAUCHARD, Pierre. *Le Chirurgien Dentiste, ou traité des dents. Où l'on enseigne les moyens de les entretenir propres et saines, de les embellir, d'en réparer la perte & de remédier à leurs maladies, à celles des gencives & aux accidens qui peuvent survenir aux autres parties voisines des Dents. Paris, Jean Mariette, 1728.* 2 vols., 12° (161 x 89 mm), engraved portrait, 24 nn.ll., 456 pp., 8 engraved plates and 16 nn.ll. for volume I ; 5 nn.ll., 346 pp., 32 engraved plates and 12 nn.ll. for volume II ; bound in contemporary mottled calf.

15 000 €

100 Books Famous in Medicine, n° 40; PMM, 186 ; David, p. 113; Poletti, p.72; Norman, 768; Weinberger, p.48; Garrison-Morton, 3671.

VERY RARE FIRST EDITION.

"*Pierre Fauchard has been called the "father of dentistry"; his comprehensive and scientific account of all that concern dentistry in the 18th century is one of the greatest books in the history of the subject*" (Garrison-Morton).

This work "inspired an immediate increase in the number of important books by dental practitioners" (Norman).

"*Fauchard summarized in his pages with numerous illustrations all that was best in the practice of his day and disclosed what has been hitherto jealously guarded secrets. Le Chirurgien Dentiste - The Surgeon Dentist, or a Treatise on the Teeth, with instruction on the means of maintaining them Sound and Healthy - is in fact the first scientific work on its subject, and modern dentistry begins with its publication. Fauchard describes in the fullest detail the procedure in operative dentistry, in the filling of teeth and most especially in prosthesis, which is that part of dental surgery concerned with artificial dentures, bridge work and the like... He used antiseptic methods in filling teeth long before the germ theory of infection... FAUCHARD WAS THE TRUE PIONEER OF DENTAL SURGERY*" (PMM).

Illustrated with a portrait and 40 plates.

Renouard's own copy in a rich binding by Bozérian

10. LA FONTAINE, Jean. *Contes et nouvelles en vers. Paris, Imprimerie de P. Didot l'aîné, 1795.* 2 parts bound in 4 volumes, 12° (175 x 119 mm) VIII, 118 pp. for volume I ; pp. [119]-256, 12 pp. for volume II ; 164 pp. for volume III ; pp. [165]- 298 for volume IV ; richly gilt and decorated blue morocco by Bozérian.

25 000 €

Cohen-De Ricci, 573 (mentions this copy) ; Renouard (Catalogue), 1819, III, p. 25 (this copy).



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Beautiful edition, printed in fine typography by the master printer Didot.

DELUXE COPY, MADE FOR THE BIBLIOPHILE ANTOINE-AUGUSTIN RENOUARD, CONTAINING 145 ADDITIONAL ETCHINGS.

The engraving, partly stemming from the famous "Fermiers généraux" edition, contains 3 portraits, 2 frontispieces (including one depicting La Fontaine's home), 76 vignettes of which 9 in two states, and 54 fleurons including one in two states remarque.

Antoine-Augustin Renouard describes himself his own copy in his collection catalogue : *"Quelquefois on fabrique après coup des grands papiers qui, pour n'avoir qu'une illustration d'emprunt, ne laissent pas pour cela de faire leur petite fortune. C'est ce qui est arrivé pour cette édition in-12. Plusieurs grands papiers ont été formés par le sacrifice de deux exemplaires pour un ; mais deux ou trois ont été élevés à une dimension encore supérieure par le sacrifice des marges de quatre ; et ces derniers méritent bien la qualification de Charta Maxima. Celui-ci, l'un de ces géans respectables, et le seul qui ne soit pas gâté par quelques feuillets restés trop courts, est élégamment relié, orné des jolies vignettes du Recueil de Contes en 4 vol. in-18, tirés sur papier blanc, des fleurons dessinés et gravés avec tant de goût par Choffard, pour l'édition de 1762, aussi tirés à part. On y trouve de plus le portrait par Ficquet, première planche, celui de Ribault, sur papier de Chine, et plusieurs autres portraits et gravures. A la fin du deuxième volume est la pièce latine Matrona Ephesiaca, tirée sur grand papier. Enfin les quatre frontispices faits exprès pour cet exemplaire, sont imprimés chez M. Didot l'aîné, sur d'anciennes et belles épreuves de quatre fleurons de Choffard".*

STUNNING BINDING BY BOZÉRIAN.

Some occasional foxing.

11. LAVOISIER, Antoine-Laurent de. Traité élémentaire de Chimie, présenté dans un ordre nouveau, et d'après les découvertes modernes. Paris, Cuchet, 1789. 2 volumes 8vo; contemporary marbled sheep (expertly rebounded).
8 500 €

Duveen et Klickstein, 154; PMM, 238; Horblit, 64; Dibner, 43.

First edition, second issue.

This is the so-called second issue of the first edition in two volumes. The first "trial" issue is in one volume, arranges material slightly differently and is known in only two or three copies. This second issue contains ten tables and several extracts from the registers of the Académie des Sciences and other learned societies, not included in the single volume issue - making this in fact **the first complete edition**.

Lavoisier's revolutionary work outlined in this book had as much impact on chemistry as the French upheaval of the same year had on politics. This is a fundamental work in the history of modern chemistry containing a number of foundational ideas necessary to the progress of chemistry. Several critical ideas that appear in this book laid the firm foundation for Lavoisier's claim to the title as "**the father of modern chemistry**": (1) his use of accurate measurement for chemical research by using a balance with weight determinations being made at every possible stage of chemical change, (2) his experimental research on combustion which established that oxygen was the component in air that combined with metals during combustion and his naming of the resulting substances "oxides", (3) his exposition of the law of the conservation of mass, proving that matter remains constant throughout all chemical change and (4) his definitive reform of chemical nomenclature, whereby every substance was named by an aggregate of its component elements.

In addition, Lavoisier finally established the modern conception of elements as substances which cannot be further decomposed. In this work, he identified twenty three such elements - all of which are still recognized as such today. The broadest and most significant effect of Lavoisier's treatise was that it once and for all put to rest the phlogiston theory (that had misled scientists for over a century) and destroyed any residual belief in alchemy.

A fine copy in good condition.



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12. LEGGE, Vincent. A History of the Birds of Ceylon. London, published by the author, 1878-80. 3 volumes, large 4°, one map, XLVI, 1237 pp. and et 35 colored lithographed plates; contemporary green morocco backed boards, top edge gilt. 7 500 €

Nissen, IVB, 539; Anker, 284.
First edition.

The plates, depicting different species and their eggs, are all handcoloured and heightened wit gum arabic after the original drawings by J. G. Keulemans.

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

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

Fine copy.

"One of the best English medical classics" (*Garrison-Morton*)

13. MAYOW, John. Tractatus quinque medico-physici. Quorum primus agit de sal-nitro, et spiritu nitro-aereo. Secundus de respiratione. Tertius de respiratione foetus in utero, et ovo. Quartus de motu musculari, et spiritibus animalibus. Ultimus de rhachitide. Oxford, Sheldonian Theater, 1674. 8° (181 x 111 mm) engraved portrait, 20 nn.ll., 335, 152 pp., 6 engraved plates ; contemporary calf, spine gilt. 8 000 €

Garrison-Morton, 578 ; Fulton, 108 ; Waller, 6392 ; Wellcome, IV, p. 93 ; NLM, 7653 (sans le portrait).

First edition, rare.

Important work by John Mayow (1643-1679), one of the great classics of British medicine.

"Mayow was the first to locate the seat of animal heat in the muscles ; he discovered the double articulation of the ribs with the spine and came near to discovering oxygen in his suggestion that the object of breathing was to abstract from the air a definite group of live-living "particles". He was the first to make the definite suggestion that it is only a special fraction of the air that is of use in respiration. His Tractatus, embodying all his brilliant conclusions, is one of the best English medical classics" (*Garrison-Morton*).

The fine plates (including 2 folding) depict anatomical details, experiments, etc.

Some old restoration, slightly rubbed.

14. MERSENNE, father Marin. Harmonicorum instrumentorum Libri IV in quibus fuse satis agitur de monochordis, variisq. citharis, barbitis, lyris, tubis, clavichordiis, fistulis, tibiis, serpente, cornubus, organis, campanis, cymbalis, atque tympanis. Paris, Guillaume Baudry, 1636. 2° (337 x 224 mm) 2 nn.ll., 168 pp.; flexible modern red morocco, bound in style. 12 000 €

Lenoble, 17; RISM, B, VI; Eitner, VI, 444; Fétyis, VI, 98; DSB, IX, 319.

First edition in Latin.





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"By 1629 Mersenne had planned and soon afterward began writing simultaneously two sets of treatises, in French and in Latin, which together form his great systematic work, and were published as the two parts of *Harmonie universelle*, contenant la théorie et la pratique de la musique (1636, 1637) and the eight books of *Harmonicorum libri* with *Harmonicorum libri IV* (1636)... *Parallel discussions of light and vision, beginning in Quaestiones in Genesim and Mersenne's correspondence from this time, run especially through Harmonie universelle and Harmonicorum libri, the Cogitata and Universae geometriae synopsis... Mersenne's scientific analysis of sound and of its effects on the ear and the soul began with the fundamental demonstration that pitch is proportional to frequency and hence that the musical intervals (octave, fifth, fourth, and so on) are ratios of frequencies of vibrations, whatever instruments produces them... Mersenne gave an experimental proof by counting the slow vibrations of very long strings against time measured by pulse beats or a seconds pendulum. He then used the laws he had completed (now bearing his name), relating frequency to the length, tension, and specific gravity of strings, to calculate frequencies too rapid to count. Similar relations were established for wind and percussion instruments. The demonstration of these propositions made it possible to offer quantitative physical explanations of consonance, dissonance, and resonance"* (DSB).

"*Le père Mersenne travailla simultanément aux livres latins et aux livres français. On ne doit donc pas voir dans l'une de ces rédactions une traduction de l'autre, comme on le fait parfois par erreur*" (Lenoble, p. XXI).

Profusely illustrated with copper- and wood- engravings depicting musical instruments and scores.

Last leaf restored in margin, rebacked, engraving with slight loss.

The philosophical framework of Mesmer's method

15. [MESMER, Franz Anton]. *Théorie du monde et des êtres organisés suivant les principes de M...* Gravé par d'A.-Ol: Paris, 1784. 2°, 1 title page, 15 pp. for the first part; 21 pp. for the second part and 16 pp. for the third part, old wrappers. 25 000 €

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

First and only edition of this extremely rare book.

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

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

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

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

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16. PALISSY, Bernard. Discours admirables, de la nature des eaux et fontaines, tant naturelles qu'artificielles, des métaux, des sels & salines, des pierres, des terres, du feu & des émaux. Avec plusieurs autres excellents secrets des choses naturelles. Plus un traité de la marne, fort utile et nécessaire, pour ceux qui se mellent de l'agriculture... Paris, Martin le Jeune, 1580. 8°, 8 nn.ll., 361 pp., 11 nn.ll. ; contemporary calf, spine gilt in compartments. 18 000 €

Brunet, IV, 320 ; Neville, II, p. 250 ; Bolton, 716 ; DSB, X, 280 ; Duveen, p. 446 : "extremely rare and a book of great importance in the history of chemistry and science generally" ; Ferguson, 509 ; Partington, II, 70 ; Norman, 1629 ; Hoover, 621 ; Poggendorff, II, 347 ; Thorndike, V, 596-599 ; En Français dans le texte, 72.

First edition "extremely rare and a book of great importance in the history of chemistry and science generally" Duveen.

A skilled potter, Palissy first became famous for making "rustic" enameled earthenware, an art which earned him the position of "inventeur des rustiques figurines du Roy". In 1575, despite his lack of formal education, he began lecturing on natural history. "There is little doubt that Palissy was...one of the first men in France to teach natural sciences from facts, specimens and demonstrations rather than hypotheses" DSB. Written in the form of a dialogue between "Théorique" and "Pratique", the Discours covers a wide range of subjects, the most important of which are those on hydrology and paleontology.

"An early supporter of the infiltration theory, he denied that rivers and streams had any source other than rainfall. He also recognised the relation between fossils and both living and extinct species, and was one of the first to hold a reasonably correct view of the process of petrification." Norman.

"Palissy shines as a close and accurate observer of natural objects, a man of eminent common sense, and an original and laborious experimenter" (Partington).

The rarity of this work was already mentioned by Brunet and confirmed by Duveen who says that Ferguson found his copy "at last, after long, long waiting and watching".

17. PARE, Ambroise. Anatomie universelle du Corps humain... revue & augmentée par ledit auteur avec I. Rostaing du Bignosc Provençal aussi Chirurgien Iuré à Paris. Paris, Imp. de Jehan le Royer, 1561. 8vo; contemporary limp vellum. 30 000 €

Doe n° 11, p.46.

The *Anatomie Universelle* is a new edition, considerably enlarged, of the *Briefve collection de l'administration Anatomique* published in 1549. This edition contains 277 pages and the first edition only contained 96 pages.

Paré is recognised as a major figure in the development of surgery in the 16th century, not only for his texts (written in French) based on experiences in the field with the French army, but also for the illustrations, which were commissioned and supervised by him. Paré was royal surgeon to four French kings.

Paré states in the preface that this work is the result of dissections done in collaboration with Isnard Rostan de Binosque. Whenever a difference of opinion arose, the two anatomists worked the matter out together on a cadaver until both were satisfied. The body of the criminal used for this work was preserved by Paré for more than twenty-seven years with one side intact and was referred to constantly by him before operating. "His book filled a real need and enjoyed a great reputation for some time, well in the van as a surgical manual during the seventeenth century." Doe.

This rare book is illustrated with 49 woodcuts, the anatomical ones made after some of those by Vesalius, the surgical ones according to Paré's own invention. "This book... is even more ambitious, artistically... The illustrations, particularly the finely engraved portrait, show the touch of the man who was engraver to the king. Le Royer had held this latter office since 1554" Doe.

This copy has the typographical corrections mentioned by J. Doe on leaf CCLXXV and nn4.

First 3 leaves remargined but a very nice copy in contemporary limp vellum.

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Bernard & Stéphane Clavreuil

"Le jardin réservé où croissent comme des fleurs inconnues les sommeils si différents les uns des autres"

18. PROUST, Marcel. A la recherche du temps perdu. Tome I. Du côté de chez Swann. Deuxième édition. Paris, Éditions de la Nouvelle Revue Française Imp. Bellenand à Fontenay-aux-Roses, 1919. 12° (187 x 137 mm) 4 nn.ll. pp. [9]-386, 1 nn.ll. ; half-citron morocco by Creuzevault, original wrappers and spine preserved. 45 000 €

I. Serça & A. Simon, article "Insomnie", in : A. Bouillaguet & Brian G. Rogers, *Dictionnaire Marcel Proust*, 2004, pp. 508-509 ; Emily Eells, "Proust et Wilde", in : *Le Cercle de Marcel Proust* (under the direction of Jean-Yves Tadié), Paris, 2013, pp. 225-236 (see also the note by Mme Eells on Wilde in : *Dictionnaire Marcel Proust*, pp. 1077-1078) ; about the relationship to Henri Bergson, see *Dictionnaire Marcel Proust*, pp. 132-134.

Second edition.

The first to be published by the the Nouvelle Revue Française with some corrections and changes.

Copy on regular paper.

EXCEPTIONN AL COPYWITH A VERY LONG INSCRIPTION BY MARCEL PROUST TO MARQUISE DE LUDRE ON THE FONRT FLY-LEAF :

*Madame, je sens que je
ne serai pas en état de
venir demain soir. Je tâche-
rai, après dîner, d'aller vous dire
bonsoir. Je trouve votre théorie
bien audacieuse. 1^{er} point on
ne sait rien de l'insomnie.
2^e point. L'insomnie provient
de la déminéralisation des
cellules nerveuses. (Comment
pouvez-vous passer du 1^{er} point au
2^e). 3^e point pour dormir il faut*

[from here on the text continues on the top of the page]

*commencer à supprimer le véronal etc.
qui déminéralisait. Qu'en sait-on ?
– Je reconnais que ma façon d'user
du véronal est absurde. Mais c'est un mé-
dicament utile en tant qu'entraîneur, par le
sommeil artificiel préalable, au sommeil naturel. De-
mandez à Bergson s'il ne me sait pas gré du Trional.
Votre respectueux admirateur, Marcel Proust.*

"Sa vie durant, Proust sera sujet aux insomnies, comme tante Léonie, qui ne dort jamais, mais 'repose' (I, 50). Il usera et abusera de narcotiques pour y remédier, en 'homme habitué à ne dormir qu'avec des drogues' (III, 631). Outre la poudre Legras, qu'il utilise en fumigation contre son asthme et qui contient de la belladone et du datura, il prend du trional et du véronal, voire de l'opium (Corr., X, 51) et s'inquiète des troubles que peuvent entraîner de telles 'intoxications' (XVIII, 122)".

See in : Kolb (XVIII, n° 133, suggesting a date slightly after 21 June 1919).

Provenance : Pierre Berès (cat. 70, 1979, n° 707). This copy was included in the exhibition *Marcel Proust et son temps*, Paris, Musée Jacquemart-André, 1971, n° 352.



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19. PUSHKIN, Alexander. Sochineniia. [Works, in Russian]. *St Petersburg, Expedition for the Preparation of Government Papers, and I. Glazunov, 1838-1841.* 11 volumes, 8° (203 x 139mm). With all half-titles. Engraved portrait (vol. I), and a leaf reproducing Pushkin's handwriting (vol. VIII). Contemporary half-calf (*vol. I rebound in style*).
25 000 €

Kilgour, 890 ; Smirnov-Sokol'skii, 44 ; Pushkin, A Collection of First Editions, London, Bernard Quaritch Ltd, 2006, n°18 (without the list of subscribers).

THE FIRST COLLECTED EDITION OF PUSHKIN'S WORKS

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

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

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

20. RIMBAUD, Arthur. Les Illuminations. Notice par Paul Verlaine. *Paris, Publications de La Vogue, 1886.* 8vo (220 x 140 mm), 103 pp. (the first 5 not numbered) ; half-morocco signed by Weckesser, spine gilt, with the original printed wrappers preserved.
25 000 €

Clouzot, p. 237 ; Carteret, II, p. 272.

First edition, rare.

The indispensable complement to Rimbaud's magnum opus *Une saison en enfer*.

Limited edition of 200 numbered copies ; this copy number no. 112 is printed on wove Holland paper.

The front wrapper with the paste-on sticker with the address of "Léon Vanier – Libraire-Éditeur – 19, Quai Saint-Michel, Paris".

Les Illuminations were first published in 1886 as part of the the periodical *La Vogue*.

Fine signed binding by the Belgian masterbinder Weckesser (1860-1923), with the margins entirely uncut.





Librairie Thomas-Scheler

Bernard & Stéphane Clavreuil

The exceptionally fine and complete Bute copy

21. RUDBECK, Olof. [Atlantica]. Atland eller Manheim. [In Swedish and Latin]. *Uppsala, Henricus Curio, 1675 [1681]; 1689; volumes III-IV: for the author, 1698-1699; volume IV: Stockholm, 1863.* 4 text volumes, 2° (313 x 195mm) and atlas volume (461 x 315mm). Vol. I with engraved frontispiece, full-page woodcut at end and a few woodcut text illustrations, vol. II with engraved frontispiece and 25 full-page woodcuts outside collation, vol. III with 27 full-page woodcuts within collation, atlas volume contains letterpress title, engraved portrait by Dionysius Padt Brugge, and 49 engraved and woodcut maps (15 double-page; 4 by Philipp Jacob Thelott). Leaf of Instructions to the Binder bound in manuscript index volume. (Several plates shaved, light browning, occasional spotting, heavier in a few plates, portrait mounted, short tear to one map.) Vols. I-III and atlas: contemporary citron goatskin, gilt spines, edges marbled and gilt (a few small scuff-marks, light wear at extremities). Vol. IV: uncut, without wrapper, a few quires loose, laid into modern card folder. 40 000 €

Nordenskiöld 257.

AN EXCEPTIONALLY FINE AND COMPLETE COPY.

The *Atlantica* is the culmination of Swedish Gothicism, which was revitalised in order to glorify the new nation state. Rudbeck expands this tradition and sets out to prove that Sweden was the legendary island of Atlantis mentioned by Plato. He claims that all classical culture had its origin in the North in the proto-Swedish kingdom, and attempts to substitute Swedish etymology for Greek. Despite his extremism, the *Atlantica* is valued for its extensive discussion of myth and detailed description of artefacts.

This Bute-Nathhorst set is one of only 13 complete sets known. It comprises the second edition of vol. I (mistakenly dated 1675), first editions of parts II, III and the atlas vol. (of which the title-page dated 1699 may be unique), the 1863 reprint of part IV (see below), and the Testimonia volume in contemporary manuscript. The great fire of 1702 at Upsala destroyed all but 9 copies of part IV; it was reprinted in 1863, with Nelson's *Anteckningar*. The set is accompanied by a manuscript vol. in near-uniform 18th-century English citron morocco (one spine label missing) containing an index to vol. III; one-leaf letterpress Instructions to the Binder (only four copies known, none in Sweden); two ms. indices of plates in French and Latin; testimonials by famous men. With two other related works: a prospectus for an edition to be published in 1727; and Gustaf Rudbeck, *Olof Rudbecks Atland*, Stockholm: 1907. Cf. Nelson, *Anteckningar om Rudbeck's Atland* (Stockholm: 1863) and Nordenskiöld, 257. (8)

"With Plato's distinct words and his own painstaking exploration fuelled by a splendid imagination, Rudbeck could only marvel with joy at how well it all seemed to fall into place. For that was now becoming the method, relentlessly marching forward, and if each new discovery unleashed countless additional problems, then Rudbeck would figure it out, somehow, as he always did. He was also growing bolder in the process - more convinced of how little the past had been understood, and more confident in his own ability to recover the lost truth. Indeed, as Rudbeck looked at Atlantis, it seemed as if Plato had personally been to Sweden, and had patiently dictated the dimensions of the countryside in exact details. The philosopher had mentioned many specific characteristics about its location and the landscape" (David King : Finding Atlantis, the true story of genius, madness...).

Provenance: E. Pederberg (contemporary title inscription in gold ink) -- John Stuart (1744-1821, first Marquess of Bute, Luton Hoo Library; bookplate) -- Carl-Bertel Nathhorst (1907-1985).



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22. TACITUS, Publius Cornelius. [Works, in Latin]. P. Cornelii Taciti libri quinque noviter inventi atque cum reliquis eius operibus editi. [Rome, Stephanum Guillereti de Lothoringia Tullen (Étienne Guillery), 1st March 1515]. 2°, 242 ll. (73 num. ll. and 169 nn.ll.) ; contemporary brown calf over wooden boards, covers and spine decorated in blind with scrollwork, two of four clasps (one of the two remaining ones damaged), red edges. 25 000 €

Brunet, V, 634 : "édition précieuse" ; Adams, T-21 ; Norton, Italian printers, p. 99 ; Clavreuil & Perier, Les Français à Rome, n° 14 : this copy.

FINE AND IMPORTANT WORK PUBLISHED IN ROME BY ÉTIENNE GUILLERY.

The first six books of the Annales survive in a single manuscript [it] was taken to Rome and came into the possession of Pope Leo X. Leo gave it to Filippo Beroaldo the Younger who used it to produce an impressive editio princeps in 1515" (R.J. Tarrant, in *Texts and Transmission*, 1983, pp. 406-07).

Manuscript Ex-libris on the title page and extensively annotated throughout ; some occasional worming at the beginning and towards the end without loss of text ; some leaves with occasional marginal waterstain ; binding skillfully restored.

From the institutional library of Notre-Dame de la Flèche with their stamp on the title.

23. VESALIUS, Andreas. [Epitome] Anatomia Viri in hoc Genere Princip... in qua tota humani corporis fabrica, iconibus elegantissimis iuxta genuinam Auctoris delineationem aeri incisis, lectori ob oculos ponitur. Amsterdam, Ioannes Ianssonius, 1617. 2° (372 x 246 mm) 49 nn.ll.(including copper engraved title and portrait), 40 plates on 39 sheets; 19th century vellum, yapp edges. 12 000 €

Cushing, p.135, VI.D-12.

New trade edition of the *Epitome*, based the earlier one published in 1600 by Henri Botter in Cologne, with address and title changed on the title page and the corrected year by hand at the end.

The engravings are new cuts after the ones used by Gemnius (London 1545).

"The plates are taken from the same copperplates Bauman had used for his *Anatomia Deudsch*" (Cushing). The copper engraving produce "a clarity of line impossible even for the highly skilled wood engravers employed by Vesalius" (Norman).

Good, complete copy, one plate with marginal restoration without touching the image, some occasional maringal staining towards the end.



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