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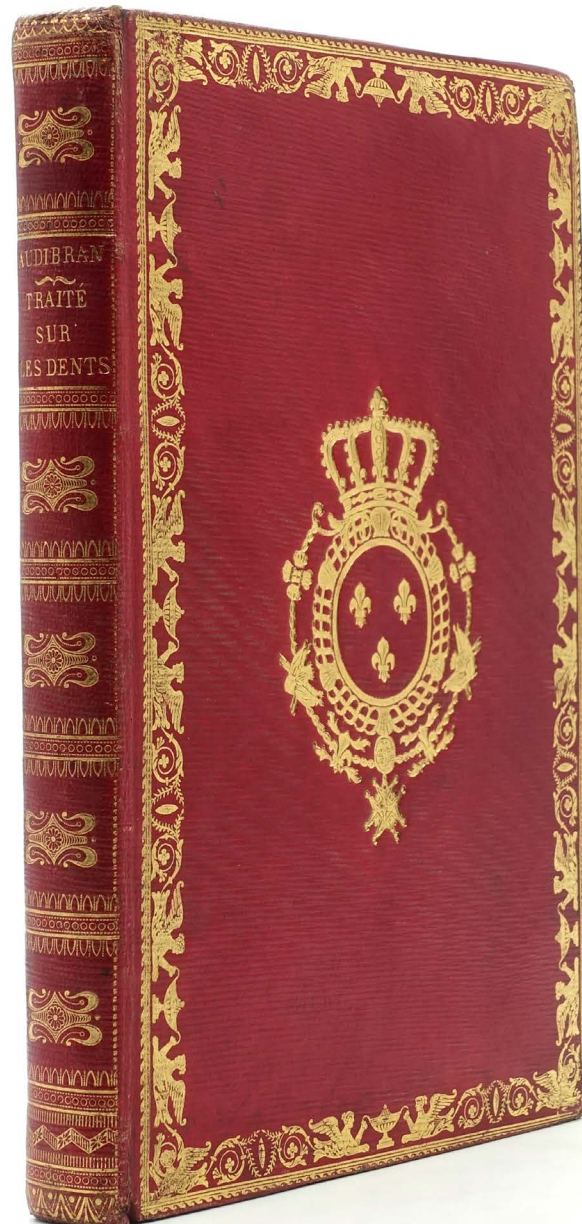
APRIL  
2025

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Cover :2. **BELON, Pierre.** De Aquatilibus, libri duo. Cum eiconibus ad vivam ipsorum  
effigiem. Paris, Carolus Stephanus [Charles Estienne], 1553.

CLAVREUIL  
PARIS & LONDON





*Bound in red morocco with the royal coat of arms*

*Copy having belonged to the duchesse de Berry*

**1. AUDIBRAN, Joseph.** *Traité historique et pratique sur les dents artificielles incorruptibles. Paris, chez l'Auteur, 1821.* 8vo (196 x 123 mm) portrait frontispiece engraved by Ambroise Tardieu, 4 nn.ll., pp. [v]-XXII, 190 pp., 1 nn.l. (errata). Contemporary long grained red morocco in the style of Bozérien, greek gilt rule on covers, central coat of arms of King Louis XVIII, flat spine gilt, gilt edges. 3 500 €

*David, p.16; Poletti, p.19; Weinberger, p.11.*

FIRST EDITION.

It was in this work that Audibran first examined in depth the question of mineral teeth, their history, manufacture and use. He proves that it was Fauchard who first came up with the idea of manufacturing artificial teeth using mineral substances.

In 1845, Joseph Audibran (17??-1867) founded the Société de chirurgie dentaire de Paris, whose aim was to defend the honour and interests of the dental profession by advocating that it should be practised exclusively by graduates of the Faculty of Medicine, thereby rejecting patent dentists.

Former property of a bibliophile lady

This copy had belonged to the celebrated bibliophile the duchesse de Berry and bears her book-plate from 'Chateau de Rosny' on the inner cover.

Very fine and well preserved copy.



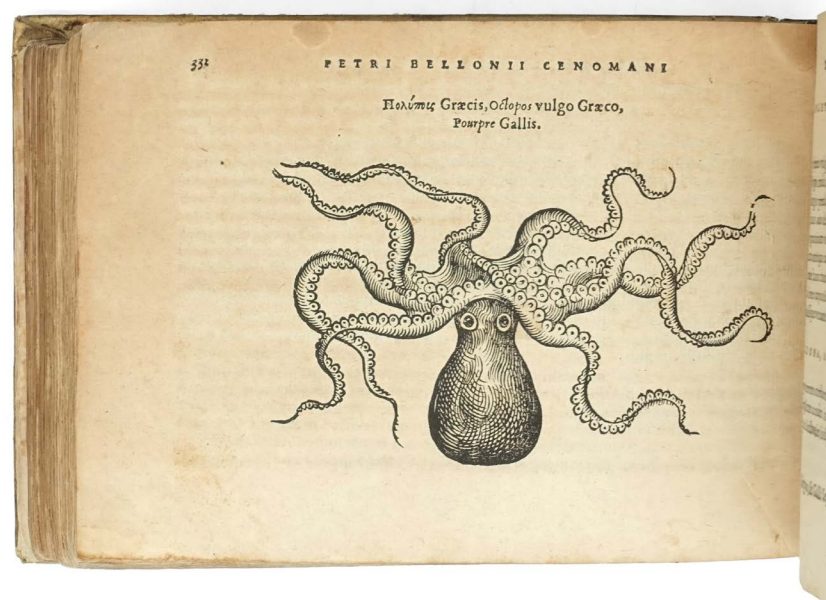
*Bound in contemporary flexible vellum*

**2. BELON, Pierre.** De Aquatilibus, libri duo. Cum eiconibus ad vivam ipsorum effigiem. Paris, Carolus Stephanus [Charles Estienne], 1553. Oblong 8vo (113 x 165 mm) 16 nn.ll. ff.n.ch., 448 pp. Contemporary flexible vellum (occasional stains). 6 000 €

*Adams, B-554; Nissen, FB, 13; Nissen, ZBI, 302; Renouard, Estienne, p. 104:6; Boudou-Kecskemeti, La France des Humanistes, p. 40-410.*

FIRST EDITION OF THIS LOVELY BOOK ILLUSTRATED WITH 187 WOODCUTS. THE PREFACE IS BY CHARLES ESTIENNE.

Pierre Belon (1517-1564) began his career as an apothecary working for such important figures as René du Bellay, bishop of Le Mans, Guillaume du Prat, archbishop of Lyon and François II de Tournon, which enabled him to devote himself to scientific research. After studying botany with Valerius Cordus in Wittenberg, in 1538 he took charge of the garden at the manor of Touvoie (Indre-et-Loire), considered to be one of the first botanical gardens in France.



#### JOURNEY TO THE LEVANT

Belon was chosen to accompany the two ambassadors of François I to Soliman I the Magnificent. During this journey, which can be classified as one of the first naturalist journeys in history, he travelled to the Levant from 1546 to 1549.

During this trip, the scientist gathered a great deal of scientific information on natural history, archaeology and the customs of the inhabitants. On his return to France in 1549, Belon began to write books containing his scientific research.

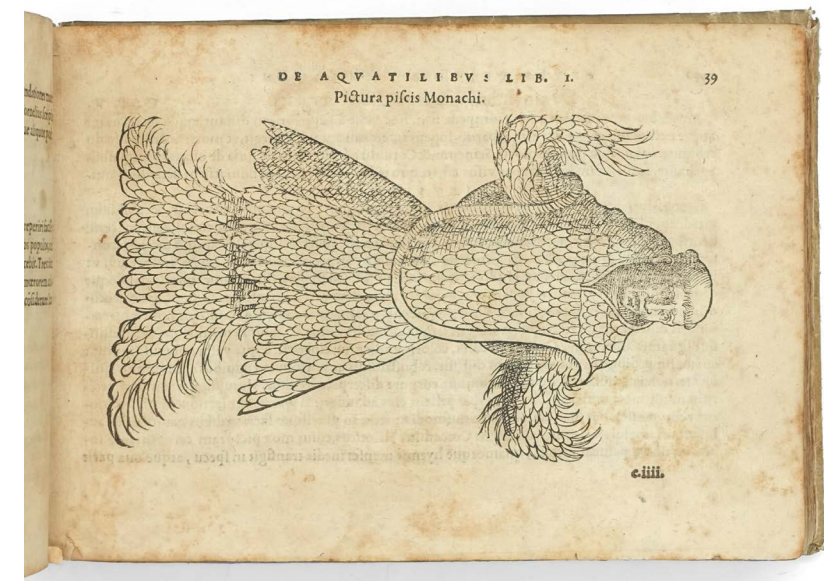
This fine edition, printed by Charles Estienne, also contains a preface by this famous printer in which he praises the scientist: «Pierre Belon m'a montré les merveilles de la mer qu'il a rassemblées sous forme d'images en Asie, en Afrique et en Europe. Je cède à son désir de partager son expérience avec tout le monde (freely translated from Latin by Boudou-Kecskemeti).

This charming small-format work by Belon on fish and other aquatic animals (including certain reptiles and amphibians) is the result of his personal observations during his travels in Europe. The captions to the 187 woodcut illustrations give the names in different languages and dialects, depending on the region of Europe where the fish and animals are found.

«Englobant tous les animaux marins dans le terme de 'poisson', il établit des principes de nomenclature et tente, mieux que Rondelet, un embryon de classification par des observations : cartilage ou squelette osseux, ovipare ou vivipare» (Boudou-Kecskemeti, p. 474).

There are also descriptions of some very rare species of Mediterranean fish, such as the gymnote, as well as some fantastic animals, including a spectacular fish looking like a monk.

Occasional small stains.





**3. BELVILLE, Eugène.** Suite de six menus en couleurs. *Paris, Pierre Duffau Maison d'art moderne, 1895.* 8vo oblong (177 x 120 mm) title printed on a single sheet in red and black, 6 menus each printed in a different color on a folding sheet, modern clam-shell box in red cloth backed boards. 850 €

FIRST EDITION, LIMITED TO 500 COPIES.

As suggested in the title, this edition contains six menus, each being dedicated to a specific subject: Water; Wine; Bread; Salt; Soup; Coffee [L'eau ; Le Vin ; Le Pain ; Le Sel ; La Soupe ; Le Café].

The subject of each menu is taken up by a vignette printed in black, followed by a beautiful fin-de-siècle floral illustration in colour. The upper part of each sheet for the menus was left blank and could be completed on request. The verso is again decorated with a fine and large Art Nouveau border leaving space for the details of a banquet menu.

Eugène-Auguste Chevassus, known as Eugène Belville (1863-1931), a painter, decorator, draughtsman and teacher, began his career as a painter-draughtsman in 1886. He turned to furniture design in 1896 and the Gouffée cabinetmaking firm produced most of the furniture until 1904. He also designed covers for the magazine *L'Image* (1897), the magazine *Art et décoration* mentioned him as Secretary of the Société des artistes décorateurs in 1901. In 1922 he was appointed director of the newly established École des Arts appliqués à l'industrie.

Fine copy, complete.



#### *A monument in French 18th century ornithology*

**4. BRISSON, Mathurin-Jacques.** Ornithologie ou méthode contenant la division des oiseaux en ordres, sections, genres, espèces et leurs variétés. A laquelle on a joint une description exacte de chaque espèce. *Paris, Cl. Jean Baptiste Bauche, 1760.* 6 volumes, 4to (259 x 200 mm), illustrated with 261 ornithological plates engraved after Martinet. Contemporary mottled sheep, spines gilt with raised bands, marbled edges. 10 000 €

*Nissen, 145; Anker, 69; Ronsil, 391; Zimmer, I, 94.*

FIRST EDITION OF THE BEST ORNITHOLOGICAL MANUAL OF THE 18TH CENTURY DESCRIBING 1336 SPECIES IN LATIN AND FRENCH.

“Brisson did not use the binomial system and his systematical classification of the birds differed from that of Linnaeus, surpassing it and being less superficial. The description of the species are careful” (Anker).

“One of the early systematic treatises on birds by a contemporary of Linné. Detailed descriptions are given in genera and species of a large number of birds. While the author is not consistently binominal and frequently uses a descriptive phrase in place of a specific name, many of his generic names are proposed in strict accordance with the modern canons of nomenclature” (Zimmer).

Very good copy, complete with its 261 plates, the 6 engraved frontispieces, and the supplement bound in at the end of the last volume.





**5. CAMERARIUS, Joachim.** *Hortus medicus et philosophicus*... Bound with: THAL, J. *Sylva Hercynia*... Bound with: CAMERARIUS, Joachim. *Icones... descriptiones term in horto quam in Sylva Hercynia*. Frankfurt, Johann Feyerabend, 1588. 3 parts in one volume 4to, contemporary blue morocco, sides decorated with a set of gilt fillets forming a frame, on both sides gilt corner patterns, fleuron or large arabesque borders, on the first cover, gilt tool featuring a botanist, on the second, azure tool, semis of stars, the whole decorated with a repeating roulette, spine decorated with gilt stars and an azure tool repeated several times, gilt and gauffered edges. 85 000 €

*Staflen and Cowan, Taxonomic Literature 14.006; Nissen, BBI 311; Pritzel, 1.440; Arents, Tobacco, part 2, n° 88, p.93.*

FIRST EDITION OF THIS IMPORTANT BOTANICAL BOOK. MAGNIFICENT CONTEMPORARY COLOURED COPY FROM CAMERARIUS' LIBRARY, CERTAINLY BOUND FOR HIM BY JACOB KRAUSE'S PUPIL, CASPAR MEUSER.

German physician and son of a humanist and philologist of the same name, Joachim Camerarius the younger was born in Nuremberg and began his studies in Germany before moving to Italy. Here he continued his education at the universities of Padua and Bologna, from the latter of which he received his doctorate in 1562. Camerarius published several early botanical works such as *Opuscula de re Rustica* (1577) and *Hortus medicus et philosophicus* (1588). The same year he brought out his *Icones praecipuarum stirpium* with fantastic illustrations of plant varieties. Renowned for his skills as a physician and botanist, Joachim Camerarius had built up a private garden just outside Nuremberg, where he cultivated a large number of plants whose seeds had been sent to him from various countries. His book, *Hortus medicus et philosophicus*, considered by some to be one of the most important of the 16<sup>th</sup> century, is a sort of catalogue of the plants in his garden, including the American aloe in flower (see *Icones...*, p. V), which appears to be shown here for the first time.

"On leaf X3 occurs a passage which describes tobacco; there several comments showing its medical use in Germany at this period." Arents.

The work by Johann Thal (1548-1583) studies the flora of Saxony, the Black Forest and the Hartz mountain range.

The *Icones...* reproduces 56 of the plants described in the previous works. Engraved on wood, this iconography is the work of Jost Amman J. Jung, Peterlin... Jost Amman (1539-1591) had previously illustrated Camerarius' *De plantis Epitome*, published in 1526 by the same printer. Born in Zurich, he practiced in Nuremberg and used two techniques, etching mixed with burin and wood engraving.

Magnificent contemporary coloured copy from Camerarius' library.

On the verso of the third endpaper is a handwritten note from the 18<sup>th</sup> century:

XXXIX.  
*Phaseolus Aegyptius. Pag.124.*



Folium, flos, filiqua & semina adiuncta de totius  
plantæ statura coniectanti auxilio sunt.

Ff Quamo-



*Ex-Bibliotheca Joachim Camerarii, Auctoris, codicem hunc eleganter conservatum, et nitide pictum conservatus sum pretio non vili. C.C. Schmiedel D. Med. Anat. et Bot. P.P.V.*

“From the library of Joachim Camerarius, the author, this catalogue I have conserved with distinction and superbly painted and not at a low price. “C.C. Schmiedel D. Med. Anat. et Bot. P.P.V.

C.C. Schmiedel or Schmidel is the eminent German botanist, physician and anatomist, born in Bayreuth in 1718 and died in 1792. Professor at the University of Erlangen, then physician to Charles-Alexandre, he published the first part of Conrad Gesner’s “Opera botanica” and part of the second (1751-1771).

This is therefore certainly the author’s copy, who was famous for his large collection of botanical books and manuscripts.

In addition, on the first back cover, a sheet of paper has been waxed over with a handwritten note from the period. It mentions a certain *Casp. Wolfius*. Certainly Kaspar Wolf, who was commissioned by Gesner (1515-1565) on the eve of his death to continue his work on publishing a kind of encyclopedia on plants (“Opera Botanica”). Kaspar Wolf (c. 1532–1601), Gessner’s former pupil, publicly announced his intention to edit the botanical legacy of his mentor. Wolf’s announcement, entitled “Promise” (Pollicitatio), is of prime importance concerning the unfinished plant history and has influenced many researchers’ views.

“Gessner died of the plague on December 13th 1565. His estate went to Caspar Wolf (1525–1601), who succeeded him as town physician. In March 1566 Wolf promised to finish Gessner’s “Historia plantarum” and also noted that he owned his predecessor’s library. He had bought the papers and books from Gessner for a fair price before the latter deceased, but unlike the libraries of Zwingli and Bullinger, we do not know the exact price Wolf payed for Gessner’s library. Unfortunately, it was too difficult and time-consuming for Wolf to revise and edit Gessner’s unfinished studies. Between 1566 and 1587 he published several of Gessner’s works, among them the “Epistolae medicinales” (Zürich 1577) and the “Physicarum meditationum annotationum et scholiorum libri”, containing the lectures on Natural History held at the Schola Tigurina in Zürich (Zürich 1586). Other works, especially the “Historia plantarum”, remained unfinished. In 1580 Wolf sold the botanical studies together with more than 1’500 illustrations of plants for 150 Gulden (ca. 300 pounds) – the same price he himself had paid to the heirs – and Gessner’s copies of Dioscorides (1st cent. AD), Pliny the Elder († 79 AD) and Theophrastus (370—about 285 BC) for 25 Gulden (ca. 50 pounds) to Joachim Camerarius the Younger (1534–1598), physician in Nuremberg. Gessner had corresponded with Camerarius since 1558. It was also Camerarius’ aim, to publish Gessner’s voluminous botanical work, but his intention was similarly hindered. After his death in 1598, Gessner’s

botanical studies were owned by Ludwig Joachim Camerarius (1566–1642), then by Johann Georg Volkamer (1662–1744), and finally ended up in 1744 with Christoph Jacob Trew (1696–1769), town physician of Nuremberg, who entrusted the edition to Casimir Christoph Schmiedel (1718–1793) in Erlangen. Today two volumes with plant drawings as well as Gessner’s Pliny are still preserved at the University Library of Erlangen. Other plant drawings from Gessner’s “Historia plantarum” were bought from the University Library in Tartu (Estland), were also Gessner’s copy of his Theophrastus is kept. His Dioscorides is lost” (Brill, The History of Gessner’s Library).



The richly decorated German blue morroco binding is extremely interesting for its ornamental vocabulary. Some of the tools used are similar to those used on magnificent bindings made by the most important German bookbinder of the Renaissance, Jakob Krause (1532(?)-1585) and his pupil Caspar Meuser (d. 1593). In 1573, Camerarius made Jacob Krause godfather to his son Ludovicus, who is also mentioned in the note on the back cover. The central lovely gilt tool depicts a botanist or a gardener holding flowers in his hands.

A magnificent copy of this rare book.

The title page and the last two leaves of the *Icones* seem to come from a shorter copy.

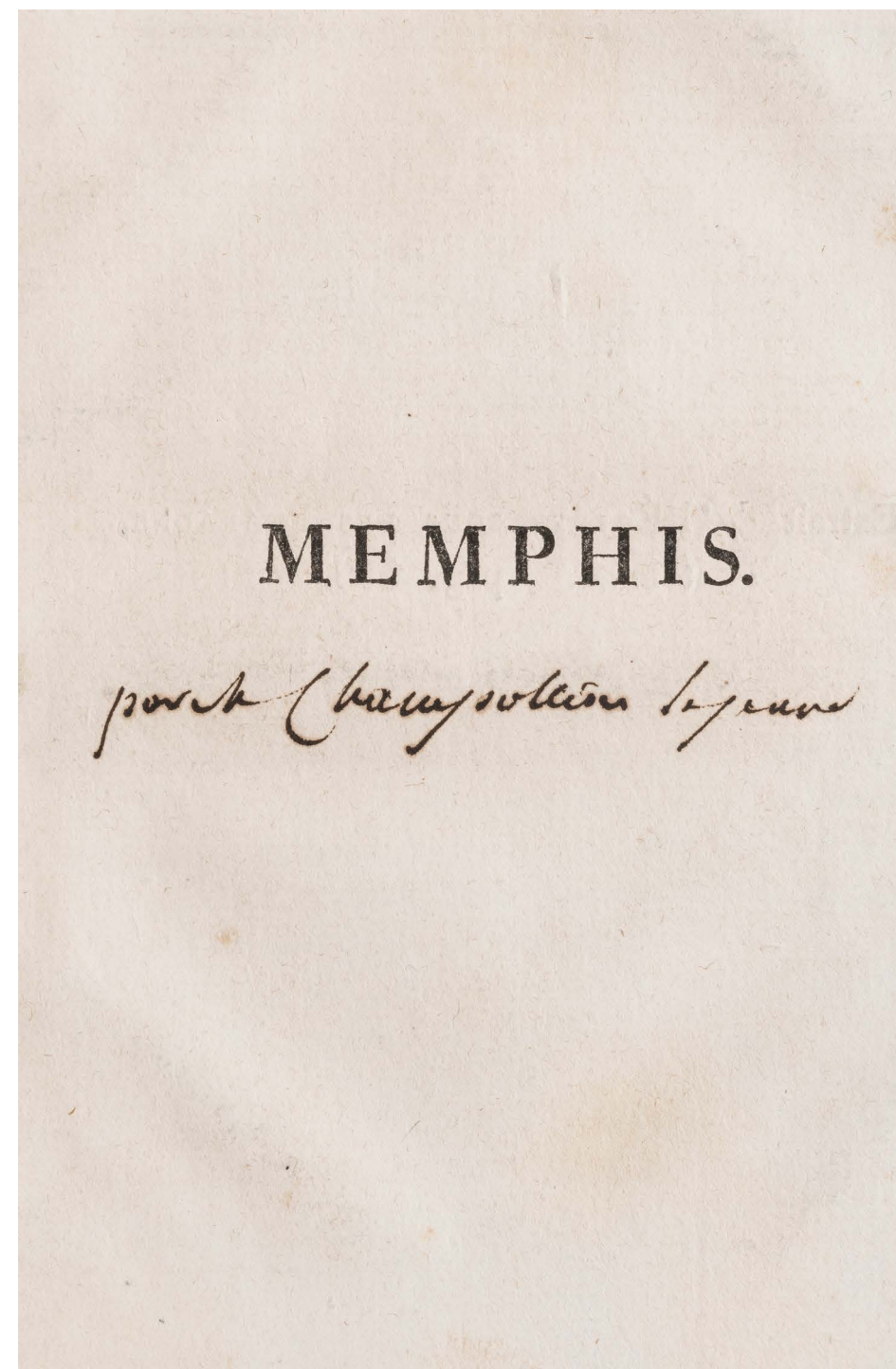
**6. CHAMPOLLION, Jean-François.** Memphis (extrait de l'Égypte sous les Pharaons, tome Ier, page 336). *Grenoble, veuve Peyronard, [1811]*. 8vo (202 x 132 mm) de 31 pp. Original printed cover. 1 200 €

RARE OFFPRINT OF *L'ÉGYPTÉ SOUS LES PHARAONS*, THE FIRST WORK ON EGYPTOLOGY PUBLISHED BY CHAMPOLLION THE YOUNGER AT THE AGE OF 21.

«Dès 1808, il avait mis en évidence l'existence des ligatures dans les signes cursifs. Le 7 août 1810, devant l'Académie des arts et des sciences de Grenoble, il signale que les hiéroglyphes, pour transcrire des noms grecs, doivent nécessairement produire des sons. En 1814, dans *L'Égypte sous les Pharaons*, se fondant sur l'examen de la structure des mots autochtones en copte (il existe également des mots grécoptes, dans une moindre proportion), qui possèdent de rares voyelles, il inférait que l'égyptien présentait des caractéristiques similaires et présumait que les « Égyptiens négligeaient beaucoup les voyelles et très souvent ne les écrivaient pas ». En mai 1821, dans un mémoire publié avant de quitter Grenoble, il établit que l'écriture hiératique simplifie l'écriture hiéroglyphique, quoiqu'il eût pensé, d'après un écrit publié en 1812, et ce contre l'opinion, que l'écriture hiératique « n'était point alphabétique », c'est-à-dire qu'elle ne rappelait pas des signes de la langue parlée» (Institut national de l'histoire de l'art).

A good copy, bearing the handwritten inscription "par M Champollion le jeune" on the half-title.

Small trace of mould on the last two pages with offsetting of a few letters.





**7. CHAPELAIN, Jean.** Les Sentimens de l'Académie françoise sur la tragi-comédie du Cid Paris, Chez Jean Camusat, 1638. 8vo (173 x 114 mm) 192 pp. Contemporary ivory velum, flat spine with manuscript title. 4 000 €

*Catalogue James de Rothschild*, n° 1143 ; *Tchemerzine-Scheler*, II, 235 ; *Picot, Bibliographie cornélienne*, n° 1380 ; *Rabir, La Bibliothèque de l'amateur*, 379 ; *Bulletin Morgand*, n° 7835 («Ce fut Chapelain que l'Académie nomma pour recueillir ses observations»); see *bibliothèque Hector de Backer*, II, no. 852. Not in Brunet.

FIRST EDITION OF THE FIRST BOOK PUBLISHED BY THE ACADEMIE FRANÇAISE.

For its first publication, the Académie faced a thorny problem: not only did it take up a quarrel that was stirring up the French literary sphere between the supporters of the *Cid* and his opponents, at a time when hundreds of libels were appearing in response to each other; it also exposed itself to a legal problem. According to its statutes, the Académie could only examine works by its members. For other writers, it could only issue opinions. However, Corneille and the many quarrels he sparked off were well worth a closer look.

The success of *Le Cid* strengthened Corneille's ego, and on 20 February 1637 he published *L'Excuse à Ariste* in response to the first criticisms:

« Je sais ce que je vauz, et crois ce qu'on m'en dit.

[...]

J'arrache quelquefois trop d'applaudissemens ;

[...]

Je ne dois qu'à moi seul toute ma renommée,

Et pense, toutefois, n'avoir point de rival

A qui je fasse tort en le traitant d'égal... »

This overconfidence did not please the playwrights and other academics, and Georges de Scudéry responded anonymously to Corneille by publishing his *Observations sur le Cid*. The latter, supported by Richelieu, continued his enterprise and in June 1637 published a *Lettre de Mr de Scudery a l'illustre Académie*, in which he asked for an examination of *Le Cid*. "Illustre" was then an ambitious adjective. In 1637, the Académie was still very young (the letters patent intended for official registration, although drafted in 1635, were not accepted until 9 July 1637).

Scudéry's demand was considerable. Jean Chapelain prepared the study, which was long and laborious. However, he was not alone: commissioners were appointed to protect the young academy, which had to build up its public image, from any possible damage. There was still a legal issue to resolve.

While the academicians, led by Chapelain and Valentin Conrart, had already begun work on their examination of *Le Cid*, they requested Corneille's consent



to the publication of their *Sentimens*. This was obtained on 13 June 1637: «Messieurs de l'Académie peuvent faire ce qu'il leur plaira» (Pellison, p.126).

The publication of the *Sentimens de l'Académie française sur la tragi-comédie du Cid* was the final stage in the quarrel. On 30 June 1637, Chapelain presented his memoir to the Académie and then to Richelieu. Richelieu corrected it in several places, as can be seen from the manuscript kept at the BNF, which includes numerous notes "in the hand of M. Citois, his first doctor". It was finally published at the end of the year after a privilege was granted on 26 November.

The book was widely distributed, bringing an end to the quarrel thanks

to the official judgement of the Académie. It was a double success for the Académie, which became widely known thanks to this publication and succeeded in asserting its authority as a learned society.

However, the quarrel had long repercussions on the French dramatic landscape and on the Académie. Corneille, disappointed by the conclusions of his peers, did not stand for election to the Académie until after Richelieu's death in 1644, and was finally elected on 22 January 1647 after several rejections.

Small worm gallery in the upper margin affecting the first third of the book but not affecting the text.

A fine copy in its contemporary binding.



*Very rare illustrated French 'gothique'*

**8. [CHARTIER, Alain].** Les Demâdes damours / Avec les responce. 1510.  
Small 8vo (128 x 84 mm) 12 unnl. Collation : A8B4. Nineteenth century  
brown morocco, covers decorated in Duseuil style, flat spine with gilt lettering,  
gilt edges. 15 000 €

*See Tchemerzine-Scheler, II, 303; Bechtel, D-142; Gay-Lemonnier, I, 850.*

EXTREMELY RARE EDITION OF THIS POEM ATTRIBUTED TO ALAIN CHARTIER.



It is divided into three chapters with questions and answers. This edition is unknown to bibliographers who cite copies with different collations. Our copy is very close to the edition described by Tchemerzine who illustrates the title page with a significantly different engraved initial. The illustration comprises 3 engravings including the title with a woodcut (composed of two figures): the woman on the left with the vertical word *Response*, and on the right a lover holding a shield with the vertical word *Demande*. The front of the title is decorated with a large full-page woodcut, probably taken from a shepherds' calendar. A full-page woodcut depicting the birth of Christ is placed on the front of the last leaf.

«Ce texte est la mise par écrit (avec quelques variantes) d'un jeu de société aristocratique qui s'appelait le 'jeu du roy qui ne meurt'. Il est fait de questions et réponses de casuistique courtoisie que l'Amant et la dame échangent» (Bechtel).

*«Quelle chose et meilleure est plus belle que vray amant puisse avoir / et pour mieus plaire à la Dame ? Qu'il soit simple, courtois et secret. «D'où viennent les soupîrs a ung amant ? De douce pensée» «Par quelle manière se doit l'amant le plus gracieusement découvrir à son honneur et au plaisir de sa dame ? Par plusieurs manières : Premièrement pour la prier humblement. Secondement pour l'accoler courtoisement. Et tiercement la requérir d'un baiser secrètement».*

Leaves A1-2 & A7-8 slightly shorter, nevertheless a fine copy if this very are book.





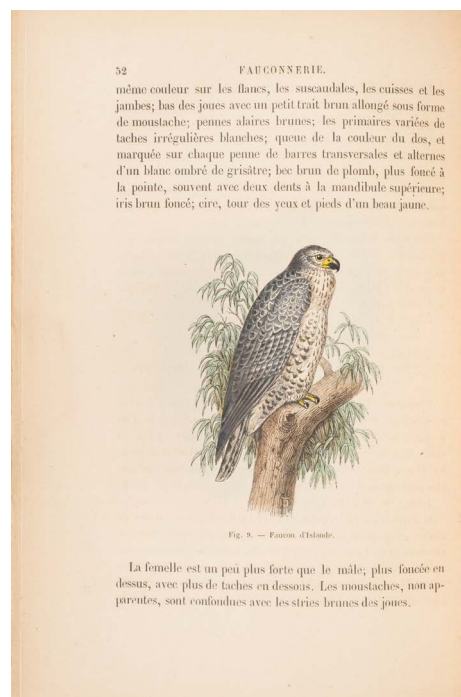
*One of the rare copies with the falcons finely coloured by hand*

**9. CHENU, Jean-Charles & DES MURS, Oeuillet.** La Fauconnerie ancienne et moderne. Paris, L. Hachette, 1862. 12mo (182 x 124 mm) 2 nn.ll., 176 pp. Modern red-morocco backed boards by atelier Laurechet.

3 000 €

*Not in Frank; Thiébaud, 192; Souhart, 100; Schwerdt, I, 109.*

FIRST EDITION OF THIS CLASSIC OF FALCONRY PUBLISHED AS A SUPPLEMENT TO THE SECOND VOLUME OF *LEÇONS ÉLÉMENTAIRES SUR L'HISTOIRE NATURELLE DES OISEAUX*, PUBLISHED THE SAME YEAR.



This very important treatise begins with a history of the art of bird training in Europe, Asia and Arabia, followed by descriptions of the different species of birds of prey suitable for this exercise. A very large section is then devoted to the training of the different species, followed by the treatment of diseases. The work concludes with an important dictionary of the falconer's technical terms.

The illustrations show various kinds of falcons, as well as their training and typical flight paths, sometimes displaying specific parts of the birds' bodies like wings and claws in detail. Figure no. 5 ("Faucon sur une Gazelle") is copied from the plate of "Goshawk and Gazelle" by Joseph Wolf, which forms the frontispiece to Richard F. Burton's

1852 work *"Falconry in the Valley of the Indus"*.

AN EXCEPTIONAL COPY

Illustrated with 45 numbered vignettes in the text, this deluxe copy contains the 15 illustrations, exclusively devoted to falcons, finely coloured by hand. Thiébaud notes that «il existe des exemplaires, assez rares d'ailleurs, avec les figures coloriées».

A fine copy, well preserved.

Provenance: Paul Lebaudy (bookplate) - Hubert Lebaudy (bookplate)

*The father of modern agronomic literature*

**10. CRESCENTIIS, Petrus de.** Ruralia commoda. Il libro della agricultura Florence, Nicolaus Laurentii, 1478. Small folio (265 x 192 mm) Collation:  $\pi^6 a^{10} b-c^8 d^6 e-g^8 h^6 i^8 l-n^6 o^8 aa^6 bb^8 cc^6 dd-ff^8 gg-ii^6 ll-oo^6 aaa^6 bbb^{8-1}$ : 201 nn. ll. (final blank removed by the binder). Text in two columns, 43 lines, type: 2:106/107R, blank spaces for capitals, with guide letters. 18<sup>th</sup> century Italian half-calf, spine with raised bands, gilt (slight worming to covers with loss).

20 000 €

ISTC *ic00973000* ; USTC *995538* ; Goff, *C973* ; GW, *7826* ; CIBN, *C-673* ; BMC, *VI, 627* ; *this edition not in Schwerdt or Thiébaud.*

FIRST EDITION TO BE PRINTED IN ITALY, FIRST TRANSLATION INTO ITALIAN OR FLORENTINE VERNACULAR.

This edition is only preceded by two Latin editions (Augsburg 1471 and Louvain 1474). Very rare on the market we have been able to trace one single copy offered at auction over the past 150 years in London, in 2018.

Pietro de' Crescenzi (Bologna, 1230-c. 1320), a writer and magistrate, can be considered the father of modern agronomic literature.

"A most interesting treatise on the art of cultivating vines and making wine, the author of which, known as Petrus de Crescentiis or Pierre Crescenzi, refers to himself as follows: 'Petrus ex Crescentia natus, civis Bononiensis'. 'Book IV is devoted entirely to vines and wine: "De vitibus et vineis et cultu carum, ac natura et utilitate fructus ipsarum" (see Simon).

Drawing his inspiration from the great Latin authors - Cato, Varro, Palladius and Columella - as well as from medieval authorities, Crescenzi included in his treatise on rural economics the fruit of his own observations as well as information provided to him by scholars at the University of Bologna.

Written with great care and reviewed by a number of scholars, including Fra Amerigo da Piacenza, the work was an immediate success and soon spread throughout Europe. Charles V had it translated into French in 1373, and it was one of the first texts to go to press after the invention of printing, which shows the esteem in which it was held in humanist circles (the first edition appeared in Augsburg in 1471).

When it was published in 1471, it was also the first printed work to contain a section devoted entirely to hunting, while the other chapters dealt with all aspects of rural life: agriculture, ploughing, gardening, edible and medicinal plants, animal husbandry, vine-growing, bee-keeping, food, and so on.

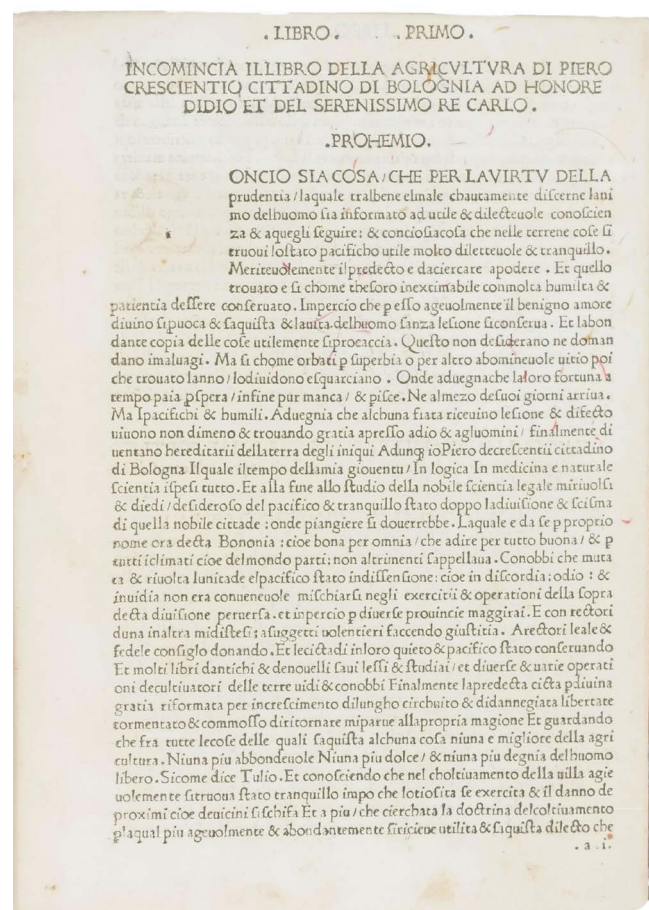
Of particular interest are chapter 4 (vine cultivation, wine making) and chapter 10, devoted entirely to the breeding and care of birds of prey.

Well represented in institutional libraries in Italy, ISTC locates one copy of this edition in Austria (incomplete); only one in France (BnF); 2 in Germany; 4 in the United Kingdom; one at the Vaticana; and only 4 copies in the United States (San Marino: Huntington Library; Washington DC: Library of Congress; Chicago: Newberry Library; New Haven: Yale/Beinecke Library).

The digitized copy of *Biblioteca universitaria Alessandrina* (Rome) does not contain the first quire of 6 leaves with the dedication to Amerigo de Piacenza followed by the detailed index.

First quire with consolidated margins and most likely supplied at the moment of binding, rare small stains. Otherwise a fine copy.

Provenance : old ownership note on the inner cover "Edizione principe di questa traduzione. Rarissima" - Yves Burrus (book plate)



**11. DENIS, Maurice.** Premiers paysages. Paris, Henri Laurens, 1911. Folio (332 x 255 mm) one title and 9 stencil-coloured plates. Loose as issued, original publisher's dustjacket and slipcase. 4 500 €

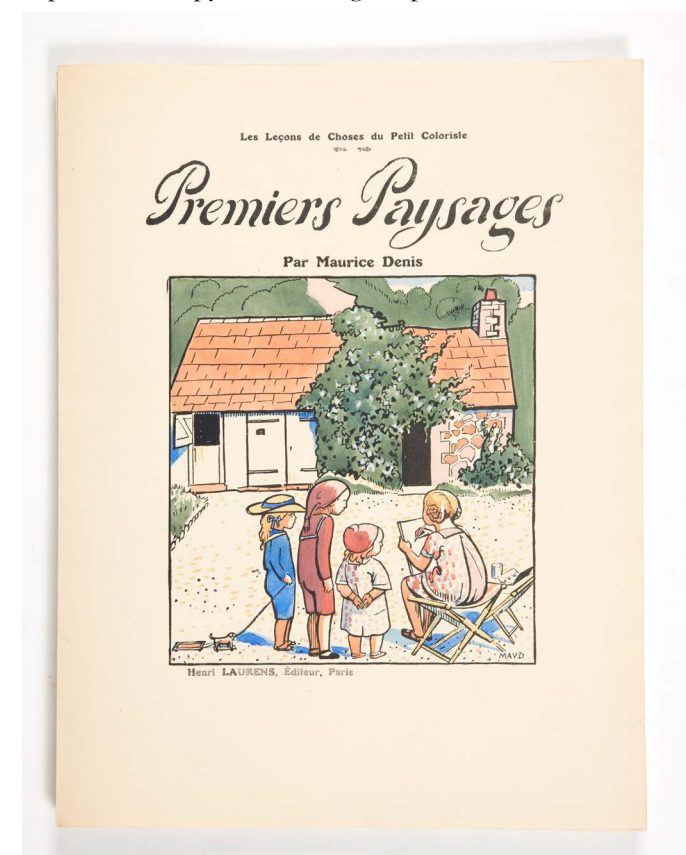
*Monod, 3619.*

RARE COLOURING ALBUM. BY THE FAMOUS FRENCH PAINTER MAURICE DENIS, PUBLISHED IN THE SERIES *LES LEÇONS DE CHOSES DU PETIT COLORISTE*.

Limited edition of 20 numbered copies (this one is numbered 6) on Manufactures d'Arches and Japon Impérial paper, produced for the company "Les Vingt". All copies bear Maurice Denis's autograph signature in pencil.

The plates are generally present in 5 issues (one of which is coloured, and one on Japon), except for the title (4), "Le gros chêne" (4, which also bears the caption at the bottom: Planche supplémentaire tirée spécialement pour 'les XX'), and "Trois filles" (3). The portfolio also contains the complete issue on publisher's paper of the cover with title and the last plate on the 4th cover.

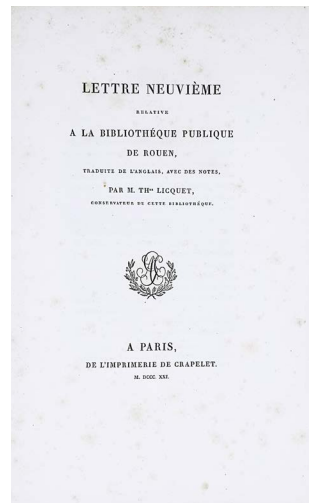
A fine, well-preserved copy with its original portfolio.





**12. DIBDIN, Thomas Frognall.** Lettre neuvième relative à la bibliothèque publique de Rouen, traduite de l'anglais, avec des notes, par M. Th[éodo]re Licquet, conservateur de cette bibliothèque. *Paris, Crapelet, 1821.* Large 8vo (267 x 172 mm) 48 pp. Contemporary long grained red boards, decorative gilt border on covers, flat spine. 3 500 €

FIRST EDITION AND LARGE PAPER COPY OF THE TRANSLATION OF DIBDIN'S NINTH LETTER, PUBLISHED IN HIS *VOYAGE PITTORESQUE EN FRANCE ET EN ALLEMAGNE RELATIF À LA BIBLIOGRAPHIE ET AUX ANTIQUITÉS.*



Like all Dibdin's other letters, this one also provoked responses from the people concerned. In this ninth letter, the librarian of Rouen takes the floor.

«La légèreté du style est peu en harmonie avec le fond du travail; la malignité des idées contraste désavantageusement avec la gravité que l'on peut supposer à l'auteur. Des observations futiles, des détails sans intérêt, des remarques, il faut bien le dire, où les convenances sont trop souvent méconnues...» (p.7). Some overall light foxing.

Provenance : Crapelet, donné à J.J. de Bure (note on inner cover : «collationné complet, le 7 décembre 1821. J.J. de Bure fils aîné. Ce livre m'a été donné par

M. Crapelet») - bookplates of Du Charmel and Robert S. Pirie (his sale, New York, 2015).

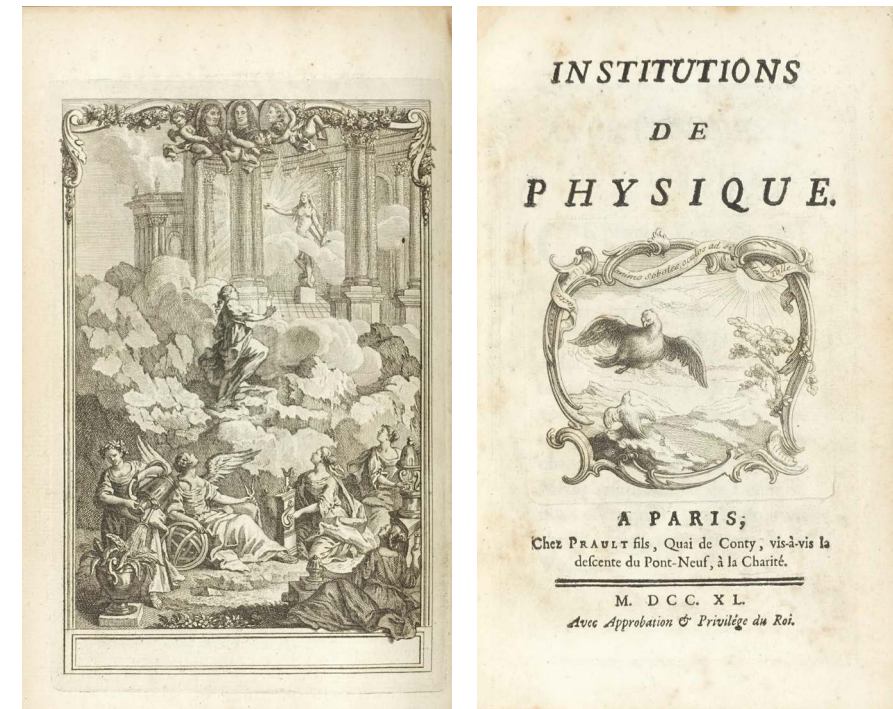
*Jean Bernoulli II's copy*

**13. DU CHÂTELET, Émilie.** Institutions de physique. *Paris, Chez Prault fils, 1740.* 8vo (191 X 121 mm) of 3 unnl., 450pp. 14 unnl. and 11 plates. Contemporary calf, triple gilt fillet on covers, spine gilt with raised band, red morocco title-piece, gilt edges. 12 000 €

*Barbier, II, 928-d ; Caillet, I, 3307; Poggendorff, I, 424 ; Quérard, II, 621 ; Mireille Touzery, « Émilie Du Châtelet, un passeur scientifique au XVIII<sup>e</sup> siècle », La revue pour l'histoire du CNRS, 21 | 2008.*

FIRST EDITION. COPY COMPLETE WITH FRONTISPIECE (BEFORE THE LETTER) AND ERRATA PAGE.

*Institutions de Physique* is an innovative work in which Émilie du Châtelet combines the scientific theories of Newton and the metaphysics of Leibniz. In this it reflects Émilie du Châtelet's varied education.



She first learned about Newtonism from Voltaire, and their work together helped to spread Newton's theories in France. The Marquise's Château de Cirey included a physics laboratory, the first private one in Europe.

Although she was so convinced of Newton's theories that she became a proponent of them, she remained critical and curious. She studied metaphysics with Samuel Koenig. Koenig, a pupil of Jean Bernoulli, introduced her to Leibniz.

Armed with this dual education, she wrote her *Institutions de physique* in 1740 which remains « jusqu'à aujourd'hui une des plus nettes expositions de la doctrine de Leibniz en français » (Touzery).

The book quickly became a resounding critical success. Koenig then tried to pass himself off as the author, leaving Madame du Châtelet as mere redactor. The scientist then called on Maupertuis to set the record straight, as it was he who had recommended her to Koenig.

Voltaire supported her and wrote « Il a paru au commencement de cette année un ouvrage qui ferait honneur à notre siècle » (Exposition du livre des *Institutions Physiques* dans laquelle on examine les idées de Leibnitz, 1740)

In 1742, the *Institutions de physique* was republished. Émilie du Châtelet included new answers to the various quarrels that the book had provoked with Mairan.

The work was also translated into German and Italian.

#### PROVENANCE

Jean Bernoulli II (1710-1790) with his bookplate.



This is an important scientific provenance, as it highlights the complexity of the relationships between different eighteenth-century scientists.

In September 1739, Madame du Châtelet asked Maupertuis: « Avez-vous eu la bonté d'écrire à M. Bernoulli ? Cela me devient plus nécessaire que jamais ; car je désespère de garder Koenig ». This was Bernoulli II. Koenig's teaching no longer suited her; their personalities were too far apart. So she asked for another tutor, and who better than the son of the scientist she was defending.

Although Bernoulli never became the Marquise's teacher, he nevertheless kept up a lively correspondence with her, and she welcomed him to Cirey in 1739.

In particular, she asked him to send her her father's manuscript, the *Comercium Epistolicum*.

The Marquise then wrote a long letter to Bernoulli on 30 June 1740, in which she reviewed in detail the history of the writing of the Institutions in order to refute all the accusations made by Koenig:

« Je suis trop heureuse Monsieur que les indiscretions de Koenig m'ayent laissé auprès de vous le mérite de la confiance. [...] Le détail de ses procédés avec moi sont un tissu de bassesses qu'il auroit été aisé d'oublier avec lui, mais il y a joint une perfidie affreuse.

J'avois composé dans mon loisir de Cirey des Elémens de phisique que je destinois pour mon fils et qu'une femme de mes amies qui étois à Cirey me persuada de faire imprimer [...].

Elle fit un voyage Exprès à Paris pour le porter et il fut approuvé par m<sup>r</sup> Pitot en 1738,

c'est à dire environ un an avant que vous me fissiés l'honneur de venir à Cirey avec m<sup>r</sup> de Maupertuis et par conséquent un an avant que je connusse Koenig.

Ce livre s'imprima très lentement parce que mon libraire qui ne me connoissoit point [...]

Enfin en vivant avec Mr de Koenig je parlois souvent de métaphisique avec lui, dans le voyage surtout en venant icy elle faisoit le sujet de nos Entretiens. Il me parla de celle de Leibnitz et me fit naître l'envie de la connoître. [...] J'avois commencé mon ouvrage par quelques chapitres de métaphisique, j'eus envie d'y donner une idée de celle de Leibnitz qui je vous l'avoue me plut infiniment. [...]

Le livre étoit plus [qu']à moitié imprimé, l'engageai le libraire à recommencer les feuilles où je voulois mettre ma nouvelles métaphisique, et à faire quelques cartons, et je me mis à travailler. [...]. Ainsi je me voyois à la veille de jouir du plaisir de l'incognito mais je ne fus pas plutôt partie que Mr de Koenig le dit à tout le monde ajoutant que j'avois fait un livre qui ne valoit rien, qu'il m'en avoit fait un autre et que je ne l'avois pas suffisamment payé de sa peine. Jugés du bruit que cela fit, cela me revint de toutes parts, et je vous avoue que je fus outrée.

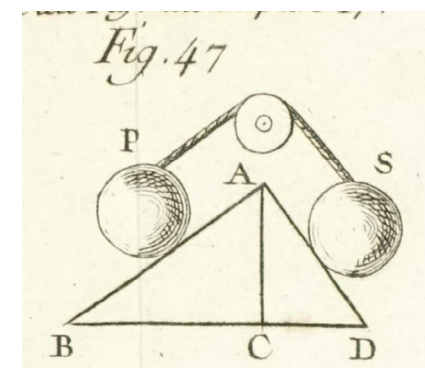
Je balançai longtems si je retirerois mon livre. Enfin je pris le parti de le laisser paroître parce qu'après le bruit que cela avoit fait il y avoit encore plus d'inconvénient à le retirer, et que de plus cela n'étoit guères possible, étant presque fini d'imprimer. Cependant je l'ay suspendu tant que j'ay pu, et enfin il va paroître, et tout le monde sait qu'il est de moi.

[...]Mr de Koenig a escrit depuis peu une lettre à Mr de V. qui sufiroit pour le faire mettre aux petites maisons. Il lui fait entr'autres entendre qu'il écrira contre mon livre, mais il m'a fait tout le mal qu'il me peut faire et je ne lui répondrai que par le silence et le mépris. Voilà Monsieur le mot de l'énigme.

Je vous enverrai l'ouvrage dès qu'il paroitra, non pas qu'il soit digne de vous, mais parce que j'espère que par amitié pour moi vous vous y intéresserez ».

It is possible that our copy is the one discussed in the letter, making it a presentation copy.

Corners rubbed, joint of first cover split, headpiece worn.





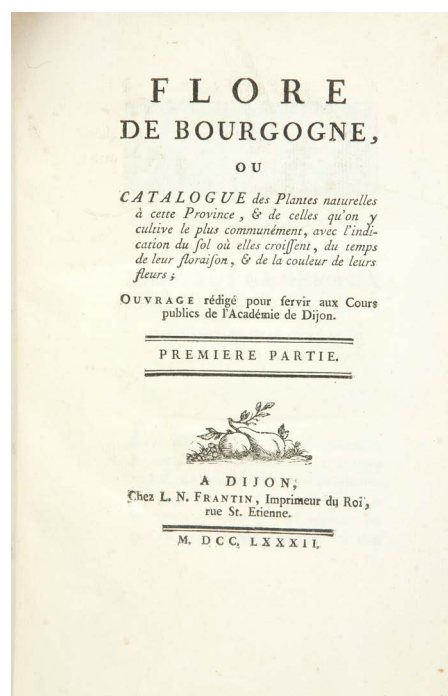
*Unique large paper copies bound in contemporary red morocco*

*With the excessively rare engraved wall chart*

**14. DURANDE, Jean François.** Notions élémentaires de Botanique. [Et:] Flore de Bourgogne ou catalogue des plantes naturelles à cette Province, & de celles qu'on y cultive le plus communément, avec l'indication du sol où elles croissent, du temps de leur floraison, & de la couleur de leurs fleurs. *Dijon, N.L. Frantin, 1781.* 3 volumes, large 8vo (218 x 142 mm) 368, XCII pp., 2 unnl. (errata and privilège) for *Éléments de botanique*; 2 unnl., VIII, 520, LXXVIII pp., for *Flore de Bourgogne*, volume I; XIV, 290, LXXX for *Flore de Bourgogne*, volume II. Uniformly bound in contemporary red morocco, triple gilt filet on covers, spines gilt with raised bands, gilt edges. The wall-chart (*Carte de Botanique*), assembled from 7 copper plates, laid into modern red morocco backed slipcase, bound in style (790 x 680 mm). 15 000 €

*Staflen-Cowan, 1596 & 1597 (without the wall chart).*

FIRST EDITION OF BOTH TITLES. UNIQUE COPIES PRINTED ON LARGE PAPER (AS INDICATED ON THE FRONT FLY LEAF OF EACH TITLE).



The title page of the first volume of *Flore de Bourgogne* is decorated with a vignette depicting an apple and a pear, the other volume bears military emblems. Each volume has a sub-title, respectively *Catalogue des plantes naturelles à cette province* (volume I), and *Flore de Bourgogne ou propriétés des plantes de cette province, relativement à la médecine, à l'agriculture & aux arts* (volume II).

#### EXCEPTIONNAL COPIES

Both titles are present in unique issues, as indicated on the fly-leaf for each title. The handwritten notes read that these are unique copies, pulled by the printer Fantin for his own use. The regular issue having much shorter margins. These books have been purchased directly from Frantin's son, soon after his father's

death, ("cet exemplaire est le seul que M. Frantin l'imprimeur ait tiré en Grand papier, pour lui, les autres sont à marges beaucoup plus réduites. Il m'a été vendu par le fils Frantin après la mort du père, broché").

The books are completed by the excessively rare large engraved wall chart (1538 x 1498 mm), assembled from 7 copper plates.

The wall chart is headed by a large allegorical scene and bear the title 'Carte de Bourgogne', followed by the the classification of the flora of the French region Burgundy, animated with small images of engraved flowers and other plant. This wall chart was destined as an educational tool for teachers.

This chart was not part of the edition and was apparently printed in a very few numbers. One large chapter of *Éléments de botanique* is entirely devoted to its description, covering pages 302 to 368. The chart is unknown to Stafleu.

Wall chart sympathetically cleaned.

Provenance : contemporary manuscript note indicating the uniqueness of this issue of the printed books.



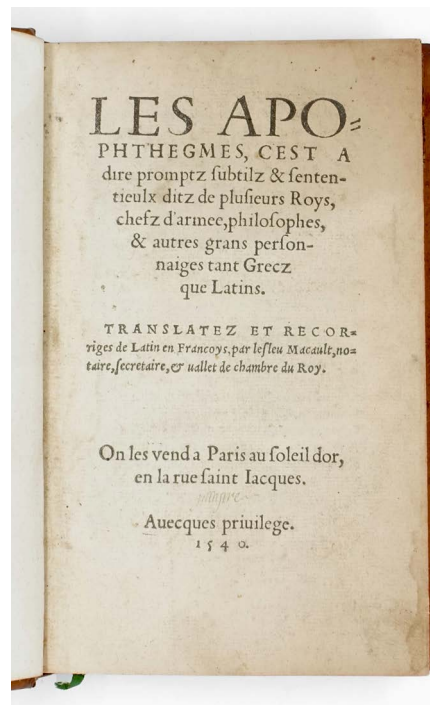
*Printed by one of the first woman typographers in France*

*Charlotte Guillard*

**15. ERASME.** Les Apophthegmes, c'est à dire promptz, subtilz et sententieux ditz de plusieurs roys, chefs d'armées, philosophes et autres grans personnaiges tant grecz que latins *Paris, Au Soleil d'or [Charlotte Guillard], 1540.* 8vo (164 x 100 mm) 7 nn.ll., 278 num.ll., 3 nn.ll. (Collation : sign. a-z<sup>8</sup> A-N<sup>8</sup>). 19th century polished calf, double gilt filet on covers, spine gilt with raised bands, red edges. 7 500 €

*Moreau, V, 1729 ; not in Adams or at the British Library.*

SECOND REVISED AND CORRECTED EDITION OF ANTOINE MACAULT'S FRENCH TRANSLATION, PRINTED BY CHARLOTTE GUILLARD, ONE OF THE FIRST FEMALE PRINTERS, WHO RAN THE 'AU SOLEIL D'OR' WORKSHOP.



The original Latin edition had appeared in Basel, with Froben, in 1531. Compiled for the young prince William of Cleves (1516-1592), Erasmus' *Apophthegmata* consisted of thousands of sayings and anecdotes drawn from Greek and Latin literature and intended for the moral education of the future sovereign, who married Jeanne d'Albret, niece of François I, on 14 June 1541.

This edition opens with the privilege (dated 11 October 1538), followed by the dedication to King François I and two versified addresses to readers by Clément Marot, a close friend of Antoine Macault, including a dizain on the verso of the privilege and an huitain in the colophon. Antoine Macault only translated the first five books of the *Apophthegmata*: the rest of the text was not published until

1553, by another translator.

EXTREMELY RARE EDITION PRINTED BY CHARLOTTE GUILLARD (1480?-1557), AN OUTSTANDING FIGURE OF THE FRENCH RENAISSANCE.

Born around 1480 to parents of unknown profession, Charlotte Guillard married Berthold Remboldt in 1502, one of the Paris prototypographers, who was associated with Ulrich Gering at the time. The printing workshop

was then located on rue de la Sorbonne under the Soleil d'Or sign. When Gering ceased his activities in 1508, the couple moved to rue Saint Jacques.

After Remboldt's death, Charlotte Guillard took over the running of the printing works before remarrying in 1520 to Claude Chevallon, a bookseller specializing in humanist editions, whose catalogue lists authors such as Erasmus, Pacien of Barcelona and Hilaire de Poitiers. Widowed again in 1537, she continued to run the Soleil d'Or workshop on her own until her death in 1557.

«Charlotte Guillard est une figure exceptionnelle de la Renaissance française. Originaire du Maine, elle mène à Paris une carrière brillante dans la typographie. Veuve tour à tour des imprimeurs Berthold Remboldt et Claude Chevallon, elle administre en maîtresse femme l'atelier du Soleil d'Or pendant près de vingt ans, de 1537 à 1557. Sous sa direction, l'entreprise accapare le marché de l'édition juridique et des Pères de l'Église, publiant des éditions savantes préparées par quelques-uns des plus illustres humanistes parisiens (Antoine Macault, Jacques Toussain, Jean Du Tillet, Guillaume Postel...). Associant dans un même projet intellectuel les théologiens les plus conservateurs et les lettrés les plus épris de nouveauté, sa production témoigne de la vivacité des débats qui agitent les milieux intellectuels au siècle des Réformes» (cesr-cnrs).

USTC locates only eight institutional copies worldwide of this edition (1 in Belgium, 3 in France, 1 in Italy, and 3 in the United States: Chicago University; Yale, Beinecke; Washington, Folger) and none in the United Kingdom.

Very light occasional marginal waterstain, else a fine copy.

Provenance : Fillastre (contemporary signature on the title).

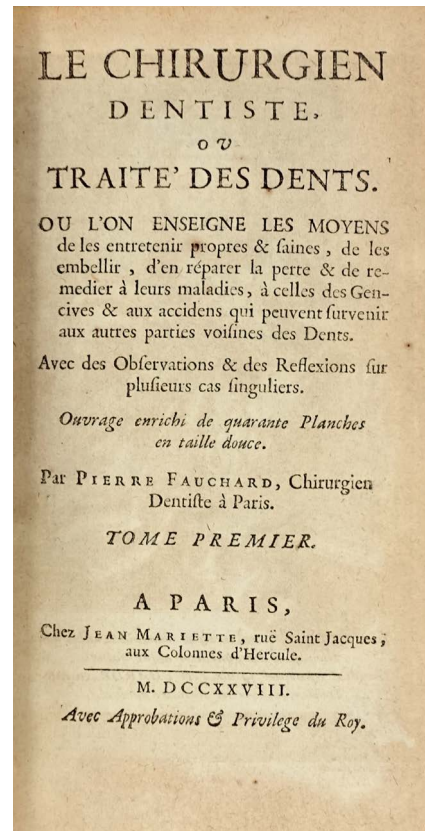
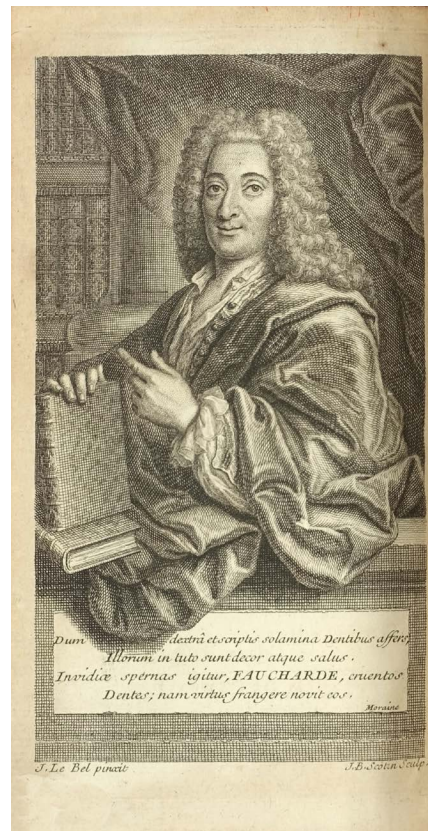
**16. FAUCHARD, Pierre.** Le Chirurgien dentiste, ou Traité des dents. Où l'on enseigne les moyens de les entretenir propres & saines, de les embellir, d'en réparer la perte & de remédier à leurs maladies, à celles des gencives & aux accidens qui peuvent survenir aux autres parties voisines des dents. *Paris, Jean Mariette, 1728.* 2 volumes, 12mo (167 x 93 mm) engraved frontispiece by Scotin after Le Bel, 24 nn.ll., 456 pp., 16 nn.ll. (table and errata), 8 engraved plates (numbered 1 to 8) for volume I; 5 nn.ll., 346 pp., 13 nn.ll. (including last blank), 32 engraved plates (numbered 9 to 40). Contemporary mottled calf, spine gilt with raised bands, red speckled edges (expertly restored).

25 000 €

*PMM, 186; Heirs of Hippocrates, 785; One Hundred Books Famous in Medicine, n° 40; David, p. 113; Poletti, p.72; Norman, 768; Weinberger, p.48; Wellcome, II, p. 12; Garrison-Morton, 3671; En français dans le texte, 142.*



FIRST EDITION, VERY RARE.



From a very young age, Pierre Fauchard (1678-1761) worked as a “dental expert” in Anjou and Brittany, before moving to Paris in 1719, where his reputation “continued to grow, and the publication of his book placed him firmly among the “greats” of Parisian medicine and surgery. His book was in fact a pioneering work, making him the founding father of modern dentistry, as it was the first work to deal with a “branch of the healing art” that had been left to charlatans or to empiricists who practised in lamentable conditions. By turns anatomist, pathologist, therapist and hygienist, Fauchard provides, with the knowledge of his time, a complete picture of a speciality that we now call odontostomatology” (see : Marie-José Imbault-Hurat, *En français dans le texte*).

“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).

“No other individual in the history of dentistry played a more important role in its development than Fauchard... Publication of the present work in 1728 was immediately hailed as a major development in the dental profession because it incorporated the entire doctrine of theoretical and practical dentistry as it was then known and practiced” (Heirs).

Good, complete copy of this seminal work.

### *Gandhi's Stopover in Marseille*

*before the 'Round Table' in London in September 1931*

**17. GANDHI.** 4 tirages argentiques de l'époque. *Marseille, Photo-Sport, 1931.* 4 vintage silver prints (181 x 130 mm) of which 3 with the rubber-stamp on the verso 'Photo-Sport, 2, place du Change, 2 Marseille'. 1 000 €

FOUR ORIGINAL PRINTS SHOWING MAHATMA GANDHI (1869-1948) DURING HIS BRIEF STOP IN MARSEILLE BEFORE JOINING THE 'ROUND TABLE' NEGOTIATIONS IN LONDON FOR THE ELABORATION OF THE CONSTITUTION FOR COLONIAL INDIA.

The pictures (one in two slightly different issues, one in a slightly browner color and more focussed on Gandhi) show the Indian leader descending his boat and being greeted by the crowd while marching through the streets of Marseille.

The rubber stamp is followed by authorisation to be published in the Czech socialist journal 'Pravo Lidu' ('Autorisation de reproduction pour le quotidien socialiste tchèque journal Pravo Lidu'), followed by a signature.

“When Gandhi made a stopover in Marseille on 11 September 1931, he was probably the most famous man in the world. The American magazine Time even crowned him “Man of the Year” in January. On his way to the Round Table Conference in London to draft a constitution for colonial India, Gandhi was the official representative of the Congress, the major Indian

nationalist party. Since he launched his civil disobedience movement in India, inaugurated by the 'Salt March' in March-April 1930 - an unprecedented challenge that alarmed the British - Gandhi has been in the news worldwide. Wherever he went, the Mahatma was besieged by hordes of journalists and onlookers. In London, he rubbed shoulders with the powerful and the artistic - King George V, the writer George Bernard Shaw and even Charlie Chaplin. But despite his prestige, Gandhi left the conference without having obtained any significant concessions. Faced with the economic crisis and the threat of war, the United Kingdom was reluctant to give up its rich colony. Gandhi then decided, before returning to Bombay, to make a European tour to meet intellectuals sensitive to his non-violence movement. His ambition was to rally European public opinion to the cause of satyagraha, his method of collective struggle against imperialism, without recourse to arms. Moreover, galvanised by the enthusiasm of his supporters, Gandhi wanted to convert Europe to his movement and to rebuild the world on the Indian example in order to put an end, once and for all, to the violence of Western modernity" (see: [histoire.fr](http://histoire.fr))

Fine collection of original images capturing of this historic moment in modern Indian history.

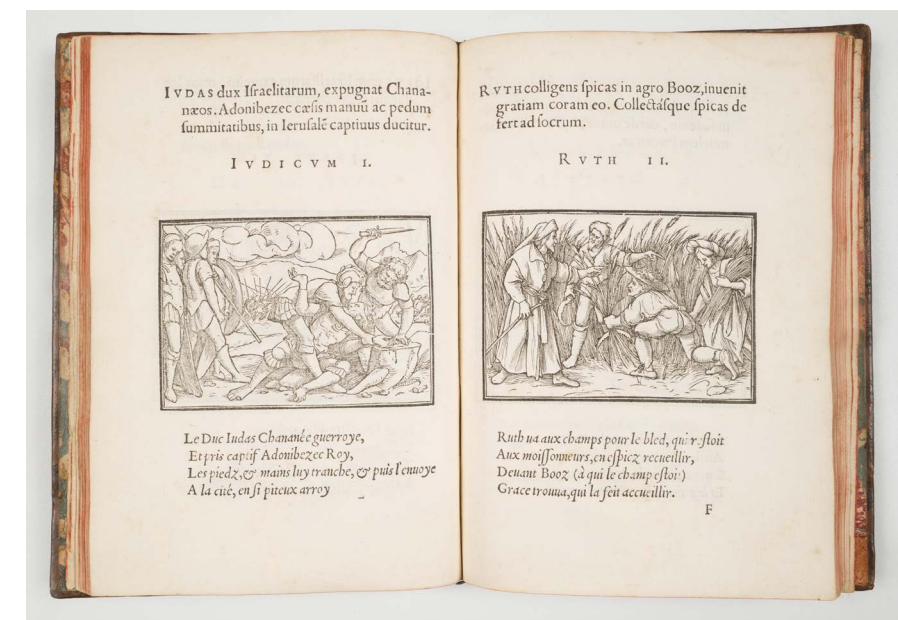


### *The copy of the Marquess of Pompadour*

**18. HOLBEIN, Hans.** *Icones historiarum Veteris Testamenti, ad vivum expressæ, extremâque diligentia emendatiores factæ.* Lyon, Jean Frellon, 1547. Small 4to (182 x 126mm) 52 nn.ll. Collation : A-N<sup>4</sup> : Text in Latin and in French. Roman and Italic characters. 18th century marbled calf, gilt filet on covers, central coat of arms of Marquess Pompadour (see OHR, 2399, variant of tool 4), flat spine, title gilt in vertical lettering and with 'grotesque' tools, red edges (hinges and corners expertly restored). 25 000 €

USTC 47522; Baudrier, V, 209 ; Brunet, III, 252-253; Mortimer, French, 282; Fairfax Murray, French, I, n° 244; Adams, B-1963; Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle*, VIII, p. 27, n° 7; Picot, Rothschild, 16; Brun, p. 131; Martine Delaveau & Denise Hillard, *Bibles imprimées du XVe au XVIIIe siècle conservées à Paris*, 1259; Engammare, «Les figures de la Bible. Le destin oublié d'un genre littéraire en image (XVIe-XVIIe s.)», in *Mélanges de l'École française de Rome. Italie et Méditerranée*, t. 106, n° 2, 1994, p. 549-591; Jeudwine, *Art and Style in Printed Books*, I, pp. 168 & 216.

FIRST EDITION OF 1547, ACCORDING TO MORTIMER'S CRITERIA, RECOGNIZABLE BY THE CAESURA IN THE TITLE AND THE FRENCH TEXT ENDING THE FIRST LINE OF FOLIO L1R WITH 'VICES'. ONE OF THE FINEST ILLUSTRATED BOOKS OF THE 16TH CENTURY.



The edition is illustrated with 94 woodcuts attributed to Hans Lützelberger, 'the prince of engravers' (Passavant) after Hans Holbein the younger (1497-



1543) - 2 of which appear in this edition for the first time, and 4 portraits of the evangelists woodcut by another hand on the verso of folio N3 which also appear here for the first time.

These illustrations from the Old Testament were drawn by Hans Holbein, as can be seen from one of the introductory verses to the work, signed Nicolas Bourbon, de Vandœuvres: '*Hoc opus Holbinae nobile cerne manus*' (I have seen this work by the noble hands of Holbein, folio A2v). The cutting of the blocks is attributed to Hans Lützelburger. The figures were first published in 1538 and again in 1539 in the *Historiarum Veteris Instrumenti Icones*.

The first edition (1538), printed in Lyon by Melchior and Gaspar Treschel, included ninety-two woodcuts. In 1547, the Frellon brothers undertook a new edition. François signed the notice to the reader and his brother Jean II (1517-1568), who had apprenticed as a bookseller in Basel before moving to Lyon in 1536, added the ninety-four quatrains and the eightain in French by Gilles Corrozet to the images in the 1539 edition.

Fine provenance of a bibliophile lady, this copy having belonged to the Marquise de Pompadour and bound with her coat of arms.

Slight restorations to the hinges. The date on the title and colophon has been retouched.



Provenance: Marquise de Pompadour (1721-1764; hear coat of arms on the binding; Catalogue, Paris, 1765, no. 14, with dating error for the work later corrected) - Charles Fairfax Murray (1849-1919; Early French Books, no. 244). Fairfax Murray probably added a line above the dates on the title page and colophon. The line on the title page belongs to R. Mortimer to the second edition of 1547, which Fairfax Murray believed to be a feature of the first.

**19. JOMARD, Edme François- CAILLAUD, Frédéric- DROVETTI, Bernardidno.** Voyage à l'oasis de Syouah. D'après les matériaux recueillis par M. le chevalier Drovetti, consul général de France en Égypte, et par M. Frédéric Caillaud, pendant leurs voyages dans cette oasis, en 1819 et en 1820. Paris, *imprimerie de Rignoux*, 1823. Large folio (441 x 297 mm) 2 unnl., 28 pp., 4 unnl. (details of plates), 20 lithographed plates. Contemporary red boards, flat spine, label of Baillière / London on inner cover (some light wear).

7 500 €

*Gay*, 2515 (under Caillaud); *Quérard*, IV, 240 (under Jomard); *Blackmer*, 270 (note); not in *Atabey*.

FIRST EDITION OF THIS RARE WORK GIVEN BY EDMÉ FRANÇOIS JOMARD.

The young engineer and geographer Edme François Jomard, a student in the first graduating class of the École polytechnique, had taken part in the Egyptian expedition, alongside his teachers Monge and Berthollet. A member of the Commission of Sciences and Arts, then of the Institut d'Égypte, he notably mapped the Fayoum oasis and Upper Egypt and established the topography of the city of Cairo. He was one of the last 'scholars' to return to France and was appointed a member of the Commission responsible for publishing the work of the expedition, *La Description de l'Égypte*. From 1807, he became its president and devoted twenty-five years of his life to this considerable task.

This task completed in 1830, he was appointed curator of the Geography and Maps department of the Royal Library, then the National Library, then the Imperial Library (under fifteen successive Ministers of the Interior until his death in 1862). But he had many other activities. Noting that Napoleon had neglected primary education, he introduced the 'mutual method' of learning to read in France; surfing on the wave of egyptomania, he devoted himself to the development of Egyptology, which he turned into a true science. Jomard took charge of the young people whom Méhemet-Ali sent to study in France to become the leaders of the Egypt of the future. A geographer and ethnographer, he was one of the founders of the still active Société de Géographie.-

At the age of 85, he still has the joy of seeing a dream of his youth come true: Lesseps launches the drilling of the Suez isthmus and Jomard is elected honorary president of the Suez Canal Company.

The explorer Frédéric Caillaud (1787-1869) took part in two expeditions to Egypt, the first of which took place between 1815 and 1819, and the next between 1819 and 1822. Appointed official mineralogist to Mehmet Ali in 1816, the latter commissioned him to explore the deserts East and West of the Nile. He then travelled through Upper Egypt with Bernardino Drovetti (1776-1852), penetrated Nubia, and explored the monuments located towards the last cataracts of the Nile. He crossed a large part of the desert to reach the great Oasis and the city of Thebes where he stayed for nine months before returning to France in 1819.

Returning to Egypt in September 1819, Caillaud travelled from Fayun westwards to Siwa, where he carried out important research that formed the basis for the scientific discovery and exploration of the Siwa Oasis. In 1820, Bernardino Drovetti arrived in Siwa with Mehmed Ali's expedition. Accompanied by two draughtsmen and protected by Egyptian troops, Drovetti was able to explore the oasis and have plans and views drawn. In this way, he managed to complete the image that Caillaud had given of Siwa earlier. The two explorers then sent their reports, which Jomard had published subsequently.

The beautiful atlas opens with a large steel engraved map with details of the oasis area, followed by finely lithographed views and detailed plans of monuments and antiquities. The *Voyage à l'oasis de Syouah* is the only source known today giving details of the research carried out by Drovetti.

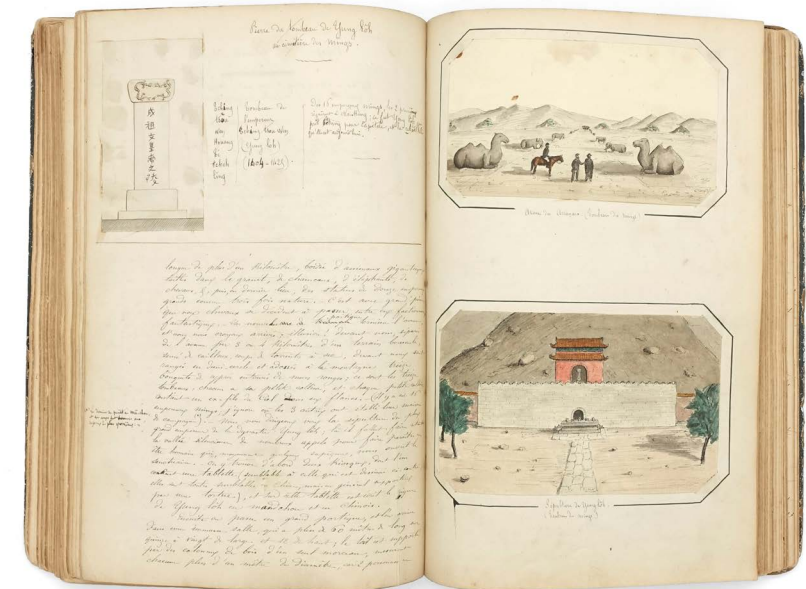
Scattered foxing, else fine.



*The passage of Venus as observed in Beijing in 1874*

**20. LAPIED.** Voyage en Chine et à Péking pour observer le Passage de Vénus du 9 décembre 1874. Journal. 5 février 1874 - 30 avril 1875. Folio (317 x 207 mm) 155 nn.ll., 42 pp., 23 nn.ll., 35 pp. Contemporary green half-sheep, flat spine gilt (worn with portions missing), in a modern clamshell box. 35 000 €

VERY DETAILED UNPUBLISHED REPORT OF THE 'FRENCH MISSION SENT TO OBSERVE THE TRANSIT OF VENUS OVER THE SUN ON 9 DECEMBER 1874'. IT IS ILLUSTRATED WITH 20 ORIGINAL PHOTOGRAPHS FROM THE PERIOD AND 11 SKETCHES ILLUSTRATING THE MISSION'S PASSAGE THROUGH HONG KONG.



The only surviving information on Lapied's life can be found on the Bnf website, where he is mentioned as a 'cartographer' and the author of the large map of Peking, of which a partial manuscript copy is to be found in this volume in the section devoted to his stay in Peking.

The report, meticulously written in fine, legible handwriting, begins with a photographic frontispiece showing the 'Cabane des essais photographiques à Paris dans le parc du Luxembourg', followed by a list of the crew members of the 6 French missions sent to the two hemispheres of the world, 3 to the northern hemisphere and 3 to the southern hemisphere.

The missions sent to the Southern Hemisphere were based on Campbell Island (with the following members: hydrographic engineer Bouquet de la



Grye, sub-hydrographic engineer Hatt, lieutenant Courjolleux, and naturalist Filhol), on the islands of St. Paul and Amsterdam (captain Mouchez, lieutenant Turquet, physicist Cazin, naturalists Vélina and De L'Isle, doctor Rochefort), and on Nouméa (scientist André de la Grye).

The missions sent to the Northern Hemisphere were to Peking (lieutenant Fleuriais, lieutenant Blariez, ensign Lapied), Nagasaki (Jannsen from the Paris observatory, director of the Toulouse observatory Tisserand, ensign Delacoix), and the secondary station at Saïgon (sub-engineer Héraut, ensign Bonniset).

The table of contents occupies 1 sheet giving an outline of the progress of this important scientific journey: Paris: 22 April - 30 June 1874; Marseille: 1-5 July (it is noted that the worker-driver Mosnier was dismissed after his trunk was seized by his hotelier); liner Anadyr: 5 July - 16 August; Shanghai: 16-23 August; the Paoting: 23-27 August; Tien-tsin: 27-29 August; by boat: 29 August - 1 September; Tong-chao: 1-2 September; Peking: 2 September 1874 - 27 February 1875; return to Tien-tsin: 27 February-1 March; Tien-tsin: 1-3 March; Chan-si: 3-9 March; Shanghai: 9-19 March; [steamer] Le Hoogly: 19 March-30 April; Marseille: 30 April-4 May; Paris: 7 May.

This is followed by a second photographic frontispiece showing the 4 members of the Peking mission (Blarez, Huet, Fleuriais and Lapied) and the aide named Antoine.

#### THE EXPEDITION : SINGAPORE - SAÏGON - HONG-KONG - SHANGHAI

The description of the passage at sea on the liner Anadyr contains observations on the weather as well as navigational details, but the author does not omit to mention information on the ships arriving in Singapore (La Néva arriving from Batavia; Le Volta going to China...) as well as a beautiful description of 'Singapoure presque l'île de Malacca'. This is followed by descriptions of Saïgon (marine cemetery, government, demography, etc.) and Hong Kong, where the scientists arrived on the morning of 10 August 1874. The description of Hong Kong begins with a detailed profile of the coastline, followed by a lengthy note on the city, its inhabitants, etc. 'The English have taken over Hong Kong from the British. 'The English seized Hong Kong Island in 1841. The city of Victoria is improperly called Hong Kong, after the island on which it is situated'. The story is brought to life by 11 original Indian ink drawings (9 of which are handcoloured).

The watercolours show, among others, women's 'fashionable deformed feet' and the hair of married women 'strangely arranged', men's hairstyles 'with their heads shaved except for the toupee', and the clothes of men and women whose 'costume is the wide Moorish trousers, generally a kind of glossy black silk'. The account of Hong Kong closes with a large original full-page watercoloured drawing of the city's harbour in the background.

The description of the stay in Shanghai occupies 5 leaves and contains a large number of demographic, geographical and meteorological details, as well as 2 small original drawings of maps and a sketch showing a 'singular vehicle, which comes from Japan'. The continuation of the journey via Tientsien and Tong-Tcheou to Peking is illustrated with detailed maps (including 3 laid-on canvas) and watercolours, one of which is full-page ('Night watch on the Peï-ho'). This is followed by a description of 'Six months in Peking' (13 nn.ll.), illustrated with 6 original photographs (Our dwelling, in the grounds of the French legation; Our Chinese staff: Toung-tcho - One of the Chinese interpreters of the French legation - Fou-hiai, Mr Fleuriais' boy; A Japanese mousmé (partially coloured); Building of the French minister's residence).



Lapied then gives an extensive description in 44 nn.ll., or 'Notes sur la Chine', specifying that the details were borrowed from the works of Pauthier, Du Halde, and various other works. Illustrated with drawings and 6 original photographs (Un chinois de Tien-tsin; Tartare - Et Chinoises du Nord; Cantonaise (partially coloured); Le Général chinois Li-Hong-chang vice-roi de la province de Tchi-li; Acteurs (partially coloured), it contains the history of China's dynasties from its beginnings, a short note on missionaries in China, and details of the government, religion, philosophy, manners and customs.

#### BEIJING

The 'Description de Péking' (18 ff.n.ch.) begins with an original photographic view ('Une porte extérieure de la ville Tartare') followed by a small schematic

plan of the imperial city, as well as a very large detailed plan (590 x 470 mm), mostly handwritten and folded, and another smaller handwritten plan mounted on cloth (copied from the German Fritsche plan). It gives details of the palace, the imperial city and the Tartar city, followed by information on the outskirts of Peking (Aï-tching city, outer city). The large plan also appears in the publication *Mission de Pékin* (in: *Académie des sciences, Recueil de mémoires, rapports et documents relatifs à l'observation du passage de Vénus devant le Soleil, Mission de Pékin*. Paris, Gauthiers-Villars, 1887, tome II, part 1). Apart from a few watercolours, the description of Beijing contains a second original photograph ('Monk's tomb').



Following an illness suffered by Lieutenant Blarez, the team undertook his 'First journey by land from Peking to Tien-Tsin and back to Peking' in order to 'take Blarez, who was ill, back to France'. This account occupies 5 pages and is followed by descriptions (18 nn.ll.) of the 'Journey to Lou-ko-tiao and Tié tai tze (25-29 December 1874), the "Journey to the Great Wall", and the 'Second journey by land from Peking to Tien-tsin. Return to France'.

#### SCIENTIFIC DESCRIPTION OF THE PASSAGE OF VENUS

The large chapter, occupying 42 numbered pages, contains 'graphic discussions of the phases of the phenomenon' and is illustrated with 32 scientific figures in the text. Pages 40-42 contain details of the orientation of 'the photographic plates in the heliograph'. This is followed by 9 leaves of measurements taken on site (barometric, meteorological, latitudes, etc) and measurements of the 'Plan of Peking, surveyed in 1874-75 by M. Lapied' with the 'coordinates of various points in relation to the coal mountain'.

The true description of the transit of Venus is written on 3 leafs and it is indicated that it was Lapied who was operating the heliographic camera. The report for this crucial day begins at 5 a.m. and continues until 3.15pm in the afternoon. 'From 9.30 a.m. to 10 a.m.: The brightness of the sun increases at first, then gradually fades. The 2nd contact is easily observed; very faint ripples - Some good photographs - From 10.15 to 11am: Until 11am the equatorials can still observe; but the photography has nothing more to do'. The story continues with Mr Fleuriais's 'Appreciation of the phenomenon of contacts'. He states that he had 'paid the greatest attention to the phenomenon of the ligament, referring on the one hand to the artificial observations in Luxembourg, and on the other hand to real observations, and I have come to the conclusion that the size of the said ligament depends essentially, if not completely, on the size of the undulations'.

The scientific report is followed by 8 leaves with a technical description (illustrated by a large colour diagram) of the 'Telegraphic Communications between the Observatory and the Chronograph'. It is accompanied by 4 drawings showing details of the technical apparatus, a plan of the observatory and a clipping from the magazine *L'Illustration* showing the technical installation of the observatory on site in Beijing, based on a drawing supplied by Lapied. Four original photographs (*L'Observatoire*; *Le même en construction*; *La Mission de Pékin* - Huet, Fleuriais, Lapied, Blarez [*dans l'Observatoire, devant les appareils optiques*]; *L'Equatorial de 6 pouces*) complete the set.

The end of this chapter contains a technical description of the 'photographic apparatus of Messrs Fizeau and Cornu: Telescope with a focal length of about 4 m - Two achromatic lenses 9 inches in diameter - Reflecting mirror...'

The last 35 pages contain notes with 'Nautical information for the voyage from Suez to Hong Kong', 'From Pointe de Galles to Singapore', 'From Singapore to Saigon', 'From Saigon to Hong Kong', then those concerning the return voyage.

This report by Lapied has not been published to our knowledge. However, the report by Fleuriais was published by the Académie des Sciences (*Recueil de mémoires, rapports et documents relatifs à l'observation du passage de Vénus devant le Soleil, Mission de Pékin*. Paris, Gauthiers-Villars, 1887, Volume II, Part 1).

A very important unpublished manuscript of this scientific expedition to China in the nineteenth century.



Details of the illustrations and contents:

Photos:

- 1 : «cabane des essais photographiques à Paris dans le parc de Luxembourg»
  - 2 » La mission de Péking» (Blary, handy-man Antoine, Huet, Fleurieais, Lapied)
  - 3 : «Notre habitation, dans le parc de la légation de France» [in Beijing]
  - 4-6 : «Notre personnel chinois : Toung-cheo – interprète de la légation de France – Fou-hiai, boy de Mr. Fleuriais»
  - 7 : «Une mousmé japonaise»
  - 8 : «Dépendance de l'habitation du ministre de France» (image largely sunned)
  - 9 : portrait 'Un chinois de Tien-tsin
  - 10 -11 : «Tartare – Et Chinoises du Nord»
  - 12 : «Cantonnaise»
  - 13 » Le Général Chinois Li-Hong-chang vice-roi de la province de Chi-li»
  - 14 : «Acteurs»
  - 15 : «Porte extérieure de la ville Tartare»
  - 16 : «Tombeau d'un bonze»
  - 17 : «L'Observatoire [Beijing]»
  - 18 : «Le même, en construction»
  - 19 : «La Mission de Pékin»
  - 20 : «L'Equatorial de 6 pouces»
- Four Watercolour views : Anadyr; Aden; Pointe de Galles-Ceylan; Hong-Kong.
- Reliefs : 2 (Malacca, Hong-Kong).

11 sketches to illustrate Hong-Kong

4 sketches to illustrate Shanghai

1 manuscript map on cloth of the river Pé-ho from Takoue to Tien-tsin (I)

1 small map of Tien-tsin

1 manuscript map of the river Pé-ho from Tien-tsin to Ma-tao (II)

1 map on paper of the northern part of the province Pe-tehe-li

2 watercolours illustrating the excursion from Tien-tsin to Ma-tao (Une jolie

brise .... ; Alerte !)

1 watercolour, full-page : «Veille de nuit sur le Pei-ho»

1 manuscript map on paper of Tong-Tchao

1 manuscript map on cloth of «Cours de Pé-ho de Ma-tao à Tong-tcheao (III)»

1 woodengraving of 'L'Observatoire américain pour le passage de Vénus»

1 drawing 28 May 1873 – “audience de l'empereur Hong-tchou”

1 coloured woodcut after the drawing by M. Pâris (buddhist temple)

1 portrait of Fo-hi (Chinese Emperor) in India ink

1 portrait of Tsin tchi huang ti (India ink)

1 printed and coloured map of China and Japan

3 portraits of Chinese dignitaries : Koung fou tseu – Meng tseu – Lao-tse

1 drawing of a Japanese chariot (“la cangue”)

1 plan of the Forbidden City

1 large folding handcoloured plan, mimeographed and completed in manuscript, of Beijing

1 manuscript plan of Beijing, partly coloured, after M. Bouvier

1 coloured woodcut «Une porte de la ville impériale»

1 watercolour «Un Fiacre»

1 watercolour «Forme exacte d'une porte de la ville Tartare»

1 full-page watercolour «Une Porte de la ville Tartare»

3 woodcuts (Plate-forme aux sacrifices ; Porte de l'enceinte intérieure du temple ; vue du temple, prise de la terrasse)

1 full page coloured woodcut : «Le Grand Dôme bleu du temple du ciel. Pékin».

1 woodcut «Autel où l'on brûle les offrandes»

1 India ink drawing, coloured, «Un buddha, dans une pagode de Haï-tien»

1 plan in India ink of 'Ville des Chinois' with small sketch at the bottom of the page

4 woodcuts (Verbiest's observatory)

1 woodcut of “Paï-tcha Chan et Meï-chan”

1 watercoloured drawing «Ruines de la Cathédrale de Tien-Tsin»

- 1 watercoloured drawing «Fort sur le Peï-ho, en amont du Tien-Tsin»
- 1 India ink drawing “Cour d’auberge”
- 1 Printed and partially colored map (“Expédition en Chine 1860”)
- 1 pencil sketch ‘On allume le camp’
- 1 drawing «Pierre du tombeau de Yung Lôh»
- 1 watercoloured drawing «Avenue des animaux (tombeaux des Mings)»
- 1 watercoloured drawing “Sépulture de Yung Lôh”
- 1 pencil drawing, watercoloured «Passe de Nankao - La porte et la muraille courant dans l’ouest»
- 1 pencil drawing, watercoloured «Passe de Nankao – Deux petits temples sur de roches à pic...»
- 1 India ink drawing, watercoloured «Vue vers le nord prise su sommet de la Grande Muraille à l’ouest de la porte de la passe du Nankao»
- 1 India ink drawing, watercoloured “Pass de Nankao”
- 1 woodcut «Aspect fort ressemblant de la Grande Muraille»

Second expedition on land from Beijing to Tien-Tsin - return to France 27 February -1st March 1875

- 1 caricature «Départ de Pékin – Retour at home !»

Passage of Venus – Graphic discussion of the phases of the phenomena, 42 pp.

32 text-illustrations

- On the orientation of the photographic plates

6 schematic illustrations

- Résultat de toutes natures rapportés par La Mission de Pékin, 5 nn.ll. (last blank)

- Observations pendant notre séjour à Pékin, du 2 septembre 1874 au 27 février 1875, 2 nn.ll.

- Plan de Péking levé en 1874-75 par M. Lapied, sous les ordres de M. Fleuriais, 2 nn.ll.

- Passage de Vénus du 9 décembre 1874 à Péking, 4 nn.ll. (last blank)

- Communications télégraphiques entre l’observatoire et le Chronographe – L’Observatoire

- 1 full-page schematic drawing «Distribution télégraphique entre l’observatoire et le pavillon d’habitation...»

- 1 original ink wrawing showing a bird’s-eye-view of the Observatory

- 1 woodcut after Lapied (published in ‘L’Illustration’) ‘Le passage de Vénus sur le soleil’

- 2 photos : L’Observatoire – et Le Même en construction’

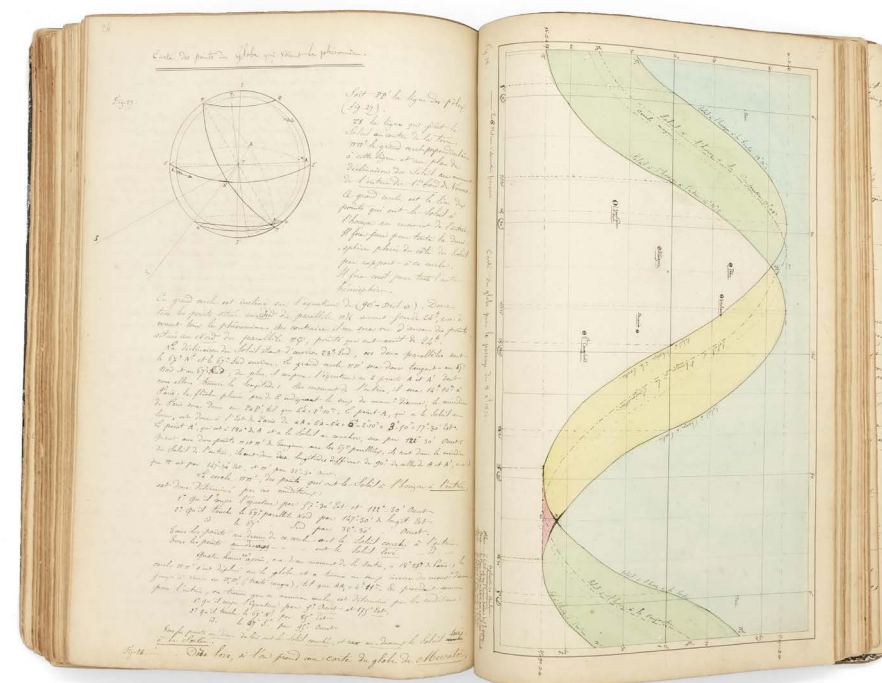
[The chapter ends with the technical description of the photographic apparatus supplied by the company Fizeau & Cornu : “lunette de 4m environ...”]

Journal-clipping «Note envoyé à l’Illustration par l’amiral Pâris, d’après deux lettres de Fleuriais»

- 1 original photograph : «La Mission de Pékin Huet, Fleuriais, Lapied, Blarez» (shown with the photographic material)

- 1 original photograph «Equatorial de 6 pouces»

- Nautical details on the journey from Suez to Hong Kong, 35 pp.

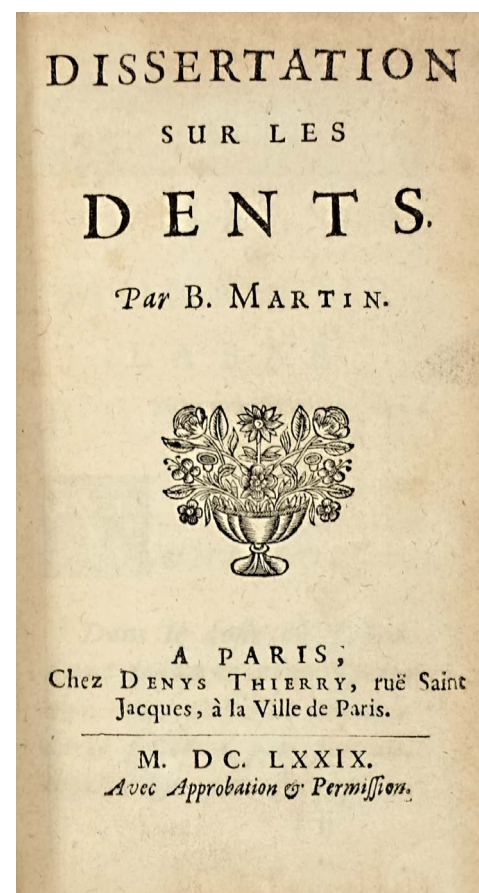




**21. MARTIN, Bernardin.** *Dissertation sur les dents.* Paris, Denys Thierry, 1679. 12mo (138 x 78 mm) 9 nn.ll., 136 pp. Contemporary speckled calf, spine gilt with raised bands, speckled edges (small expert restorations to ends of spine and to corners). 15 000 €

*Krivatsy*, 7490 (under Barthélemy Martin) ; *David*, p.190 ; *Poletti*, p.131 ; *Weinberger*, p.94 ;

FIRST EDITION, VERY RARE, OF A FOUNDING TEXT OF FRENCH ODONTOLOGY.



Martin's main book, *Dissertation sur les dents*, is one of the first French texts on teeth. This book was published 50 years before Pierre Fauchard's seminal work.

Martin's treatise adopts, as its name suggests, a discursive approach: from an analysis of the nature of teeth to a long and detailed reflection on the dangers that lie in wait for them, he attempts to offer the reader an exhaustive view of the subject. From the outset, the author emphasises the necessity of his project: 'This Treatise will undoubtedly at first seem unimportant to many people, most of whom are aware that the ancient and modern authors who have written about the infirmities of the human body have only superficially discussed matters relating to the teeth. However, they have a greater impact than one might imagine, since they can cause fatal accidents.'

In addition to the surgical aspect addressed in this work (which is all the more remarkable given that Martin has no training in this field), he offers 'hygienic' advice on how to care for the teeth to avoid any pathological development: 'Some people use Damascus grapes applied to the tooth: hare marrow is good for it, blood from a rooster's comb, woodlice, mole legs hung around the child's neck [...]'. These words, which seem rather grotesque – or at least worthy of wacky healers – probably refer to a Spanish work that Martin drew considerable inspiration from for his *Dissertation*, the *Coloquio*

*breve y compendioso* by Francisco Martinez, published in 1557. At the time a chemist in the household of the Prince de Condé, Barthélemy Martin (1629-1682), whose real name was Bernardin Martin, discovered this work, which was unknown in France at the time. In this text, which is one of the very first works in Europe to deal solely with odontology, Martinez adopts a comic angle by depicting villagers discussing their dental problems in the village square. Martin, in his *Dissertation*, maintains the farcical tone, borrowing ideas and advice from his Spanish counterpart, sometimes in whole passages. This choice, apparently surprising for a methodical medical text, is the result of the author's desire for completeness, as he wants to review the remedies used in his time.

In any case, Martin's study remains fundamental in that it is the second French work devoted solely to odontology after *Recherche de la vraye anathomie des dents, nature et propriétés d'icelles* by Urbain Hémard, published in 1582. Urbain Hémard's works were also a fundamental source of inspiration for Pierre Fauchard, who published the *Chirurgien-dentiste ou Traité des dents* in 1728, which is still one of the main references in the field of dental surgery.

The work, divided into fourteen chapters, offers a detailed study of teeth:

- Chap.I: On the nature of teeth. On how they differ from other bones and their sensitivity
- Chap.II: On the time & manner in which teeth are born. On their number & the names given to them
- Chap.III: Of the diseases of the Teeth when they are born; & of the means of preventing them
- Chap.IV: Why children are born without Teeth; & why they have no roots
- Chap.V: Of the falling out of the Teeth in childhood. Of their decay; & of what is to be observed to avoid their deformity
- Chap.VI: Of the great use of Teeth, & to what end they were given to us
- Chap.VII: Of the beauty & goodness of Teeth. Of their species & deformity
- Chap.VIII: Of the way in which Teeth may be preserved, & the regimen that should be observed in this regard
- Chap.IX: Of the duration of Teeth
- Chap.X: Of the illnesses & accidents that appear in the second dentition; & of the remedies that should be provided
- Chap.XI: That it is not always appropriate to have one's teeth pulled when one feels pain: And of certain popular errors on this subject

-Chap.XII: Of the third dentition

-Chap.XIII: Of the gums and their accidents

-Chap.XIV (or XIII bis, depending on the copy): Of the perfections and deformities of the gums

Very good copy of this rare and important book.

*The first book entirely devoted to salad*

**22. MASSONIO, Salvatore.** Archidipno, overo dell'insalata, e dell'uso di essa. *Venise, Marc'Antonio Brogiollo, 1627.* 4to (191 x 150 mm) 8 unnl., 436 pp. (misnumbered 426), 1 un.l. (errata and colophon). Contemporary flexible vellum, flat spine with manuscript title (somewhat stained, front cover with small restorations). 5 000 €

*Vicaire, 577; Simon, Bibl. Gastronomica, 1023; Bitting, 315; Cagle, 1160; Notaker, 913; Krivatsy, 7547; Wellcome, 4118; B.I.N.G., 1266.*

FIRST EDITION, RARE, OF THE FIRST BOOK ENTIRELY DEVOTED TO SALAD.



Anything that can be subsumed under the word 'salad' is described here in 68 chapters : truffles, asparagus, olives, fruit, basil, rosemary flowers, radishes, cabbage, beans, turnips, onions, and more 'conventional' salads with endives, haricots, and other vegetables all find mention. The common features of these recipes are salt, pepper, vinegar, and olive oil.

This work deals only with vegetarian foodstuffs, with one significant exception: the garum of the ancients, a fermented fish sauce the humanists tried to re-create. Massonio recommends some abundantly salted fish preserves, made of whole small fish, with oregano, wine, orange juice, or made of fish innards, especially roe. The first 14 chapters deal extensively with ingredients common to almost all salads, i.e. vinegar, olive oil (27 pages), and salt. The following chapters describe optional replacements of and additions to these condiments, such as fruit juice, garum, pepper, lemon, orange, and garlic. The main part of the book lists some 50 vegetable foodstuffs, and their preparation in a salad. The concluding chapters discuss the place of salad in a meal, its culinary and medical relation to other courses, and to wine.

"Renaissance Italians, intent as always on copying the ancients, served salads before and after the meal. But ambiguity of the ancients' placement of salads sparked a debate on the proper place of time for them - a debate that continues today, though we have lost sight of its ancient origins... This debate relativized the position of the salad, and in time the Italians developed an alternative of their own: they made salads available throughout the meal Massonio noted in 1627: 'Some salads that pass under the name of plain food are put on the table at the beginning of the meal and left there to the end, and acquire the name salad because of some condiment that stimulates the appetite even though the food does not have the power without the condiment' (Peterson, *Acquired Taste* p. 185).

Salvatore Massonio, born in the Mid-Italian town of Aquila, was a doctor, poet, and historian, and published a historical work on his home-town, two edifying religious books, and a book on baths and bathing in antiquity.

"It is in short a philosophical cookbook for salads—and the first of its kind dedicated solely, devoted entirely, to the salad. It must have been a revolutionary publication, and probably intended for the very wealthy, given that the vast majority of people in Europe didn't have money for a book, and many couldn't read, and lettuce and its makings were outside the standard diet for the working poor...Actually salad wasn't limited to just greens in this book, and his quasi-vegetarian sentiment was tested by including cold salted meats, cold salted tongue, livers and such in the mix. But Massonio was definitely far ahead of anyone else at the time dealing with the benefits of the salad for both health reasons, as well as for making the salad not a meal in itself but an appetizer for something larger to come. In another great possible "first", the wonderful Massonio seems to be the first to describe the use of garlic in a sauce" (Patak Science Books)



Small wormhole restored from pp. 377 onwards slightly touching text, small waterstain to upper third towards the end. Still a very good, and well margined copy.

**23. NODIER, Charles.** *Le Peintre de Saltzbourg*, journal des émotions d'un cœur souffrant. Paris, chez Maradan, 1803. 12mo (178 x 103 mm) engraved frontispiece by Maradan after Paillot, 2 nn.ll., XII, 139 pp. Original wrappers, modern clam-shell box in red half-morocco. 750 €

*Clouzot*, 225 ('rare'); *Vicaire*, VI, 88; *Quérard*, VI, 424. Not in *Carteret*.

FIRST EDITION OF THIS ROMANTIC NOVEL PUBLISHED BY THE YOUNG NODIER (1780-1844) AT THE AGE OF 23.



*Le Peintre de Saltzbourg* is Nodier's second novel, preceded by *Stella ou Les Proscrits* (1802). It contains the fictional diary of Charles Munster. 'It was above all thanks to two novels - heavily influenced by Goethe's *Werther* - *Les Proscrits* (1802) and *Le Peintre de Saltzbourg*, journal des émotions d'un cœur souffrant (1803), that he became famous as a writer of desperate loves and sentimental outpourings' (Larousse, dictionnaire mondial des littératures).

With *Le Peintre de Saltzbourg* (The Salzburg Painter), Nodier delivers a novel in which Romantic and Gothic themes mingle within the same story. The author explores the impossible love between Eulalie and his character Charles Munster. Charles Munster is not only a cursed

artist, he is also banished, adding to his despair. The gloomy and the fateful come together in many passages, some of which seem directly borrowed from Lewis's *Monk*: 'William [...] spread his black robe over this lifeless body, wrapped it up, loaded it on his shoulders, and returned to the monastery.'

The engraved frontispiece enhances these elements. It shows Eulalie, the sad fiancée, drawing seated on a grave. The atmosphere of the cemetery is enhanced in particular with the repulsive element of the cross at the bottom left of the composition. It all adds up to an image prized by the Romantics: the coming together of art and death. Although the text seems to have had little impact when it was first published in 1803, this was not the case with its subsequent editions, no doubt helped by the context of a more legitimate Romanticism. The text first appeared in 1820, then in Nodier's *Oeuvres* in 1832, a year after Balzac's success with *Le Chef d'œuvre inconnu*, containing some similar themes.

A very fine copy with full margins, complete with the engraving.

*Bound in contemporary olive green morocco for Count Calenberg  
with the plates in contemporary colouring*

**24. NOLLET, Jean-Antoine, abbé.** *Leçons de physique expérimentale* Paris, Hippolyte-Louis Guérin, 1757-1764. 6 volumes, 12mo (170 x 97mm). Volume I : engraved and coloured frontispiece, title, CVIII, 379 pp., 19 engraved and coloured folding plates. Volume II : IV pp., 488 pp., 2 nn.ll., 20 engraved and coloured folding plates. Volume III : IV, 514 pp., 19 engraved and coloured folding plates. Volume IV : 2 nn.ll., 535 pp., 14 engraved and coloured folding plates. Volume V : VI pp., 1 nn.l., 592 pp., 24 engraved and coloured folding plates. Volume VI : IV, 527 pp., 20 engraved and coloured folding plates. Contemporary green morocco, triple gilt filet on covers, central coat of arms of Count Calenberg (Guigard, II, 108), spine gilt with raised bands, red morocco lettering and numbering pieces, gilt edges (expert restorations to ends of spine). 25 000 €

*Cohen-de Ricci*, 753 ; *Wheeler Gift*, 319 (other edition) ; *Wheatland*, 173 (other edition) ; *Guigard*, II, p. 108 ; *David DiLaura*, 378 ; *Jean Torlais*, *Un physicien au siècle des Lumières*, l'abbé Nollet : 1700-1770, Paris, 1987 ; *Dictionary of Scientific Biography*, X, 147-148 ; *Catalogue de l'exposition Lumières ! Un héritage pour demain*, Paris, BnF, 2006, p. 3.

MAGNIFICENT COMPLETE SET OF NOLLET'S OPUS MAGNUS, BOUND IN GREEN MOROCCO WITH THE ARMS OF COUNT CALENBERG WITH ALL THE PLATES IN BRILLIANT CONTEMPORARY COLOURING.

Although uniformly bound, this set is composed - like many others - of different editions : first edition for volume VI, fifth edition for volumes I to II, fourth edition for volume III, third edition for IV, and second edition for volume V.

The scientific discoveries of the mid-eighteenth century gave rise to public lectures, which quickly became a social and social phenomenon. The

frontispiece to the *Leçons de physique expérimentale*, which depicts Abbé Nollet performing an experiment in front of a select audience, is one of the first iconographic documents to bear witness to this craze.



“With carefully orchestrated demonstrations performed on 350 different instruments, the abbé entertained his enthusiastic auditors as, in the spirit of the Enlightenment, he undertook to dispel their ‘vulgar errors, extravagant fears and faith in the marvelous’. These were not mere shows, as one sees from their expanded syllabus, the famous *Leçons de physique*” (Dictionary of Scientific Biography, p. 145).

Abbé Nollet (1700-1770) discovered the diffusion of liquids, observed the transmission of sound in liquids, described a machine for cutting spectacle lenses (1752) and invented the first electroscope (1747). To demonstrate that electricity travels at high speed over a

great distance, he carried out a rather unusual experiment. In the presence of the king, he had 180 royal guards linked by a cable to form a line over a kilometre long, then applied a discharge using a Leyden bottle, the forerunner of the capacitor.

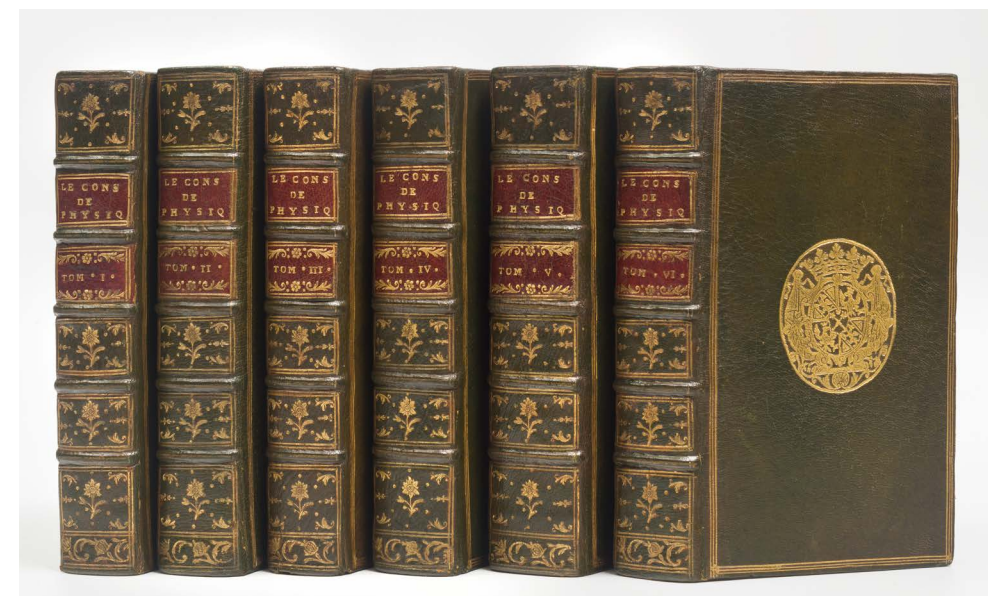
“Nollet was the leading experimental physicist for thirty years in mid-eighteenth-century France. His course of lectures, aimed at the upper-class Parisian society, was accompanied by elaborate, if not spectacular, demonstrations of physical principles and the use of experimental apparatus. This was the source for *Leçons de Physique*, which became as famous as he course itself and was the first step in establishing experimental physics in France. Nollet’s work expressed in the *Leçons de Physique* led to a reorientation of physics teaching in French universities and was the model for a new

generation of French physics textbooks, replacing those of Polinière and Rohault” (DiLaura).

“Experiments on electricity, following the work of a Watson, a Nollet or a Franklin, were reproduced in front of an enthusiastic audience. The man of the Enlightenment was curious about everything new, convinced that his emancipation and mastery of his destiny depended on knowledge of the world. So knowledge had to be made available to everyone. This was the great project of the *Encyclopédie*” (see : *Lumières ! Un héritage pour demain*, p. 3). Abbé Nollet is quoted throughout the “Electricity” article in the *Encyclopédie* (Volume V), particularly in relation to the medical uses that can be made of this new fluid.

A magnificent copy, complete with frontispiece and 116 folding plates; all the engravings were coloured at the time.

Provenance: Count Henri Reinecke Calenberg (1685-1772 ; his coat of arms on the binding). Henri Reinecke, Count Calenberg was a great bibliophile and had his book bound in precious morocco bindings of all color as explains Guigard. His collection assembled during his stay in Bruxelles, was sold by J. Ermens in 1773 (2048 lots of books, 72 lots of paintings and engravings) - Alain Moatti (bookplate).





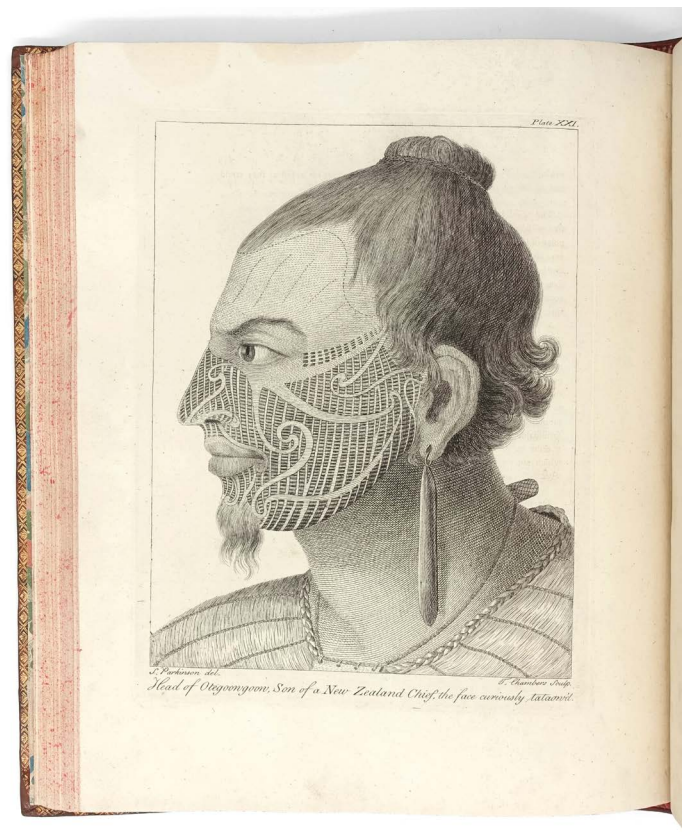
**25. PARKINSON, Sydney.** A Journal of a Voyage to the South Seas, in his Majesty's Ship, The Endeavour. Londres, printed for Stanfield Parkinson, 1773. Large 4to (337 x 265 mm) engraved portrait frontispiece by James Newton, XXIII, 211 pp., 1 un.l. (errata), 27 engraved and numbered plates. Contemporary spotted calf, triple gilt filet on covers, flat spine, compartments gilt with a special tool depicting a terrestrial globe, red speckled edges.

12 000 €

Hill, 1308; Honggego, C-173; Sabin, 58787.

FIRST EDITION, LARGE PAPER COPY, OF THIS IMPORTANT ACCOUNT OF COOK'S FIRST VOYAGE, BASED ON THE DIARY OF PARKINSON, WHO HAD BEEN ENGAGED BY SIR JOSEPH BANKS TO SERVE AS NATURAL HISTORY DRAUGHTSMAN ON BOARD THE ENDEAVOUR.

Parkinson died of dysentery on the return voyage, and his account was transcribed and published by his brother Stanfield Parkinson, who was forced by injunction to delay publication until Hawkesworth's official account appeared.



"Parkinson was engaged as natural history draughtsman by Sir Joseph Banks, to accompany him and Captain Cook in the *Endeavour* to the South Seas. Parkinson made numerous drawings of botanical and other subjects, including landscapes and portraits of native chiefs. After exploring Tahiti, New Zealand, Australia, and the Great Barrier Reef, the expedition reached Batavia ... Banks spoke highly of his 'unbounded industry' in making for him a much larger collection of drawings than he anticipated. His observations, too, were valuable, and the vocabularies of South Sea languages given in his journal are of great interest" (Hill).

Of great ethnographic and linguistic importance, Parkinson's *Voyage* contains vocabularies of the Otaheite, New Zealand, New Holland (including the name of the Kangaroo for the first time, p. 149), Savoo and Sumatra, as well as the Malayan language spoken in Batavia. The beautiful plates show members of the tribes encountered, their homes and a few objects. The iconography also includes a map of New Zealand (pl. 26).

A copy discreetly washed after restoration process of the binding.

*A Diary From the 1599-1602 Persian Embassy  
by a Secretary in the Company of Sir Anthony Sherley  
One of the First Persian Travel Accounts on Europe*

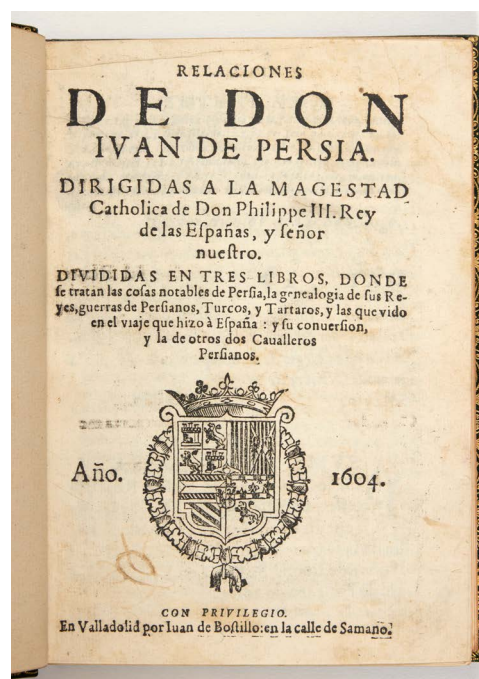
**26. PERSIA, Juan de or URUCH BEG BAYAT.** Relaciones divididas en tres libros, donde se tratan la cosas notables de Persia, la genealogia de sus reyes, guerras de Persianos, Turcos, y Tartaros, y las que vido en el viaje que hizo a España : y su conversion; y la de otros dos cavalleros Persianos. Valladolid, Juan de Bostillo, 1604. Small 4to (190 x 133 mm) 12 unnl., 175 num.ll., 13 unnl. Twentieth century green morocco by Brugalla, dated 1948, double gilt filet on covers, spine git with raised bands, gilt turn ins decorated with a special tool (pelican), gilt edges.

15 000 €

Palau 223840; Cyrus Ghani, *Iran and the West: A Critical Bibliography*, p. 379; Nasrin Rahimieh, "A Conversion Gone Awry," in *Missing Persians: Discovering Voices in Iranian Cultural History*, Syracuse: Syracuse University, 2001), 21-38; Prem Poddar, "Don Juan of Persia: Diaries of Uruch Beg (b. 1560)," in *Other Routes: 1500 Years of African and Asian Travel Writing*, Tabish Khair, ed., (Bloomington: Indiana University, 2005), 173-183; Don Juan of Persia: *A Shi'ah Catholic 1560-1604*, Guy Le Strange, trans., (London: Routledge, 1926).

FIRST EDITION OF A RARE AND ENIGMATIC TEXT WITH ITS ORIGINS IN A PERSIAN-LANGUAGE TRAVEL DIARY OF URUCH BEG BAYAT (1560-1605), A NOBLEMAN AND SECRETARY IN THE DELEGATION SENT TO EUROPE IN 1599 BY THE SAFAVID RULER SHAH 'ABBAS I AT THE URGING OF SIR ANTHONY SHERLEY (1565-1635).

Anthony Sherley (1565-1633) was one of three brothers from a Sussex gentry family, whose adventures abroad fascinated their contemporaries. Their doings were celebrated and exaggerated in printed pamphlets and a play on the London stage, but are scarcely known today. Anthony was a soldier fighting in France and the Netherlands, and then an unsuccessful privateer, before his patron, the earl of Essex, chose him to lead a group on a mission to Ferrara, which proved abortive. Sherley then undertook on his own initiative to take his followers on a highly risky journey across Turkey to Persia. He hoped to persuade the Shah to ally with the West against their mutual enemy, Ottoman Turkey. Surprisingly, Shah Abbas the Great (1587-1629) approved the plan, and sent Sherley back to Europe as his ambassador. He published his own Persian narrative in 1613, *Relation of His Travels into Persia*.



Beg converted to Catholicism in Valladolid in 1601, altered the target audience of his text from Iranian court to Spanish public, and took for himself the name "Don Juan of Persia." As Don Juan, and with the substantial help of his mentor, Alfonso Remón, he translated his text into Castilian, amplified its contents with references to scholarly sources, and published the work in 1604 as the *Relaciones de Don Juan de Persia*. All traces of the Persian "original" have been lost.

The *Relaciones* is divided into three parts, the first two treating Persia, and the third focusing on the 1599-1602

European embassy of Shah 'Abbas. Part One presents details of Persian political structures, rituals, customs, and geography, adding to these a history of Islam up until the rise of the Ottoman state. Part Two focuses on the history of the Safavids from the household's beginnings through their latest conflicts with the Ottomans in 1578-1590. Here Don Juan – and one suspects that Alfonso Remón is behind much of this research – leans heavily on the universal geographies of Giovanni Botero and Petrus Amianus, histories of classical antiquity by Strabo, Procopius, and Nicephorus Callistus, and earlier eyewitness accounts such as the Venetian Thomas Minadoi's *Historia della Guerra fra Turchi et Persiani* (1588). Don Juan then offers intriguing first-hand information about the 1599 journey of the Safavid embassy, numbering some

50 people, traveling via the Caspian Sea and Russia to meet with European heads of state.

Nominally led by the chief ambassador, Husain Ali Beg, the embassy was conceived in a meeting between Shah 'Abbas and the English adventurer Sir Anthony Sherley, their objective being the opening of trade routes and, more pointedly, the cultivation of a European-Persian alliance against the Ottoman Empire. The embassy was not a success: Although received by the Holy Roman Emperor Rudolph II, the former Duke of Bavaria Wilhelm II, Vincenzo Gonzaga of Mantua, and King Phillip III of Spain, the Safavids were denied a meeting by the Doge of Venice and plans to speak with the courts of France, England, Scotland and Poland were abandoned.

Don Juan claims that Sherley sold off a fortune's worth of gifts intended by the Shah for foreign potentates. Several diplomats converted to Catholicism in Rome, more in Valladolid (perhaps a better alternative than returning to Persia to face the wrath of Shah 'Abbas). In 1605 Don Juan of Persia was killed in a street brawl in Valladolid. OCLC lists U.S. copies at Yale, Harvard, Kansas, Michigan, Minnesota, Columbia, Berkeley, Chicago, Boston Public Library.

Thoroughly washed copy of this rare and important book.

### *The Vampire & Turning the Tables*

**27. POLIDORI.** New Theatre, Bridgenorth.- On Tuesday evening, February 11th, 1834, will be presented the laughable piece, called Turning the Tables... After which, the admired Melo-Drama of, The Vampire, or, The Bride of the Siles. Characters in the vision: The Vampire, Mr. Gregory... A variety of singing by Mr. & Mrs. Phillips, Mr. Ranoe, & Mr. Wood. The whole to conclude with the laughable Farce of The Lottery Ticket and Lawyer's Clerk. *Bridgenorth, New Theater, 1834.* Handbill, broadsheet (253 x 182 mm) printed on recto. 1 000 €

VERY RARE HANDBILL FOR THE CELEBRATED THEATRE PLAY *THE VAMPIRE*, INSPIRED BY THE WORK *THE VAMPIRE*, WRITTEN BY POLIDORI IN 1819.

The latter was based on the story by Lord Byron, written as a contest between Polidori, Lord Byron, Mary Shelley and Percy Shelley during a stay at villa Diodati on Lake Geneva. Often described as the birth of Gothic literature, the writers produced, other than *The Vampyre*, the seminal work *Frankenstein, or the Modern Prometheus*.

*The Vampyre* was edited in 1820 by Charles Nodier and introduced to the French readers, based on the translation by Cyprien Bérard. The theatre play proved to be a great success and was first performed on 19 August 1819.



The principal actors of this presentation of 1834 are : The Vampire (Mr. Gregory), Lady Margaret (Miss Stanton), Ariel, the spirit (Miss H. Stanton), Unda, Spirit of the Flood (Miss E. Stanton), Ruthven (again Mr Gregory), Willie (Mr. Eccles) and many other.

Very good condition.

**NEW THEATRE BRIDGNORTH**

The two new and laughable Pieces of "TURNING THE TABLES," and "THE LOTTERY TICKET," received with such applause on their first representation, will be repeated for the LAST TIME, on Tuesday Evening, with the Melo Drama of "THE VAMPIRE."

**On TUESDAY Evening, FEBRUARY 11th, 1834,**  
Will be presented, the laughable Piece, called

**Turning the Tables**

Jack Humphries, Mr. PHILLIPS.  
Mr. Jeremiah Bumps, Mr. STANTON, Jun., Tom Thornton, Mr. RANOE.  
Mr. De Courcy, Mr. F. STANTON, Mr. Knibbs, Mr. HOPE.  
Mrs. Humphries, Mrs. WOOD, Miss Knibbs, Miss E. STANTON.  
Patty Larkins, Miss H. STANTON.

After which, the admired Melo-Drama of, The

**VAMPIRE,**  
*Or, The Bride of the Isles.*

**CHARACTERS IN THE VISION.**  
The Vampire, Mr. GREGORY..... Ariel (Spirit of the Air) Miss H. STANTON.  
Lady Margaret, Miss STANTON..... Unda (Spirit of the Flood) Miss E. STANTON.

**CHARACTERS IN THE DRAMA.**  
Ruthven (Earl of Marsden) Mr. GREGORY..... Andrew (his Steward) Mr. WOOD.  
Father Francis, Mr. HOPE..... Donald, Mr. KIRK..... Ronald (Baron of the Isles) Mr. FAWCETT.  
M'Swill (the Baron's Henchman) Mr. PHILLIPS..... Robert (the Baron's Retainer) Mr. RANOE.  
Sandie, Mr. WHITCOTT..... Willie, Mr. ECCLES.  
Lady Margaret (Daughter of Ronald) Miss STANTON.  
Effie (Bride to Robert) Mrs. PHILLIPS..... Dame Bridget, Mrs. ROWLANDS.

**A VARIETY OF SINGING BY**  
**Mr. & Mrs. PHILLIPS, Mr. RANOE, & Mr. WOOD.**

The whole to conclude with the new laughable Farce of The

**LOTTERY TICKET**  
*And Lawyer's Clerk.*

Capias (a Village Lawyer) Mr. FAWCETT..... Wormwood (his Clerk) Mr. PHILLIPS.  
Charles (in love with Susan) Mr. F. STANTON.  
Mrs. Corset (a Stay-maker) Mrs. WOOD..... Susan (a Maid of All-work) Miss H. STANTON!  
Villagers, Mr. WOOD, Mr. KIRK, Mrs. PHILLIPS, and Miss E. STANTON.

**Boxes, 3s.—Pit, 2s.—Gallery, 1s.**  
Tickets to be had of Mr. GITTON, where Places for the Boxes may be taken.  
The Doors to be opened at half-past Six, and the Performance to commence at Seven o'Clock.  
Half Price time commences at half-past Eight.  
GOOD FAIRIES CONSTANTLY KEPT IN THE THEATRE.

GITTON, PRINTER

*A lovely 17th century English embroidered binding*

**28. PSALTER – [EMBROIDERED BINDING].** The Whole Book of Psalmes : collected into English metre by T. Sternhold, I. Hopkins and others, conferred with the Hebrew, with apt notes to sing them withall. Set forth and allowed to bee [sic] sung in all churches, of all the people together. *London, printed by E.G. for the Company of the Stationers, 1638.* 16mo (93 x 64 mm) 26 unnl., 221 num.ll., 26 unnl. Contemporary English embroidered binding, delicate decoration on covers and spine embroidered in coloured silk and silver thread including mainly flower but also depicting a butterfly on the rear cover, binding edges protected by a silver embroidered lining, gilt edges.

15 000 €

A VERY FINE AND RARE EXAMPLE OF 17TH CENTURY EMBROIDERED BINDING, EXQUISITELY EXECUTED IN CROSS-STITCH.

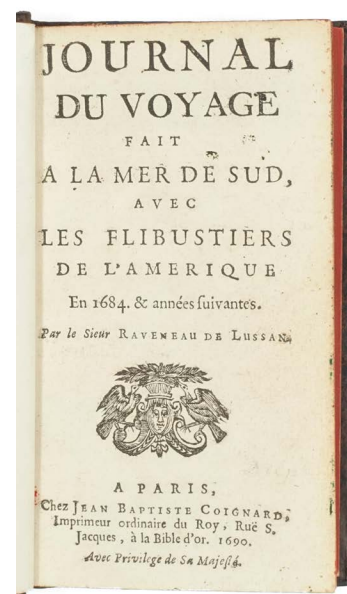
Thomas Sternhold (1500-1549) was an English courtier and the principal author of the first English metrical version of the Psalms, originally attached to the augmented Prayer Book by John Hopkins.

Provenance

This copy bears a 17th century ownership inscription on the front fly-leaf "Susan Ogden, Her Book, 1695". The Ogden family is documented in England since the 13th century. It is possible that this binding belonged to a descendant of John Ogden (1609-1682) also called "The Pilgrim", of British origin he settled in New England in 1641. John Ogden was a patentee of the Elizabethtown purchase in 1664, which was the first English settlement in the colony of New Jersey.



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



Good copy.

1 000 €

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

POCKET EDITION, PUBLISHED ONE YEAR AFTER THE FIRST.

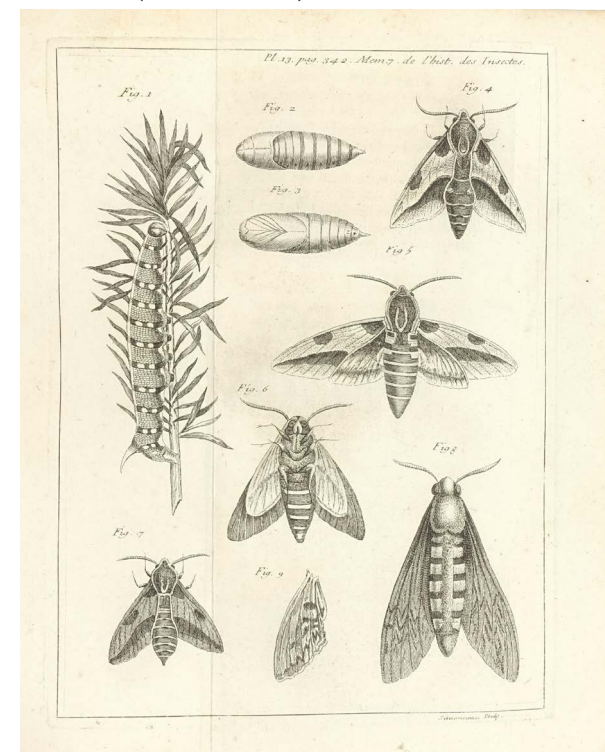
The adventures of Ravenau de Lussan were very popular and would form later volume three of Exquemelin's *Histoire des Aventuriers flibustiers*. The author engaged in the group of buccaneers under the command of Laurent de Graff and took part in many expeditions against the Spaniards : Granada close to Lake Nicaragua, Guyaquil, and Tehuantepec on the Mexican coast, just to name a few. After a fierce attack he finally stranded in Santo Domingo where he wrote the present book about his adventures and expeditions.

**30. REAUMUR, René-Antoine de.** Mémoires pour servir à l'histoire des insectes. Paris, Imprimerie Royale, 1734-1742. 6 volumes 4to (245 x 190 mm) 2 nn.ll., 654 pp., 1 nn.l. (avertissement), 50 engraved plates for volume I; 2 nn.ll., XLVI pp., 1 nn.l. (table), 514 pp., 1 nn.l. (avertissement), 40 engraved plates for volume II; 2 nn.ll., XI, 532 pp., 47 engraved plates for volume III; XXXIV, 1 nn.l., 636 pp., 44 engraved plates for volume IV; 2 nn.ll., XLIV, 728 pp., 38 engraved plates for volume V; 2 nn.ll., LXXX, 608 pp., 48 engraved plates for volume VI. Contemporary marbled calf, spine gilt with raised bands, red speckled edges. 6 000 €

DSB, XI, 327-335; Garrison & Morton, 304; Sparrow, no. 192 & p. 22; 1Heralds of Science, 192; Nissen ZBI, 3315; En français dans le texte, 145; Norman, 1804; Bodenheimer I, 415-448; Nordenskiöld 231-232.

FIRST EDITION OF REAUMUR'S GREATEST WORK - ONE OF THE GREAT CLASSICS WITHIN THE ENTOMOLOGICAL LITERATURE AND A WORK OF FUNDAMENTAL IMPORTANCE IN INSECT BIOLOGY.

It "is in fact one of the most monumental works written in this field of research. It offers a number of extremely valuable contributions to the knowledge of the anatomical structure of the insects, their evolutionary history and condition of life..."(Nordenskiöld).



«D'observation en déduction, d'hypothèse en vérification, s'élaborent un intense monument de science, une manière de rêve poétique à rebond, et la palpitation de la vie se retrouve resituée à travers la précision d'un regard éperdument regardant qui donne à voir, dans leur extrême singularité, les mœurs et coutumes insoupçonnées des guêpes solitaires ou des libellules, des bourdons velus ou des chenilles processionnaires. Scrutateur de règnes minuscules, Réaumur n'ignore rien des empires se développant à l'ombre des feuillages, à fleur de terre, ou dans la transparence voilée des eaux» (Yves Tadié, in : En français dans le texte).

Reaumur was active in many branches of natural sciences. he invented improved methods of iron-refining and made important contributions to our knowledge of the expansion of gases and fluids and of specific heat. He is perhaps best known for his invention of the thermometer scale which bears his name. In 1710 he wrote a paper on the possibility of spiders being used to produce silk, which was so celebrated at the time that the Chinese Emperor caused a translation of it to be made.



He was the first scientist to suggest the use of wood as a material for papermaking by observing the habits of wasps, which insect may be considered a professional papermaker devoting most of her life to the fabrication of this material for the construction of nests. A true son of the Enlightenment he calls attention to the economic value of entomological research. Silk, wax, honey, lacquer, and cochineal are all valuable products of the insects. His friends often called Reaumur the Pliny of the Eighteenth Century - and T.H. Huxley says in a letter: "From the time of Aristotle to the present day I know of but one man who has shown himself Mr Darwin's equal in one field of research - and that is Reaumur." - "Bis auf den heutigen Tag besitzen wir kein Werk, das morphologische, ökologische und physiologische Probleme in gleicher Harmonie und auf solch breiter Grundlage behandelt." (Bodenheimer).



"Réaumur was among the great naturalists of his or any age... Réaumur's greatest work in natural history was his *Mémoires pour servir à l'histoire des insectes*, published in six volumes between 1734 and 1742... His descriptions were minute and exacting in every detail, and his experiments were among the most ingenious he ever contrived. Réaumur was one of the first to undertake extensive quantitative research on insects... He made some of the first tentative studies of communication among the bees. In short, there was no aspect of the life cycle or behaviour of bees too minute or too unimportant to escape his attention. he took every pain, every precaution to make his study as complete and exhaustive as possible. And so it was with the other insects he studied" (DSB). "Réaumur's greatest work" (Garrison-Morton).

"Réaumur took pains to emphasize the practicality of insect studies as benefitting industries where insects were economically useful, such as the manufacture of silk, honey, wax, lacquer and cochineal dye, as well as those industries where the economically harmful depredations of insects could be lessened by improved methods of pest control" (Norman).

Very good copy, complete with its 267 engraved plates (by mistake plates 29-31 & 35 of volume V have been bound into volume VI).

#### 99 Hunting plates by Ridinger

**31. RIDINGER, Johann Elias.** 9 engraved suites. *Augsbourg, 1749-1778*. Large folio (515 x 395 mm). Collection of 9 suites containing a total of 99 engraved plates (including a title). 19th century French half red-morocco, flat spine gilt, lettering in French 'Oeuvres de Ridinger' (*some expert restorations to head and foot of spine*) 15 000 €

*Thienemann, Ridinger, 99ff.*

A very fine collection of 9 complete suites (with 99 plates) of famous hunting and falconry suites by the great German master of the art of animal engraving, Johann Elias Ridinger (1698-1767). Along with Jean-Baptiste Oudry, he is regarded as one of the finest animal engravers of the 18th century. The collection contains two fine suites engraved in medallions (8 plates), as well as the rare complete suite of *Bêtes féroces* (8 plates) and *Accidents de la chasse* (45 plates plus title).

Content :

1. Chasse et fauconnerie. 25 plates. *No date*. Published without title (see Thienemann, 114-138).
2. Chasses de bêtes féroces. 8 plates : Lion et cheval ; Auroch et tigre ; Ours et Lionne et ses petits ; Léopard et âne ; Lion et hippopotame ; Éléphant et





Joh. Cl. Ridinger inv. del. et excudit. Aug. Wand.

Martin Cl. Ridinger sculpsit.

Par force Jäger mit der meute.

Chasseur par force avec la meute.

rhinocéros ; Lynx (pardelle) et chameau ; Buffle et crocodile. (Thienemann, 716-1723).

3. Canards chassés par renards et par chats. 1770. 2 plates. (Thienemann, 389-390).

4. Les quatre parties du jour du cerf. *No date*. 4 plates. Engraved medallions, with titles in Latin. (Thienemann, 238-241).

5. Les Quatre saisons du chasseur. *No date*. 4 plates. Engraved medallions, with titles in German and Latin. (Thienemann, 109-112).

6. Accidents et événemens particuliers à la chasse. *J.E. Ridinger del. 1752, M.E. Ridinger filio sc. 1778*. Title and 45 engraved and numbered plates (title bound at head of the collection). (Thienemann, 343-388).

7. Traitement du cerf et du lièvre. *No date*. 2 plates. (Thienemann, 99-100).

8. Hiboux et rapaces. 1763. 4 plates. (Thienemann, 755-758).

9. Ornithologie avec légendes bibliques. 1749. 4 plates. (Thienemann, 759-762).

All engravings with deckled edges and mounted on stubbs. Two or three plates slightly toned. A very fine set of emblematic suites illustrating hunting engraved by Ridinger.

32. **ROSA, Vincenzo.** Metodo di preparare e conservare gli uccelli per i gabinetti di storia naturale. *Pavie, Pietro Galeazzi, 1789*. 8vo (210 x 143 mm) 4 nn.l, 30 pp., 1 nn.l. blank. Modern white sheep, red calligraphic title on front cover. 380 €

*Not in Zimmer.*

First edition.

Vincenzo Rosa (1750-1819) was curator of the Natural History Museum at the University of Pavia from 1787. A fervent supporter of Linnaeus' system, Rosa devoted his entire life to classifying the specimens kept at the museum, as well as those collected during his travels in Sicily and North Africa from 1792 onwards.

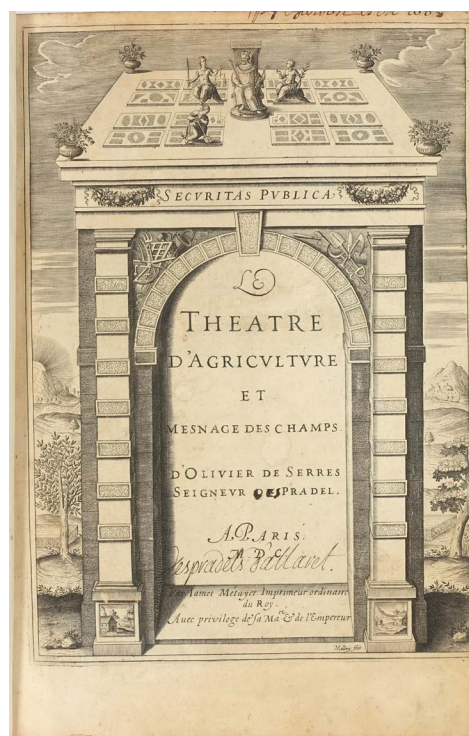
His work on the naturalization of specimens explains the process to be followed in 100 highly detailed points.

A good copy, entirely untrimmed.



**33. SERRES, Olivier de.** Le Théâtre d'agriculture et mesnage de champs. Paris, Jamet Metayer, 1600. Folio (306 x 200 mm) 8 nn.ll. including engraved title-frontispiece by Malleri, 1004 pp., 10 nn.ll. 18th century marbled calf, spine gilt with raised bands, red edges (some expert restorations). 20 000 €

*Tchemerzine, V, p. 817; Pritzel, 8630; Mortimer, French, 494; En Français dans le texte, 79; Simon, Bibl. Bacchica, II, 619; Vicaire, pp.788-789; Kress, 236.*



FIRST EDITION OF THE FIRST MODERN TREATY ON AGRICULTURE.

“Cette première édition est la plus belle de toutes “ (Thiébaud). it is dedicated to French King Henry IV.

Olivier de Serres is a member of a Huguenot family in the Vivarais region. During the Wars of Religion, he took part in various battles, including the siege of his home town, Villeneuve-de-Berg, in 1573. Afterwards, he retired to his land at Le Pradel, determined not to become involved in religious quarrels. It was at Le Pradel that he spent the rest of his life, devoting himself to his work as a landowner. Olivier de Serres never lost sight of the national interest and wanted to convince the gentlemen to look after their land themselves. For thirty years

he devoted his spare time to writing this book, which deals in detail with every aspect of agriculture: the land, clearing and drainage, wheat, wine, livestock, the farmyard, the garden, water and wood, and domestic recipes. This book was responsible for the development of new crops such as hops, maize, beetroot, mulberry and even potatoes.

Olivier de Serres' style is clear and imbued with rural poetry. He described the gardener as “*the goldsmith of the earth, because he surpasses the simple ploughman as much as the goldsmith surpasses the common blacksmith*” [*orfèvre de la terre, parce qu'il surpasse d'autant plus le simple laboureur que l'orfèvre le commun forgeron*].

His work is divided into eight large chapters or «places» as he calls them : 1: *Du Devoir du Mesnager, c'est-à-dire de bien cognoistre & choisir les Terres, pour les acquerir & employer selon leur naturel, approprier l'habitation champestre & ordonner de*

*la conduite de son mesnage.* 2. *Du Labourage des terres-a-grains, pour avoir des Bleds de toutes sortes Agronome et non gastronome, Oliver de Serres ne s'intéresse pas à l'apprêt culinaire lui-même, mais aux modes de conservation des aliments [...] : techniques de salaison des différentes viandes d'une part, de l'autre, procédés de mise en conserve des fruits (au sel, au vinaigre, au moût, au vin cuit, au sucre, au miel).* Le second chapitre du livre VIII constitue ainsi un véritable traité de confiture « (Livres en bouche). 3. *De la Culture de la Vigne, pour avoir des Vins de toutes sortes, aussi des passerilles & autres gentilleses procedantes des raisins, ensemble de se pourvoir d'autres boissons, pour les endroits où la Vigne ne peut croistre.* 4. *Du Bestail a quatre pieds, des pasturages pour son vivre, de son entretenement & des commodités qu'on en tire.* 5. *De la conduite du Poulailier, du Colombier, de la Garenne, du Parc, de l'Etang, du Ruscher & des Vers-à-Soie.* 6. *Des Jardinages, pour avoir des Herbes & Fruits potagers, des Herbes & Fleurs odorantes, des Herbes medecinales, des Fruits des Arbres, du Saffran, du Lin, du Chanvre, du Guesde, de la Garence, des Chardons-à-draps, des Rozeaux, en suite, la manière de faire les cloisons pour la conservation des fruits en général.* 7. *De l'Eau & du Bois.* 8. *De l'Usage des Alimens, & de l'honneste comportement en la Solitude de la Campagne.* This last chapter contains recipes for bread, drinks (hypocras, malvasia, mead), fruit and meat jams and preserves, syrups, sauerkraut, truffles, etc., as well as medical remedies for humans and animals. It also explains how to arrange houses and clothes and how to behave honestly in the countryside.

The illustration consists of a fine title-frontispiece engraved by Mallery. It shows an arch with the title in the middle with small views revealing a country landscape at both sides, surmounted by a garden view with parterres in the style of Le Nôtre showing the king seated in the middle and surrounded by three personalities (Justice, Peace, and Labour). The title is indicating Olivier de Serres' title as being “Seigneur du Pradel”. The iconography is complemented by woodcuts in the text and eight woodcuts at the head of each chapter depicting scenes of rural life.

«Ce traité d'agriculture est le fruit des recherches entreprises par l'agronome sur sa propre exploitation à partir de 1559. L'aspect novateur du Théâtre tient au caractère scientifique de la démarche de son auteur qui, bien que connaissant l'apport des antiques et de ses contemporains, réalisa ses propres expérimentations.

«La publication du traité d'Olivier de Serres s'inscrit dans le cadre politique d'une volonté de relance de l'agriculture dès les premières années du règne d'Henri IV. L'ouvrage, en abordant la question de la culture du mûrier blanc et la sériciculture, participe également à la politique de la soie que veut promouvoir le roi pour lutter contre l'importation de soieries étrangères. En faisant part de la façon de réaliser les parterres dits «à la nouvelle mode» inaugurés pour les jardins royaux, le Théâtre d'agriculture est également devenu un ouvrage de référence en matière d'histoire des jardins» (Frédéric Sichert, France Archives).

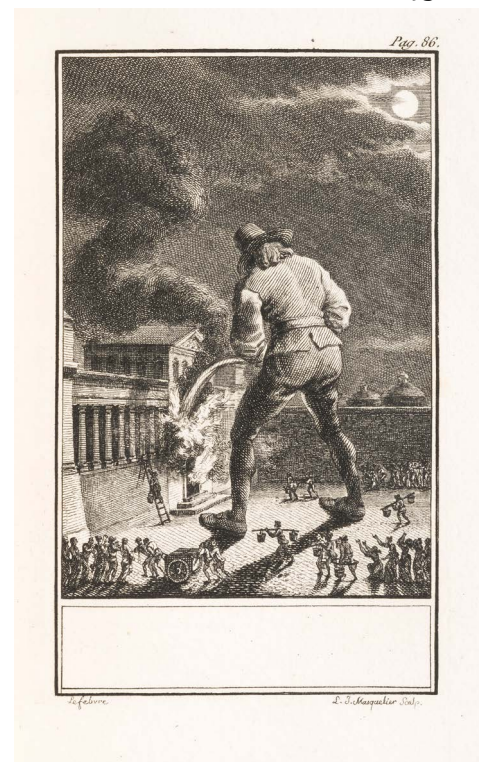
Clear light waterstain throughout, paper default pp. 721/722 without loss.

Provenance: Ex-Dono D.D. Poitevin Despradels d'Allavet (Possibly Durand de Poitevin, King's Councillor in Montpellier, son of Jacques-Alexandre de Poitevin, Director of the Royal Academy of Sciences, and Suzanne Despradels, elder brother of First Empire Major General Jean-Etienne Casimir Poitevin de Maureilhan). The former owner corrected Olivier de Serres' title from "Seigneur du Pradel" to "Seigneur Despradel" in reference to his own name.

*Bound in blue morocco by Bozérien*

**34. SWIFT, Jonathan.** *Voyages de Gulliver.* Paris, Pierre Didot l'aîné, 1797. 4 volumes large 18mo (147 x 95 mm) XXXVI, 148 pp., 4 engraved plates (including the frontispiece) for volume I ; pp. [149]-303, 2 engraved plates for volume II ; 148 pp., 2 engraved plates for volume III ; pp. [149]-358, 2 engraved plates for volume IV. Contemporary long grained blue morocco signed 'Rel. P. Bozerian Jeune', large gilt border with fleuron on covers, flat spine, gilt compartments decorated with a fleur de lis on pointillé background, inner gilt border, yellow silk endpapers, gilt edges. 3 800 €

*Cohen-de Ricci, 965 ; Brunet, V, 603 ; Quérard, IX, 302.*



NEW EDITION OF THE FIRST FRENCH TRANSLATION OF GULLIVER'S TRAVELS BY THE ABBOT GUYOT-DESFONTAINES.

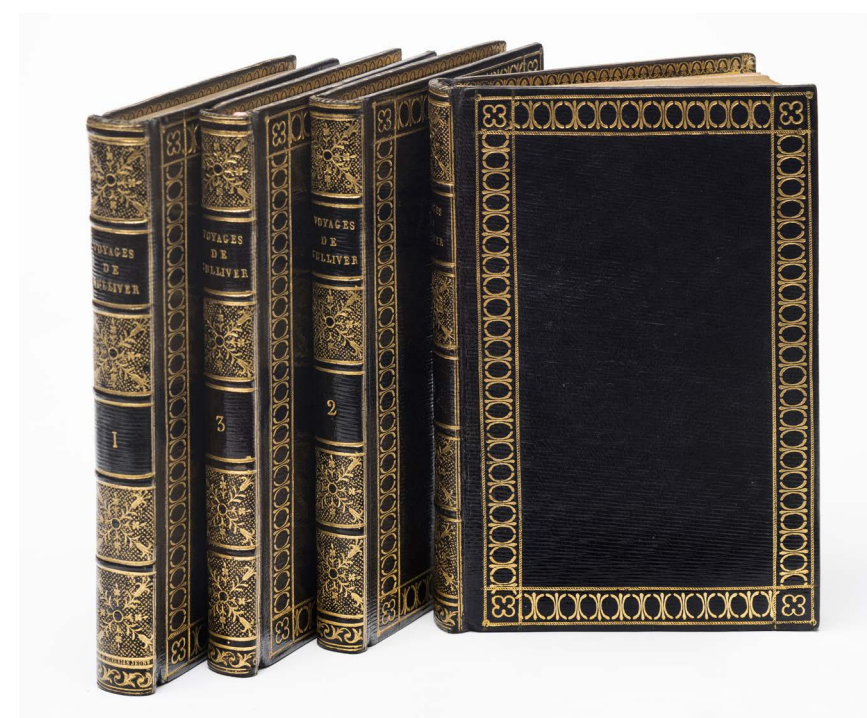
This copy is one of 100 large paper copies in 18mo (Cohen-de Ricci does not mention the number of copies printed), printed on laid paper (grand papier vélin) and illustrated with 10 plates. The plates, engraved by Masquelier after Lefebvre are all before the letters.

Very fine copy, in perfect condition, bound by François Bozérien, called le jeune.

«Frère de Jean-Claude Bozerian, dit l'aîné, François Bozerian a d'abord exercé son activité de relieur à Lyon, avant 1789. Il s'établit à Paris dans les toutes

dernières années du XVIIIe s., à une date indéterminée. Il est connu pour sa très abondante production de reliures à décor de bordures dans le style néo-classique caractéristique du Premier Empire. Il a abondamment travaillé pour la Bibliothèque impériale, à la sollicitation de Joseph Van Praet, pour relier notamment les collections d'incunables de la Réserve des Imprimés. Il se retire des affaires en 1818-1819, avec pour successeur le relieur Motet, attesté dès 1819 à l'adresse de la rue de la Sorbonne. Bozérien signe presque toujours ses reliures, au bas du dos, sous les deux formes suivantes : 'Rel. P. Bozerian jeune', 'Rel. Par Bozerian Jeune'; on trouve plus rarement les libellés 'Bozerian Le J.' ou 'Bozerian Jeune'» (Fabienne Le Bars, reliures.bnf).

Provenance : Maurice Lecomte (book plate).



*Jean-Baptiste de Colbert's copy*

**35. WINGFIELD, Robert.** *Nobilissima disceptatio super dignitate et magnitudine Regnorum Britannici et Gallici.* Louvain, 1517. 8vo (197 x 140 mm) 26 nn.ll. Collation : A-E<sup>4</sup> F<sup>6</sup>. 17th century red morocco, triple gilt filet on covers, central coat of arms of Jean-Baptiste de Colbert (see OHR, 1296, variant of tool 4), flat spine with gilt vertical lettering, gilt turn-ins, red speckled edges. 18 000 €



Adams, W-209.

FIRST AND ONLY EDITION.



Robert Wingfield (ca. 1471-1539) whose family had been seated at Letheringham since the 14th century is reckoned to have been the 7th son of a brotherhood of 12. In 1492 he and his step-father lord Scrope were included in the army raised for war with France, and in the troubled year 1497, while Scrope helped to raise the siege of Norham castle, Wingfield served with his brother Richard against the Cornish rebels.

He and his brother left for a

pilgrimage to Rome in March 1505 and eventually to Jerusalem which yielded him the title 'knight of the Holy Sepulchre'. Having returned to England Wingfield was employed almost continuously in diplomacy. His hatred of the French seems at times to have blinded him to all other considerations. In 1517 he published, under the title *Nobilissima Disceptatio super dignitate et magnitudine Regnorum Britannici Gallici*, the debates at the Council of Constance in 1416 when the French had maintained that the English were not a sufficient nation to be represented at the Council; the English reply, remarked Wingfield in his preface, made plain that 'whether in arms or in faith ... the English nation always surpassed the French, nor could it be judged inferior in the dignity and antiquity of its inhabitants, the size and greatness of its lands, or the character and learning of its people' ex quo fit ut veluti armis & fide (absit verbo invidia) natio Anglicana semper praestit Galliacae...].

The book was printed in Louvain by Theodoricus Martinus (Thierry Martens), Erasmus's printer, who had just completed the first edition of More's *Utopia*. The title page is decorated with a large architectural border, the last leaf bears the printers' device on the verso.

Fine provenance

Copy having belonged to Jean-Baptiste Colbert (1619-1683) with his coat of arms on the covers and the mention "Bibliotheca Colbertinae" on the title.

Magnificent copy of this rare book, unknown to USTC. No copy located in continental Europe or in the United-States.

Provenance : Colbert (coat of arms on covers and manuscriptcuript not on the title "Bibliothecae Colbertinae", sale Paris, 1728, vol 2., n° 5498) - Dukes of Devonshire, Chatsworth (bookplate; Catalogue of the library at Chatsworth, 1879, vol II, p. 45).

