

# CLAVREUIL

PARIS & LONDON





STÉPHANE CLAVREUIL RARE BOOKS  
23 Berkeley Square, W1J6HE London, UK.

+44 798 325 2200 — [stephane@clavreuil.co.uk](mailto:stephane@clavreuil.co.uk)

EORI : GB 1573 41 902 000



LIBRAIRIE CLAVREUIL  
19 rue de Tournon, 75006 Paris.

+33 (0)1 43 26 97 69 — [basane@librairieclavreuil.com](mailto:basane@librairieclavreuil.com)  
[www.librairieclavreuil.com](http://www.librairieclavreuil.com)

TVA : FR93 582 004 974

---

TEFAF 2026  
MECC Maastricht Forum  
12<sup>th</sup> - 19<sup>th</sup> March  
Booth 613

Covers : 17. **FERRIOL, Charles.** Recueil de cent estampes représentant différentes nations du Levant tirées sur les tableaux peints d'après nature en 1707 et 1708...*Paris, Le Hay, Duchange & Collombat, 1714-1715.*

CLAVREUIL  
PARIS & LONDON



1. **AESOP.** *Fabulae.* Bâle, Jacob Wolff de Pforzheim, 1501. Folio (305 x 205 mm) 204 nn.ll. Collation : a-b<sup>8</sup>, c<sup>6</sup>, d<sup>8</sup>, e<sup>6</sup>, f<sup>8</sup>, g<sup>6</sup>, h<sup>8</sup>, i<sup>6</sup>, k<sup>8</sup>, l<sup>6</sup>, m<sup>8</sup>, n<sup>6</sup>, o<sup>8</sup>, p-s<sup>6</sup>, A-B<sup>8</sup>, C-D<sup>6</sup>, E<sup>8</sup>, F<sup>6</sup>, G<sup>8</sup>, H<sup>6</sup>, I<sup>8</sup>, K<sup>6</sup>, L<sup>4</sup>, M<sup>6-1</sup> (s6 blank ; last leaf 'M6' blank, removed by the binder). Half blind stamped pigskin over wooden boards in contemporary style, traces of clasps. 180 000 €

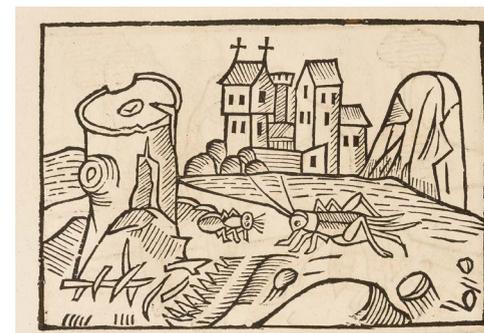
*Fairfax Murray (German, p. 37-41) ; Adams A-291 ; VD16, A-435 ; Panzer, VI, 174, 3 ; Proctor, 14080 ; British Museum, STC (German), p. 6 ; Isaac 14080 ; Rabir II, 314 ; Contemporaries of Erasmus, p. 190-191.*

FIRST EDITION OF AESOP'S FABLES PUBLISHED BY SEBASTIAN BRANT. ILLUSTRATED WITH 335 AMAZING WOODCUTS.

In addition to the Latin Aesopic corpus, it contains new fables composed by Brant (1458-1521), the literary scholar from Strasbourg who wrote the famous satirical poem *Narrenschiff* (The Ship of Fools). The second part is entirely devoted to the 140 fables published by Brant, 'some of a very remarkable character', according to Hugh W. Davies (cat. Fairfax Murray). These compositions in verse, with abundant commentary in prose, are taken from the works of Stace, Juvenal, Virgil, Ovid, Lucian, etc. The first account, taken from Hesiod, is thought to be the oldest known fable.

The volume is illustrated with 335 woodcuts in a style that is as evocative as it is varied. The 194 figures in the first part, in an archaic and 'rough' style, are almost all taken from the Basel edition printed around 1490 and attributed to Michael Furter, Johann Amerbach or the latter's associate, Jacobus Wolff of Pforzheim (the printer of our Aesop). The extraordinary suite illustrating Brant's *Fables* consists of 141 woodcuts by a completely different, more flexible and 'modern' hand, celebrated by Hugh W. Davies: "The remainder of the cuts are by a new artist, the style entirely differing from the older blocks. These are heavily shaded by thin close parallel lines, amalgamating into a solid mass in the deepest shadows".

A very fine copy.



*With the coat of arms of King Louis XVIII  
and from the library of his son Louis-Philippe*

**2. 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. 4 000 €

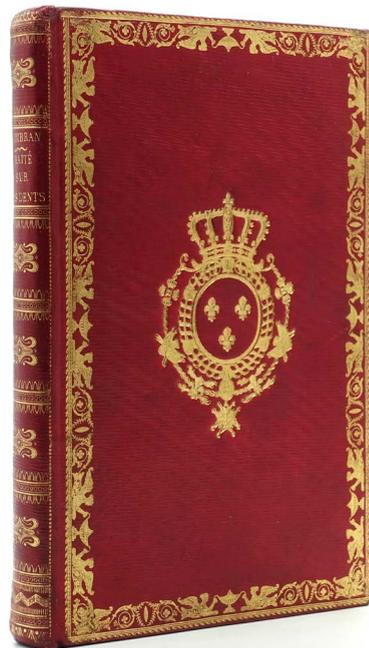
*David, p.16; Poletti, p.19; Weinberger, p.11.*

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.

King Louis Philippe's copy with his rubber stamp of the royal library at Neuilly on the title page.

A very fine copy nicely bound and well preserved.

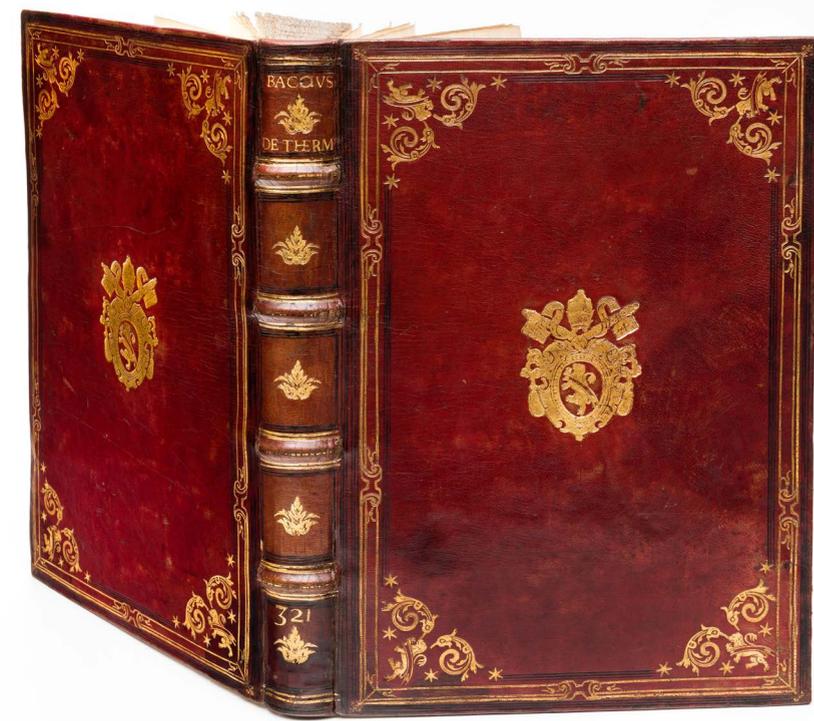


*Magnificent dedication copy  
Bound for Pope Sixte V*

**3. BACCI, Andrea.** *De Thermis libri septem... in quo agitur de universa aquarum natura.... De Terrestris ignis natura nova tractatio. Venice, Felicem Valgrisum, 1588.* Folio (361 x 242 mm), 24 un.ll., 492 pp., 1 un.l. (printer's device). Contemporary red morocco, covers decorated with a wide gilt and blind-stamped border, central medallion with the arms (lion) of Pope Sixtus V, corners decorated with small tools bearing the pope's coat of arms, spine with compartments decorated with the gilt title and a large floral tool and gilt fillets, gilt edges. 18 000 €

*Durling, 427 ; Adams B-6 ; Carrère, 97 ; Neville, 55 (note). Voir Garrison-Morton 1986.2 ; Duveen, 35 ; Simon, Bacchica, 66 ; Wellcome, 600 (tous pour l'édition originale de 1571).*

SECOND EDITION, THE FIRST TO BE DEDICATED TO POPE SIXTUS V (1521-1590), WHOSE PERSONAL PHYSICIAN BACCI WAS. AN EXCEPTIONAL PRESENTATION COPY, BOUND WITH THE ARMS OF THE HOLY FATHER.



This edition is augmented by a treatise on terrestrial fire (*De terrestris ignis natura*) as well as a large number of additions by the author (*...ab ipso auctore recognitum, novis historiis locupletarum ac plus mille locis illustratum, & auctum*).

This work, beautifully printed by Valgrisi, is adorned with a large double-page woodcut map detailing the Baths of Diocletian (between pp. 435/436). The illustration on page 443 shows details of a three-level boiler from which bathers could draw hot, warm and cold water. This boiler is installed on the hypocaust, which is an important part of the baths' heating system.

Magnificent copy, bound with the arms of Pope Sixtus V (1521-1590), to whom this work is dedicated. Sixtus V pursued a dynamic policy of public works in Rome. It was during his pontificate that the Egyptian obelisk, installed during the reign of Caligula, was moved to its current location in St. Peter's Square, following a plan proposed by Domenico Fontana. It was also thanks to his initiative and with the help of his favourite architect Domenico Fontana that the dome of St Peter's Cathedral was finally completed, having remained unfinished since 1573.

*One of the very few copies printed on large paper*

**4. BAUDELAIRE, Charles.** *Les Fleurs du mal.* Paris, Poulet-Malassis et de Broise, 1857. 12mo (195 x 119 mm) 2 unnl., 248 pp., 2 unnl. Jansenist hazelnut morocco, raised band, olive morocco lining decorated with a mosaic macabre decoration (skull and crossbones), mauve moire endpapers, top edge gilt, yellow cover without spine preserved, matching slipcase (*S. David*). 280 000 €

*Carteret, I, 118; Clouzot, 43; Chalvet, 18.*

FIRST EDITION. ONE OF THE VERY RARE COPIES PRINTED ON LARGE HOLLANDE PAPER OF WHICH CHALVET LISTS 22.

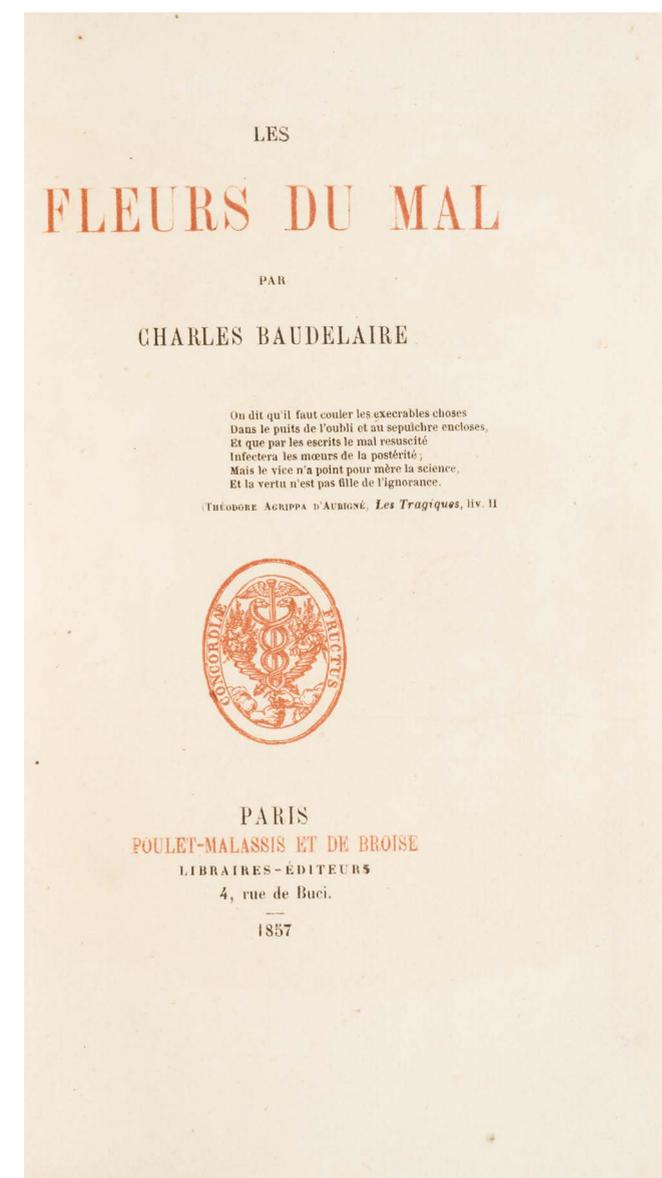
This exceptional copy contains added material:

1. The reduced suite of 9 engravings by Odilon Redon illustrating *Les Fleurs du Mal*.
2. The frontispiece by Bracquemond, refused by Baudelaire.
3. An autograph letter from Baudelaire to La Fizelière dated 22 February 1864.
4. A letter from Manet to Poulet-Malassis asking for two copies of *Les Fleurs du mal*.

5. A portrait of Baudelaire engraved by Marcellin-Gilbert Desboustin. This portrait is not mentioned by Chalvet.

A very fine copy, with the cover in its definitive state (correct date of the notice on Jean Schelandre and the corrected name of Olympe de Gouges).

Provenance: Mrs. Henry Walters (sale in New York, Parke Bernet Galleries, 23-25 April 1941, lot 118) - Louis de Sadeleer (ex-libris).

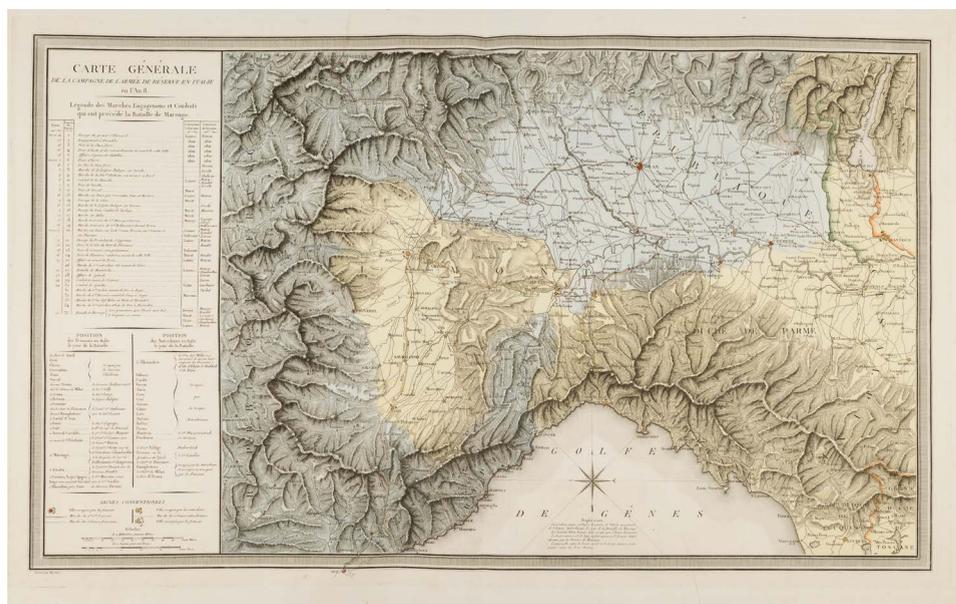


*One of 25 copies printed on very large paper for presentation*

*Bound with Napoleon's coat of arms*

**5. BERTHIER, Louis Alexandre.** Relation de la bataille de Marengo, gagnée le 25 Prairial an VIII par Napoléon Bonapart 1<sup>er</sup> Consul, commandant en personne l'armée de réserve sur les Autrichiens aux ordres du Lieutenant-général Mélas ; rédigée par le Général Alexandre Berthier, Ministre de la guerre... Paris, au dépôt général de la guerre, An XII (1804). Large folio (637 x 513 mm) of (3) ll., 17, (1) pp., 6 plans. Contemporary long-grain red morocco, on the covers framed by six gilt roulettes with Napoleon's arms in the centre, flat spine decorated with antique vases and gilt motifs, inside, blue tabis endpapers, gilt edges. 65 000 €

FIRST EDITION OF THIS FAMOUS WORK DEVOTED TO ONE OF THE GREAT ACHIEVEMENTS OF THE ITALIAN CAMPAIGNS. A SUMPTUOUS PRESENTATION COPY, PRINTED ON LARGE VELLUM PAPER IN VERY LARGE FOLIO FORMAT AND BOUND IN RED MOROCCO WITH THE EMPEROR'S COAT OF ARMS.



Like the *Tableaux historiques des campagnes d'Italie* (Historical Tables of the Italian Campaigns), to which it is in a way complementary, this *Relation de la bataille de Marengo* (Account of the Battle of Marengo) is one of the very first literary or artistic monuments commissioned by Napoleon to establish his power and forge his legend. After a brief laudatory review of the first campaign and the Egyptian expedition, Berthier describes in detail the course of this

decisive but long and uncertain battle, attributing all the credit for the victory to Bonaparte's skill.

The volume is superbly illustrated with a general map of the campaign in two versions, one entirely coloured, the other in black, and four double-page plates describing the battle in its different phases, with colour highlights tracing the movements of the troops. All the pages are presented in a starry frame.

This copy was presented to Joseph Marie Portalis (1778–1858), whose armorial bookplate appears on the inside front cover.

Magnificent copy, in very fresh condition.

Provenance: Edouard Rahir (I, 1931, no. 31) - Cortland Bishop (not in the catalogues), with bookplates - French private collector.



**6. BOCCACCIO, Giovanni.** Von etlichen Frowen von denen Johannes Boccacius in latin beschriben hat und doctor Hainricus Stainhöwel getütschet. [De claris mulieribus, in German]. *Ulm, Johann Zainer der Ältere, n. d. (1473).* Folio (305 x 212mm), 8 preliminary un.ll., CXL num. leaves (printed numerotation starting leaf XXI), gothic types, 32-33 lines, 16 quires without signatures (first of 8 leaves, the others of 10 leaves). Contemporary blind-stamped pigskin on bevelled wooden boards; on the front cover, a frame decorated with discs featuring flowers and a figure of the Virgin Mary with the infant Jesus in each corner, with ogival interlacing in the centre decorated with small diamond-shaped ironwork featuring griffins; on the second cover, the same composition uses lozenges decorated with a hybrid medieval bestiary: griffins, facing dogs, dragons, ibexes and paschal lambs in the corners; spine with three raised bands, clasps. 380 000 €

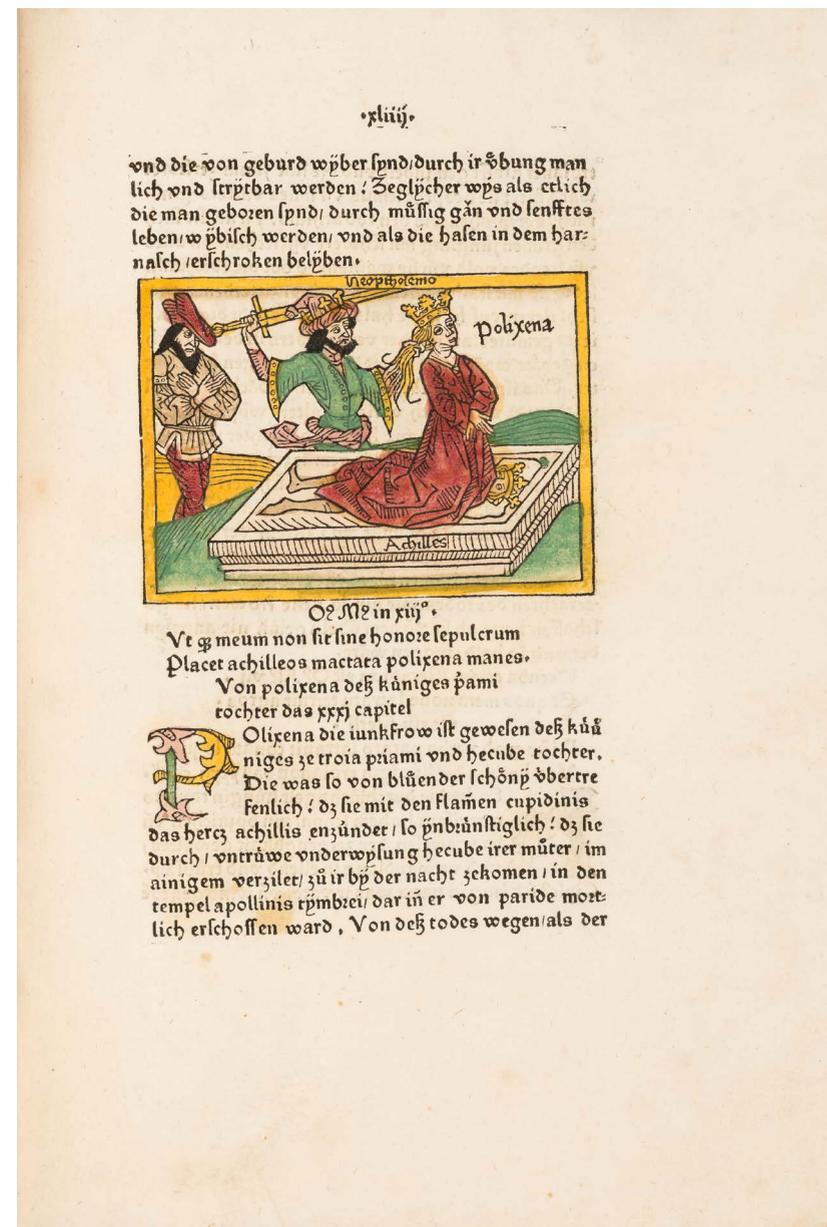
Goff B720; H 3333\*; Schr 3506; Schramm V p. 18; Pell 2476; CIBN B-516; SI 804; Sajó-Soltész 695; Coll(S) 235; Günt(L) 3061; Voull(B) 2617; Borm 526; Walsb 885; Oates 1151; Pr 2497; BMC II 521 ; Brown, Virginia. *Introduction. Famous Women.* By Giovanni Boccaccio. Edited and translated by Virginia Brown. Cambridge: Harvard University Press, 2003. Pages xi-xxiii ; Flood, John L. "Parallel Lives: Heinrich Steinhöwel, Albrecht von Eyb, and Niklas von Wyle." *Early Modern German Literature 1350-1700.* Edited by Max Reinhart. Rochester, NY: Camden House, 2007. Pages 779-796.

FIRST EDITION IN GERMAN TRANSLATED BY HEINRICH STEINHÖWEL PRINTED BY THE FIRST PRINTER IN ULM, JOHANN ZAINER. ILLUSTRATED WITH 79 WONDERFUL WOODCUTS BY THE SO-CALLED BOCCACCIO MASTER IN MAGNIFICENT CONTEMPORARY COLURING. Written in 1361/2, Boccaccio's *De mulieribus claris* (About famous Women) is the first collection of female biographies in Western history, it contains the biography of 106 women.

Inspired, by Boccaccio's own admission, by reading his friend Petrarch's *De viris illustribus* (About famous Men), this work offers a reasoned compilation of the 'stories' of remarkable women, both pagan and Christian, whose excellence, for better or for worse, Boccaccio highlights, even if it means drawing the appropriate moral lesson from their 'bad' deeds. It therefore features great figures described by Livy, Pliny the Elder and Suetonius, but also by Saint Jerome and the Bible (the book begins with a 'biography' of Eve).

The woodcuts, by the eponymous Boccaccio Master, are the earliest series of Ulm woodcut illustrations. They are the same blocks, with the omission of 4 cuts and the addition of one new one, as Zainer's Latin edition. This German

edition is generally considered to predate the Latin edition (published without a date by the same publisher) given the more primitive state of the woodcuts (according to the Catalogue of Incunabula of National Libraries B-513); as the dedicatory epistle is dated 14 August 1473, and the engraving on the verso of f. 138 is also dated 1473, Goff dates this edition 'not before 15 August 1473'.



*Illustrious men and women bound together*

**7. BOCCACIO, Giovanni.** De casibus virorum illustrium. (*Strasbourg, Georg Husner, ca. 1474-75*). 156 un. leaves. Bound with: **BOCCACIO, Giovanni.** De claris mulieribus. (*Strasbourg, Georg Husner, ca. 1474-75*). 83 un. leaves (without first blank). Two works bound together in one small folio volume (277 x 200 mm). Early 19th-century English binding in long-grain red morocco, covers entirely covered with rich gilt and blind tooling consisting of a wide frame divided into three bands delimited by gilt fillets with large corner motifs and a large, finely decorated central diamond, spine with raised bands decorated with fleurons and bearing the two titles in gilt letters, wide inner frame richly decorated with gilt motifs, endpapers and flyleaves of green tabis surrounded by a Greek fret with corner fleurons, gilt edges (*bound by J. Faulkner, 8 Queen Street, Little Tower Hill*). 75 000 €

AN INTERESTING COLLECTION BRINGING TOGETHER THE FIRST EDITION OF *DE CASIBUS VIRORUM ILLUSTRIVM* AND THE SECOND EDITION OF *DE CLARIS MULIERIBUS*, BOTH PUBLISHED BY GEORG HUSNER IN THE SAME YEAR IN STRASBOURG.

### 1. De casibus virorum illustrium.

*Goff, B708 ; Hain Copinger, 3338\* ; Pellechet, 2480 ; CIBN, B-507 ; Delisle, 274 ; Polain(B), 705 (dates „before 1479“); IGI, 1765 ; Walsb, 122 ; Proctor, 352 ; BMC, I, 83 ; GW, 4430 ; ISTC, ib00708000 ; USTC, 743488 (dates 1479 as Polain does).*

FIRST EDITION OF THESE 56 BIOGRAPHIES COMPOSED IN LATIN PROSE BY BOCCACIO AT THE END OF HIS LIFE.

Divided into 9 books *De Casibus Virorum Illustrium* presents the lives and fates of famous personalities from the Bible, from ancient mythology, historiography and even of Boccaccio's own contemporaries. Boccaccio reconstructs the destinies of famous men, both ancient and contemporary, showing how a succession of tragic events led them from glory to utter ruin.

The publication of this book started a whole new literary genre that blossomed later. For example, Geoffrey Chaucer found the model for The Monk's Tale from the *Canterbury Tales* or John Lydgate, his *Fall of Princes*.

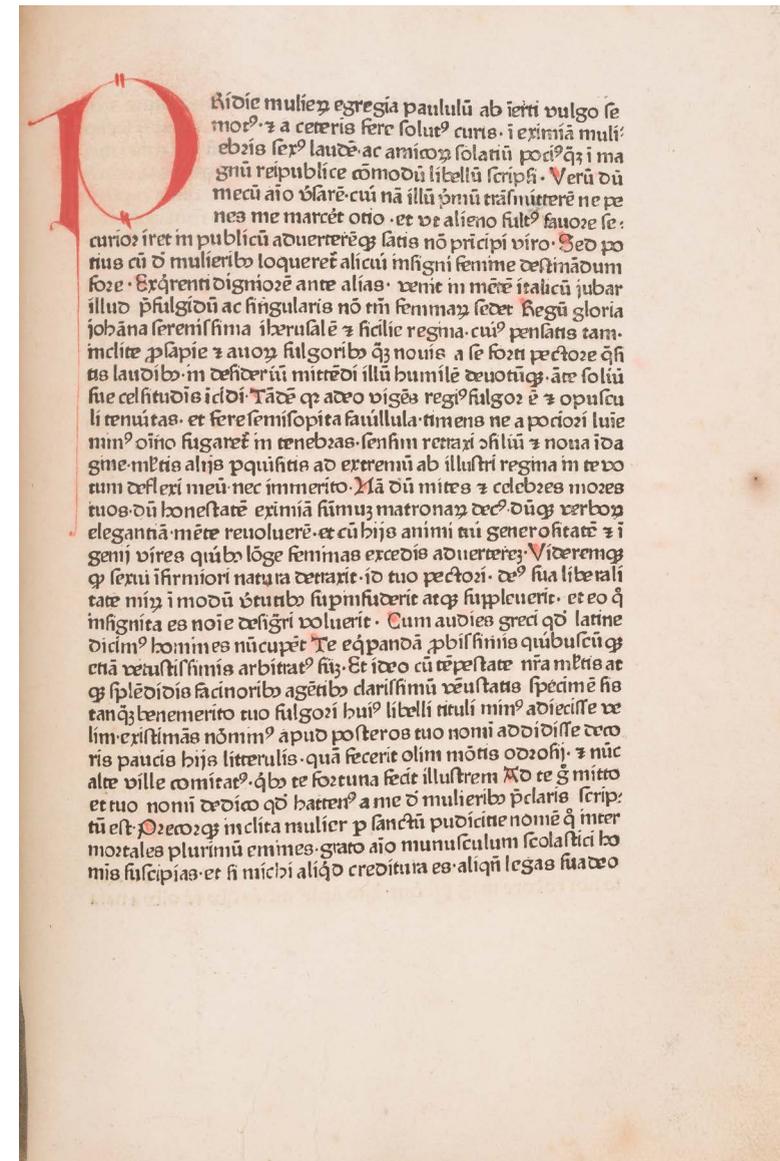
### 2. De claris mulieribus

*Goff, B 717 ; ISTC, ib00717000 ; GW, 4484 ; HC 3327\* ; Pell. 2473 ; CIBN, B-314 ; Polain, 710 ; BMC, 183.*

SECOND EDITION, SHORTLY FOLLOWING THE ILLUSTRATED EDITION PUBLISHED IN ULM BY JOHANN ZAINER (1473).

This book, quickly translated into French (by Laurent de Premierfait) and German (by Heinrich Steinhöwel), had a profound impact on its era, inspiring both Chaucer's *The Canterbury Tales* and Christine de Pisan's 1405 work *The Book of the City of Ladies*. Boccaccio gives a broad and often provocative insight into medieval attitudes towards women at a time when the Renaissance elites were changing their view of women's potential.

Slight foxing on the first leaf but a very fine copy.

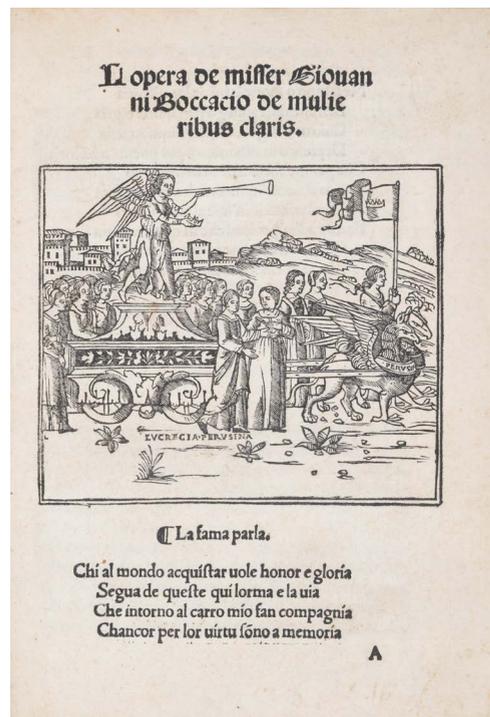


First edition in Italian

**8. BOCCACIO, Giovanni.** L'opera de misser Giouanni Boccacio De mulieribus claris. *Venise, per maistro Zuanne de Trino, chiamato Tacuino, 6 mars 1506.* In-8 (142 x 202 mm), 162 ff. n. ch. (A<sub>6</sub>, B-T<sub>8</sub>, V<sub>4</sub>). Red morocco, spine gilt, red edges (*modern pastiche binding 18th century style*). 20 000 €

*Dyson Perrins, 179, ; Essling, II, 1505, Sanders, I, 1088.*

FIRST EDITION IN ITALIAN TRANSLATED BY VINCENZO BAGLI, OF THE FIRST WORK DEVOTED EXCLUSIVELY TO ILLUSTRIOUS WOMEN. ILLUSTRATED WITH 105 BEAUTIFUL WOODCUTS.



This beautiful Venetian edition is illustrated with a large title vignette (113 x 95 mm) depicting the triumph of famous women, with Lucretia at the head of a chariot drawn by two griffins, and 104 woodcuts (60 x 73 mm) of female portraits, full-length, some with their attributes. The models used by the engraver were statues and reliefs by the Milanese sculptor Cristoforo Solari, known as Il Gobbo, and the Venetian brothers Tullio and Antonio Lombardo, which adorn the famous funeral monument to Doge Andrea Vendramin.

The printing technique of these illustrations is very interesting. « For the portraits of individual women not only are the same figures made to do duty more than once — a nude holding an apple serves both for Eve and Venus

— but a further economy was effected by cutting out a square in the blocks and inserting the same heads on different bodies or vice versa. It is surprising to find such tricks played in a fairly well printed book of this class » Warner, George, Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins, 1914.

A few rare foxing spots and stains; trimmed a little short at the top.

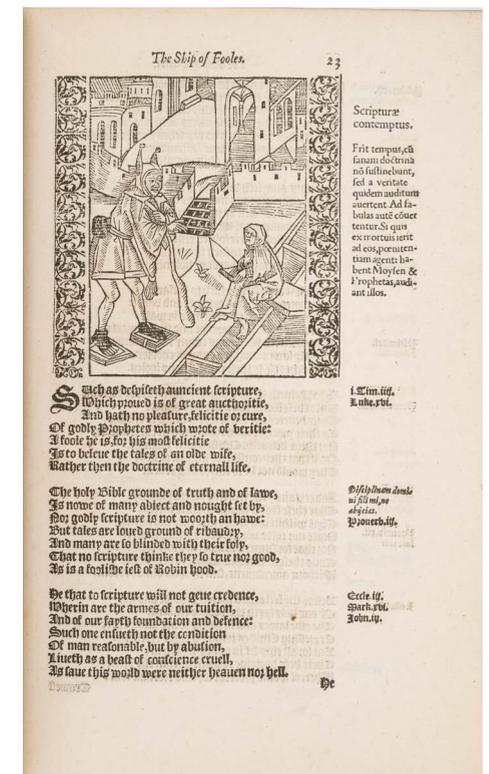
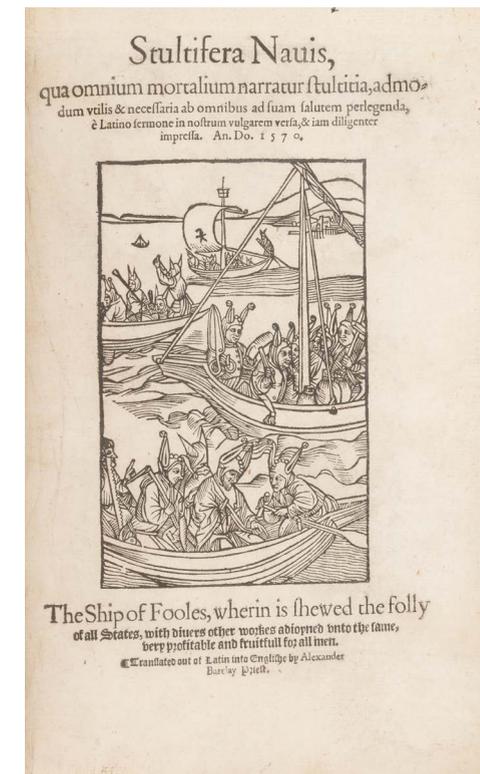
Provenance : Ing. Roberto Almagia (1884-1962), Geographer and lecturer at the University of Rome from 1915 to 1959 (book plate).

The rare English edition

**9. BRANT, Sebastian.** Stultifera navis, qua omnium mortalium narratur stultitia [...] The Ship of Fooles, wherein is shewed the folly of all States, with divers other workes adioyned unto the same very profitable and fruitful for all men. *Londres, John Canwood, 1570.* Folio (290 x 189 mm) 12 un.ll., 259 num.ll., 3 un.ll. Brown morocco, decorated spine, double frame of gilt and blind-stamped fillets decorating the covers with gilt corner fleurons and a gilt interlaced diamond medallion in the centre (*F. Bedford*). 35 000 €

*USTC 507051; Pforzheimer 41; Pompen 30.2 ; Olive Classe, "Sebastian Brant" in Encyclopedia of Literary Translation into English, 2000.*

SECOND EDITION IN ENGLISH OF BRANT'S SATIRE MOCKING THE VICES OF HUMANITY, WHICH ALSO INCLUDES LOCHER'S LATIN VERSION AND REPRODUCTIONS OF BRANT'S 1494 ORIGINAL WOODCUTS, INSPIRED BY DÜRER. THIS EDITION BROUGHT THE ALLEGORY OF THE "SHIP OF FOOLS" BACK INTO VOGUE IN ENGLAND. BEAUTIFULLY ILLUSTRATED WITH 118 WOODCUTS (107 WOODBLOCKS, SOME OF WHICH WERE REUSED).



The illustrations in this edition follow the iconographic tradition of the *Nefs des fous* inspired by the woodcuts used in the first Basel edition of 1494, which contained 113 illustrations, many of which attributed to Albrecht Dürer.

Barclay's translation is mainly based on the versions of Locher and Rivière, with some original additions. These are "proverbs, exempla and hortatory 'envois', written in Chaucerian stanzas and in generally simple English. The popular homiletic style means that, in spite of the fact that he almost certainly never read Brant's text at first hand, the spirit of Barclay's work is probably closer to that of the original German than to that of Locher's cultivated Latin" (Classe, p. 178).

Barclay's translation of Mancini's *The Mirror of Good Manners* (first published in 1523) and the first collected edition of Barclay's *Eclogues*, previously only available as separate editions are also printed at the end of the volume. Pforzheimer notes that this book is "of considerable interest and value because of the *Eclogues* appended, the original editions of which are exceedingly rare".

Title washed and soiled. Minor wormholes throughout the volume, restored on certain pages. Page 99 incorrectly numbered 96, f. 200 incorrectly numbered 100, f. 201 incorrectly numbered 205, as in the digitised copies.

Provenance: Pastor John Mitford (1781-1859) with his copper-engraved book plate.

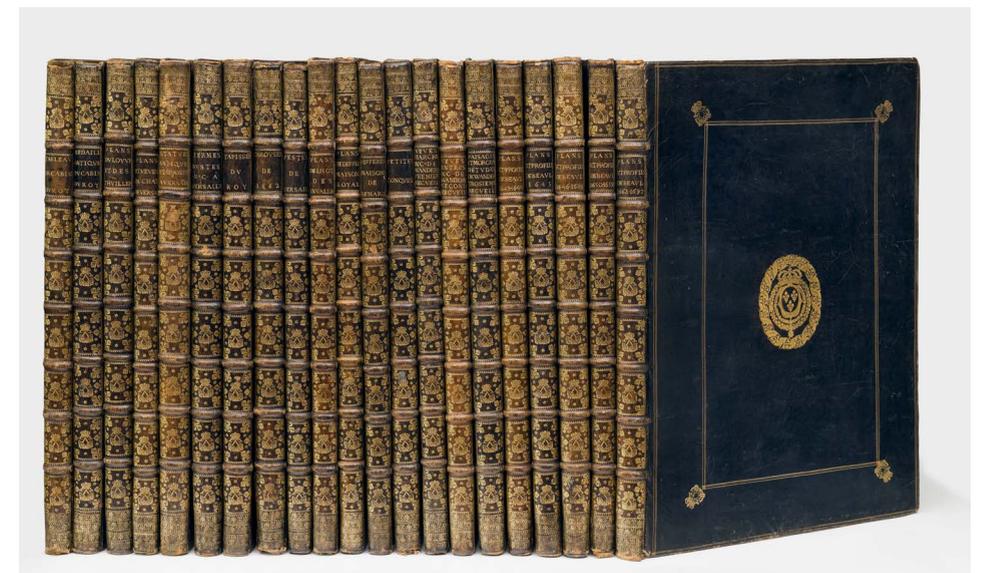
*The grandeur of the Sun King*

**10. CABINET DU ROI.** Paris, de l'Imprimerie Royale, 1723-1727. 21 large folio volumes (625 x 450 mm). Contemporary blue morocco, double frame with triple gilt fillets, crowned gold letter in the corners, royal arms in the centre, spine decorated with gilt crowned letter and fleurs-de-lis, gilt edges. 750 000 €

*André Jammes. Louis XIV, sa Bibliothèque et le Cabinet du Roi in The Library, Fifth Series, vol. XX, March 1965--Marianne Grivel. Le Cabinet du Roi, in Revue de la Bibliothèque Nationale, n° 18, Hiver 1985, 5e année--Georges Duplessis. Le Cabinet du Roi. Paris, Bachelin, 1869--Catalogue des volumes d'Estampes dont les planches sont à la Bibliothèque du Roy. Paris, Imprimerie Royale, 1743--Brunet, I, p. 1442-1444.*

A MONUMENTAL COLLECTION OF ENGRAVINGS KNOWN AS THE CABINET DU ROI, THE RESULT OF A HUGE UNDERTAKING TO CELEBRATE THE POWER, SPLENDOUR AND GLORY OF LOUIS XIV. AN EXCEPTIONAL COPY IN BLUE MOROCCO LEATHER WITH THE ROYAL COAT OF ARMS FROM THE CHÂTEAU DE VAUX-LE-VICOMTE.

The *Cabinet du Roi* is the first and most significant of the great richly illustrated works published by European sovereigns to glorify their reigns.



Under Minister Jean-Baptiste Colbert, the *Cabinet du Roi* was a monumental collection of hundreds of detailed, high-quality engravings. These depicted royal collections, tapestries, festivals, and the palace architecture of Versailles. These books were commissioned to broadcast the glory of Louis XIV to European courts, documenting his artistic, military, and architectural accomplishments.

The best artists of the time were brought together for the project: Le Brun, Israël Silvestre, Van der Meulen, Jean Le Pautre, Sébastien Le Clerc, Claude Mellan and Gérard Edelinck. The engravings illustrated a variety of subjects: the king's collections (paintings, tapestries, statues and medals); royal buildings and gardens (the Louvre, Versailles, Les Invalides, etc.); celebrations; and the military campaigns of the Sun King.

Total number of illustrations: 794 engravings on 666 sheets.

Light wear to the binding (some spines faded, defects to head, foot and hinges). Some pages browned.

Provenance : Edme Sommier – Patrice de Vogüé (château de Vaux-le-Vicomte)- French private collector.

*Queen Marie-Antoinette's copy*

**11. CARBURI DE CEFFALONIE, Marin.** Monument élevé à la gloire de Pierre-Le-Grand, ou Relation des travaux et des moyens mécaniques qui ont été employés... *Paris, chez Nyon & Stoupe, 1777.* Folio (433 x 278mm) 47 pp., 12 engraved plates (5 double page and 7 folding) by R. Delvaux et Sellier after L.-N. Van Blarenbergh and de Fossier. Contemporary red morocco, triple gilt filet on covers, central coat of arms of Queen Marie-Antoinette (OHR, 2508, no. 8), spine gilt with raised bands, compartments decorated with fleur-de-lys tool, gilt inner border, gilt edges. 60 000 €

*OHR, 2508, fer 8 (citing this copy); Kat. Berlin, no. 1794; Pierre-Charles Levesque, Encyclopédie méthodique. Beaux-Arts, 1788, pp. 262-263; Hoefer, VIII, col. 679; not mentioned by Quentin-Bauchart.*

FIRST EDITION. A SUPERB COPY FOR MARIE-ANTOINETTE, BOUND IN RED MOROCCO WITH HER COAT OF ARMS.

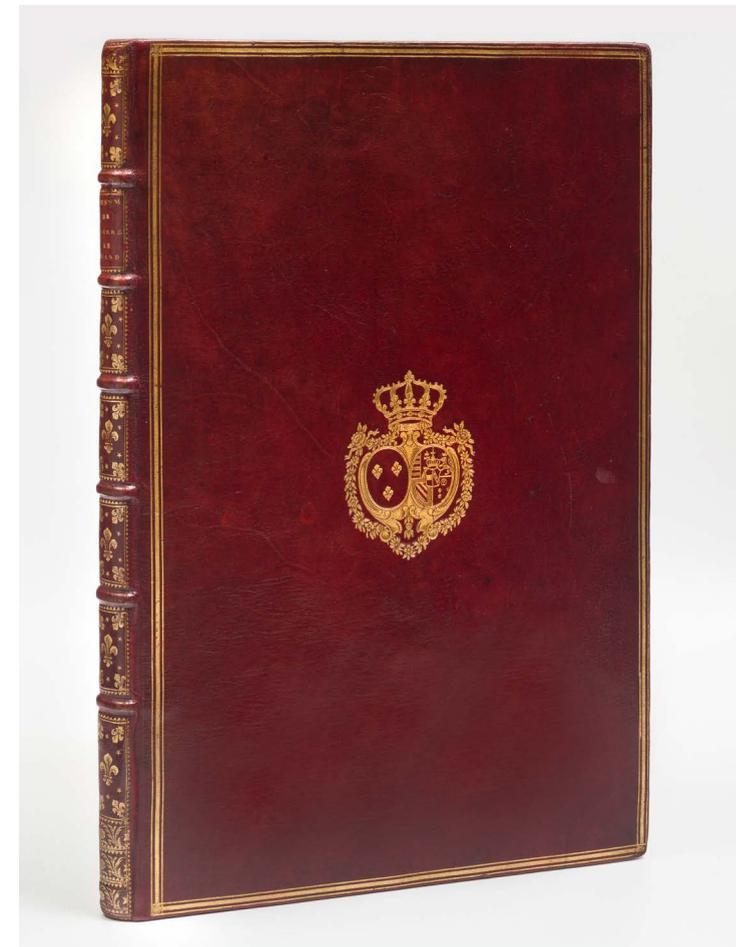
This work relates the transportation of the huge granite block destined to form the base of the equestrian statue of Peter the Great in Saint Petersburg. The statue had been commissioned by Catherine II from the French sculptor Etienne Falconet. The base, a boulder weighing 600 tonnes and measuring 11 x 6 x 7 metres in height, came from the Gulf of Finland. The block was moved to the seaside, over hills, using ingenious devices such as copper spheres rolling on wooden rails and teams of hundreds of muzhiks pulling cables to the beat of drums. From there, a huge raft tied up between two ships carried the rock across the sea to the mouth of the Neva in St Petersburg. The

statue of Peter the Great, on his Finnish rock, still dominates Senate Square in St Petersburg (called 'Decembrist Square' after the revolution), facing the Neva.

Marin Carhuri (1729-1782), a Greek engineer in the service of Catherine II, went to France after this mission and had this beautifully illustrated work printed. He then returned to Celaphonia (then under the control of Venice) to develop agriculture there but was murdered by his workers in 1782.

A magnificent copy with many prestigious provenances.

Provenance : Marie-Antoinette, Quen of France (1755-1793) - comte de La Béraudière (sale 1885) - Jacques Hennessy (sale 3 July 1929, no. 148) - Librairie Pierre Chrétien - Paul-Louis Weiller (sale Paris, 8 April 2011, lot 672) - Alain Moatti (bookplate).



**12. CARROLL, Lewis [DODGSON, Charles Lutwidge].** Rhyme ? and Reason ?; *Londres, Macmillan and Co., 1883.* In-8 (183 x 124 mm) de XII pp., 214 pp et 1 f.n.ch. Publisher's green cloth, title in gilt on spine, gilt roundels with motifs from the book to covers inside triple gilt ruling. 12 000 €

FIRST EDITION OF THIS A COLLECTION OF 17 POEMS, INCLUDING REPRINTS OF *PHANTASMAGORIA* AND *THE HUNTING OF THE SNARK*, AS WELL AS SIX PUBLISHED FOR THE FIRST TIME.

A FINE COPY WITH THIS INSCRIPTION IN PURPLE INK :

*Mrs Dyer  
with very kind regards  
from the Author  
Dec 7/83*

Mr and Mrs Dyer hosted Lewis Carroll at 7 Lushington Road in the seaside resort of Eastbourne during his summer holidays for 22 years. The author maintained regular correspondence with them, often based on practical details. However, over the years Carroll seems to have developed a genuine friendship with the couple, particularly with Mrs Dyer.

This copy is one of the first to have been signed. On 6 December 1883, Lewis Carroll sent out the first 11 copies, before writing in his diary the following day that he had 'Sent off more than 40 more' (*The Diaries of Lewis Carroll*, 1971, p.422). Our copy, dated the 7th, is therefore one of the first 51 to bear a inscription.

The book is illustrated with 74 engravings (65 by Arthur B. Frost and 9 by Henry Holiday). It also contains, on page 143, the famous 'Ocean-chart' or 'Bellman map', a map that is entirely blank except for a few random annotations in the margins: *Equator, Equinox, South Pole, Zenith, Nadir, Torrid Zone*, etc. Already published in *The Hunting of the Snark* in 1876, it appeared here in the eponymous section. The inclusion of this joke as an illustration was undoubtedly Carroll's own idea.

The book block is slightly detached from the binding, and the title and frontispiece slightly brown. However, the copy is in very good condition in terms of binding, text and illustrations.

*Dining with the Medicis*

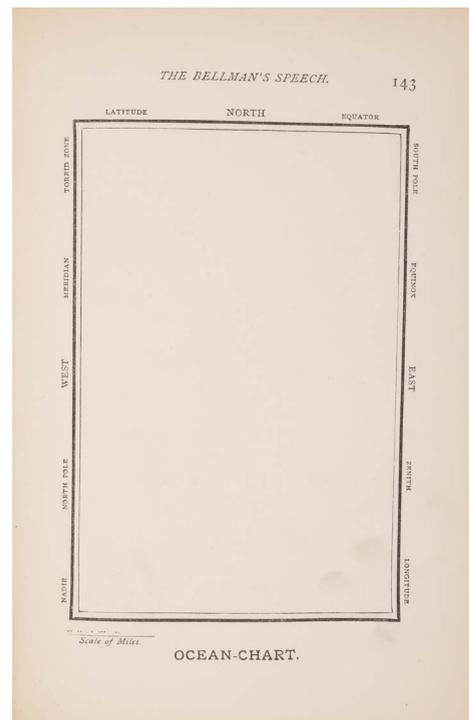
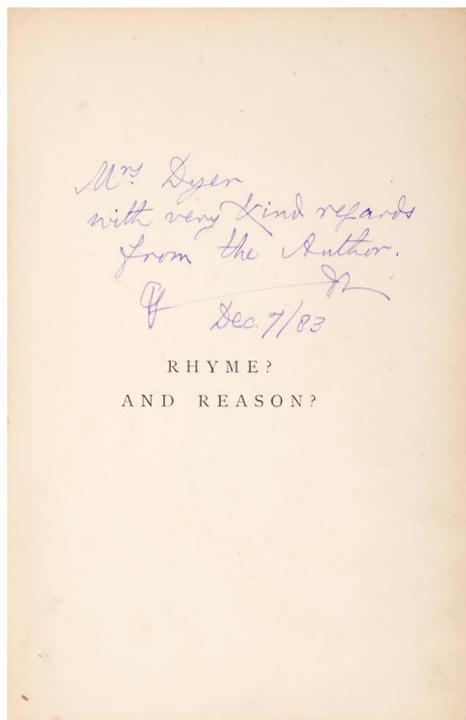
**13. CHICCHI, Gualberto & BORRI, Franco.** Ristretto di tavole vestite et adornate, molto utile e necessario ai dilettranti di cucina, credenza, e bottiglieria. D'invenzione le tavole e trionfi di Gualberto Chicchi fiorentino. La cucina, credenza e bottiglieria invenzione di Franco Borri cuoco dell'A. R. del Ser.mo Gio. Gastone Gran Duca di Toscana. A petizione di Pietro Angiolo Paoleri. *Florence, 1736.* Folio (423 x 285 mm) de 36 unnl. (last blank), manuscript on paper in a very legible hand, illustrated with 15 coloured drawings of laid tables. Contemporary flexible vellum. 45 000 €

AN EXCEPTIONAL UNPUBLISHED MANUSCRIPT OF THIS FASCINATING GASTRONOMIC MEMOIR DEDICATED TO GIOVANNI BATTISTA GASTONE DE MEDICI.

This fascinating work, written by the chef of the Grand Duke of Tuscany, Giovanni Battista Gastone de Medici, not only provides a large number of Tuscan recipes, but also contains a substantial section devoted to the ordering of meals and table setting: it thus provides an excellent description not only of Tuscan cuisine in the first half of the 18th century, but also of certain aspects of the customs and society of the time.

It is illustrated with 15 watercolour drawings depicting different table settings.

This remarkable manuscript was dedicated by his chef to the Grand Duke of Tuscany, Giovanni Battista Gastone de Medici (1671-1737) who died without





« The plates of the Brazilian man and woman are of the greatest importance for the history of Brazilian iconography. They are one of the first likenesses of the Brazilian Indian, and are evidently very faithful » Borba de Moraes II, 259.

The beautiful engravings « are unsigned, but Destailleur points out their similarity to those decorating the *Songes drolatiques de Pantagruel*, published in 1556 by the same publisher » (Colas).

Restoration to the binding, corner of folio D4 torn off without affecting the text but generally a fine copy.

Provenance: John L. Nevinson (book plate)

*One of the most beautiful works on shells published in the 18th century.*

*A special copy in contemporary hand colouring*

**15. DEZALLIER d'ARGENVILLE, Antoine-Joseph.** Histoire naturelle éclaircie dans une de ses parties principales, la conchyliologie qui traite des coquillages de mer, de rivière et de terre. Ouvrage dans lequel on trouve une nouvelle méthode latine et françoise de les diviser: augmenté de la zoomorphose ou représentation des animaux à coquilles, avec leurs explications. Paris, De Bure l'Ainé, 1757. Large 4to (285 x 218 mm), xxij pp., 394 pp. 32 coloured plates (29 and 3 additional), for part I; 2 un.ll., 84 pp., cvij pp., 1 un.p. (note to the bookbinder), 9 coloured plates for part II. Contemporary red morocco, spine decorated with green morocco title labels, very wide gilt lace with small tools decorating the covers, blue tabis endpapers, interior lace, gilt edges.

50 000 €

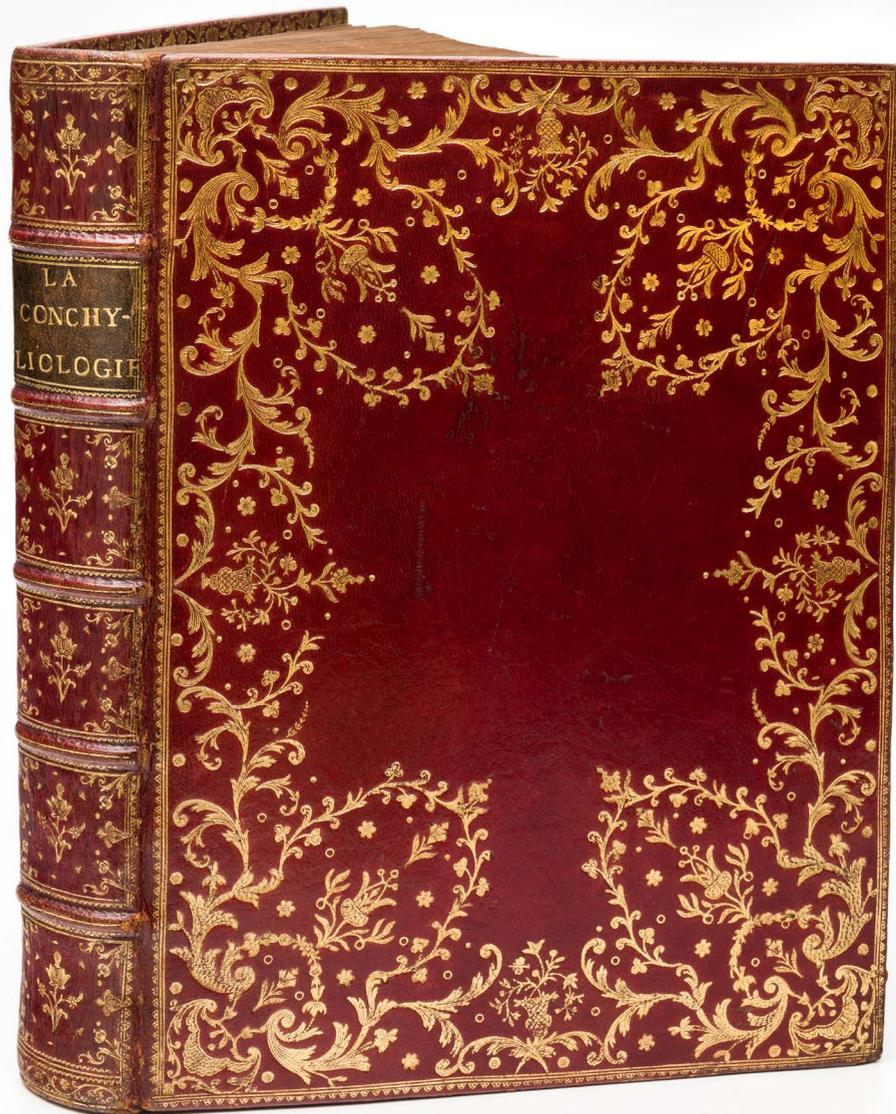
SECOND EDITION, PARTLY ORIGINAL, OF DEZALLIER d'ARGENVILLE'S CONCHOLOGY, UNDOUBTEDLY ONE OF THE MOST FAMOUS WORKS ON SHELLS OF THE 18TH CENTURY. A MAGNIFICENT COPY IN BRILLIANT CONTEMPORARY COLOURING AND BOUND IN A SUPERB RICHLY GILT RED MOROCCO BINDING.

Antoine-Joseph Dezallier d'Argenville's treatise on shells was extremely popular in eighteenth-century France when collecting and scientific inquiry were closely linked. Many art collectors had shell collections as well, including François Boucher, who designed the frontispiece and Dezallier d'Argenville, who wrote and published the book. This work testifies to the enormous vogue of natural history among amateurs in 18th-century Europe.



Some slightly browned quires, pages 387 incorrectly numbered 337 and handwritten notes in the tables in Part II.

From the library of Jean-François Palisot (1716-1772), Lord of Beauvais, magistrate and bibliophile from Lille, with his book plate.



*An important Dürer sammelband*

*The first work printed in Europe devoted entirely to fortifications*

**16. DÜRER, Albrecht.** Sammelband of 3 works. Nuremberg, 1527, 1528 & 1538. Small folio (298 x 195 mm) Blind-stamped pigskin on wooden boards, 4 metal corner pieces and 1 central on each cover, 2 intact clasps, spine with raised bands, blue edges (17th-century German binding). 85 000 €

**1.** Etliche underricht zur Befestigung der Stett, Schlosz, und Flecken. Nuremberg, [Hieronymus Andreaë ?] october 1527. Folio, 36 unnl. Collation : A-B<sup>6</sup> C<sup>8</sup> D-E<sup>6</sup> F<sup>4</sup> including fold-out leaves for: A4 (folding leaf added), B1 (folding leaf), B3 (folding leaf), C1 (folding leaf), C3 (folding leaf), C 5-6 (2 full-page woodcuts) D3 (folding leaf) E1 (folding leaf) E3 (folding leaf) F1 (folding leaf) F 2 (folding leaf).

VD-16, D-2853 (Copy corresponding to the digitized copies of the Austrian National Library ÖNB 72.D.-6 and the Bayerische Staatsbibliothek Rar.2156 ; Fairfax-Murray, German, 151. Not in Adams which does not list any editions of this title.

SECOND EDITION OF THE FIRST WORK PRINTED IN EUROPE DEVOTED ENTIRELY TO FORTIFICATIONS, PUBLISHED SHORTLY AFTER THE EXTREMELY RARE FIRST EDITION.

“As well as summarizing the science of fortification it contains some of Dürer’s chief architectural work... Many of his ideas were put to use...” (DSB).

**2.** Underweysung der Messung mit dem Zirckel und Richtscheyt, in Linien und Ebenen und gantzen Corpore. Nuremberg, Hieronymus Formschneyder, 1538. Small Folio of 94 unnl. Collation : A-P<sup>6</sup>Q<sup>4</sup>. P3 (folding leaf) P4 (paste-on) P5 (paste-on) Q3 (folding leaf). 2 folding plates and 2 paste-on.

VD16, D-2858 ; Fairfax-Murray, German, 150. For the first edition of 1525 see Adams, D-1057- PMM, 54 - Carter-Muir 153 - Vagnetti, EIIIb7 ; Vitry, 240.

ONE OF THE MOST BEAUTIFUL PRINTED BOOKS OF THE GERMAN RENAISSANCE. SECOND EDITION (FIRST EDITION 1525) OF ALBRECHT DÜRER’S FAMOUS TREATISE ON PERSPECTIVE, DEDICATED BY ITS AUTHOR TO HIS PATRON PIRCKHEIMER ON THE VERSO OF THE TITLE PAGE.

Dürer not only composed the entire text but also produced all the illustrations and supervised the layout of this important work.

This edition has been revised from the first. It includes most of the illustrations but contains, for the first time, an illustration of the perspective instrument invented by Jacob de Keyser and used by Dürer to draw with the help of another tool, this time invented by himself: the perspectograph. Both tools are illustrated in this edition (respectively on leaves Q3r/v).



Item noch ein andren brauch zu Conterfeiten/dardurch man eyn yteliche Corpus mag gröfser oder  
 fleiner abconterfeiten wie vil man wil/deshalben mustlicher daß mit dem glas darumb das es freier ist/  
 Darzu soll man haben ein ram mit einem güter von starkem schwarzen zwirn gemacht/die lücken  
 oder stungen eine vngewertlich zweyer finger breit/Darnach soll man haben ein absehen oben zugespitzt/  
 also gemacht/das man es höher oder niedrer richten mag/das bedeut das aug mit dem. o. Darnach leg  
 hinaus in simlicher weiten ds corpus so du conterfeiten wilt/rucks vnd peugs nach deinem willen/vñ grt als  
 weg hinder sich vñ hab dein aug zu dem absehen.o. negt daran/vñ besich das Corpus wie es dir gfall/  
 vñ ob es recht nach deinem willen lig/Darnach stell ds güter oder ram zwischen dem Corpus vnd deinem  
 absehen also/wilt du wenig lücken oder stungen begreiffen/so ruck es best neher zu dem Corpus/darnach  
 besich wie vil ds corpus im güter lücken begreuf nach leng vñ breiten/darnach reiß ein güter gros oder klein  
 auf ein happe oder tafel darein du conterfeiten wilt/vñ sch hin ober dein aug.o. des spitz am absehen auf  
 das Corpus/vñ was du in oder stung des güters findest/das diag in dein güter das du auf dem happe  
 hast das ist gut vñ gerecht/Wilt du aber für das spitzig absehen ein löchle machen/dardurch du sthest ist  
 eben so gut/solecher meynung hab ich hernach ein form außgeriffen.

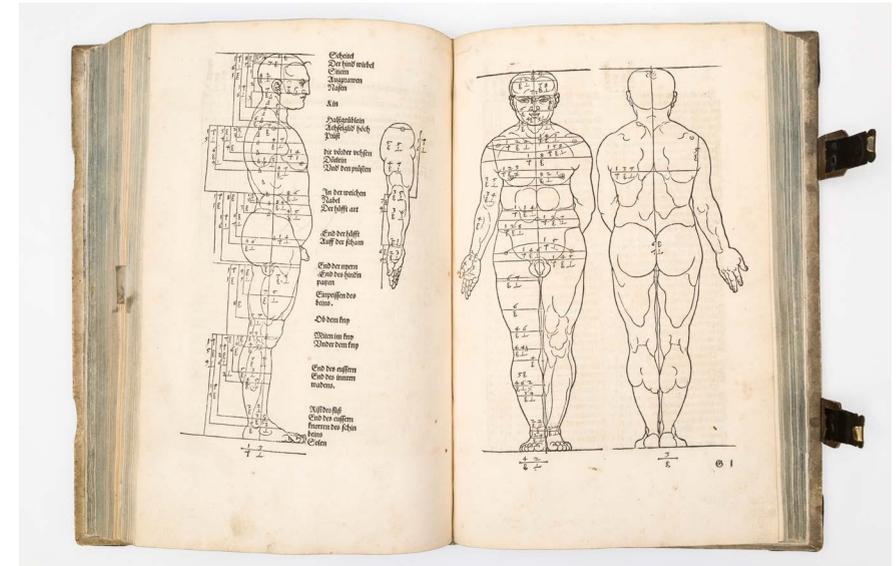


3. Hjerin sind begriffen vier Bücher von menschlicher Proportion. Nuremberg,  
 Hieronymus Formschneider, 31 oct. 1528. Small folio, 130 unnl. Collation : A-M<sup>6</sup>  
 N<sup>4</sup> O<sup>4</sup> P-R<sup>6</sup> S<sup>6</sup> T<sup>4</sup> V-X<sup>6</sup> Y<sup>4</sup> Z<sup>6</sup>. O2 O2 (folding leaf) S1 (folding leaf) S4 (folding  
 leaf) S5 (folding leaf) Y 3 (folding leaf). 5 folding plates (S1 only very slightly).

VD-16, D-2859 ; see Fairfax-Murray, *German*, 152 (only the latin translation of  
 1532) ; Choulant-Frank, pp. 141-147 ; Garrison-Morton 149 ; Meder p. 288 ;  
 Norman, 666 (incomplete copy; *Albrecht Durer : das druckgraphische Werk*, vol III  
 (2001), pp.319-473.

FIRST EDITION OF DÜRER'S TREATISE ON THE GEOMETRY OF THE HUMAN BODY.

Dürer's *Four Books on Human Proportions* codify his approach to figurative  
 representation: using more than 140 full-length studies of men, women and  
 children, as well as some 35 additional vignettes depicting heads, hands, arms  
 and feet, he elucidates the fundamental geometry to which the human form  
 can be reduced.



Magnificent copy. For all the texts, the folding leaves have been  
 folded differently from the structure of the first binding, revealing  
 folds and stitches in the middle with some minor old restorations.  
 A very beautiful sammelband bringing together Albrecht Dürer's three major  
 books.



*Magnificent copy, with the plates coloured,  
heightened with silver and with gold, and with flecks of mica  
Bound in contemporary green Morocco*

**17. FERRIOL, Charles.** Recueil de cent estampes representant différentes nations du Levant tirées sur les tableaux peints d'après nature en 1707 et 1708... Et gravées en 1712 et 1713 par les soins de M. Le Hay.- Explication des cent estampes ... avec de nouvelles estampes des cérémonies turques. Paris, Le Hay, Duchange & Collombat, 1714-1715. Large folio (482 x 317 mm) 1 engraved and illuminated title, 1 letterpress title, 2 nn.ll. (introduction to the reader), 26 pp. of explanatory text for plates, 1 engraved plate of musical scores, 102 engraved plates (numbered 1 to 99, and 3 double page plates, the latter not numbered). Contemporary green morocco, triple gilt filet on covers, spine with raised bands, compartments gilt with floral tools, gilt turn-ins, gilt edges (some occasional old restorations to spine and corners). 125 000 €

*Atabey, 429; Blackmer, 591; Colas, 391-392; Brunet, III, 947-948; Cohen-de Ricci, 391-392; Lipperheide, 1413-1414 & Lb 26-Lb 27 (copy with 6 added plates not part of the editio); Koç collection, 105.*

FIRST EDITION OF THE MOST BEAUTIFUL BOOKS ABOUT TURKISH COSTUMES OF THE 18TH CENTURY. MAGNIFICENT COPY, COLOURED, ILLUMINATED AND HEIGHTENED AT THE TIME WITH MICA.



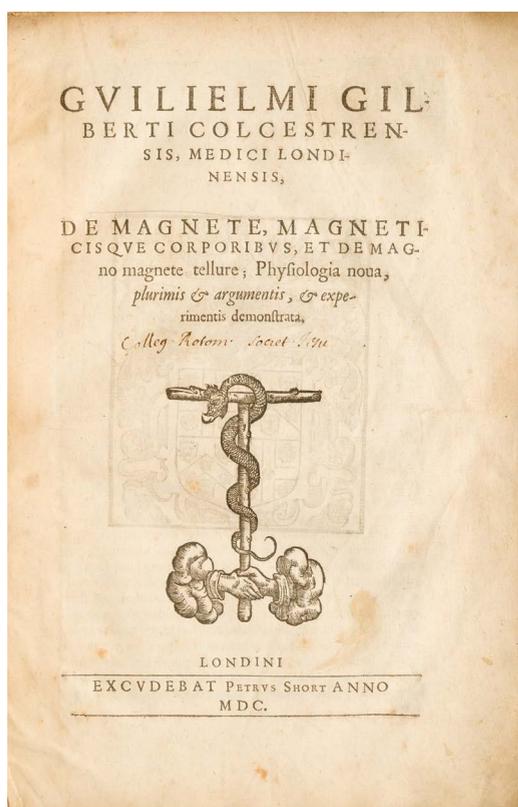
“The eccentric ambassador Charles, marquis de Ferriol (he had provoked a diplomatic incident by his insistence on wearing a sword for his first audience with the Sultan, whereupon he was denied entrance, and never returned to the Palace), commissioned Jean-Baptiste Van Mour or Vanmour (Valenciennes 1671 - Istanbul 1737) to paint 100 portraits of Turkish officials and other figures, which as published here form the basis of all later costume books and plates, including the handmade ones for the tourist trade” (Koç).



*The first work of experimental physics published in England*

**18. GILBERT, William.** De Magnete, magneticisque corporibus, et de Magno magnete tellure ; Physiologia nova, plurimis & argumentis, & experimentis demonstrata. *London, Petrus Short, 1600.* Small folio (285 x 195 mm), 8 nn.ll., 240 pp. 1 folding woodcut plate. Contemporary limp vellum (small portion missing to upper cover, without ties). 40 000 €

*Dibner, Heralds of Science, 54 ; Evans, First editions of Epochal Achievements in the History of Science (1926), 26 ("The scientific treatise on electricity and magnetism") ; Horblit, 41 ; PMM, 107 ; Sparrow, Milestones of Science, 85 ; Wheeler Gift, 72 ; DSB, V, 396-401.*



FIRST EDITION. THE FIRST MAJOR ENGLISH SCIENTIFIC TREATISE BASED ON EXPERIMENTAL METHODS OF RESEARCH AND THE FOUNDATION WORK OF MAGNETISM AND ELECTRICAL SCIENCE.

Gilbert uses here for the first time the terms 'electricity', 'electric force', and 'electric attraction'.

"Gilbert's book influenced Kepler, Bacon, Boyle, Newton and, in particular, Galileo, who used his theories [in the *Dialogo*] to support his own proof of the correctness of the findings of Copernicus in cosmology" (PMM).

The copy is present in an early issue of the first edition and contains manuscript corrections (by the author?) in ink on pages 22, 47, 130, and 221.

The large woodcut folding plate shows the variations of the terrestrial magnetism in relation to longitudes and latitudes. The text is illustrated with numerous woodcut diagrams and other woodcut embellishments.

A very fine copy in its first binding in limp vellum.

Provenance : Jesuit College of Rouen (note on the titlepage).

*Superbly bound copy of Imperial provenance*

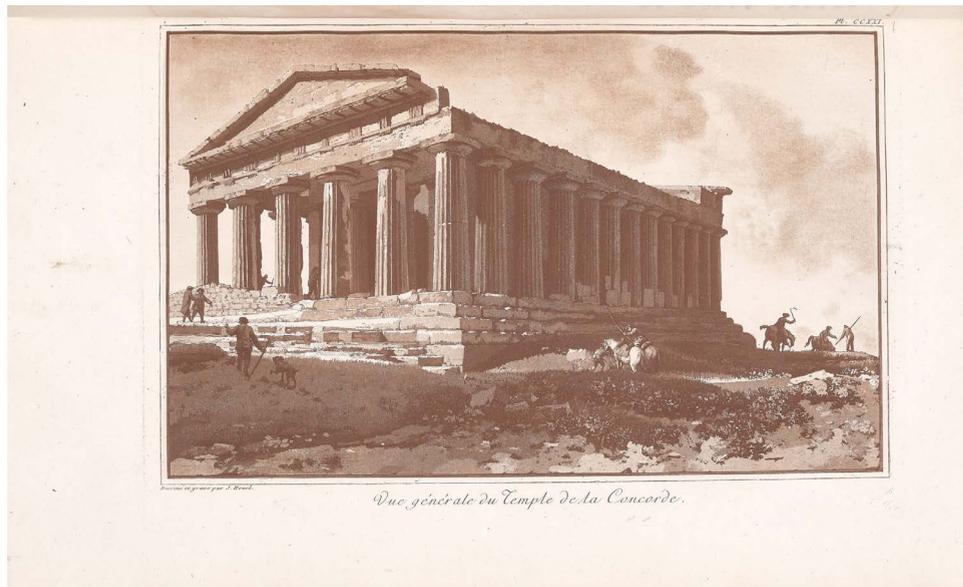
**19. HOUEL, Jean-Pierre-Louis-Laurent.** Voyage pittoresque des isles de Sicile, de Malte et de Lipari, où l'on traite des Antiquités qui s'y trouvent encore ; des principaux Phénomènes que la Nature y offre ; du Costume des Habitans, & de quelques Usages. *Paris, Imp. de Monsieur, 1782-1787.* 4 volumes, folio (497 x 314 mm) VIII, 138 pp., 72 engraved plates for volume I ; 2 un.l., 148 pp., engraved and numbered plates 73 to 144 for volume II ; 2 un.l., 126 pp., engraved and numbered plates 145 to 204 for volume III ; 2 un.l., 124 pp., engraved and numbered plates 204 to 264 (plates 246-247 pulled on one folding sheet) for volume IV. Long-grain blue morocco, gilt decoration, coat of arms in the centre of the covers, Greek-style roulette framing, ribbed spine, gilt edges (*bindings circa 1800 attributable to Bozerian*). 80 000 €

*Brunet, III, 350 ; Cohen-De Ricci, 500 ; Blackmer, 834 : "The plates were both designed and engraved by Houel himself, and illustrate scenes from daily life, and views, plans and antiquities. A very beautifully produced book" ; Mira, I, 480 ; Moncada Lo Giudice, 1106 : "Una delle più sontuose opere grafiche del '700 sull'Italia meridionale" ; Millard, French, n° 80 ; Les Stroganoff. Une dynastie de mécènes. Paris, Musée Carnavalet, 2002 ; Larisa Walsb, "The Stroganov Book Collection in the Context of Stalin's Campaign to Sell Russian Cultural Treasures Abroad", in Slavik & East European Information Resources, 2016, vol. 17. Not in Abbey nor Atabey.*

FIRST EDITION OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED WORKS ON SICILY AND THE AEOLIAN ISLANDS, DECORATED WITH 264 PLATES PULLED IN SEPIA. COUNT GRIGORI ALEXANDROVITCH STROGANOFF'S COPY.



From his trip, Houel brought back numerous drawings which would form the basis of the book. He engraved them himself and accompanied them with a text: 'it is the account of this second trip that I am presenting to the public today' (p. vi). Houël, a complete artist, was as much a mineralogist and naturalist as he was a passionate architect. His striking backlit engravings offer a renewed vision of the Mediterranean world: from trees and temples to basalt rocks and astonishing minerals.



*Vue générale du Temple de la Concorde.*

The Empress of Russia, Catherine II, helped financing the printing of the book by purchasing some five hundred original drawings. This copy belonged to Count Grigori Alexandrovitch Stroganoff (1770-1857), Russian statesman, art historian, archaeologist, collector, philanthropist and Governor-General of Moscow. It also bears the Imperial stamp of the Russian Tsar on each title page.

A superb copy, exquisitely bound and of imperial provenance.

**20. HOURS.** Heures a l'usage de Rome tout au // long, sans riens requir. Avec les figu//res de la Vie de lhôme : & plusieurs aul//tres belles figures. Printed in Latin and French on vellum, metalcuts by Pichore workshop for Hardouin, illuminated by a painter in Hardoin's workshop. *Paris: Gillet Hardouin, [c. 1516].* 8vo (246 x 160 mm). ii + 104 + ii vellum leaves, complete. Collation: A6, B-N8 (H1 printed as F1), O2. – Gothic Bastarda, in 28 lines in one column, Ruled in red, capitals touched in light red. 43 illuminated miniatures over metalcuts, of which 6 full-page, 15 three-quarter page, and 22 small. Large miniatures surrounded by semi-architectural gold frames Metalcut borders with diverse figures and scenes in multiple compartments on all text pages. Brown blind stamped morrocco, spine with gilt lettering, gilt edges.

100 000 €

AN EXTREMELY RARE EDITION OF HARDOUIN'S C. 1516 PARIS BOOK OF HOURS – EXUBERANTLY ILLUMINATED BY HARDOUIN'S ATELIER.

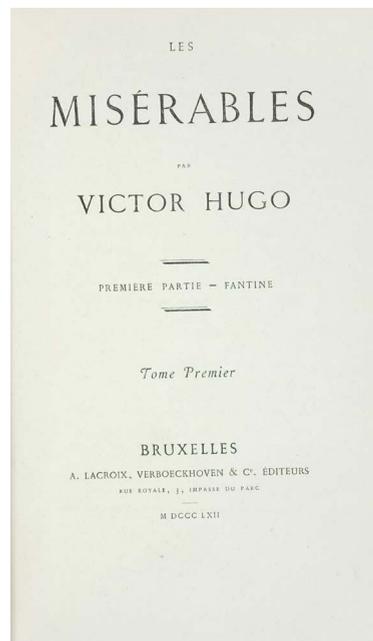


This superb book is illustrated with a stylistically pure series of 43 metalcuts, of which 6 full-page, 15 three-quarter page, and 22 small finely hand-painted and framed metalcuts (likely painted by a hand active within the workshop of printing brothers Gilles and Germain Hardouin), most of which were designed by the workshop of Jean Pichore for the Hardouin brothers. These include Gillet Hardouin's printer's mark and the bloodletting man in the same style. The borders of all text pages are additionally decorated with a variety of metalcut borders. Although Pichore was mainly an illuminator, he was also an entrepreneur at the head of a large and productive workshop in Paris, where the present metalcuts were designed.

*One of the greatest novels of the 19th century*

*The true first edition*

**21. HUGO, Victor.** *Les Misérables.* Bruxelles, Lacroix, Verboeckhoven & Cie, 1862. 10 volumes 8vo (225 x 144 mm) 3 un.l. (half-title, title, introduction), 405 pp. for volume I; 443 pp. for volume II; 402 pp. for volume III; 366 pp. for volume IV ; 357 pp., 1 un.l. (bookseller's advertising for *Les Misérables*) for volume V; 346 pp. for volume VI; 490 pp. for volume VII; 466 pp., 1 un.l. (mounted on the rear end paper) for volume VIII; 447 pp. for volume IX; 355 pp. for volume X. Contemporary green half-morocco, single vertical fillet on covers, spine with raised bands, compartments gilt with title, volume number, section title and section volume, marbled edges. 8 500 €



*Clouzet, 150; voir Vicaire, IV, 328 & Carteret, I, 421 (both for the Paris edition).*

THE TRUE FIRST EDITION, FIRST ISSUE, WITHOUT MENTION OF EDITION, PRINTED IN BRUSSELS. A BEAUTIFUL COPY PRINTED ON FINE VELLUM PAPER.

Victor Hugo's "great novel has been hailed as a masterpiece of popular literature, an epic poem in prose about God, humanity, and Hugo... Hugo hoped that *Les Misérables* would be one of if not the 'principal summits' of his body of works. Despite its length, complexity, and occasionally unbelievable plot and characterization, it remains a masterpiece of popular literature. It anticipates Balzac in its realism, but in its flights of

imagination and lyricism, its theme of redemption, and its melding of myth and history, it is uniquely Hugo" (Dolbow, 149, 214).

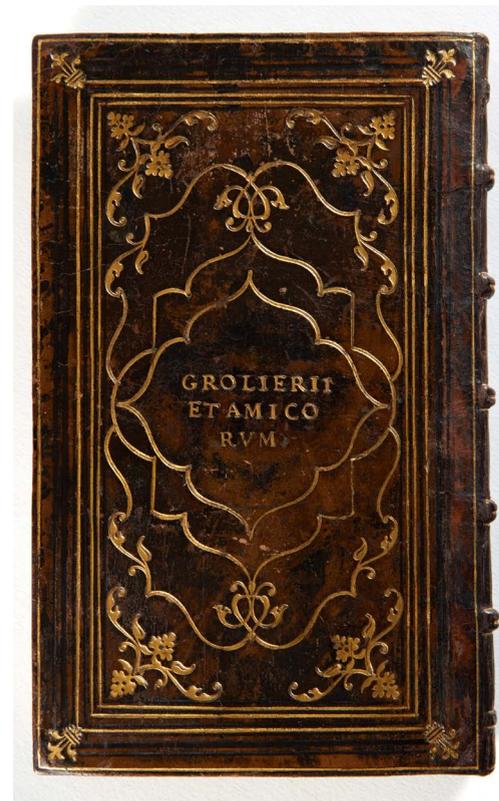
A very fine copy, very fresh with wide margins, and exceptional paper quality.

*Bound by the 'Fleur-de-Lys Binder' for Jean Grolier*

**22. HUTTICH, Johannes.** *Imperatorum Romanorum libellus. Una cum imaginibus ad vivam effigiem expressis. Strassburg, Wolfgang Cephalus [i.e. Wolfgang Köpfel], 1526.* 8vo (165 x 100 mm) 8 un.l., 82 [i.e. 89] num.l., 3 un.l.; contemporary calf, covers richly within gilt borders, upper cover with gilt title 'Ro.Impp.Imagines', lower cover with the gilt indication 'Grolierii et Amicorum', spine gilt with raised bands, gilt edges, modern slipcase.

180 000 €

*VD-16, H-6473; Austin, 237; for a similar binding see: BNF, Reliures, Smith-Lesouef R-274 (for a Sallust. De conjurationes. Venice, Aldus, 1508); Hobson, Renaissance Book Collecting, p. 224, n° 237 & p. 58.*



SECOND EDITION OF THIS MAGNIFICENT NUMISMATIC WORK, ELEGANTLY PRODUCED BY KÖPFEL, JOHANNES HUTTICH'S HISTORY OF THE ROMAN EMPERORS, FROM JULIUS CAESAR TO HOLY ROMAN EMPEROR FERDINAND I. EXCEPTIONAL COPY BOUND FOR JEAN GROLIER.

A native of Mainz, humanist, antiquarian and archaeologist Johannes Huttich (1490-1544) was the first person north of the Alps to write on numismatics. He was a friend and correspondent of Erasmus and Ulrich von Hutten. Emperors and their wives are illustrated in roundels and described beneath a full page of biography. Of the 263 medallions here, 78 have been left empty; the remaining 185 contain striking woodcut portraits executed in intaglio, i.e. the portraits themselves are white on a black, printed ground. Most of the illustrations here are by Hans Weiditz

This lovely work, one of the finest devoted to numismatics in the 16th century, was bound for Jean Grolier, the most esteemed bibliophile and numismatist of his time.

A superlative copy with prestigious provenances.

*One of the most important and accurate early description of Brazil*

**23. LÉRY, Jean de.** Histoire d'un voyage fait en la terre du Brésil, autrement dite Amérique. Contenant la navigation, & choses remarquables, veues sur mer par l'auteur: Le comportement de Villegagnon en ce país. Les meurs et façons de vivre estrangers des Sauvages Américains: avec un colloque de leur langage. Ensemble de la description de plusieurs animaux, arbre, herbes, & autres choses singulières & du tout inconnues par deçà. *La Rochelle, pour Antoine Chuppin, 1578.* 8vo (161 x 106 mm) 24 un.ll., 424 pp., 8 un.ll. Contemporary limp vellum, yapp edges preserved in a 18th century Italian box. 85 000 €

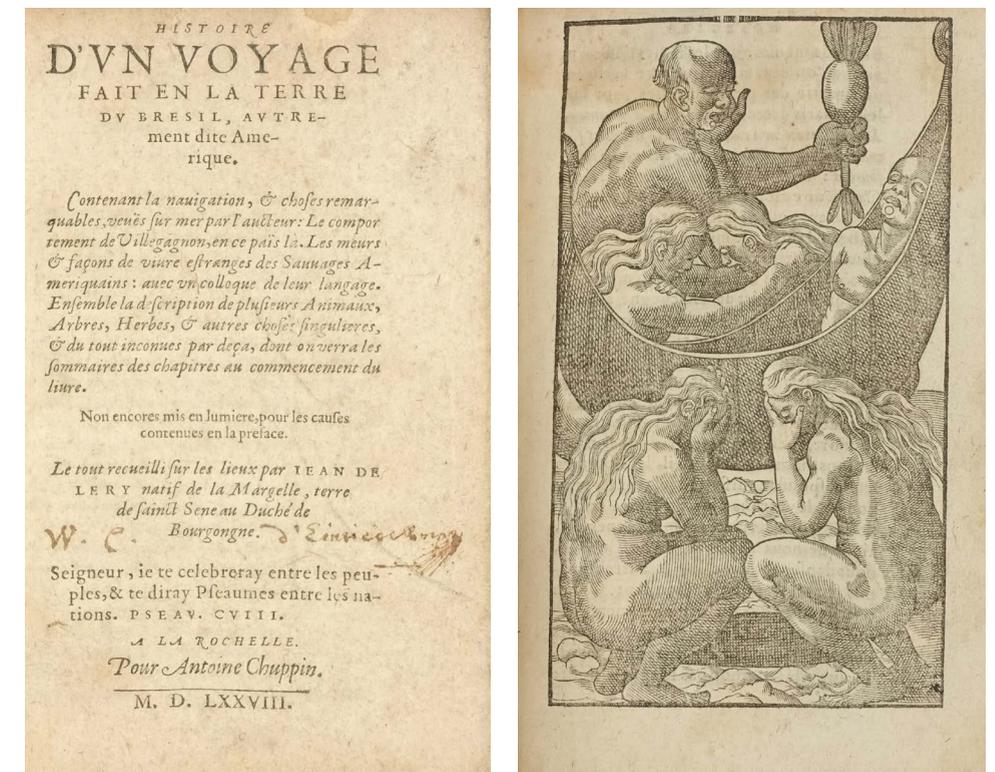
*Borba de Moraes, I, 468-469; Rodrigues, 1391; Sabin, 40148; Church, 124; Alden-Landis, 578/47; Garraux, 161; Maggs, Bibliotheca Brasiliensis, 70; Brun, 238.*

EXTREMELY RARE FIRST EDITION OF ONE OF THE MOST IMPORTANT WORKS DEVOTED TO BRAZIL. THE GREAT BRAZILIAN BIBLIOGRAPHER BORBA DE MORAES' COPY.

“This book is enchanting. It is literature. Let's leave ethnology to the ethnologists and let the public read *The History of a Voyage to the Land of Brazil* as a great work of literature. And also as an extraordinary adventure novel.” Claude Lévi-Strauss.

Claude Lévi-Strauss, father of modern ethnology, considers Jean de Léry to

be one of his predecessors. ‘I feel a sense of complicity, a parallelism, between Léry's existence and my own,’ says Lévi-Strauss.



The narrative is illustrated with six full-page woodcuts (one of which is repeated) depicting Brazilians in various activities and attire: with their families, armed (repeated), receiving visitors, in festive dress surrounded by animals and fruit, and in mourning.

Provenance: Rubens Borba Alvens de Moraes (ex-libris) – Pimenta Camargo (ex-libris, with his motto “Constantia et Fortitudine”).

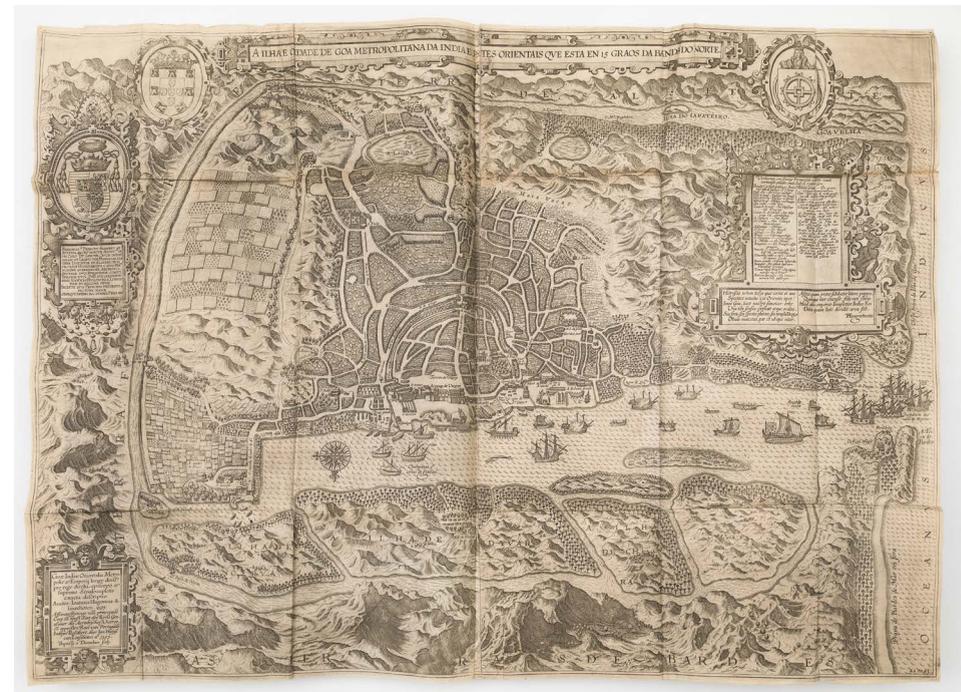
*The nicest copy extant of « this inestimable book » Sabin*

**24. LINSCHOTEN, Jan Huyghen van.** Histoire de la navigation : aux Indes orientales contenant diverses descriptions des lieux jusques à present decouverts par les Portugais. Troisième édition augmentée. — Le Grand routier de mer. Contenant une instruction des routes & cours qu'il convient tenir en la navigation des Indes Orientales. — Description de l'Amérique & des parties d'icelle, comme de la Nouvelle France, Floride, des Antilles, Iucaya, Cuba, Jamaica. *Amsterdam, Evert Cloppenburgh, 1638.* — 3 parts in one large 4to volume (195 x 300 mm), I : 4 un.ll., 206 pp. — II : 2 un.ll., 181 pp. — III : 1 un.l (title with vignette), 80 pp. (wrongly numbered 86). Contemporary red morocco, Duseuil-style decor with large fleur-de-lis at the corners, gilt monogram SX crowned in the centre of the upper cover, spine with raised bands decorated with fleur-de-lis, red morocco doublures echoing the decoration on the covers, gilt roulette on the edges, gilt edges on marbled paper. 250 000 €

*Palau 138584 ; Sabin 41373 ; John Carter Brown Library, III, p. 271 ; The Hill collection of Pacific voyages 1025 (1598) : "Linschoten's work, along with Hakluyt's, served as a direct stimulus to the building of the vast English and Dutch overseas empires".*



RARE FRENCH EDITION OF "THIS INESTIMABLE BOOK, A TREASURE OF ALL THE LEARNING RESPECTING THE EAST AND WEST INDIES" (SABIN). THE *HISTOIRE DE LA NAVIGATION AUX INDES ORIENTALES* IS ONE OF THE MOST IMPORTANT EARLY TRAVEL BOOKS, APPARENTLY USED BY SHIPS SAILING TO INDIA FROM HOLLAND. IT INCLUDES ACCURATE SAILING DIRECTIONS TO THE EAST INDIES AND MANY TRANSLATIONS OF SPANISH AND PORTUGUESE DOCUMENTS ON GEOGRAPHY.

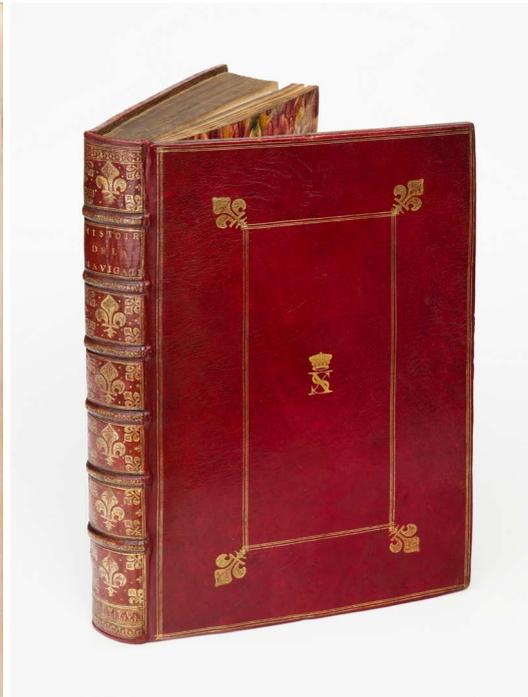
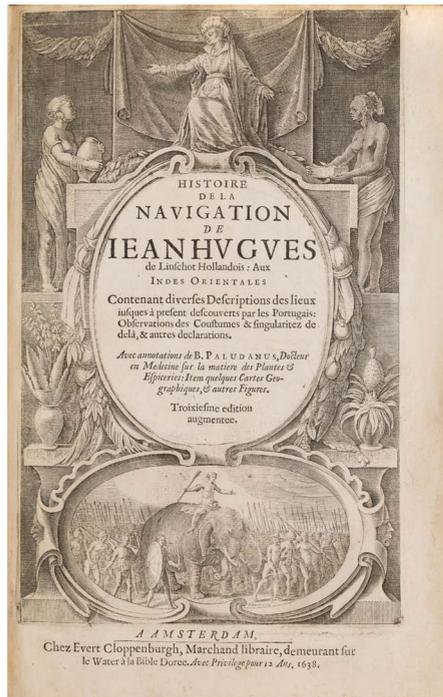


By publishing these forbidden data (routes and maps), Linschoten provided the Dutch and English with practical keys to eastern navigation, which led to the commercial expansion of the Dutch East India Company (VOC).

The first part is devoted to the East Indies and Africa, with additional information on China and Japan; the second part deals with the coasts of West Africa, from the Cape of Good Hope to Arabia; and the third part covers North America, including Florida, the Caribbean and Brazil.

Illustrated, with six maps as well as the 36 beautiful plates: types and costumes, scenes of daily life, flora, and maps, notably of Goa and Angra, many designed by Linschoten himself.

A reference work since its first edition, this guide was widely distributed among sailors travelling to India. Intensively used, it rarely reached us intact; copies in good condition and complete with their plates and maps have become extremely rare.



A magnificent copy, certainly the nicest extant, luxuriously bound for a great 17th century bibliophile in gilt fleur-de-lis-patterned red morocco.

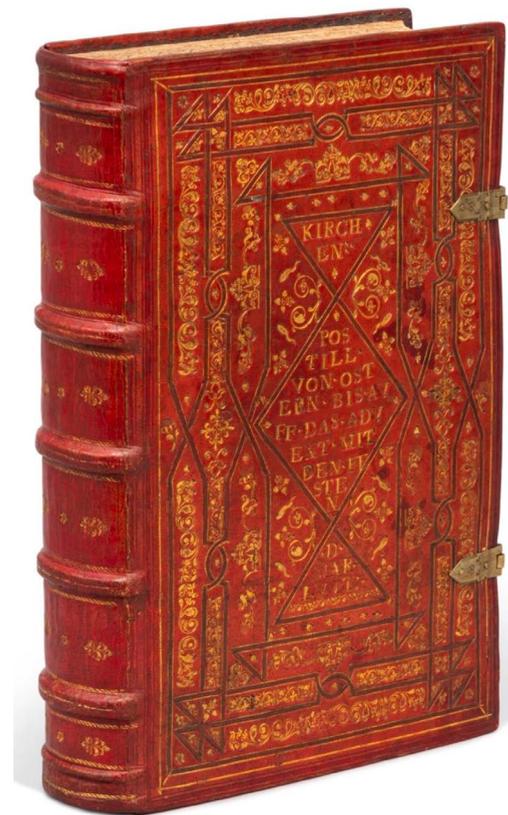
*Ebeleben's princely copy of Luther's Postilla,  
in fabulous contemporary colouring*

**25. LUTHER, Martin.** Kirchen Postilla das ist: Auslegung der Episteln vnd Euangelien von Ostern bis auff das Aduent. D. Mart. Luth. *Wittenberg, Hans Lufft, 1550.* [bound with]: **LUTHER, Martin.** Auslegung der Euangelien an dem fürnemsten Festen, von Ostern bis auff Aduent. *Leipzig, Nikolaus Wolrab, 1545.* Folio, (315 x 203 mm). 406 leaves. Contemporary red morocco dated 1552, by Jakob Weidlich for Georg von Ebeleben, double fillets forming an intricate strapwork design of intersecting rectangles, enameled black, interspersed with a large variety of solid ornamental and floral tools, in center interlacing strapwork lozenge with 2 triangular finials, all filled with title in gold letters on upper cover and "IORG VON EBELEBEN M:D:LIP" on lower, 2 clasps, spine with 5 full and 2 half bands, compartments decorated in gilt, edges gilt and gauffered. 135 000 €



(I) VD16 L-5616; USTC 669930; *The New Hollstein: Hans and Martin Brosamer II*, p. 84; B. Gotzkowsky, *Die Buchholzschnitte Hans Brosamers in Werken Martin Luthers*, p. 118, no.5; (II) VD16 L-3992; Benzling, *Lutherbibliographie*, no. 1127; *The New Hollstein*, p. 39; Gotzkowsky, pp.225–226, no. 1. For this and related bindings, see Foot, “A Leipzig Binding for Nikolaus von Ebeleben,” in *The Henry Davis Gift: A Collection of Bookbindings, Volume 1: Studies in the History of Bookbinding* (London, 1978), p. 276; Fliege, “Die Bibel des Nikolaus von Ebeleben im Besitz der Staatsbibliothek zu Berlin—Preußischer Kulturbesitz,” in *Mitteilungen der Staatsbibliothek zu Berlin N.F.* 7 (1998), pp. 267, 289: “Die Staatsbibliothek hat sich sehr bemüht, dieses wertvolle Stück zu ersteigen, wurde jedoch in der Auktion weit überboten”.

AN EXTRAORDINARY MIX OF BINDING, COLOUR, AND PROVENANCE, THE LUXURIOUS VON EBELLEN COPY OF LUTHER’S *KIRCHEN POSTILLA* AND THE *AUSLEGUNG DER EUANGELIEN*, WITH ALL WOODCUTS IN BRILLIANT VIBRANT CONTEMPORARY COLOUR BY A GERMAN HAND, OFTEN HEIGHTENED IN GOLD, COVERED BY THE EXQUISITE GERMAN BINDING BY JAKOB WEIDLICH, RICHLY TOOLED AND IN EXCEPTIONAL CONDITION.



Both works are copiously illustrated including a woodcut on title-page, 40 woodcuts illustrations, of which 15 by Hans Brosamer, in the first book and 9 woodcut illustrations by Hans Brosamer, 11 by another, all hand coloured by a contemporary German hand, some heightened in gold.

Exceptional binding is a fine example of the diffusion of Italian Renaissance bookbinding styles, in this case from Bologna to Dresden.

Minor repair to spine and corners. Lower fore-edge corner torn from first title-page.

Macrobius bound for Thomas Mahieu

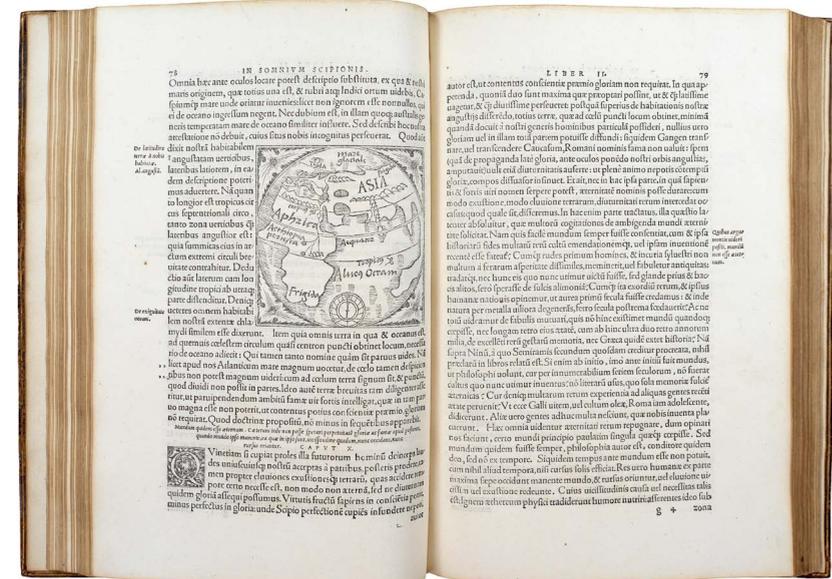
By the Grolier Cuspinianus binder

**26. MACROBIUS, Ambrosius Theodosius.** In somnium Scipionis libri II- Saturnaliorum libri VII. Basel, Johannes Herwagen the Elder, 1535. Folio (294 x 205 mm) 20 un. ll., 334 pages, 1 un.l. Contemporary brown calf, broad interlacing decoration gilt and painted with wax in different colours, central cartouche with gilt inscription: “Macrobii- In somnium Scip Libri- eiusdem Saturnalia” and “To Maioli et amicorum” on the upper cover and on the lower cover Maioli’s motto: “Ingratis servire nephas”, flat spine with gilt decoration of crosses, gilt edges (*Parisian binding by the Grolier Cuspinianus binder, circa 1550*).

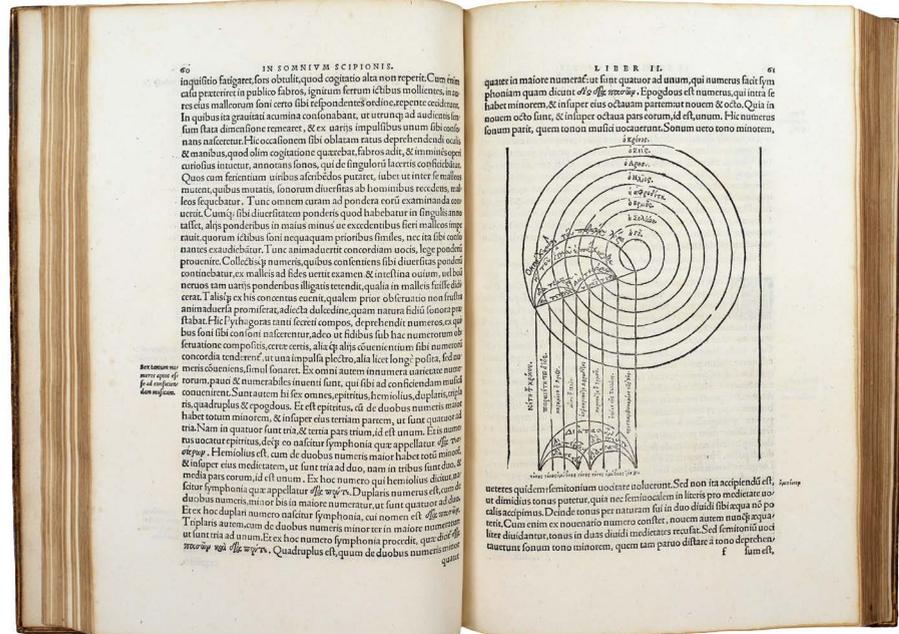
180 000 €

*Shirley, 13 (note); Myriam Foot, The Henry Davies Gift, t. I, p. 186 ; Adams, Maioli, p. 452; VD16 ZV 20513; G.D. Hobson, Short-Title List of Books Bound for Thomas Maioli. An original article from the Library, a Quarterly Review of Bibliography, 1925, n° 72 ; Dibdin 2,220: ‘under the care of the celebrated Camerarius, and by the help of several important MSS. there was hardly a verse in the poets quoted but what received very considerable emendation. (.) A volume, thus intrinsically valuable, will not fail to find a purchaser at a reasonable price’.*

A VERY INTERESTING EDITION OF MACROBIUS’ WORKS, GIVEN BY JOACHIM CAMERARIUS, ILLUSTRATED WITH A NEWLY ENGRAVED MAP AND BOUND FOR THE CELEBRATED BOOK COLLECTOR THOMAS MAHIEU.



More influential in the Middle Ages and Renaissance was the commentary of Macrobius on the *Somnium Scipionis*. He forged a kind of compendium of science and philosophy, which transmitted classical knowledge to the medieval world, and was to hold a central position in the intellectual development of the West during the Middle Ages. His books belong to the basic sources of the scholastic movement and of medieval science. His work left traces in the works of Dante, Chaucer, Vives and Spenser.

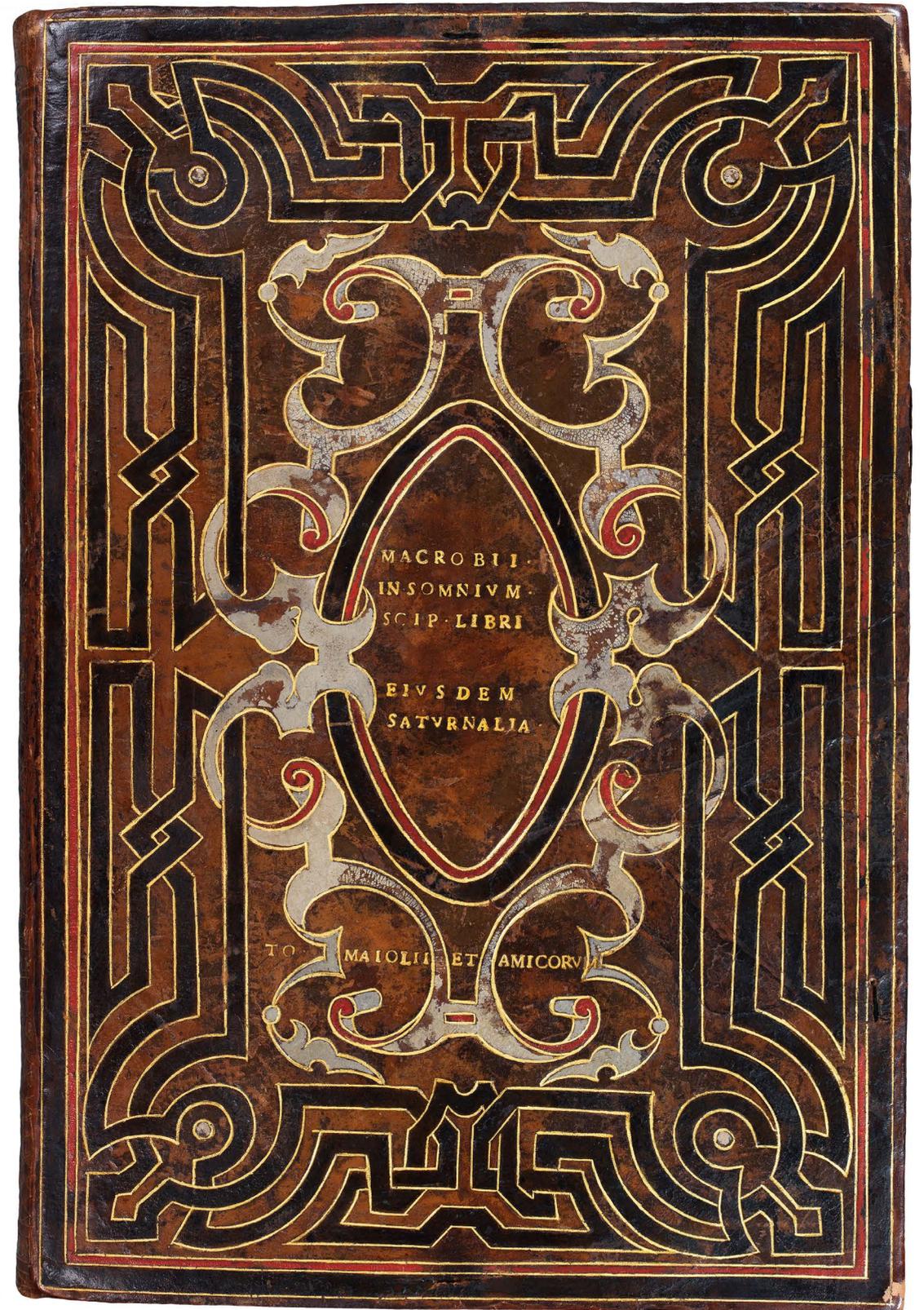


A marvelous copy, without doubt the nicest extant, of this important edition, bound for Thomas Mahieu or Maioli. With Henri II and Jean Grolier, Maioli belongs to the greatest bibliophiles of the sixteenth century to have patronised the leading Parisian bookbinders of the day.

Antony Hobson has catalogued 112 splendid bindings from his library, which appears to have been dispersed in Orléans after his death. This one, listed under no. 72, was made in Paris around 1557.

Some skillful restorations, rebacked conserving the original spine.

Provenance: Thomas Maioli ; Sotheby's London, 27 December 1951, n° 172 ; Librairie Lardanchet, cat. 57, n° 202 ; Otto Schäfer, n° 359 ; European private collection.

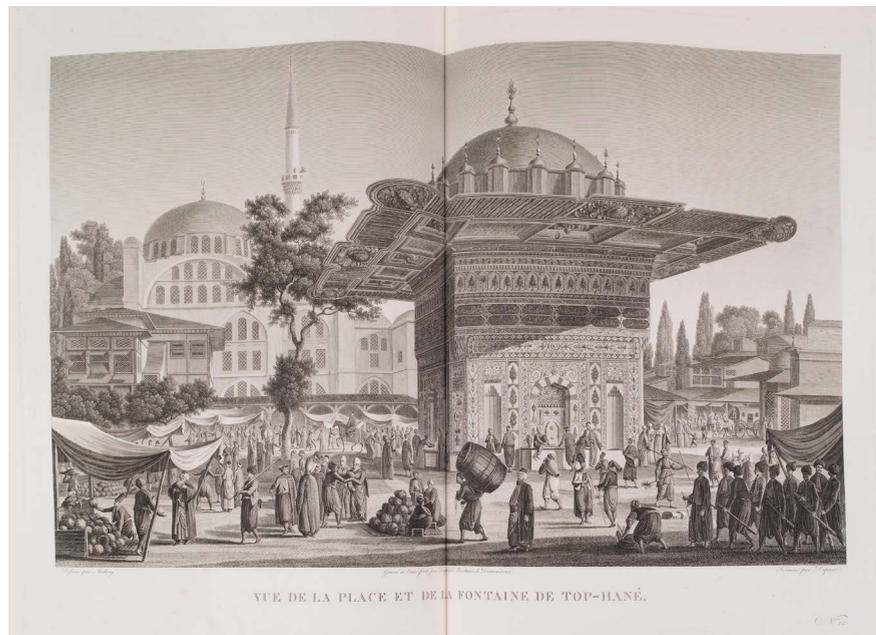


*The Rothschild copy*

**27. MELLING, Antoine-Ignace.** Voyage pittoresque de Constantinople et des rives du Bosphore. Paris, Strasbourg & Londres, de l'Imprimerie de P. Didot l'ainé, Treuttel & Würtz, 1819. 2 volumes, text elephant folio (700 x 533 mm) and atlas large folio (648 x 530 mm). Text : engraved portrait frontispiece, 8 nn.ll., 10 pp., 60 nn.ll. Atlas : engraved title, 3 double page maps, 48 engraved double page plates (with intermitten numbering) mounted on stubbs. Uniformly bound in mid-nineteenth-century red morocco backed marbled boards with morocco corner pieces, central medallion in red morocco with gilt coat of arms of the Rothschild family with their motto "Concordia Industria Integritas", spine gilt with raised bands, top edge gilt (somewhat rubbed and scuffed). 38 000 €

*Blackmer; 1105; Atabey, 798; Koç Collection, 214; Lipperheide, 1434 & Lb 41.*

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL BOOKS ON ISTAMBUL. IT WAS PUBLISHED IN 13 PARTS BETWEEN 1809 AND 1819.



Painter and architect of German origin, Melling travelled extensively throughout Europe and the Middle East at a very young age. This journey took him to Constantinople, where he was introduced to Sultan Selim III. He then became the architect of Princess Hatice, the sultan's sister, who wanted to renovate and decorate her palace in Oztakeui. This gave him the freedom to move around the various palaces and the sultan's harem, of which he

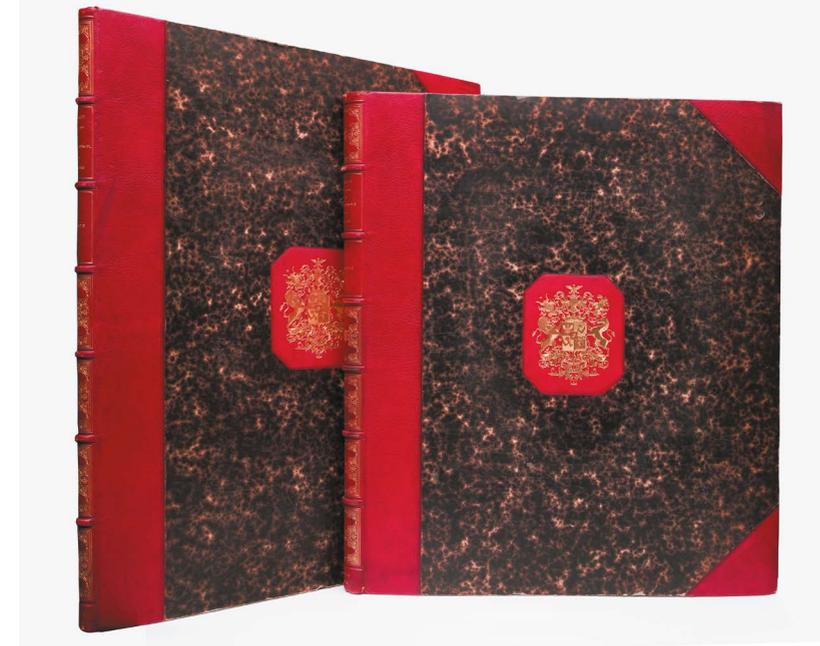
provided the first plans and interior views. On his return to Paris, his work, the most beautiful ever devoted to this part of the world, was printed with great care on paper specially made for this very large-format book, with the title in watermark.

In 1803 Melling left Constantinople for Paris and soon started making plans for the publication in instalments of the *Voyage pittoresque*. The first prospectus appeared in 1803-04, inviting subscribers to register with the notary Boulard and naming the printer as Pierre Didot l'ainé. With the patronage of Talleyrand, then minister for foreign affairs, Melling was appointed landscape painter to the Empress Joséphine, and the fascicules which comprised the *Voyage* began to appear in 1809. The engravings after Melling are by Duparc, Schroeder, Née, Dupréel, Dessaulx, Marillier and others; the maps are by Barbie du Bocage after Kauffer; the splendid gilt chromo- lithograph tuğra on the engraved title, copied under the aegis of one of the Ottoman court officials, is also noteworthy. The result is one of the finest topographical illustrated books ever produced" (Koç).

Complete copy with the engraved portrait, the 3 engraved maps and the 48 plates depicting views of Constantinople, the riverbanks of the Bosphorus, and a large variety of palaces and their interiors including the Imperial harem.

Portrait with old restoration.

Provenance : James de Rothschild (coat of arms on cover, library label 'Ferrières' on the inner cover).



**28. MUNSTER, Sebastian.** La Cosmographie universelle, contenant la situation de toutes les parties du monde avec leurs propriétés & appartenances. *Basel, Henri Petri, 1568.* Folio (200 x 300 mm), 6 un. ll., 12 un. ll. (index), 14 maps on double page, 1402 pp., 1 blank. Contemporary German blindstamped pigskin adorned with palms, portraits of the evangelists, various male portraits in medallions linked by plant scrolls, clasps. 30 000 €

*Sabin, 51399 ; Alden, J.E. European Americana, 568/24 ; Borba de Moraes, II, p. 602-603.*

RARE FRENCH EDITION TRANSLATED BY FRANÇOIS DE BELLEFOREST OF THE FIRST UNIVERSAL GEOGRAPHY WRITTEN IN GERMAN BY A PROTESTANT.



Sebastian Münster (1488-1552), a German Catholic priest who converted to Protestantism in 1529 after meeting Luther, was a distinguished geographer, cartographer and publisher, and the editions of Ptolemy that he published are rightly held in high esteem.

It is illustrated with 14 maps on double pages (two world maps—the first based on Waldseemüller's, incorporating Florida and America, the other based on Ptolemy's—maps of Europe with Spain, France, Germany, Switzerland, Bavaria, Bohemia, Greece, Asia, and the Americas). The illustrations also include numerous plans and views of cities

'They were based on first-hand information gathered from the local officials of each town or place described, and were some of the earliest large-scale plans of cities to be published.' (Baltimore Museum of Art, 1952: *The World Encompassed*, 272).

A fine copy bound in contemporary pigskin.

**29. PAOLI, Paolo Antonio.** Avanzi delle antichità esistenti Pozzuoli Cuma e Baja. *S.l. (Naples), 1768.* Folio (496 x 366 mm) of 69 etchings by Giovanni Volpato, Cardon, La Marra based on drawings by Natali, Magri and other artists (numbered up to 68, plus one 42 bis), including one allegorical frontispiece designed and engraved by La Marra, 1 illustrated title page engraved by Volpat, 3 double-page plates and 1 view of the coast of Pozzuoli on a fold-out plate; 36 pages of text in Italian and Latin printed in two columns and contained within a frame, 2 unnumbered index pages. Plates and text alternate. Contemporary red morocco, spine richly gilt, fine gilt garland framing the covers with coat of arms in the centre, gilt edges.

50 000 €

FIRST EDITION OF THE MOST IMPORTANT AND BY FAR THE MOST BEAUTIFUL ANTIQUE WORK DEVOTED TO THE DESCRIPTION OF THE ANCIENT REMAINS OF THE CITY OF POZZUOLI AND ITS SURROUNDINGS ON THE EDGE OF THE GULF OF NAPLES. A SUPERLATIVE COPY BOUND FOR POPE CLEMENT XIII (1693–1769).

Dedicated to Ferdinand IV, King of Naples, it is the work of archaeologist and historian Paolo Antonio Paoli (1720–1790). Paoli lived in Naples for several years to examine the monuments unearthed during excavations in the region, particularly in Herculaneum and Pompeii.

This beautiful work, entirely engraved, with text in Italian and Latin, is remarkably illustrated with 69 plates, including a large and superb fold-out panorama giving a representation of the entire site.

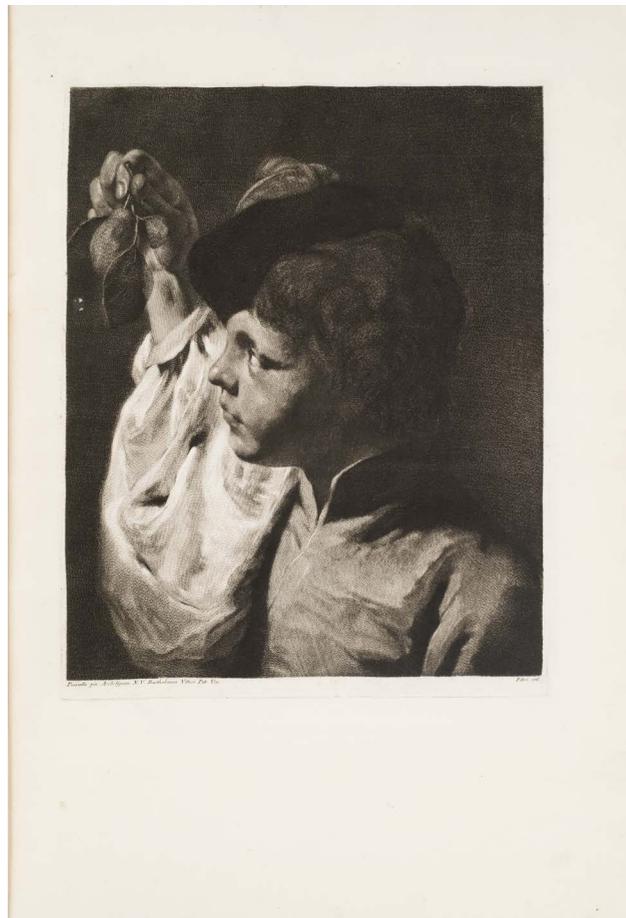
An exceptional copy, certainly one of the finest and most prestigious known, bound at the time in red morocco bearing the arms of Pope Clement XIII (1693–1769). Elected pope in 1758, he was a member of the powerful Venetian della Torre di Rezzonico family.



**30. [PIAZZETTA, Giovanni Battista].** Raccolta di teste del Piacetta, incise da Marco Pitteri, da Francesco Cattini, e da Teodoro Viero. *Venice, (circa 1770).* In-plano (650 x 470 mm). Calligraphed title page and 39 engraved plates on paper (watermark : three croissants + imperial watermark + GB). Modern half brown calf. 45 000 €

*Suzanne Boorsch, Venetian prints and books in the age of Tiepolo, Metropolitan Museum of Art, New York, 1997 ; Brigitte Buberl, '... un occhio e mezzo'. Kupferstiche nach Vorlagen von Giovanni Battista Piazzetta (1683–1754) (Münster 1987) ; Maria Agnese Chiari Moretto Wiel, L'eredità di Piazzetta. Volti e figure nell' incisione del Settecento, Palazzo Ducale, (Venise, 1996).*

A MARVELLOUS ALBUM OF 39 LARGE PLATES BRINGING TOGETHER THREE SERIES REPRODUCING WORKS BY GIOVANNI BATTISTA PIAZZETTA, ENGRAVED BY FRANCESCO CATTINI, MARCO PITTERI AND TEODORO VIERO.

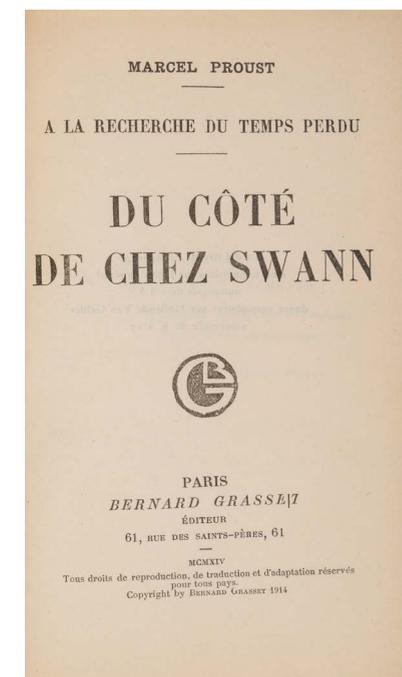


During his career, Giovanni Battista Piazzetta, a Venetian painter and draughtsman, produced portraits and works entitled 'Teste di Carattere', considered to be works of art in their own right, intended to be displayed under glass, framed and hung on the wall, rather than kept in an album or portfolio. For those who could not afford the drawings, prints were an effective substitute.

The drawings for three of the engravings, including Piazzetta's self-portrait used for the frontispiece, undoubtedly belonged to the British consul in Venice, Joseph Smith. As the first edition of these engravings was published by the Giambattista Pasquali printing house, financed and run by Smith, it is reasonable to assume that Smith was behind the publication of these series.

**31. PROUST, Marcel.** À la recherche du temps perdu. *Paris, Bernard Grasset, 1913-1927.* 13 volumes 12mo and 8vo. Red morocco, five gilt fillet framing the covers, decorated raised bands on the spine, interior gilt fillet, moiré silk linings and endpapers, gilt edges, covers and spine preserved, slipcases (*Gruel*). 45 000 €

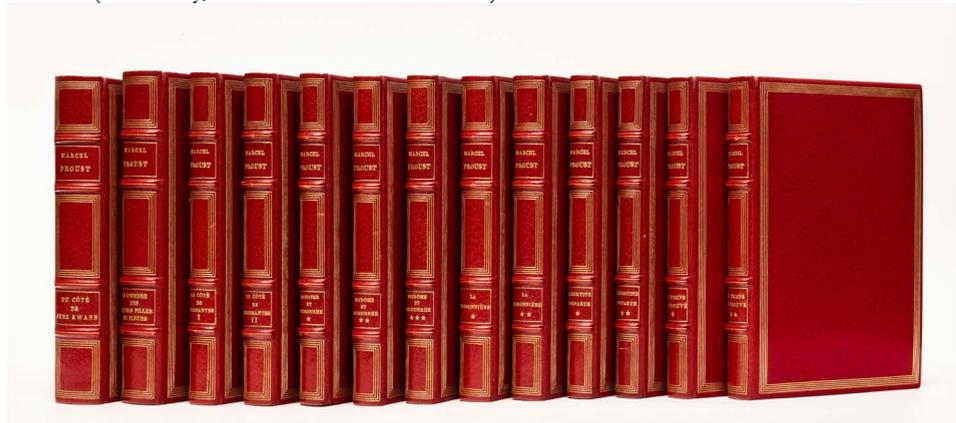
*En français dans le texte, 342.*



FIRST EDITION OF THE MOST IMPORTANT FRENCH NOVEL OF THE TWENTIETH CENTURY AND A MASTERPIECE OF EUROPEAN LITERATURE. A VERY NICE SET OF FIRST EDITIONS, RARE AND COMPLETE IN FIRST ISSUE, THEN LARGE PAPER.

“Translated by Scott Moncreiff as Swann’s Way etc., Proust’s great novel *A la recherche du temps perdu* is something that happens once in a hundred years like *Les Fleurs du Mal* or *War and Peace*. He combined tragic poetical insight with the gift of creating comic characters in the round, like Shakespeare. He is consistently both intelligent and poetic. Bergsonian philosophy of time gives depth, Ruskinian aesthetics texture. Embittered by his homosexual bias

and disabling asthma, he shows some deterioration in the unrevised volumes though not enough to upset this magisterially executed conception of a master-mind in which art erects its monument to dead loves using for material only thought and the passage of time. 'It appeals to our sense of wonder and gains our homage by its veiled greatness. I don't think there ever has been in the whole of literature such an example of the power of analysis' (Conrad)" (Connolly, *The Modern Movement*).



A superb set in perfect condition, with its printed wrappers bound in, by Paul Gruel (1864-1954), son and successor to Léon Gruel (1841-1923) at the head of this illustrious Parisian workshop.

*A lovely 17th century English embroidered binding*

**32. PSALTER.** 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 flowers 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.

*Some of the finest examples of late fifteenth-century Florentine engraving*

**33. PSEUDO-BONAVENTURE.** Incomincio le devote meditationi sopra la passione del nostro signore... *Florence, Antonio Miscomini, s.d. (circa 1493).* 4to (217 x 139 mm) 42 nn.l. Havana jansenist morocco, spine with raised bands, inner gilt border, gilt edges (*Trautz-Bauzonnet*). 85 000 €

Goff, B-911 (4 copies); Sander, 1179; IGI, 1922; Proctor, 6183; BMC, VI, 646; GW, 4777; Kristeller, 69a; Arnim, 72.



FIRST FLORENTINE EDITION AND FIRST PRINTING OF THE WOODCUTS OF THIS SUPERB ILLUSTRATED INCUNABLE.

Wrongly attributed to Saint Bonaventure, this work appears to be a compilation of texts by Nicolas de Lyre, Pierre Lombard, etc. It enjoyed great success and influence from the moment of its publication and went through numerous editions between 1480 and 1520.

The present edition was published in Florence by Antonio Miscomini, who worked successively in Venice, Nanantola and Florence until 1495. It contains one more chapter than the previous editions: “*Come le marie andarno al sepulchro & come trovarono chi el nostro signore era resuscitato*”.

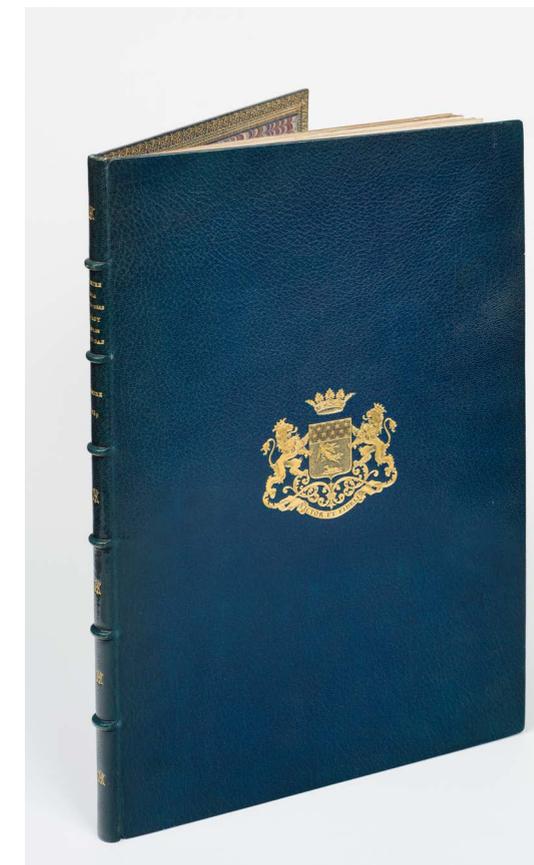
But this volume is most remarkable for its illustrations. The 12 woodcuts interspersed in the text are some of the finest examples of late fifteenth-century Florentine engraving. The artist who composed them, who remains anonymous, was inspired by the Venetian illustrations printed by Bernardinus Benali. But the contrasts and landscapes with black backgrounds, characteristic of Florentine engraving of this period, give these prints a particular strength and beauty. Each of these woodcuts is set within beautiful ornate borders with black backgrounds.

A very fine copy with wide margins.

Cited by Sander, it comes from the libraries of Eugène Piot, Louis Leboeuf de Montgermont, Edouard Rahir, Piero Ginori-Conti and Otto Schäfer with their book plates.

*The Prince d'Essling copy*

**34. PUGET DE LA SERRE, Jean.** Histoire de l'entrée de la Reyne mère du Roy très-chrestien, dans les Provinces Unis des Pays-Bas. Enrichie de Planches. Par le Sr de la Serre, Historiographe de France. Londres, John Raworth for George Thomason & Octavian Pullen, 1639. Folio (405 x 280 mm) engraved frontispiece, 61 nn.ll. (text and plates), 1 blank and 6 plates including one folding. 19th century blue morocco by Joly, spine with raised bands, compartments decorated with monograms, central coat of arms of Prince Essling, gilt edges. 25 000 €



Vinet, 490 ; Fairfax Murray, 687 ; Landwehr, *Splendid Ceremonies*, 106 ; STC, 20489 ; Pennington (Hollar), n° 463, 1687 & 2675 ; Hind (Hollar), pp. 3 & 11 ; Paul Henrard, *Marie de Médicis dans les Pays-Bas*, Bruxelles, 1876, pp. 597.

FIRST EDITION, VERY RARE.

The remarkable plates include illustrations engraved in London by Wenzel Hollar (Prague 1607 - London 1677), one of the most influential draughtsmen and engravers of the 17th century. It was him who introduced the technique of etchings to England. The suite of unsigned engravings include an allegorical frontispiece, a wonderful folding plate depicting the reception of

the Queen by the Prince of Orange in front of the town of Bois-le-Duc, and 14 full page illustrations, occasionally included into the pagination. The full page illustrations show : a meeting of the high ranking officers of the Low-Countries ; portraits of the Prince of Orange and Marie of Medicis ; the boarding of queen-mother in Gorcum, Dordrecht and Rotterdam ; her entry to Delft, Haarlem, Amsterdam and Leyden ; the reception of the high ranking officers before The Hague ; a play (comedy) on a canal in Amsterdam ; and the boat carrying queen-mother on a very agitated sea. Whilst Landwehr and Hugh W. Davies (cat. Fairfax Murray) attribute all the engravings to Wenzel Hollar, other bibliographers (Pennington, Parthey et Hind) attribute his work only to the frontispiece, the two portraits and the meeting of the high-ranking officers.

Fine copy, bound by Joly for Victor Masséna, duc de Rivoli and Prince d'Essling (1836-1910), famous collector, bibliographer and bibliophile. Washed copy, some lighter staining in the white margins.



*A series of fantastically bizarre and grotesque figures,  
reminiscent of some of the more inventive and twisted creations of Brueghel or Bosch*

*The Duke La Vallière's copy*

**35. [RABELAIS, François].** Les Songes drolatiques de Pantagruel, où sont contenues plusieurs figures de l'invention de maistre François Rabelais. Paris, Richard Breton, 1565. Small 8vo (151 x 92 mm) 63 nn.ll. (final blank removed by the binder). Collation : A<sup>3</sup> A<sup>5</sup> B-G<sup>8</sup> G<sup>7</sup>. Illustrated with 120 grotesque full-page woodcuts. 18th century red morocco, triple gilt fillet on covers, flat spine gilt with vertical lettering, gilt turn-ins, gilt edges, in a modern black morocco clam-shell box. 250 000 €

*Tchemerzine-Scheler, V, 325 (citing this copy) ; Rawles-Screetch, 113 ; de Bure, Catalogue de la Bibliothèque du duc de la Vallière, II, no. 3871 ; Brun, Le Livre français illustré de la Renaissance, p. 295 ; Mortimer, French, n° 499 ; Brunet IV, 1066 («Petit volume, fort difficile à trouver complet»).*

FIRST AND ONLY EDITION OF THIS ALBUM ILLUSTRATED WITH 120 GROTESQUE FULL-PAGE WOODCUTS.



In 1565, twelve years after the death of François Rabelais (1494-1553), the Parisian bookseller and publisher Richard Breton brought out *Les songes*

*drolatiques de Pantagruel* (The drolatic dreams of Pantagruel). The slim volume, save a short preface from Breton, is made up entirely of images — 120 woodcuts depicting a series of fantastically bizarre and grotesque figures, reminiscent of some of the more inventive and twisted creations of Brueghel or Bosch.



The figures are inspired by Gothic drollery, the fashion for grotesques and the works of Brueghel, and also insidiously touch on confessional polemics against the Roman Church: one puppet wears a mitre, another what looks very much like a tiara; a third, an elephant, makes the gesture of blessing... 'We now know that the printer Richard Breton was committed to the ideas of the Reformation as a Calvinist whose multiple activities covered that of a propagandist of the Gospel' (see : Wildenstein, *L'imprimeur-libraire Richard Breton et son inventaire après décès, 1571*, in *Bibliothèque d'Humanisme et Renaissance*, XXI, 1959, pp. 364-379).

Last quire with small marginal stains and with lower right corners formerly restored.

A very attractive and complete copy of this rare book with important bibliophile provenance.

Provenance : Duke La Vallière (de Bure, *Catalogue*, vol. II, 3871).

**36. SOLIS, Don Antoine de.** Histoire de la conquête du Mexique, ou de la Nouvelle Espagne. Traduit de l'espagnol. Paris, L. Rondet pour Antoine Dezallier, 1691. 4to (180 x 244 mm), 1 un.l.(title), 14 un.ll., 630 pp., 13 un.ll., 2 maps, 10 double page plates (2 folding) 2 plates. 18th century red morocco, Duseuil-style binding with gilt crowned lettering at the corners, coat of arms in the centre of the covers, spine with small tools and repeated gilt lettering, gilt edges over marbling. 25 000 €

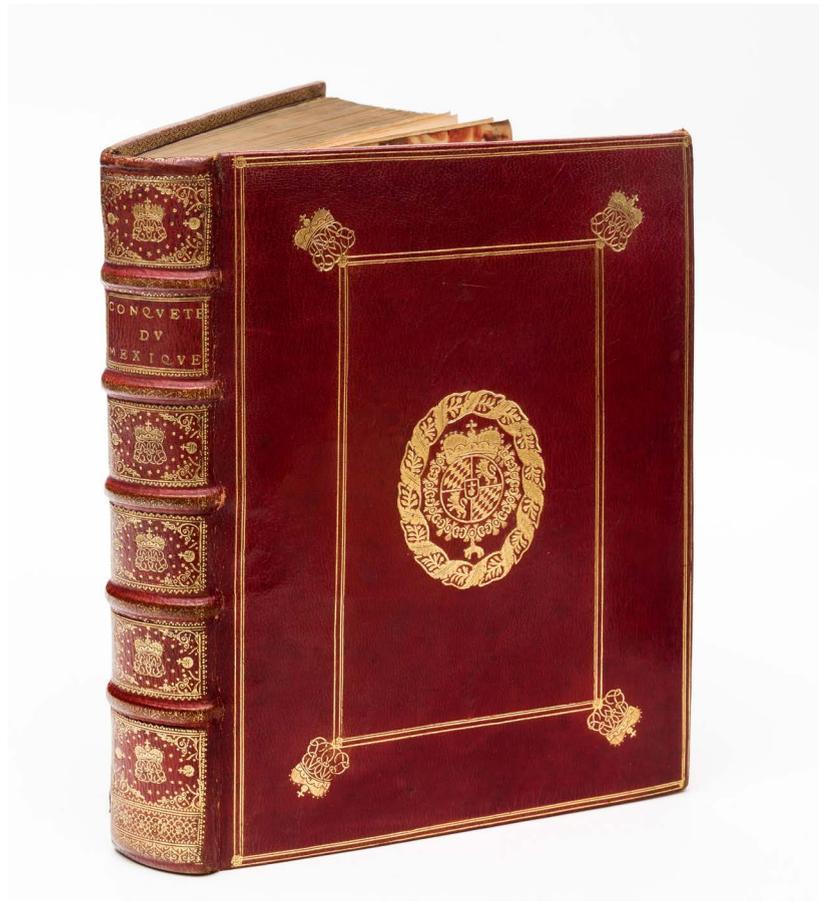
Sabin 86475 ; John Carter Brown Library, *European Americana*, IV, 691/123 ; Palau 318664 ; *Morceaux choisis de la conquête du Mexique. Don Antonio de Solís, par J. C. Magnabal [Hachette, 1895]* ; *L'Amérique démoniaque : sur la persistance et la transformation d'un vieux mythe au XVIIIe siècle, par Jean Gillet [Annales de Bretagne, 1977, 84-3, pp. 329-339]*.



FIRST FRENCH EDITION OF THIS ACCOUNT OF THE CHRISTIAN CONQUEST OF MEXICO (1519-1521), LEADING UP TO THE COLLAPSE OF THE AZTEC EMPIRE UNDER THE LEADERSHIP OF HERNÁN CORTÉS. A MAGNIFICENT COPY BOUND FOR THE ELECTOR OF BAVIERA.

The quality of writing of Antonio de Solís y Rivadeneyra (1610-1668), a renowned historian and chronicler of the Indies under Charles II, played a decisive role in the success of this work. Drawing inspiration from the accounts of Hernán Cortés (*Cartas de relación*, 1519-1526), Francisco López de Gómara (*Historia general de las Indias*, 1552), Bernal Díaz (*Historia verdadera de la conquista de la Nueva España*, 1632), and Bartolomé de las Casas (*Historia de las Indias*), Solís transformed these accounts into a veritable epic, describing heroic battles, mutinies, clashes between the Tlaxcala Republic and the Aztec Empire, the magnificence of Moctezuma's palace and entertainments (Book

III), 'the enchantments of Moctezuma's magicians', and the idolatrous and bloodthirsty cults of the Aztecs...



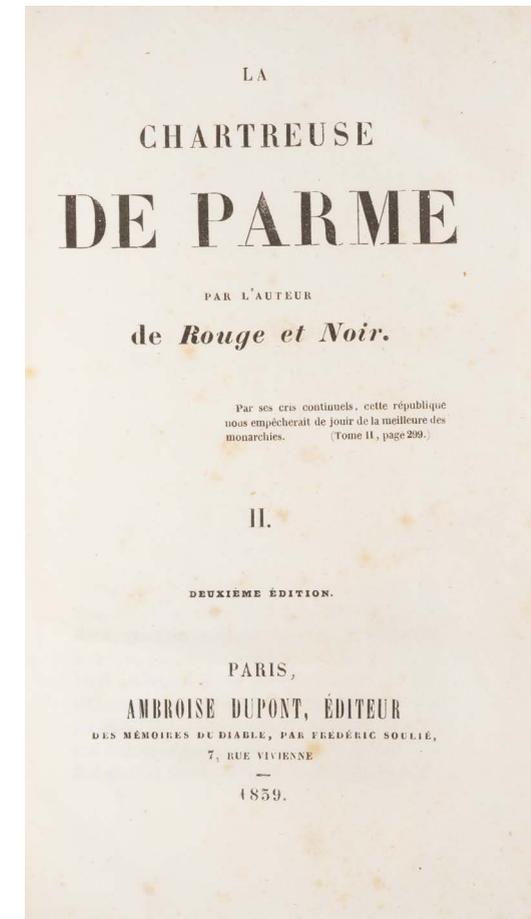
A magnificent copy bound in red morocco for Maximilian III Joseph (1727-1777, born Joseph of Wittelsbach), Elector of Bavaria from 1745 to 1777 with his gilt arms on covers.

*The Giannalisa Feltrinelli copy*

**37. STENDHAL, Marie-Henri Beyle dit.** *La Chartreuse de Parme.* Paris, imprimerie d'Adrien Everat pour Ambroise Dupont, 1839. 2 volumes 8vo (230 x 124 mm) 2 nn.ll. (half-title, title) 402 pp. for volume I; 2 nn.ll. (half-title, title) et 445 pp. Contemporary blue half-calf, modern box. 48 000 €

*Carteret II, 358; Clouzot 151; Lbermitte 567; Vicaire I, 458.*

FIRST EDITION OF ONE OF STENDHAL'S MASTERPIECES.



Dictated in fifty-two days, *La Chartreuse de Parme* is a virtuoso exercise in improvisation, a novelistic summation that recounts Bonaparte, Waterloo, the Italian kingdoms and their internal struggles. This great political narrative is also a human comedy, a coming-of-age novel that traces the spiritual journey of Fabrice del Dongo, a 'hero who is hardly a hero' who bears the brunt of Stendhal's irony. From Napoleon's armies to the intrigues of the court of Parma, Fabrice experiences disappointed love, finds paradise in prison, and displays every virtue and every cowardice. A mirror held up to Italian life, the novel draws its charm from the 'sublime landscapes' of Lombardy and the memory of a fantasized Renaissance, that of Correggio and

Ariosto. So many reasons to conclude, with Italo Calvino, that 'the most beautiful novel in the world can only be this one'.

"Never before have the hearts of princes, ministers, courtiers, and women been depicted like this," wrote French novelist and playwright Honoré de Balzac. "Stendhal's tableau has the dimensions of a fresco but the precision of the Dutch masters."

A very fine copy from the library of Giannalisa Feltrinelli.

Provenance : Giannalisa Feltrinelli (bookplate, 7th portion, 11 December 2001, lot 2091).

*Tulipa: tulbend, turban*

*The 'king of bulbs'*

*A gardener to sultan selim III's tulip calendar*

**38. [TULIPS] - [ESHQI, Mohammad, assumed author]. [Ottoman Turkish:]** Tulip Calendar. [*Istanbul?, c. 1800*]. 4to, 16 un.ll. Nashkī script; opening page with a panel of finely-worked illumination in colours and gold; title inset in red ink, followed by the 'bismillah'; all pages within a four-line border in red, black, and gilt; finely preserved in its slim, contemporary binding of red morocco boards; a large leopard-speckled paper panel inset on covers within a silver (oxidized) ornamental scroll; the binding a little worn at head and tail of spine; old European (?) shelf-label to lower cover; end-papers mauve or mauve-speckled opposite lightly pink paste-downs. 25 000 €

A VERY RARE SEASONAL CALENDAR FOR THE PLANTING OF TULIPS, THE NATIONAL FLOWER OF TURKEY, BY A NAMED AUTHOR, SEEMINGLY A PERSONAL GARDENER UNDER, AND TO, SULTAN SELIM III.



A very rare planting calendar for the wonderful, much sought after tulip, written during the reign of the enlightened Sultan Selim III (1761-1808), known for his reform-mindedness, his associations outside the boundaries of the Ottoman Empire, and his endeavours to modernize and reform his state. Fond of literature and poetry, Selim was a great lover of music and one of the best composers in the Ottoman classical music tradition.

The 26-page calendar lists the varieties of tulips in red, and their colours, qualities, sizes, etc., in black ink, and by alphabetical order. This manuscript gives rare testimony of the appreciation of this particular flower in its place of origin around the end of the eighteenth century.

Provenance: line 9 of the second leaf verso provides the name of 'Mohammad Eshqi' or 'Ashqi' (here 'shqi') as that of the gardener, followed by a statement on line 4 of leaf 3 recto that the calendar was written or compiled during the reign of Sultan Selim III, the son of Mustafa III. Judging by the little library shelf mark pasted onto the rear board of the binding, the little manuscript appears to have eventually become part of a European collection in the 19<sup>th</sup>-century.

*Only copy known printed on vellum*

*Illuminated in Antoine Vêrard's workshop*

**39. VIE DES PÈRES** en frâcois nouvellement imprimée a Paris. *Paris, Anthoine Vêrard, 15 october 1492*. Folio (330 x 230 mm), 294 ll. Printed on vellum, gothic types, 2 columns, 42 lines ; 8 un.ll. (a-b<sub>2</sub>), 216 num.ll. wrongly num. ccxvii (a-t<sub>8</sub>, v<sub>8</sub>, u<sub>8</sub>, x-z<sub>8</sub>, l-᠎-᠎᠎), 70 num.ll. wrongly num. lxxii (A-H<sub>8</sub>, I<sub>8</sub>). 17th century black marocco double gilt fillet around sides, gilt tool in center representing Arma Christi (instruments of the Passion), Spine gilt, red edges. 600 000 €

*Polain, Incunables des bibliothèques de Belgique, 4001.*

ONLY KNOWN COPY IN PRIVATE HANDS OF THE FIRST EDITION PUBLISHED BY ANTOINE VÉRARD. AN EXCEPTIONAL COPY PRINTED ON VELLUM AND RICHLY ILLUMINATED: RUBRICATED IN RED AND GOLD, JUSTIFIED. THE UNIQUE COPY WAS COLOURED AT THE TIME, ENHANCED WITH GOLD, AND SPECIALLY ILLUMINATED IN VERARD'S WORKSHOP. IT BELONGED TO FRANÇOIS BARATON, GRAND CUPBEARER TO FRANÇOIS I FROM 1516 TO 1519.

It is illustrated in the text with three large compositions, 121 woodcut vignettes, several of which are repeated, some accompanied by one or two ornamental borders, all specially designed for this edition, and Antoine Vêrard's mark in the colophon.

Antoine Vêrard produced only a very limited number of vellum copies (four or five), reserved for prestigious bibliophiles and intended to be personalised with rubrics and illuminations.

In the first part of our volume, most of the backgrounds, which are particularly well crafted, have been finely illuminated over the woodcuts, giving these engravings a quality similar to that of illuminations.



In the second part, we see a new focus on matching the images to the text: the vast majority of the woodcuts have been completely covered by a scene that has been redrawn and painted to correspond as closely as possible to the content. The woodcut now plays only a framing role, the subject being entirely recomposed according to the text: Mary of Egypt, clothed only in her hair (f. g<sub>vii</sub> verso) covers a woodcut illustrating a hermit dressed in a long tunic; the lamentation with three figures, a woodcut so often used in the edition, becomes in our copy an isolated monk, f. l<sub>v</sub> recto.

Provenance: François Baraton, Grand Cupbearer to François I from 1516 to 1519, with his coat of arms painted at the time - 19th-century bookplate, with label for collection number, scratched.



**D**ur ce que chacū iour entre la infnie multitude des mortelz len doit peu diceux vtueusement viure. Et au contraire plus

sieurs en grant nombre voluptueusement et tellemēt quellement passer le temps. Ce considerant iay tenu & repūte comme encoire tiēs & repūte bien eūreux entre les autres ceulx qui de nostre souverain dieu et seigneur iesucrist plasinateur et



*One of the rarest and most sumptuous publications of the 18th century.*

**40. WATTEAU, Antoine.** Figures de différents caractères, de paysages, d'études dessinées d'après nature par Antoine Watteau, Peintre du Roy en son Académie Royale de Peinture et Sculpture, gravées à l'eau forte par des plus habiles peintres et graveurs du temps, tirées des plus beaux cabinets de Paris. Paris, Audran, F. Chereau, [1726-1728]. 2 folio volumes — L'Œuvre d'Antoine Watteau, peintre du roy en son Academie roïale de peinture et sculpture : gravé d'après ses tableaux & desseins originaux, tirez du Cabinet du Roy et des plus curieux de l'Europe, par les soins de M. de Jullienne. Paris, [1735]. 2 large folio volumes. 380 000 €



**1- Figures de différents caractères:** 351 plates. 2 folio volumes (318 x 483 mm): Contemporary red morocco, gilt roulette and Greek tool framing around covers, flat gilt spine, gilt turn-inns, gilt edges over marbling.

**2- L'Œuvre d'Antoine Watteau:** 266 engraved plates. 2 large folio volumes (458 x 950 mm). Contemporary light brown morocco, gilt roulette framing, flat decorated spine, interior roulette and on the cuts, gilt edges, edged cases.

*Cohen de Ricci, 1054-1065 : « Ce somptueux recueil imprimé en 1735 est un des livres*

*les plus beaux et les plus rares du XVIIIe siècle. Des 100 exemplaires qui furent tirés il y a près de trois siècles, à peine une trentaine existe encore aujourd'hui ».*

EXTREMELY RARE FIRST EDITION. THE 'RECUEIL JULLIENNE' PRESERVES THE MEMORY OF ANTOINE WATTEAU'S WORK BY BRINGING TOGETHER MORE THAN 600 ETCHED AND ENGRAVED PLATES. ONE OF THE MOST COMPLETE COPIES, CONTAINING 617 PLATES. SUPERB COPY BOUND IN RED MOROCCO.



Jean de Jullienne (1686-1766), the King's official dyer and a wealthy manufacturer in the Gobelins district, was one of Antoine Watteau's (1684-1721) closest supporters.

In 1717, four years before Watteau's death, Jean de Jullienne undertook to reproduce the artist's drawings—using etching and engraving—to create an impressive collection intended to ensure the posterity of his work.

Jullienne called upon some fifteen talented engravers of the time for the *Figures*. Jean Audran and François Boucher produced the largest number of prints; 119 pieces are attributed to the young Boucher (aged 19), to which are added nine other unsigned plates that are also attributed to him. The other artists were Benoît Audran, Laurent Cars, the Comte de Caylus, Charles-Nicolas Cochin, Louis Desplaces, Charles Dupuis, Edme Jaurat, François-Bernard Lépicié, Nicolas Charles de Silvestre, Henri Simon Thomassin, Pierre-Charles Tremolière and Carle Vanloo.



The plates were printed by Jullienne at the Gobelins Manufactory and compiled into two volumes, published by Audran and Chéreau in 1726 and then in 1728. The print run was limited to only 100 copies.

A beautiful copy, bound in red morocco, and particularly fresh, most of the pages printed on strong laid paper, without foxing.

To compose the second part, entitled *L'Œuvre*, Jullienne called on additional artists, and a total of 36 professional engravers worked on the project, including N.-H. Tardieu, Maurice, a specialist in arabesques, Bernard Baron, François Foullain, the Liotard brothers from Geneva, Baquoy, Louis Crépy, Nicolas de Larmessin, H. Thomassin, Jean Moyreau, Gabriel Huquier, P.

Aveline, François Chédel, Jacques Ph. Le Bas, Marie-Jeanne Renard du Bos, Louis Jacob, and Etienne Fessard. Watteau himself engraved ten pieces, which were retouched by professional engravers.

Exceptional copy bearing Jullienne's autograph signature on the title page. This justification was promised to subscribers in the 1734 prospectus. The Esmérian copy (no. 107 of the third sale, 6 June 1973) also bore this signature.

Provenance: Stroganoff (with engraved armorial book plate and library mark in pen on the reverse of the flyleaves). Of this wealthy family of Russian patrons and collectors from Saint Petersburg, Alexander Sergejevich Stroganoff (1733-1811), a friend of the painter Hubert Robert, was the most prestigious.



