

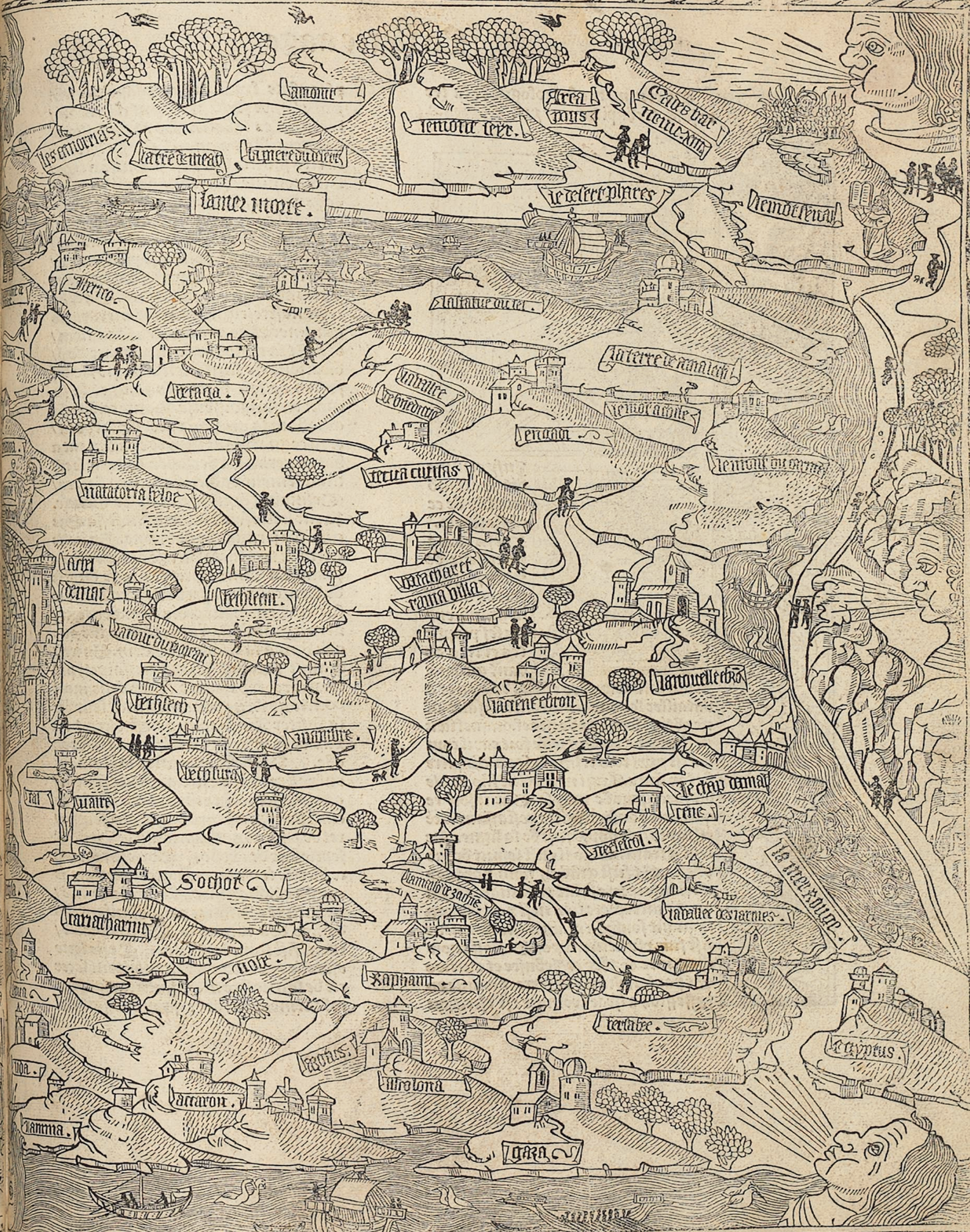
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16 June 2015



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lrua cullas

lana
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lertleem

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✠

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Tuesday 16 June 2015

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Christie's Paris, 18–22 May

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Thomas Lecky
Head of Department
Books and Manuscripts
New York
Tel: +1 212 636 2666



Thomas Venning
Head of Department
Books and Manuscripts
London
Tel: +44 (0)207 389 2255



Isabelle de Conihout
Head of Department
Books and Manuscripts
Paris
Tel: +33 (0)1 40 76 85 99



James Hyslop
Head of Department
Scientific Instruments
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INTERNATIONAL CONSULTANT

Felix de Marez Oyens
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9 JUNE

**FINE PRINTED BOOKS
AND MANUSCRIPTS**
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10 JUNE

**MODERN LITERATURE:
THE PERSONAL
COLLECTION OF
ANTHONY HOBSON**
SOUTH KENSINGTON

12 JUNE

**BOOKS AND
MANUSCRIPTS**
NEW YORK

16 JUNE

**IMPORTANT BOOKS
AND MANUSCRIPTS
FROM THE LIBRARY OF
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KING STREET

15 JULY

**VALUABLE BOOKS
AND MANUSCRIPTS,
INCLUDING
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30/07/14

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SPECIALISTS

Margaret Ford
Tel: +44 (0)20 7389 2150
Thomas Venning
Tel: +44 (0)20 7389 2255
Kay Sutton
Tel: +44 (0)20 7389 2156
Rupert Neelands
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Tel: +44 (0)20 7389 2157
Eugenio Donadoni
Tel: +44 (0)20 7389 2152
Stefania Pandakovic
Tel: +44 (0)20 7389 2158
Sophie Hopkins
Tel: +44 (0)20 7752 3144

EXPERTS

Stéphane Clavreuil
stephane@clavreuil.co.uk
Tel: +44 7983 252 200

Benoît Forgeot
info@forgeot.com
Tel: +33 1 42 84 00 00

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Livre de matheolus
Qui vous monstre sans varier
Les biens et aussy les Vertus
Qui vieignent pour soy marier
Et a tous faictz considerer
Il dit que l'omme nest pas saige
Sy se tourne remarier
Quant prins a este au passaige

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BACK COVER:
Lot 100

INSIDE FRONT COVER:
Lot 5

INSIDE BACK COVER:
Lot 162



FOREWORD

To those who know me well, and who know that I have been acquiring books for the past 60 years and have an almost physical connection to my library, the sale of even a small part of it will no doubt come as a surprise – and justifiably so.

Throughout my life, I have not once thrown away a book, not even a paperback. To this day, the books I read when I was just 9 years of age are still in my possession. As a collector, I have never sold a book except with a view to purchasing a finer copy and in some instances, as with the *Fleurs du Mal*, I have retained five copies of the same edition.

Let those who have their doubts rest assured: I remain the collector I have always been – in any case, it is an incurable disease. The small part of my collection offered for sale in this catalogue comprises a mere 150 volumes out of more than 3,500. Thus, I will keep on building the library and will happily continue suffering from ‘collectionitis’.

But, looking back at my long life of book hunting, I realised that there were a few trespassers on my shelves. My ambition had been to create the most representative library possible of the French literary achievement. I believe I have succeeded, from the only known copy of the third edition of the *Roman de Mélusine* up to the outbreak of the Surrealist revolution – unknown territory to me, I must admit: my shelves reveal almost everything that the French literary genius has handed down to posterity over six centuries. Though I am keeping several of them, I acquired these trespassers for specific personal reasons: the botanical because I love flowers; the foreign language authors for their influence on French culture or their impact on world history; the illustrated books for their engravings rather than for their literary content; books dealing with economics and still others which I purchased simply because they were lavishly bound or of great rarity. I cherished each one for its particular appeal, but I want to focus even more on the core of the collection and I have therefore decided to let them go.

I believe that one of the great pleasures of assembling a collection lies in sharing it with others. As they wander and browse among my shelves, those I have always gladly welcomed will quickly realise that I have merely made a little extra space: in my soul, I was and remain a collector.

Jean A. Bonna



Seul fut le prologue de l'acteur.

A tous princes princesses et aultres gens habi-
tans sur la terre en la quelle comme dit monse-
igneur saint paoul apostre. Ilz nont point de demeure
permanente. mais sont tous et toutes et pellesmes
et pellesmes tant come Il plust adieu. A nouveau
vne bne vision qm en mon lit dormant a labbaye de
chalit mess advenue. Apres ce que l'onore paravant
veigle a estudier et lire le tres beau rommant de la best
le quel comme je croy fut occasion du songe que le songeay
et que l'entens ex apres declarer. Or s'aprouchent donc
ques ceulx et celles qui le voudront oyr. pour ceulx .v.
miser et prendre bons exemples et salutaires enseigne-
mens mortifiant laide de dieu qui me vneille donner
grace. De bien le declarer. et qui lisans et effortans home





01

DIGULLEVILLE, Guillaume de. *Le Pèlerinage de Vie Humaine*, in the French prose translation commissioned by JEANNE DE LAVAL, illuminated manuscript on vellum made for CHARLOTTE OF SAVOY [Tours or Angers, c.1470].

290 x 199mm. 148 leaves: 1⁶ (of 8, lacking iii and vi), 2-18⁸, 19⁶. 33 lines written in a dark brown *lettre bâtarde*, ruled in red ink, written space: 180 x 112mm. Traces of catchwords, headings in red, capitals touched in yellow, paragraph-marks and 3-line illuminated initials throughout, full-length border on first leaf, SEVENTY-SIX MINIATURES (c.70 x 70mm), drawn in brown ink infilled with pale washes, heightened and framed in gold, ARMS OF CHARLOTTE OF SAVOY, QUEEN OF FRANCE on f.1v (lacking two leaves with miniatures, minor cropping, e.g. to the supporters of the arms on f.1v, some light wear and thumbing). Late 18th-century French mottled calf gilt. Black morocco fitted case gilt.

PROVENANCE:

(1) WRITTEN AND ILLUMINATED FOR CHARLOTTE OF SAVOY (1441-1483), QUEEN OF FRANCE, GRANDDAUGHTER OF ANTI-POPE FELIX V, DAUGHTER OF LOUIS OF SAVOY AND MARY OF CYPRUS, WIFE OF LOUIS XI OF FRANCE AND MOTHER OF CHARLES VIII: her arms on f.1v. Likely a presentation copy from JEANNE DE LAVAL, DUCHESS OF ANJOU (1433-1498). The manuscript appears in the 1484 inventory of Charlotte's library: 'Item, un livre couvert de violet, fermant a deux fremouers d'argent, aux armes de la royne, faisant mention du *Pellerinaige de vie humaine*, remis en ung estuy de blanc et de roge' (A. Tuetey, 'Inventaire des biens de Charlotte de Savoie', *Bibliothèque de l'École des chartes*, 26, Paris, 1865, p.362 ; A-M. Légaré, 'Charlotte de Savoie's Library and Illuminators', *Journal of the Early Book Society*, 4, 2001, inv. no 77) and 'Le pellerinaige, en prose' (Delisle, *Cabinet des Manuscrits*, I, 1868, p.93). Charlotte of Savoy's library consisted of over a hundred manuscripts: of these, only eight now survive – all, except this one, in public institutions. (2) 17- and 18th-century inscriptions and pentrials on the endleaves, one signed 'Launay', possibly Jean, baron de Launay (d.1687), another 'Marie Beauveau'. At the foot of the spine is a green morocco label with the monogram 'DR' below a coronet. (3) SIR THOMAS PHILLIPPS (1792-1872), his MS.228, bought in Paris from De Bure in 1824; by descent with the residue of the Phillipps collection to Messrs. Robinson, cat.83 (1953), p.41. (4) 'The Property of a Lady'; Sotheby's, 6 July 1964, lot 267, to Howlett; re-sold 29 November 1990, lot 117 and again in *The Jaime Ortiz-Patino Collection of Important Books and Manuscripts*, Tuesday, 21 April 1998.



CONTENT:

Prologue, beginning : 'A lonneur et gloire de dieu tout puissant et pour obeir a la requeste de tres haulte [...]' f.1 ; *Le Pèlerinage de Vie Humaine*, beginning 'A tous princes princesses et aultres gens habitans sur la terre [...]' and ending: '[...] de la gloire de paradis que dieu donit aux mors et aux vifs, Amen' ff.1v-145v.

The *Pèlerinage de Vie Humaine* was one of the great literary sensations of the 14th century, and the first of a three-book series dealing with the idea of an allegorical pilgrimage (the second being the *Pèlerinage de l'Ame* and the third the *Pèlerinage de Jésus-Christ*). Charles V owned at least five copies; Jean duc de Berry three in the vernacular and one in Latin, and Philip the Bold two. Composed in c.1330 by the Cistercian monk Guillaume Digulleville (whose authorship is shown by acrostics in the texts of his compositions) and inspired by earlier metaphysical pilgrim-texts such as the 12th-century *Songe d'Enfer* of Raoul de Houdenc and the 13th-century *Voie de Paradis*, it espouses the popular medieval theme of the 'homo viator' – the travelling Christian pilgrim – and spins it into an epic theological quest to heavenly Jerusalem, rife with physical and spiritual challenges and existential moral choices. The author/pilgrim recounts how one day, after reading the *Roman de la Rose* (in many ways the antithesis of the *Pèlerinage*) in the abbey of Chaalis, he falls asleep and dreams of a celestial Jerusalem (f.1v), and decides to set out on a pilgrimage to reach it. This he can't do without the help, instruction and protection of the daughter of God Grace-Dieu (f.3), who introduces him to the Church, its teachings and its sacraments. There he encounters Moses, but also Nature, Charity and Reason personified, among others, with whom he debates at length, before he is armed and sets off on his travels, accompanied by Memory (f.46v, with her eyes in the back of her head). On his journey he often makes unhappy decisions, much to the displeasure of Grace-Dieu, and is repeatedly attacked by Vices personified – including Envy, Pride, Hypocrisy and Ire, but is, in

the end, rescued by Grace-Dieu. Finally he finds refuge in a monastery, where he encounters Old Age, Infirmity, and Death.

At least seventy-five manuscripts survive of the first version of the text composed by Digulleville in c.1330, and twelve of the second, composed in 1355 – many of them illustrated (for a facsimile edition with commentary see R. Bergmann, *Die Pilgerfahrt zum Himmlischen Jerusalem*, 1983 and A-M. Legaré, *Le Pèlerinage de Vie humaine en prose de la Reine Charlotte de Savoie*, 2004. For the history of the text and its manuscripts, see. E. Faral, 'Guillaume de Digulleville: Moine de Chaalis,' *Histoire littéraire de la France*, XXXIX, 1952; R. Tuve, *Allegorical Imagery: Some Medieval Books and their Posterity*, 1966, pp.145-215; and M. Camille, 'The Illustrated Manuscripts of Guillaume Deguileville's *Pèlerinages*, 1330-1426,' unpublished PhD thesis, Cambridge, 1985). The original verse text of the *Pèlerinage* was adapted and translated over the years into German, Spanish, Dutch and Middle English (a c.1400 prose translation entitled 'Pilgrimage of de Lyf of de Manhode' now survives in six manuscripts).

THIS ROYAL MANUSCRIPT REPRESENTS ONE OF THE RAREST VERSIONS OF THE TEXT: A PROSE TRANSLATION MADE IN 1464 FOR JEANNE DE LAVAL, QUEEN OF NAPLES, SICILY AND JERUSALEM AND DUCHESS OF ANJOU. IT SURVIVES IN TEN MANUSCRIPTS ONLY.

We know that the original text was immensely popular at the court of Angers. It is plausible that Marguerite of Anjou, Jeanne de Laval's mother-in-law and wife of Henry VI, in addition to perhaps bringing about the English verse translation of 1413 – the *Pylgrimage of the Soule*, now at Hatfield House, Cecil, ms. 270 – would have been aware of the earlier Middle English prose version (see Camille, 1985, pp. 85 and 370-1) and this inspired Jeanne to commission her own version in the French vernacular. The text of the present manuscript opens with a preface by the translator, an anonymous 'treshumble cleric serviteur' from Angers, explaining that he has been instructed by the 'tresredoubtee dame Jehanne de Laval, Roynne de Jherusalem' to 'convertir de rime en prose francoise' the text of the notable cleric Guillaume Digulleville. We learn that he embarks upon this project in February 1464. His prose version was subsequently the source for the first printed edition, published by Mathieu Husz in Lyons in 1485, and reprinted in 1486, 1489 and 1499.



Most of the ten surviving manuscripts are stylistically related, and several belong within the immediate cultural circle in Anjou of the dedicatee, Jeanne de Laval, who was widowed in 1480 and died in 1498, and clearly had an active role in the dissemination of the text. The manuscripts are: Soissons, Bibl. Mun. ms. 208, of c.1470 and belonging to Bertrand de Beauvau; Paris, BnF, Ms. Fr. 1137, of c.1470-75 and belonging to Jacques d'Armagnac; the former Perkins/Aldenham copy of c.1478 (Sotheby's, 23 March 1937, lot 123), made for René de Laval and his wife Guyonne; Geneva, Bibliothèque publique et universitaire, ms. Fr. 181, of c.1480 and made for Aymar de Poitiers, count of Saint-Vallier; Paris, BnF, Ms. Fr. 1646, third quarter 15th century, made for Jeanne Maillart; Paris, Arsenal, Ms. 2319 of c.1470, belonging in the 16th century to Pierre Demarestz; Paris, BnF, Ms. Fr. 12461 of c.1470 and from the Convent of the Barefooted Augustinians; Paris, Bibl. Saint-Geneviève, ms.294, of c.147075 and belonging to a certain Jean de Paris; Geneva, Bibliothèque publique et universitaire, ms. Fr. 182 of c.1500, with the 17th-century arms of Charles Alexandre de Croy, duke of Arschoot.

A SUMPTUOUS PRESENTATION COPY FROM THE QUEEN OF JERUSALEM TO THE QUEEN OF FRANCE OF AN EXCEPTIONALLY RARE TEXT.

ILLUMINATION:

The cycle of illuminations in the present manuscript is closely related in theme and number to that found in the *Pèlerinage* of Aymar de Poitiers and, to a lesser extent, the *Pèlerinage* of Bertrand de Beauvau. Each had strong links to the court of René of Anjou, and it is probable that Charlotte of Savoy's copy influenced or was influenced by these other contemporary copies – at least in terms of its programme and layout (Legaré points out that 68 of the 76 miniatures in Charlotte's copy match, in theme and positioning within the text, those in Aymar de Poitiers's copy). Where the illumination of the *Pèlerinages* of Aymar de Poitiers and Bertrand de Beauvau displays a marked Parisian influence, the present manuscript is harder to pin down. There are obvious stylistic correspondences that link it to other contemporary Angevin manuscripts: with the exception of the first six miniatures, the illustrations are vividly coloured drawings, sketched out in a loose – almost cubist – but animated fashion, a technique also found in three other royal Angevin manuscripts of c.1460-70 (see J. Plummer, *The Last Flowering*, 1982, nos 44, 46 and 47). As with the latter two manuscripts, Charlotte's also displays strong Netherlandish influence, namely that of Barthélemy d'Eyck – who was at the time working in France at the court of René of Anjou – along with more localised regional stylistic strains. The treatment of landscapes, the layout of certain compositions and the occasional use of grisaille finds parallels in the Berlin copy of René's *Mortifiement de Vaine Plaisance*, made for Jeanne de Laval in 1457 by Jean Herlin and attributed to a follower of the René Master. But the palette of pale greens, yellows and deep blues is more akin to the work of the Master of René II, perhaps identifiable with Georges Trubert (see N. Reynaud in *Revue de l'Art*, XXXV, 1977, pp.41-63), an artist employed by René I in Anjou from 1467 until 1476, and then by René's grandson René II in about 1480.

The present manuscript formed the subject of a monograph with full-colour illustrations by A-M. Legaré, *Le Pèlerinage de Vie humaine en prose de la Reine Charlotte de Savoie*, Heribert Tenschert, 2004. It was exhibited at *Splendeur de l'Enluminure: Le Roi René et ses livres* in Angers from 3 October 2009 – 10 January 2010, no. 49 in the exhibition catalogue.

For further images and information, including a full list of the subjects of the miniatures, please visit www.christies.com.

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€490,000–690,000





Dame se vous
 dr que vous
 ne suis cler
 ne Heus ne roumoy
 en voz fuillez. lisez
 les come vous voul
 drez. car quant est
 demor. Je ne les
 prise queres **fin son**

Useau five
 sachez que chascun
 nest pas de vostre

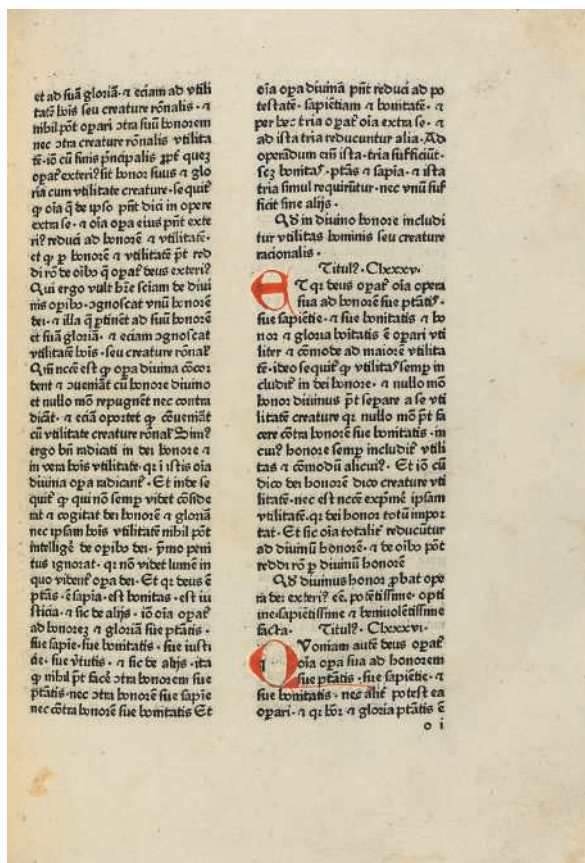
opinion. De maintes trens sont mes lectures bien prises
 et amees et autorisees. Et neant moins live les
 ovrez se mes cleves ne me faillent tout. Cuffer vous
 vueil de suspencion et vous monstrez quel pouoir
 Jay bien avant deve dist elle amoy. Enve ce lres
 et les lie devant ce bachelier qui se tude effre bug
 grant seigneur. lequel quant live les ovra me fof

pondra se dieu plaisir **Lacteur**



A douques
 vous se
 ladicte le
 etre et la sen de
 mot amot dont
 le villan pas bien
 content nefit car
 tousiours quimidoit
 et hochoit le menton
 et a chascun mot
 que je luy lifore luy

Leve ses dens estrandre Desnelles lectres la teneur
 lensunt



02

RAYMUNDUS DE SABUNDE (d. 1436). *Theologia naturalis, sive liber creaturarum*. Deventer: Richard Pafraet, [c.1484-85].

Chancery 2° (282 x 204mm). Collation: A a-z aa-hh⁸ (A1 blank, A2r-8r tabula, A8v blank, a1r text, hh8r colophon, hh8v blank). 256 leaves. 39 lines, double column. Type: 2:103Gb. 2-6 line red initials over printed guide-letter. (Wormholes at beginning and end affecting some letters, heavier in tabula, outer margin of last leaf replaced without loss, margin of first blank leaf replaced with loss of some annotations, some staining.) Contemporary English, probably Cambridge, blindstamped calf over beveled wooden boards by the Antwerp Binder, sides with intersecting fillets, border and spaces stamped with Antwerp arms, stag [Oldham nos. 99, 110] and other stamps (worn, rebaked, expertly restored, modern endpapers); modern slipcase. *Provenance*: contemporary inscription at end recording the book's purchase at London for 6s 8d on 10 Sept. [year illegible], contemporary annotations at front in an English hand and in English.

FIRST EDITION, FROM THE FIRST PRESS AT DEVENTER, AND WITH A CONTEMPORARY INSCRIPTION RECORDING ITS PURCHASE AT LONDON, IN A CONTEMPORARY ENGLISH BINDING.

Raymond of Sabunde, born Ramon Sibiuda in Barcelona, was a Catalan philosopher, doctor of medicine, theologian and scholar. He became a professor at the university of Toulouse, where he died 29 April 1436. His thought and theory were strongly influenced by Ramon Lull, and, like Lull, Raymond opposed scholasticism in that he refused to accept that reason and faith or philosophy and theology were logically antithetical and irreconcilable. According to Raymond, man can only understand and prove the ultimate truth of the holy scripture after learning and understanding about



his own position in the whole 'book of creation'. Both his idea of the 'two books of divinity' and his concept of humans as the centre of creation influenced Nicolas of Cues and Michel de Montaigne, who translated Raymond's one and only text into French in 1569. Montaigne wrote an apology for Raymond of Sabunde, defending his logic and method of argument, in response to the prologue of the present work being put on the *Index Librorum Prohibitorum* in 1564 for declaring that the Bible was not the only source of revealed truth. The prologue, sometimes suppressed, is present here, and its condemnation is noted by an early hand.

Richard Pafraet (c. 1455-1512), the first printer at Deventer, started his press between 1476 and 1477, following his move from Cologne. He made use of a printed end-title, an uncommon feature, in at least one other work, the *Sermones Discipuli* of Johannes Herolt printed in 1485 (Goff H-112). Margaret M. Smith, in *The title-page: its early development 1460-1510* (London, 2000, p. 71), estimates that fewer than 0.5% of incunables have this sort of printed title. The edition is dated to c. 1484-85 on the basis of paper-stocks.

HC *14067; BMC IX 45 (IB.47554); Polain(B) 3312; GW M36906; Klebs 824.1; CIBN R-23; Bod-Inc R-017; BSB-Ink. R-19; Polain(B) 3312; Goff R-32.

£25,000-35,000

\$38,000-53,000

€35,000-49,000

e3

Les ditz ioyeux des oiseaulx. [Lyons: Printer of the Champion des Dames (Jean Du Pré), c. 1488–92].

Chancery 4° (193 x 137mm). Collation: a⁶ (a1r title, verso blank, a2r text, a6 blank). 6 leaves. Woodcut grotesque initial, initial space with guide-letter opening text, a3v–4r rubricated. 23–24 lines. Type: 1:119B, 99B. (Minor marginal repairs.) Red morocco *janseniste* by H. Duru, gilt edges (spine faded). *Provenance*: Nicolas Yemeniz (bookplate, 1867 Paris sale, lot 1650) – [Laurent Potier (1870 Paris sale, lot 793)] – Henri Gallice (1853–1930; bookplate) – Marcel Jeanson (bookplate; sale Sotheby’s Monaco, 28 February. 1987, lot 182).

UNIQUE SURVIVING COPY OF THE FIRST EDITION OF A RARE VERNACULAR WORK. THE YEMENIZ–POTIER–GALLICE–JEANSON COPY.

This anonymous French vernacular poem consists of 35 quatrains, rhyming a-b-a-b, in which the birds offer moralising instruction in their songs. Very much like older medieval Bestiaries, or even more closely, the *Physiologus*, the *Ditz ioyeux des oiseaulx* may be placed in the tradition of an encyclopedia of the natural world, extracted and developed into its own tradition. Several moralising encyclopedias, such as the *Speculum naturale* by Vincent of Beauvais, *De proprietatibus rerum* by Bartholomeus Anglicus, and *De natura rerum* by Thomas of Cantimpré contained sections and chapters on birds; the first and best known chapter of *De Bestiis et aliis rebus* by Hugh of Saint-Victor is devoted to birds. *Les Ditz des Oiseaulx* follows in this tradition. According to J. Morawski, the oldest manuscript of the redaction relevant to the printed edition is Ms 907 in Tours, dating from the 15th century. The subsequent incunable and post-incunable editions are few, but the text survived to become part of the almanac and is incorporated, for instance, in the ‘famous Great Calendar and Compost of the Shepherds’ in the 16th and 17th centuries. The birds and their edifying songs appear in order of their Christian hierarchy and meaning, with the eagle as the king of birds. Also included are the phoenix, pelican, dove, cock, swan, robin, stork and raven, among others. In this copy, the cock with his joyous voice opens the text.

Claudin IV 414; GW 8485; Thiébaud 281; J. Morawski, ‘Les Dits des oiseaux’, in *Archivum romanicum*, vol. 14, 1930, pp. 119–128; Leclerc, Marie-Dominique, ‘Les dits des oiseaux’, in *Le Moyen Age* 1/2003 (Tome CIX), pp. 59–78; ISTC mistakenly conflates the two incunable editions.

£50,000–80,000

\$76,000–120,000

€70,000–110,000



E
ditz foyeur des oiseaus.

Bertrand du guesclin.



DU GUESCLIN, Bertrand (c.1320–c.1380). *Le livre des faits d'armes de Bertrand du Guesclin*. [Lyons: Guillaume Le Roy, c. 1487].

Chancery 2° (283 x 197mm). Collation: a⁸ b–n⁶ o⁸ (a1r blank, a1v full-page woodcut portrait of du Guesclin, a2r–o7r text, o7v colophon, o8r portrait woodcut, o8v blank). 88 leaves. 35 lines, double column. 29 woodcuts from 21 blocks, including a full-page woodcut of Guesclin used twice, 27 page-width cuts from 21 blocks. Type 9:112B. Initial spaces, most with guide-letter, rubricated, yellow capital strokes. Red morocco gilt probably by Trautz-Bauzonnet, sides tooled to a Renaissance interlace design incorporating Yemeniz monogram, title lettered at centre, inner dentelles with Yemeniz monogram at corners, spine compartments with monogram, marbled flyleaves, marbled and gilt edges; half brown morocco pull-off case. *Provenance*: Nicolas Yemeniz (label; sale Paris 1867, lot 3214) – Baron Achille Seillière (sale Sotheby's 28 February 1887, lot 123) – Maurice-Ernest Quentin Bauchard (morocco label) – Edmée Maus (1905–1971; booklabel) – Otto Schäfer (von Arnim 144; sale Sotheby's NY, 1 November 1995, lot 105).

FIRST EDITION, THE ONLY ONE PRINTED IN THE 15TH CENTURY, OF A POPULAR CHIVALRIC TEXT, RELATING THE EXPLOITS OF ONE OF FRANCE'S MOST HEROIC KNIGHTS. THE YEMENIZ–SELLIÈRE–QUENTIN BAUCHARD–MAUS–SCHÄFER COPY.

The present verse biography follows a much shorter poem on Bertrand which was included in the *Triumphe des Neuf Preux*, printed in 1487 by Pierre Gérard at Abbeville. There, Bertrand is named as one of the French Christian heroes rewarded by Lady Triumph with a crown of laurels. Bertrand's life in the present edition is much more extensive and appears to derive from the most comprehensive biography preserved in the *Roumant de Trueller*.

Bertrand's military achievements as a general for his king, Charles V, during the Hundred Years War are countless and often beggar belief. The fact that his king ransomed him from captivity twice for an enormous sum highlights his reputation and value to France. After having been awarded the highest military rank of Constable ('Connétable') in 1370, Bertrand continued fighting the English troops in France and regained fortress after fortress for the French crown. The English were in the end only able to hold Calais, Bordeaux and Cherbourg. He reputedly died of drinking too much cold water after becoming overheated in the course of the siege of Châteauneuf-de-Randon on 13 July 1380.

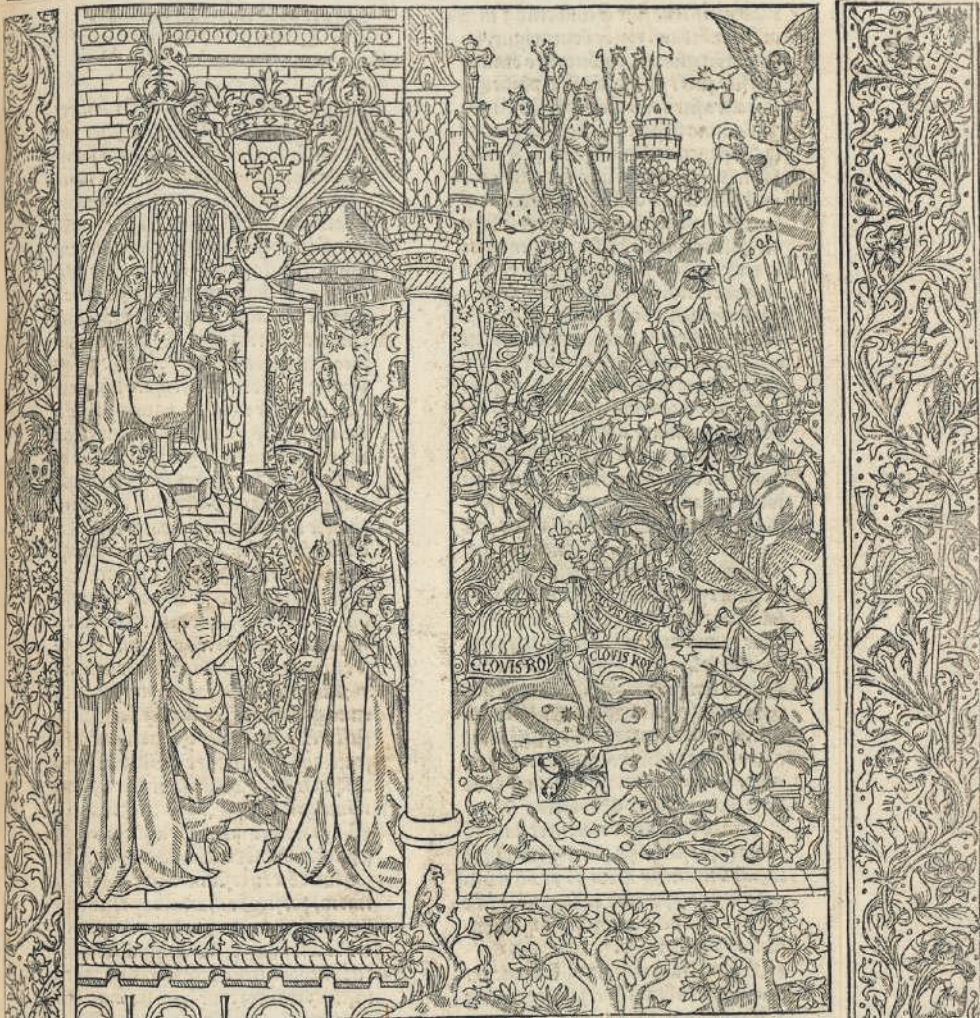
This rare illustrated incunable is known in only 5 other complete copies all in institutions. Of its 21 woodcut blocks (producing 29 illustrations), nine in the more archaic Lyons style appeared previously in the 1483 Virgil [H 3363, II] and those with somewhat refined hatching appeared first in Le Roy's Millet of c. 1485 [H 11162]. The full-page woodcut depicting Bertrand was commissioned for this edition and shows the newly developing Lyons style of elaborate hatching to evoke more realistic light and plasticity. It portrays Bertrand as a handsome young man, despite his reputation as being ugly.

Quire d exists in two settings, distinguished by von Arnim. HC 8146; GW 12532; BMC VIII, 240 (IB. 41544); CIBN L-195; Claudin III, 102–105; Goff G-541.

£100,000–150,000

\$160,000–230,000

€140,000–210,000



Lan huitiesme de
 l'empereur zenon
 trespassa C hilperich iij^e Roy des fran
 cois aprez le quel fust couronne son filz

Clovis premier Roy chrestien. et se en
 lordre total des rois de france Car gil
 lon qui en lieu de C hilperich fust sayt
 Roy nest point mis ou nombre des Rois.
 Ledit C lovis commença regner l'á de
 grace iij^e C iij^e et iij^e. Il espousa C lo/





05

RUDIMENTUM NOVITIORUM, in French: *La Mer des histoires*. Paris: Pierre Le Rouge, July 1488, February 1488/9.

Two volumes. Royal 2° (423 x 300mm). Collation: p⁴ â^s a-z^s &^s aa-gg^s hh¹⁰ ss^s (p title, p introduction, â chapter table, a1 part I, hh9v colophon, hh10 blank); A-X8 AA-MM8 NN10 ss8 â ê8 î ô6 (A1r part II, NN10 blank, ss table, â1r martyrologium, ô6v colophon and device). 269 leaves (of 270, without final blank hh10). Two copies contribute to the present one, one copy rubricated in red and blue and the other with paragraph marks in red only and the blue initials washed; 11 leaves are supplied from two other copies [b8, e2, o2, p6, q8, t3.5,4.6, z4.5]); 309 leaves (of 310, without blank NN10), tabula bound at end. 50 lines and printed foliation, double column. Type: 3:236G (titles and headings), 2:117B (text), 4:84B, Haebler 4:64B, 87G, 70G (inscriptions). 383 woodcuts, 2 full-page woodcuts, 2 maps, 65 genealogical stemmae, woodcut borders, historiated and ornamental woodcut initials, and printer's device [Renouard 637]. Initial spaces with guide-letters. Initials and paragraph marks supplied in red or blue (blue often washed out), text opening on a1r (*In principio creavit deus celum et terram*) written in red, capital strokes in yellow, ruled in red. (Marginal replacement to first title, ss8 cut to text and window-mounted, other small marginal repairs, vol. II title repaired with small section of upper corner replaced in facsimile and restored tear at lower corner, occasional faint staining.) Red morocco *janseniste* by Chambolle-Duru, 1869, gilt Mello supralibros on sides, gilt edges; modern linen slipcases. *Provenance*: Jean de Lobel (early gift inscription on title verso: *...la mere des histoire est donné par Jehan de Lobel après son deces au couvent de St —...*) — another early inscription washed from title verso — F. Chandenier (bookplate; ?his bibliographical notes on flyleaves of vol. I) — Baron Achille Seillière (1813-1873), Bibliothèque de Mello (sale Sotheby's, 28 February 1887, no. 725).

FIRST EDITION IN FRENCH AND ONE OF THE MOST EXTENSIVELY ILLUSTRATED FRENCH INCUNABLES, CONTAINING ALMOST 400 WOODCUTS AND MAPS.

La Mer des histoires is a free translation of the *Rudimentum novitiorum*, first printed at Lübeck in 1475. An encyclopedic history of the world, purportedly written for the benefit of young clerics, the *Rudimentum* combines secular, ecclesiastical and ancient history and pagan mythology; twenty-nine of Aesop's Fables are incorporated into the 'Fifth Age'. The French translation contains additional material on the kings of France and is accompanied by a martyrology by Usardus. Neither the author of the Latin work nor the translator of the French edition is known.

The printer of the French edition, Pierre Le Rouge, clearly knew the Lübeck Latin edition, which it follows broadly in arrangement and illustration. Manfred von Arnim has concisely summarised its illustrative antecedents, which include Vêrard's *Grandes Heures*, and Levet's *Maître Pierre Pathelin*. Several of the smaller woodcuts found in Du Prê's Book of Hours (14 February 1489/90) are copied from the *Mer des histoires*, rather than *vice versa* (Schäfer 294). New to Le Rouge's series are some historical scenes and his extensive use of delicate borders and woodcut initials.

A large copy of a fine example of French printing.

C 3991; BMC VIII, 109 (IC. 40017); CIBN R-221; Claudin I, 458-71; Goff R-346.

£300,000-400,000

\$460,000-610,000

€420,000-560,000





In p^{ri}ma
pio crea
uit deus
celum et
terram.

Pour
euitter
les grās
erreurs
qui peu
ent sou
dre et ad
uenir de
iour en
iour

Et pour auoir clerement congnoissance par fonde de

la sainte escripture. dit saint augustin sur le premier chapitre de genese. que en icelle y a deux sens. Cest assauoir. le sens litte / ral. & le sens spirituel. Desquels l'ung q est spirituel est diuise en trois autres.

Dont le premier est le sens allegorique. le quel monstre les mysteres qu'on doit entēdre & croire par l'escripture. le second est tropologique. cest adire moral. par leq nous est enseigne quelle chose nous deuons faire pour bien nous conduire et gouverner.

Et le tiers est anagogique. cest adire diuin Et selonc tel sens est l'escripture exposee touchant les choses celestielles et diuines

Mais le sens litteral ou historique mōstre tant seulement l'histoire selōd la lettre sans glose. ne quelque expositio. Les quatre sens dessusditz. come dit francois de marones sont appropries aux quatre do

cteurs de leglise. Car saint augustin fust anagogique. Interpretāt la ditte sainte escripture selonc les choses haultes & diuines. Et pource dit saint Jerome escriptuā apaulinus: que saint augustin uoloit come vng aigle par les sumitez des montaignes. se efforcant de prendre et cueillir les pommes qui estoient plus haultes sur l'arbre. Cest adire le sens plus difficile. Et en lessāt les choses faciles aux autres docteurs. Saint Jerome. i^r. docteur de leglise fust historique. et se arrestoit au sens litteral. Saint ambroise fust allegoriciq. Exposant la sainte escripture touchant les mysteres que nous deuons croire. Et saint gregoire fust tropologique. cest adire. Dailāt le sens moral dicelle. mōstrāt comment on doit vertueusement Surre. En ceste proposition In p^{ri}ncipio a



Capitulum V



baculo ad percutiendum: percussit vas mellis et fregit ipsum. et defluxit mel super ca-
puteius.

anc promi parabolam vt de his que nescis: non loquaris. Dicit enim. Non ex-
ulter; de die crastio. qz nesci qd accidet bodie. Et audies hec heremita siluit. z correct' e.



¶ Adueniente autem tempore partus antedictae mulieris peperit filium pulchrum et o-
lectabilem. super quo ambo gauisi sunt. Et consummatis diebus purgationis mulie-

JOHANNES DE CAPUA (fl. late 13th century). *Directorium humanae vitae*. [Strasbourg: Johann Prüss, c. 1489].

Chancery 2° (278 x 189mm). Collation: a-m⁶ n¹⁰ (a1r title, a1v presentation woodcut, a2r prologue, a5v text, n10v blank). 82 leaves. Type: 3:80G, 7:156G, 4:300G. 50 lines and headline; 2- to 9-line initial-spaces, some with guide-letters. Full-page woodcut of the translator presenting the book to a king, and 118 LARGE WOODCUTS (including 6 repeats) illustrating the fables. (Restorations in final leaf with 2 letters in facsimile, minor wormholes at end affecting a few letters expertly repaired, washed.) Crushed brown morocco tooled in gilt and blind with arabesque at centre by Bedford, gilt edges. *Provenance*: Johann Heinrich Joseph Niesert, pastor at Velen (1766-1841; title inscription dated 1819; sale July 1843) — Henry Huth (1815-1878; not in his sales; booklabel).

FIRST EDITION OF JOHN OF CAPUA'S LATIN TRANSLATION OF THE FABLES OF BIDPAI, AN INFLUENTIAL WORK OF WORLD LITERATURE, FULLY ILLUSTRATED WITH POWERFUL AND AMUSING WOODCUTS.

Derived ultimately from Buddhist teachings, these fables originate in a Sanskrit work, the *Panchatantra*, an ancient collection of Hindu tales of animal fables in verse and prose, attributed to Vishnu Sharma. It is considered to be the most frequently translated literary work of India. The fables were translated into Persian, Arabic, Syriac, Greek and Hebrew, and it was a Hebrew version which John of Capua translated into Latin for its wider dissemination in western Europe. John of Capua's Latin version was first published in a German translation by Anton von Pforr at Urach (Conrad Fyner, c. 1481, Klebs 345.1), which was also the first illustrated edition.

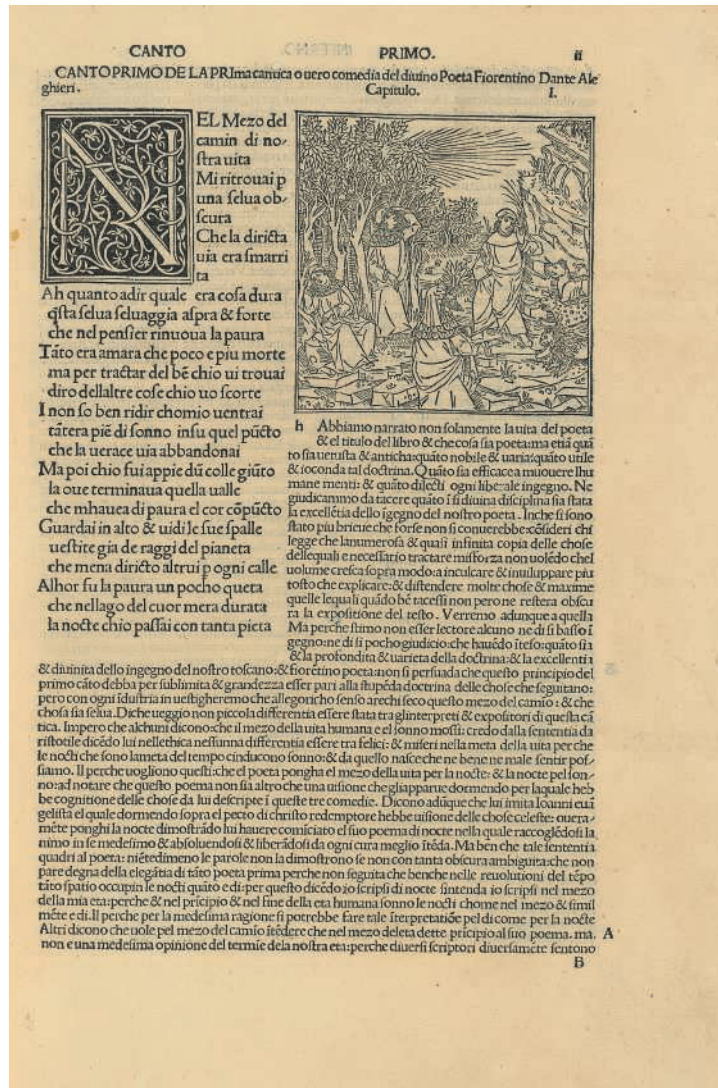
Fyner's woodblocks were acquired by Prüss for his Latin edition. Of the 119 spirited compositions used here, 113 are from the original series. The subsequent Urach and Ulm editions are illustrated with different cuts. Geissler ('Die Drucke des Buches der Beispiele der alten Weisen', *Beiträge zur Inkunabelkunde*, 3, 3, 1967, 18-46) distinguishes various issues, which Needham (Ritman sale catalogue) identifies as in-press forme corrections.

HC *4411 BMC I, 125 (IB. 1707-9); Schreiber 3489; Klebs 344.1; BSB I-375; Bod-inc J-115; CIBN J-171; Davies, *Fairfax Murray German* 70; Goff J-268 (issue a).

£18,000-25,000

\$28,000-38,000

€26,000-35,000



97

DANTE Alighieri (1265–1321). *La Commedia*. Commentary by Christophorus Landinus (1424–1498) and edited by Piero da Figino (15th century). *-Rime diverse*. Venice: Petrus de Plasiis, Cremonensis, 18 November 1491.

Chancery 2° (308 x 211mm). Collation: a¹⁰ B–Z⁸ a–q⁸ r⁶ AA⁴ (a1r blank, a1v commentary, B1r text with commentary surround, r2v colophon, *Rime*, AA1r tabula), tabula bound after quire a. 324 leaves. 61 lines and headline, *Canzoni* in 3 columns, the table in two. Type: 6:109R, 7:80R. 100 woodcuts, woodcut white-vine initials from several sets, 2-line initial spaces. (Washed, tiny wormhole in 2 leaves, one letter on last leaf affected by repair, occasional small marginal repair.) Red morocco *janseniste* by Chambolle-Duru, gilt edges. *Provenance*: contemporary gift inscription possibly localised to Salerno and marginal annotations (washed) – [Louis Lebeuf de Montgermont (1841–1918; sale Paris 1914, lot 318)] — Edouard Rahir (1862–1924; booklabel; sale Paris, 6 May 1931, no. 282).

FOURTH ILLUSTRATED EDITION OF THE DIVINE COMEDY, WITH 100 CHARMING WOODCUTS. THE MONTGERMONT-RAHIR COPY.

All early illustrations for the *Divine Comedy* derive from those made by Botticelli, 19 of whose designs were engraved for the 1481 Florentine edition.

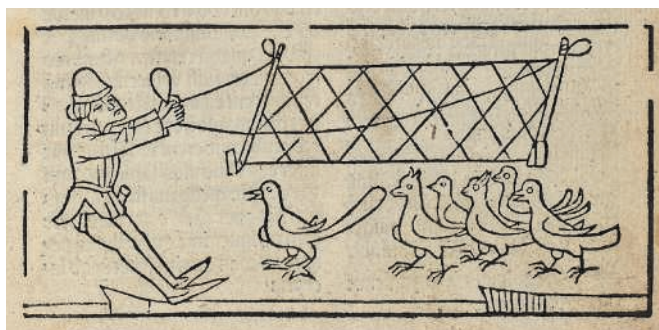
The cuts used by Plasiis are very similar in design, character and quality to those used by Benalis and Capcasa in March of the same year, and they have been considered copies of that earlier edition. There are small differences in composition between the two sets, however, and Plasiis's cuts are larger, measuring 83 x 85mm. Rather than one being copied from the other, Hind (II, 484) posits that, given the short interval of time between the two editions, the cuts were made by the same workshop which supplied each printer with his own set.

HCR 5950; GW 7970; BMC V, 270 (IB. 20863); Bod.-inc. D-016; BSB-Ink D-10; Essling 532; Sander 2314; Hind II, 484; Goff D-33.

£10,000–15,000

\$16,000–23,000

€14,000–21,000



08

DIALOGUS CREATURARUM MORALISATUS. Antwerp: Gerard Leeu, 11 April 1491.

Chancery 4° (183 x 135mm). Collation: p⁶ a-o⁶ (1r title, 1v preface, 2r tables, a1r text, o6r colophon, o6v printer's device [Juchhoff 3]). 90 leaves; leaves e4, f6, g6 k2, l4, o6 supplied from another copy. 37 lines, double column. Type: 5:82G (text), 8:99G (title, headings). Woodcut ornamental initials in 2 sizes, 121 woodcuts from 119 blocks. (Supplied leaves with marginal wormhole and early amateur pen drawings, some staining, some leaves rehinged.) Bound by Jean de Gonet, 1999, in two-tone incised wood à *vermiculures*, russet and brown reversed calf doublures; modern box. *Provenance*: contemporary medical prescription to treat the plague, in English (title inscription) – various early annotations in Latin — British Museum duplicate (stamp and 1787 deaccession stamp).

AN APPEALING ILLUSTRATED INCUNABLE FABLE BOOK, BOUND BY JEAN DE GONET.

The authorship of these fables, some of which derive from Aesop, is ascribed to either Nicolaus Pergamenus or a Milanese doctor, Mayno de Mayneriis (fl.1290–5–1370), with each claim resting on a single manuscript only. References in the text point to an origin in northern Italy in the 14th century, and its circulation, based on the low number of surviving manuscripts, was not wide. With the introduction of printing, however, and the first publication of the text by Leeu at Gouda, it proved immensely popular. Leeu himself produced further editions and had it translated into French and Dutch to broaden his market at the same time as it was being reprinted across Europe. The *Dialogus* was the first book printed in Sweden (in 1483). The woodcuts, with one exception, are those used in the first edition, and are the work of the first Gouda woodcutter (cf. Conway, *First Gouda Woodcutter*).

Not in the BSB or BnF; HC 6130; GW M22253; BMC IX, 195 (IA. 49829); Polain(B) 1267; CA 564; IDL 1507; Goff N-156. Of the fifteen known copies in public libraries, only one is outside Europe.

£7,000–10,000

\$11,000–15,000

€9,800–14,000



09

ARS MORIENDI, and other texts, in French: *L'art de bien mourir* (I), translated by Guilielmus Tardivus (15th century). *Aiguillon de crainte divine* (II). *Ladvenement de antechrist; Les Quinze signes précédant le grand jour du jugement de Dieu. Les joies du paradis* (III). *Le bien vivre* (IV). Paris: Pierre Le Rouge (I, undated) and Gillet Couteau with Jean Ménard (II-IV), for Antoine Vérard, 18 July – 28 October – 15 December 1492.

Chancery 2° (273 x 192mm). Collation: (I) a-c^s (a1r title, verso blank, a2r part I text, c8v Le Rouge device, colophon); (II) d- h^s i^o (d1r part II text, i5v colophon, i6r blank, i6v title to pt. II); (III) k^s l^o m^s n^o o⁶ p^s q-r⁶ (k1r part III text, r5v colophon, r6r Vérard device, r6v title to pt. III); (IV) AA-DD^s EE⁶ FF-HH^s II^o (AA1 title, verso blank, AA2r part IV text, II10r colophon, verso blank). 24; 46; 58; 71 (of 72, lacking title AA1) leaves; part IV bound first. An early fly-leaf from a shorter copy with Heber stamp, extended at lower margin. 33 lines, double column. Types: Le Rouge 2:117B, 3:236G, 5:91B; Couteau 1:117B. Rubricated. Woodcut illustration: I: 11 large cuts and one small author cut, most with ornamental borders; II: 9 large cuts from 8 blocks, most within ornamental borders, and one smaller author cut; III: 20 cuts, one of which is full-page, most within ornamental border; IV: 29 cuts from 28 blocks, of which are 7 full-page, ornamental initials, capital spaces, some with guide-letter. (BB1.8 and quires CC-DD supplied from an unrubricated copy and with lower margins extended, washed, occasional marginal repairs.) Dark blue morocco gilt *à la fanfare* by B. Niedrée, signed and dated 1847, edges marbled and gilt; red morocco pull-off slipcase. *Provenance*: Richard Heber (stamp; sale Paris, 15 March 1836, lot 4382) – Louis Aimé-Martin (sale Paris, 15 November 1847, lot 26, 900 Ffr) – Nicolas Yemeniz (sale Paris, 9 May 1867, lot 300) – Baron Achille Seillière (sale Sotheby's, 28 Feb. 1887, lot 66) – [Louis Lebeuf de Montgermont (1841-1918; sale Paris 1914, lot 77)] – Poullier-Ketele (bookplate; not in her Brussels, 1924 sale) – Edouard Rahir (1862-1924; booklabel; sale Paris, 6 May 1931, lot 254) – Cortlandt Field Bishop (booklabel; sale Kende Galleries, NY, 7 Dec. 1948, lot 27) – [Raphaël Esmerian (sold in advance of his 1972-74 sales to H.P. Kraus)] – Otto Schäfer (Arnim catalogue 19; monogram stamp; sale Sotheby's, 27 June 1995, lot 17).

FIRST EDITION OF A COLLECTION OF FOUR TEXTS, ONE OF THE MOST IMPORTANT ILLUSTRATED BOOKS OF THE 15TH CENTURY. OF EXCEPTIONAL RARITY; ONLY FOUR OTHER COPIES KNOWN, ALL IN PUBLIC INSTITUTIONS.

maniere de
 feu ardant
 nerveilleux
 renz po: rous
 ffes lors aff
 erdt sas med
 terdt crye
 ur et espon
 estoilles eff
 nat hieu ou
 cadet de celo
 iouebatur. L
 q on ne les
 lles estoiet
 t feld fait ad
 le Dnerable
 Du q le sole
 lumineuse
 rs no pa: p
 miere / ma
 r gra: de cl
 iustice cest
 il bidra au
 fee r clarte
 me sebler
 Et po: fat
 hap. Sol
 una i sa
 dnt mag
 ire q de
 n ingent
 tenebre: r
 e r rouge en



niere de sag Car aisi ql est escript
 en lapocalipse ou vi. chapre. Sol
 fact⁹ est niger quasi sacc⁹ cilicin⁹ r
 luna facta est sicut sanguis r stelle
 cadet sup terra. Cest adire q en ce
 iour r signe merueilleux le soleil
 sera fait obscur r noir a la manie

re Dunc sac penitencial guenable
 a mettre la cendre / et la lune sera
 rouge come sag en quoy est done
 a entedre q les corps celeste
 la fin du mode po: leql ilz auoiet
 este fais pour les enluminer r do
 ner clarte Depoulleront leur be



This work may be considered one of the most important illustrated incunables; it is profusely illustrated with several superb series of woodcuts, whose subjects range from the dramatic terrors of hell and purgatory (Part II) to the beautiful depictions of the Sacraments (part IV). The eleven major woodcuts of the *Art of dying* in Part I were most likely executed by Vêrard's main woodcutter and are based on the first block-book illustrations, which in turn are based on a series of engravings by Master E.S. conceived between 1440-50. The other three parts also contain newly commissioned woodcuts by the Vêrard-Master, but the series of illustrations in Parts III and IV are by different hands and had been used previously. In part III, the Arrival of the Antichrist, comes from the appendix of the *Danse Macabre*, printed by Guillaume le Rouge in Troyes in 1491, in particular those for the Fifteen Signs of Doomsday and the Last Judgement, while the older series in the *Art of Living Well*, which has 26 woodcuts from new blocks, stylistically resembles those by Hind's Master A of the *Danse Macabre* (no. 113). Many of the large woodcuts are framed by a three-sided decorative border.

The *Ars moriendi*, translated here from the Latin into French by Guillaume Tardif, is a text of extraordinary social importance, affording a glimpse of late 15th-century attitudes toward death and dying. Tardif is also thought to have translated the other texts in this compilation. By contemplation of the text and images, the reader learns how to prepare himself psychologically for death by coming to an understanding of his place in heaven and the value of having conducted his life according to Christian teachings.

The binding is a meticulously executed example of the work of Niedrée in the 'fanfare' style, a composition of intricately volutes and interlacings on the covers and spine, all in excellent condition.

Only two other copies approach the completeness of the Bonna copy, that in the British Library (lacking AA1 and FF1.8; also formerly in the collection of Baron Sellière), and that in the Bib. de l'École nationale supérieure des beaux-arts (lacking AA1 and r6). The Bonna copy is the only copy with the title to part II ('Les pains denfer et les pains de purgatoire'); it is printed on the verso of i6, a leaf that is blank in all other known copies. This variant is unrecorded in GW. ISTC notes that the variants in Part I cited in GW are ghosts, being taken from a copy of Vêrard's 1496 reprint, not from the 1492 edition (see CIBN for variants). Although each part was apparently available separately, the collation suggests the compilation was conceived as a single entity and that therefore the first, undated part was probably printed before the second, dated 18 July 1492.

The rarity of the work is almost certainly due to its extraordinary popularity, having been literally worn out through reading.

H 1840 = HC 10151 (incl H [not C] 1840 + H 6553 [= 1838] + 1151); GW 2586; Pellechet 1352 + 1353; CIBN A-606; Coq 43; BMC VIII 110 (I) & 168 (II-IV); Claudin II, 426-451; Hind II, 654, 660-664; von Arnim, *Schäfer* 19; Macfarlane 18, 19; Goff A-1122.

£150,000-200,000

\$230,000-300,000

€210,000-280,000

010

JACOBUS DE VORAGINE (c. 1230-1298). *Legenda aurea sanctorum, sive Lombardica historia*. Strasbourg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], c. 12 May 1496.

Chancery 20 (283 x 200mm). Collation: 1-2 a-z A-E^{8.6} F-I^{6.8} K-M⁶ N⁸ (1/1 title, verso blank, 1/2r tabula, a1r text, N7v colophon, N8 blank). 263 leaves (of 264, without final blank). 46 lines, double column. Type: 1:160G, 2:91a. Opening 6-line initial in interlocking blue and red, other initials and capital strokes in red. (Small wormholes at beginning and end, faint browning, very occasional small stains.) Contemporary Nuremberg blind-stamped calf over wooden boards by the Nuremberg Chronicle bindery [Kyriass 117], sides tooled with dragon, pierced heart, trellis, rosette and other tools [Schwenke-Sammlung Greif 38, Herz 99, etc], title lettered at top of upper cover, remains of fore-edge clasps (rebacked, repaired at edges). *Provenance*: Jo. Stadtmair (contemporary inscription on top fore-edge) — early annotations on title; marginal annotation on Emperor Diocletian washed.

De aduentu domini

Incipi legenda scōz que lombardica
noia: bylona. Et pmo de festiuanibus q̄
occurrit infra ips̄s renouationis q̄d repe-
sentat ecclesia ab aduentu ips̄q̄ ad natiuitate
domini.

Lesenda. f.
De aduentu dñi

Aduentus dñi
p̄ q̄m̄os septuaginta sex
ad signatū q̄ duplex
est aduentus. In carne in
menie in morte et ad iu-
diciū. Quia s̄t septima
na v̄t̄ h̄it̄. q̄s̄ ad̄z̄ gl̄a q̄ dabit̄ in v̄no ad-
uentu nūq̄s̄ terminabit̄. H̄inc ē etiā q̄ p̄m̄iū r̄i-
sonū p̄m̄e d̄nce aduentus cōp̄uato gl̄a p̄a q̄
r̄o: v̄s̄ p̄m̄e. v̄ p̄ d̄ctos̄ q̄m̄os aduentus de
signet. Quis aut̄ cui maḡs̄ d̄uentat. p̄m̄d̄s̄
lectos̄ an̄ d̄at. **L**ect̄s̄ aut̄ d̄plex̄ s̄t aduentus
in ecclesia sp̄aliter de duplici. In carne et ad iu-
diciū vadet memoria facere. s̄c̄ in officio ip̄i
us ips̄s̄ p̄at̄. H̄inc ē etiā q̄ ieiunij aduentus
p̄m̄ est eruleatoris et p̄m̄ meroris. H̄ic r̄o
aduentus in carne d̄ ieiunij eruleatoris r̄o ad-
uentus ad iudiciū d̄ ieiunij meroris. Et ad
p̄m̄ iudiciū ecclesia d̄at̄ t̄nc̄ quodā canica leti-
cie. et p̄pter aduentū m̄l̄cie et eruleatoris q̄
d̄a v̄o dep̄at̄. et p̄pter aduentū seuerit̄ iusticie
et meroris. **C**irca aduentū igit̄ in car-
nē ma videri p̄t̄. aduentū d̄ oportunitas
et aduentus necēssitas et v̄litas. Oportunitas
aduentū d̄nt̄ p̄mo ex p̄te boīs q̄ p̄mo i
lege nature p̄uit̄. s̄c̄ fuit de defectu cognitiōis
diuine. **U**bi t̄nc̄i p̄ssimos errores idolatrie
cecutu. et nō coact̄ est clamare ac dicere. **I**l-
luminia oculos meos. **D**onde veni let̄ in-
b̄s̄ in qua v̄it̄ est de impoētia. cū p̄m̄a
clamare. nō d̄est q̄ ipl̄eat. s̄ q̄ iubeat. **I**bi ē
est solimū erudit̄. s̄ nō a p̄o liberat̄. nec
p̄ aliquā gr̄am ad bonū aduentus. et nō coact̄
est mutare ac dicere. **N**on d̄est q̄ iubeat. s̄
q̄ ipl̄eat. **O**portunitas igit̄ finis d̄ aduentū
q̄i homo de ignoētia et impoētia p̄uit̄
fuit. ne si fomes aut̄ venisset b̄o finis m̄m̄o sa-
lute salubere. et d̄o medicis grat̄ nō est

Secundo ex p̄te ip̄s̄. q̄m̄a venit in plenitudi-
ne p̄ia. **S**alutem. Et ubi venit plenitudo ig-
noris. **H**ic. **P**auli dicit quare non aut̄
v̄t̄ r̄p̄. q̄ nō venerat plenitudo ip̄s̄ morte
r̄ate illo p̄ quē facta s̄t c̄ia ip̄a. **D**ent̄s̄ ubi
venit plenitudo ip̄s̄. venit ille q̄ non liberat̄
v̄t̄ a ip̄e. **L**iberat̄ aut̄ a ip̄e p̄m̄iū s̄m̄ ad
illam eternitatē ubi nullū est ip̄s̄. **T**erco ex
p̄te v̄litas et motu v̄niversalis. **Q**uonia
cūi motu erat v̄niversalis. oportunitas fuit
v̄niversalis et ubi r̄i medicinā. **U**bi d̄t̄ **H**ic
q̄m̄c̄ maḡno venit medicus q̄i p̄ totum
mundū maḡo necbat egrotus. **U**bi ecclesia
in septe annis p̄m̄o q̄ cantant̄ an̄ natiuitatē
dñi oritur multiplicat̄ s̄m̄ motu. et ad quē
liber p̄m̄ remediū medicū. **E**st si quidem ad-
uentū filij d̄i i carne etiam ignoētia s̄ue
ecc̄a p̄m̄s̄ etiam obligat̄ s̄erui diaboli. **M**a
la p̄m̄iū s̄uēnt̄ d̄m̄e v̄n̄c̄. t̄nc̄ d̄s̄ obvolunt̄
et v̄litas a patria et expulsi d̄o q̄ indigebam̄
docere. redemptore. liberatore. educatore. il-
luminatore et saluatore. **Q**uia igit̄ ignoētia
tes etiam. adeo ab ip̄o doceri indigebam̄.
Et adeo stant̄ in p̄m̄a anḡb̄ona clamam̄.
Sapientia q̄ ex ore altissimi p̄fusa ē. venit
ad docendū nos nō p̄m̄d̄nt̄. **S**ap̄ p̄p̄
s̄er̄ si doceremur et nō rediremur. et ad ab-
ip̄o redim̄ postulam̄. cū in lecta clamam̄.
Dadonay et d̄ur dom̄. **S**irad̄. veni ad re-
dime d̄m̄ nos in brachio carit̄. **S**ap̄ p̄p̄
s̄er̄ si d̄m̄ docet et red̄p̄t̄. s̄t d̄m̄ post̄ re-
demp̄tionē d̄m̄ rediremur capim̄. et adeo libe-
rari p̄m̄. cū in terra clamam̄. **R**ad̄
yelle ē. veni ad liberandū nos. tam nō nar-
dare. **E**t quōd p̄f̄er̄ capim̄ si d̄m̄ res-
demp̄t̄ et liberat̄. s̄c̄ tamē nō p̄m̄iū d̄m̄
omni vinculo absoluit̄. s̄ s̄c̄ s̄c̄ p̄m̄a nō
d̄m̄ et libere q̄ p̄llent̄ r̄e possent̄. parū igit̄
p̄f̄er̄ si nos rediremur. parū igit̄
huc p̄m̄a rediremur. et adeo ab oib̄ peccatis
v̄n̄c̄ d̄m̄ d̄m̄. cū in terra clamam̄.
Dclaus̄ d̄m̄. veni et educ̄ p̄m̄a de
domo carceris. s̄c̄ d̄m̄ in t̄nc̄ d̄m̄ et v̄n̄-
b̄s̄ mota. **S**ap̄ q̄ ipl̄ q̄ d̄m̄ fuerit̄ in carcere
hab̄et̄ oculos t̄nc̄ d̄m̄ nec̄ d̄m̄ d̄m̄ p̄f̄er̄
s̄m̄. adeo post̄ absolutiōnē a carcere. rel̄at̄

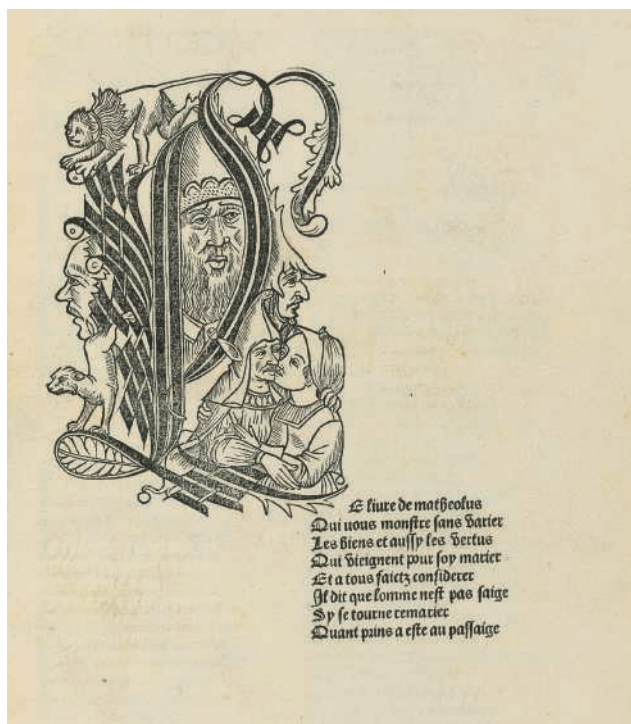
A HANDSOME COPY, PRESERVED IN A CONTEMPORARY NUREMBERG BINDING, OF ONE OF THE MOST INFLUENTIAL WORKS OF THE MIDDLE AGES, *THE LIVES OF SAINTS OR GOLDEN LEGEND*, COMPOSED AROUND 1260 BY THE DOMINICAN FRIAR, JACOBUS DE VORAGINE.

The immense popularity of this work relating the lives and martyrdoms of early saints is indicated by its survival in over one thousand medieval manuscripts. In the first fifty years after the invention of printing, it is known in over 150 editions which appeared across Europe, including in translations into the vernacular. This edition is a page-for-page reprint of that of February 1489, which in turn is a reprint of the 19 December 1486 edition. The sequence of saints follows the cycle of the ecclesiastical year, and a table of contents and paratextual material serve as aids to looking up a particular saint. Jacobus also explains the liturgy, feast days and ecclesiastical traditions. The contemporary Nuremberg binding and extensive contemporary inscription in Latin suggest a first owner in Franconia, Germany.

C 6467; BMC I 146 (IB. 1926); GW M11287; Bod-inc J-057; BSB-Ink. I-102; IDL 2580; VB 2463; Goff J-133.

£2,500–3,500

\$3,800–5,300
€3,500–4,900



011

MATHEOLUS (c.1260-c.1320). *Le Livre de Matheolus*. Translated by Jean Le Fèvre; edited by Alexandre Primet. [Lyons: Claude Dayne, c.1497-98].

Chancery 2° (279 x 195mm). Collation: a⁸ b-1⁶ (a1r title, verso blank, a2r-15v text, 15v editor's verse colophon, 16 blank). 68 leaves. Type: 1:97B. 40 lines, double column. White-on-black woodcut initials, large woodcut historiated calligraphic initial on title, 35 woodcuts from 24 blocks. 19th-century red morocco *janseniste* by Trautz-Bauzonnet, gilt edges (minor scratches). *Provenance*: Baron de La Roche Lacarelle (1816-87; booklabel; sale Paris 1888, lot 144) – Comte de Lignerolles (1817-93; sale Paris 1894, lot 856) – Charles Fairfax Murray (1849-1919; number label; Davies cat. 363) – Edmée Maus (1905-71; booklabel) – George Abrams (sale Sotheby's, 16 November 1989, lot 85).

FIRST EDITION. ILLUSTRATED WITH 35 WOODCUTS. THE LA ROCHE LACARELLE-LIGNEROLLES-FAIRFAX MURRAY-MAUS-ABRAMS COPY.

The *Livre de Mathéolus* is based on the *Lamentations of Matheolus* (also known as Mattheus Bononiensis, Matthieu de Boulogne-sur-Mer), a misogynistic tract now surviving in only one manuscript. Matheolus composed his *Lamentationes* between 1295 and 1300; its chief popularity derived from a 14th-century verse translation by Jean Le Fèvre (c. 1371-72). In his text Matheolus complains about the countless ways in which a woman can bring misfortune onto her husband, thereby vilifying marriage as well as women. He goes on to outline every situation – a young man marrying an older woman, an old man marrying a younger woman, a young man marrying a young woman – as detrimental for a man. One scene, a young wife cuckolding her husband with a young lover, is illustrated by a woodcut in the present edition. Wilson and Makowski outline the blasphemy in book III: 'Matheolus, in his projected persona of a modern Job, accuses God of incompetence and malice for instituting matrimony; he even raises the question of Divine cowardice — had Christ dared to take a wife, she might have expelled him from Paradise. Day and night, he says, he is tormented and crucified [...] "You did not dare to take a wife, Christ", he exclaims ...' (Wilson and Makowski p. 142). However, it is very unlikely that Matheolus is really lamenting his own fate, because his text is a 'pronouncedly eclectic and learned work, utilizing the whole topography of the misogamous canon, yet claiming to rely on personal experience rather than authority.' (Wilson and Makowski, *ibid.*)



Et le poignoit conz vne anesse
 La lointure trop se haussa
 Lors quant le mastre cheuaucha
 Le gouuerneur fut gouuerné
 Et comme cheual pourmene
 Elle est aioué et il souffroit
 A hannie souz elle souffloit
 La fust l'ordie preposiere
 Le dessouz dessus au contraire
 Et confondu car mal sacode
 Psalterion hors de sa code
 Et certes ceste cheuaucheur
 fut incongrue et mal seure
 En ce fut grammyre trahye
 Et logique bien esbaye
 Las ne scauoit parler nature
 Pource que par Venus figure
 Et auz decretz interdite
 Leur en peust estre mauditte
 Quant tellement se supposa
 Et qua tel fait penser osa
 Il aydoit appres cheuaucher
 Pour soy en amour euailler
 Mais deceu fut et mal garny
 Car par elle fut enchaeny

Elle se deceut en science
 Quelle neust point de consciens
 Au descende dessus la crouppe
 C'empes estoit comme vne souppes
 Je ne scay par quelle sohe
 Du maniere de moquerie
 En sa tope ne peut entendre
 Quant sa verge ne pouoit tendre
 Nature dampne le diellact
 D'ulce pouoir par son viel art
 Qui plus en prent quil ne peut fayre
 Double peche luy est contraire
 Des cheuaulz la condicion
 Auoit selon mentencion
 L'y scauoit force de nature
 Et de rayson et de droiture
 Pour quoy ny vint ilz le courz
 Pour quoy ne firent ilz secours
 Et leur ministre et a leur maistre
 Je ne scay comment ce peut estre
 Que diront les logiciens
 Et leurs sophismes anciens
 Quant leur docteur et leur seigneur
 fut a confusion greigneur
 D'icques mais ne fut fol tondu
 Plus ne peut estre confondu
 Las que dira philosophie
 Quant figure dempibodie
 A nostre grant maistre deceu
 D'icques tel mechie ne fust seue
 Femme fust cheualier et homme
 fust le cheual portant la somme
 Embide souz barbe cheneue
 Par ses abus est auenue
 Auz artiens continuele
 Confusion perpetuelle
 Des maulz soups soient ilz megees
 Car ne sen sont despuis vengees
 Le suer preueu decement
 Du que soye et quellement
 Je suis mene a ceste mette

Only about 13 editions are assigned to the press of Claude Dayne, a native of Salins also known as a bookseller and whose period of activity is limited to the years around 1495-1500. He produced 3 closely similar editions of Matheolus, of which this is the first (ISTC records only two of these editions); Pellechet also gave precedence to this edition over that assigned to Jean de Vingle c. 1497. Only 8 other copies known.

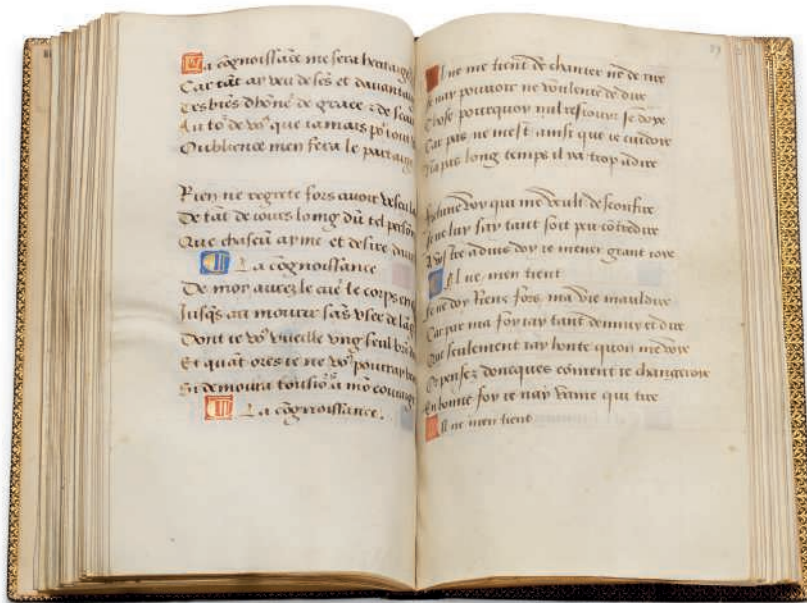
The fine historiated woodcut L of the Matheolus occurs in several of his signed editions; and subsequently was in the possession of Mathias Huss. The woodcuts are apparently made for this edition, and are employed at the beginnings of chapters. Two more unsigned and undated editions of Matheolus were printed in Lyons using the materials of the first edition (see FMF, 364, 365).

ISTC and GW differ in dating this book. While ISTC dates it around 1497/98, GW dates it 'after 3rd October 1492', as this date is given by the editor Alexandre Primet in the colophon. Moreover, GW lists a 1495 edition also printed by Claude Dayne with a different number of lines per column, but records no surviving copies. However, Dayne did print another edition in 1498, very close to the present one; Wilson, Katharina M. and Elizabeth M. Makowski, *Wykked wyves and the woes of marriage: misogynous literature from Juvenal to Chaucer*. New York, 1990. H [not C?] 10915; C 3913 = 3915; BMC VIII 327 (IB.42144); GW M21613; CIBN M-213; IGI 6276; Davies, *Fairfax Murray French* 363; Rosenwald 365; Goff M-353.

£50,000-80,000

\$76,000-120,000

€70,000-110,000



012

JEAN MAROT, OCTOVIEEN DE SAINT-GELAIS, JEAN PICART and others. A collection of 122 *rondeaux*, in French verse, decorated manuscript on vellum, [France, c.1500]

170 x 107mm. 65 leaves, ii + 1-4⁸, 5⁶, 6¹⁰, 7⁸, 8⁶ + i, COMPLETE, modern foliation in pencil 1-61 followed here, 15 lines written in a *lettre bâtarde*, ruled space 114 x 80mm. Each *rondeau* with 3-5 initials in gold on red or blue backgrounds (first and final leaves lightly soiled, *rondeau* no 17 – ‘Pour accomplir le vouloir de mon cuer’ repeated on f.34). Late 19th-century brown morocco gilt by Chambolle-Duru.

PROVENANCE:

The present manuscript bears no evident early marks of ownership, but this type of *recueil* of French *rondeaux* dealing with themes of courtly love would have been particularly popular at the courts of Louis XII (1462-1515) and Anne de Bretagne (1477-1514). The authors of the poems included in the selection enjoyed, at the turn of the 16th-century, a restricted aristocratic readership, and it is likely that the manuscript would have served as a *passé-temps* or perhaps a love token for a member of the royal court.

TEXT:

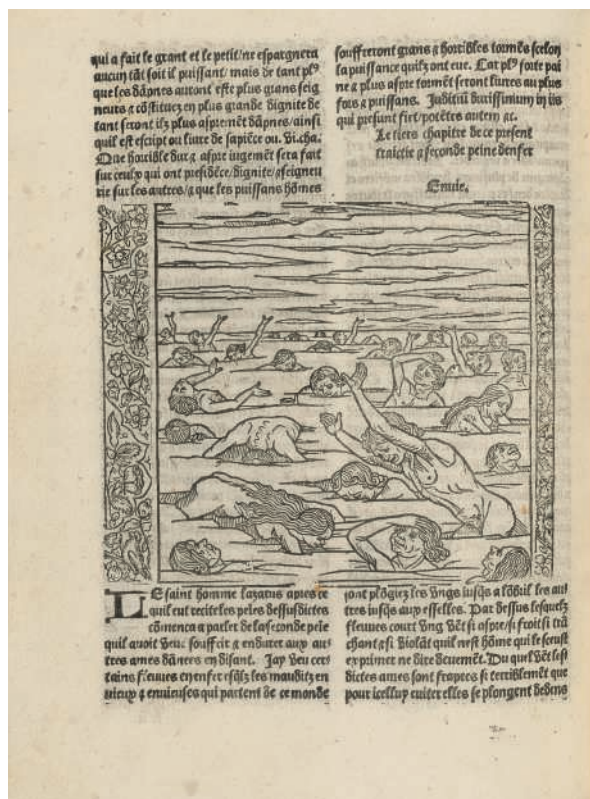
The *rondeau* – a *forme fixe* of fifteen lines consisting of three stanzas: a quintet, a quatrain, and a sestet with the rhyme scheme *AABBA-AAB-Refrain-AABBA-Refrain* – was a popular form of poetry generally associated with the *Grands Rhétoriciens* of late medieval France and the generation that followed them, including poets like Clément Marot and André de la Vigne. Along with the *coq-à-l’âne*, *ballade*, *vyrelais*, *chantz royaux* and *chansons*, it formed part of a medieval literary heritage that was much maligned – undeservedly so – by Joachim Du Bellay in his *Deffence et illustration de la langue francoyse*.

THE PRESENT MANUSCRIPT IS A RARE SURVIVAL OF A RECUEIL OF SECULAR 16TH-CENTURY FRENCH POETRY AND AN INTIMATE INSIGHT INTO THE MANUSCRIPT CULTURE OF CONTEMPORARY ROYAL COURTS. The recurring leitmotif is that of courtly love, or *amour courtois*: the *rondeaux* run the whole gamut of playful courtship, innocent flirting, obsession, adulation, rejection and recrimination. Of the 122 *rondeaux* in the present manuscript, 107 are also found in a manuscript in Lille, ms.Y402, published by M. Françon, *Poèmes de transition (XVe-XVIe siècles), Rondeaux du ms. 402 de Lille*, Paris, 1938. Other comparable manuscripts include Paris, BnF, mss. fr. 1721, 1722, 12490 and 19182; Oxford, Taylor Institution Arch. I. d. 22; London, BL Sloane 2553 and a manuscript sold at Sotheby’s, 22 June 2004, lot 63. Ten of the poems in the present collection are ascribed to Jean Marot (1463-1523), court poet and secretary to Anne de Bretagne, either in other manuscripts or in the *Recueil Jehan Marot de Caen* published in 1533 under the supervision of his son Clément: ff.28v, 29, 38v, 55, 57, 57v, 58, 59, 59v and 61. Seven are attributed to Jean Picart, bailli d’Estellan (ff.13, 14, 19, 21v, 32, 51 and 56); three to Octovien de Saint-Gelais (ff.11, 24v and 26v); one to Jean d’Auton (f.35); one to Henri Baude (f.4v) and one to Martin de Housse (f.5v). THIRTEEN OF THE POEMS APPEAR TO BE UNRECORDED.

£10,000-15,000

\$16,000-23,000

€14,000-21,000



013

ARS MORIENDI – *Sensuit le livre intitule Lart et science de bien vivre et de bien mourir Avecques les peines denfer, Les joyes de paradis, Le grant Jugement, Et plusieurs autres belles hystoires devociieuses et contemplatives.* Paris: by Le Petit Laurens for François Regnault, n.d. [c.1502].

4 parts in one volume, small 2° (243 x 185mm). 88 woodcuts, 19 of these full-page, Regnault's woodcut device on the title. (Two woodcuts trimmed in the bottom margin, some mostly marginal tears and small holes expertly repaired, some light soiling.) 20th-century vellum, the covers with a gilt ruled frame with corner fleurons, flat spine in compartments ruled in gilt and centred with a fleuron, two morocco labels, sprinkled edges. *Provenance:* Sylvain Brunschwig (morocco label, I, 1955, 318) – Charles William Dyson Perrins (1864–1958; bookplate, II, 328).

A VERY RARE EARLY 16TH-CENTURY EDITION, WITH AN INTERESTING SERIES OF ILLUSTRATIONS. THE SYLVAIN BRUNSCHWIG – DYSON PERRINS COPY.

The four texts in this compilation all deal with a good Christian's preparation for death, a subject especially prevalent when the popular *Ars moriendi* first appeared in print around 1450. The present rare post-incunable edition is lavishly illustrated with woodcuts from various series, with some cuts repeated across all four parts to emphasise the work's cohesive integrity. The smaller woodcuts, apparently produced for various earlier devotional works, including lives of saints and bibles, are enhanced with decorative borders or captions in Latin to match the overall layout. The full-page woodcuts also derive from various sources, the most artistic in the first part, and the most expressive in the second and third parts, some graphically depicting the excruciating, hellish pains awaiting the gluttonous and avaricious.

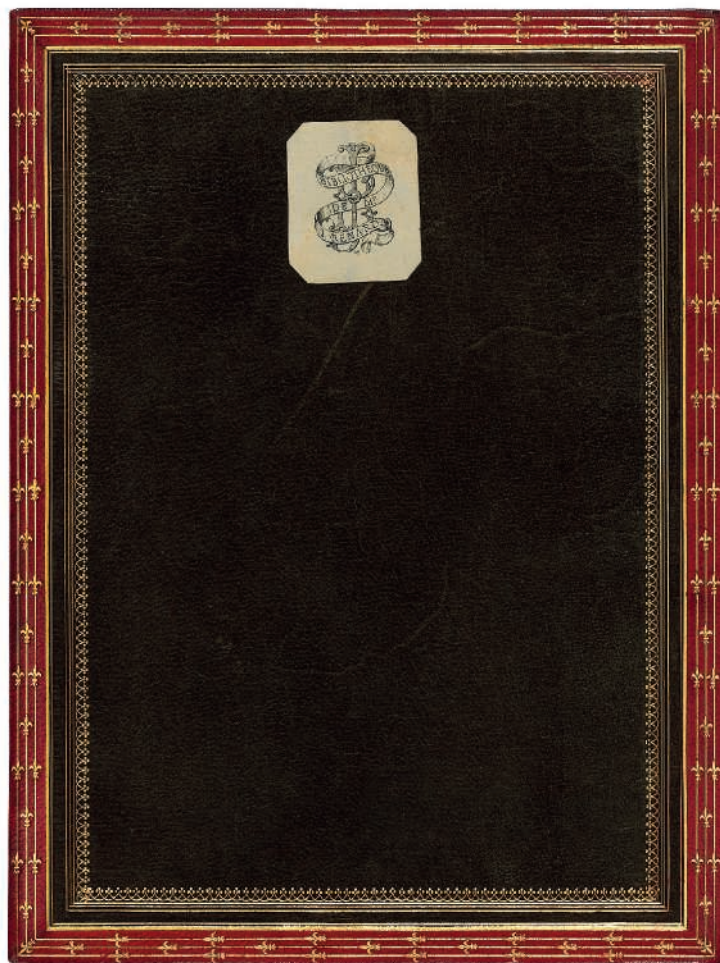
The woodcuts in this edition are based on the series of eleven copper engravings by the German Master E.S., who produced detailed and vividly-imagined illustrations of the text between 1440 and 1450, which survives complete in one copy only, at the Ashmolean Museum at Oxford. The engravings, based on an illuminated manuscript of c. 1430, served as the model for the first xylographic series which began to appear from about 1450 and incorporated inscribed scrolls and architectural settings not present in the work of Master E.S.. The woodcuts in the third part are smaller but more numerous.

Extremely rare; USTC records just one copy in public collections worldwide, at Oxford.

Brunet I, 512; USTC 6681.

£20,000–30,000

\$31,000–45,000
€28,000–42,000



014

MARTIAL D'AUVERGNE, dit de Paris (1420–1508). *Les Vigilles de la mort du roy Charles septiesme*. Paris: Robert Bouchier [for J. Trepperel, c. 1505–06].

Small 2° (244 x 179mm). Gothic letter in double column. 45 woodcuts, including two for one scene and repeats, Trepperel's woodcut device on verso of final leaf. (Title with corner repair.) Red morocco gilt by Simier, 'relieur du Roi', covers semée with fleurs-de-lys on a cross-hatched ground, spine with raised bands, directly lettered in one compartment, the rest with smaller fleurs-de-lys in cross-hatched pattern, elaborate gilt turn-ins enclosing olive morocco doublures, gilt edges; modern red morocco case. *Provenance*: L. Cailhava (inscription in red ink on front blank, with sale note: 'vendu 300f. en 1845') — Victorien Sardou, bibliothèque de Marly (bookplate) — Bibliothèque de Mr. Renard (label) — L. Double (morocco label) — Charles Fairfax Murray (label, Davies cat. 671) — Edmée Maus (monogram label) — Roger Budin, Geneva (morocco label).

THE AUTHOR'S MOST IMPORTANT POETIC WORK, PROFUSELY ILLUSTRATED WITH 45 WOODCUTS. THE SUPERB CAILHAVA-VICTORIEN SARDOU-RENARD-DOUBLE-FAIRFAX MURRAY-EDMÉE MAUS-BUDIN COPY.

The French poet Martial d'Auvergne, also known as Martial de Paris, was a solicitor at Châtelet, and became a procurator of Parliament within 50 years.

Written during the reign of Louis XI, *Les Vigilles de la mort du roy Charles VII* is an historical poem that indirectly satirises the reigning sovereign by exuberantly praising the deceased prince Charles VII.

Comment le roy dangleterre vint en france



Ne pouoient son oill soustente
 Des gens si mouroient de la faim
 Et mengoient herbes et fueilles
 Car neussent steu finer de pain
 Non pas apatine des pyuelles
 en la beaulle print rougemont
 pouce chassel ou fist aroup
 pendre le capitaine amont
 Et puis mettre le feu partout
 De beaulle sen vint a ponne
 Et print ville neufue le roy
 Qui est vne place a ses bonne
 Et quil trouua en destoy
 En allant leur seuruint famine
 Et si tresgrant mortalite
 Que sur les lieux ou lon chemine
 Les anglois mouroient a plante
 Bien en trespassa quarremille
 En d uers lieux et separtes
 Quoitronuoit aux champs fil a fille

Alleques mortz et entertes
 Cest au le sire de sauonne
 Le seigneur de cochebaron
 Et des gens du duc de bourgongne
 Jusques huict cens ou enuiron
 En auvergne si descendirent
 Mais tous les seigneurs du pays
 Les gaignerent et desconfirent
 Fors aucuns qui printent pays
 En ce temps les francois si ontent
 A cosine le siege ou les gens
 De leans rendre se promistrent
 S'ils nauoient serours en bzet temps
 Separte le roy dangleterre
 Pour leuer le siege a heue de oeil
 Mais la mort luy vint mener guetres
 et fina ses jours a rozeil
 Ne autmoins le duc de bedford
 Aueques le duc de bourgongne
 Broust son oill cheuaucha fort

The grandeur and magnificence of Charles's life (1402–1461) are described and celebrated in detail. The 7,000 lines of the poem also cover the history of the Hundred Years' War between France and England, including the story of Joan of Arc, which is decorated with two woodcuts, entitled: 'Comment la pucelle vint devers le roy' and 'Comment les anglois amenerent la pucelle a Rouen et la firent mourir'. The majority of the woodcuts derive from previous Lyons imprints, either as copies or the blocks themselves; Davies details their provenance in *Fairfax Murray French* nos. 358 and 671. Unique to this edition is the woodcut of the funeral bier of Charles VII on the title verso.

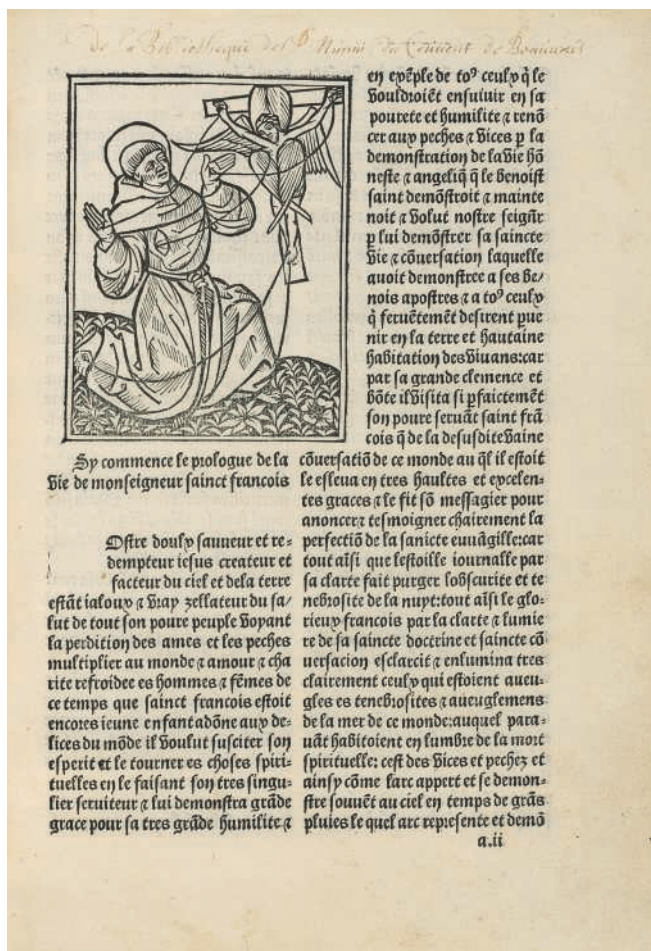
Bouchier printed the text for three different publishers: G. Eustace, D. Gerlier and J. Trepperel. The exact relationship – and precedence, if any – between them remains unclear, owing in part to the rarity of all three, but Davies observes that the Gerlier and Trepperel editions are identical other than the title-page (and verso) and final page, where the Trepperel device appears. CIBN considers it as an edition distinct from that of Eustace (HC 10800; von Arnim 361; Goff M-296).

Extremely rare.

Davies, *Fairfax Murray French* 671 (this copy); Brunet III, 1482; CIBN M-157; Moreau I, no. 138; Tchermazine IV, 578. Molinier, *Les Sources de l'histoire de France IV*, no. 4138; USTC 79202.

£15,000–20,000

\$23,000–30,000
 €21,000–28,000



015

FRANCIS of Assisi, Saint – *La vie saint francoys*. Paris: Simon Vostre, n.d. [but c.1510].

4° (237 x 167mm). 70 leaves; E8r blank. Gothic type, in double columns. 2- to 5-line woodcut initials, and some 2- and 3-line initial spaces with guide letters. Publisher's engraved title device, two woodcut illustrations: on leaves a2 and a6. (Some neatly repaired tears, a small repaired hole in b3 affecting a few letters, lower corner of h1 repaired.) Full leather to style by Devauchelle. *Provenance*: Couvent des Minimes de Beauvais (inscriptions in various early hands on title and first leaf).

VERY RARE GOTHIC EDITION OF THE LIFE OF ST FRANCIS, PRINTED BY ONE OF THE MOST IMPORTANT PRINT SHOPS IN PARIS OF THE TIME.

This edition was already rare when Brunet was writing (indeed, he describes it as very rare). Due to an error of imposition, leaves e8v and f1r contain the same text, while e8r remains blank. In many copies leaf f1 has therefore been removed to correct this mistake. The present copy, however, is a rare example complete with the original 70 leaves. The two large woodcuts appear on leaves a2 and a6.

RARE: RBH and ABPC record no copy at auction, while Bechtel records just two copies on the market: one sold at auction in 1937 (Fièrè, sale II, lot 160), the other offered in a bookseller's catalogue in 1990. WorldCat lists only three copies in public institutions worldwide: at the BnF, Sorbonne and Cambridge. Adams F-909; Brunet V, 1191; Bechtel V, 169; unrecorded by Moreau, *Inventaire chronologique des éditions parisiennes du XVIe siècle*.

£3,000-4,000

\$4,600-6,100

€4,200-5,600

016

MARTIN OF TROPPAU (Martin of Opava, Martinus Polonus, d.1278). *La Cronique martiniane de tous les papes qui furent jamais et finist jusques au pape alexandre derrenier*. Paris: Antoine Vérard, n.d. [c.1503/1507].

2 volumes in one, 2° (371 x 260mm). 188 leaves. Printed in lettres bâtarde, in double columns. Each title with a large woodcut grotesque initial, publisher's woodcut device in colophon, woodcut initials throughout, 3- and 4-line initial spaces with and without guides. (Light browning in top margin of title due to deletion of contemporary manuscript text, small paper flaw in margin of vol. II A1.) Red morocco by Duru, stamped and dated 1851, covers with gilt triple fillet, spine gilt in compartments and lettered directly, edges marbled and gilt, gilt turn-ins (extremities lightly rubbed). *Provenance*: deleted title inscription – J. Coppinger (his name in gilt on front turn-in) – [Solar] – Chedeau – J. Renard (bookplate) – Charles Fairfax Murray (label, Davies cat. 362) – Sylvain Brunschwig (morocco label).

FIRST AND ONLY FRENCH EDITION, TRANSLATED FROM THE LATIN BY THE NOTED FRENCH AUTHOR SEBASTIEN DE MAMEROT, DECORATED WITH GROTESQUE WOODCUT CADELS AND INITIALS. AN EXCEPTIONAL COPY OF A VERY RARE POST-INCUNABLE SHOWING THE GENIUS OF ANTOINE VERARD AS PRINTER, EDITOR, PUBLISHER AND BUSINESSMAN. THE COPPINGER–SOLAR–CHEDEAU–J. RENARD–FAIRFAX MURRAY–BRUNSCHWIG COPY.

Written probably in the 1260s with the encouragement of Pope Clement IV, Martin of Troppau's *Chronicon Pontificum et Imperatorum* surveys the history of the papacy up to the death of John XXI in 1277. Martin, a Dominican friar born in Troppau, now Opava, Czech Republic, intended his text to continue Petrus Comestor's *Historia Scholastica*, and compiled it from various ancient sources including Orosius, Geoffrey of Viterbo and Vincent of Beauvais. Sebastien de Mamerot's translation, commissioned by Louis de Laval, is based on the version of the text continued by Echard Vermeron/Ververon, canon of Liège. The work was tremendously popular and was translated into many languages, including even Persian. The present edition was extended by Vérard to include two further papacies, concluding with the murder of Richard II in 1399.

Brunet III, 1504 and Suppl. I-977 (this copy; 'il est parfaitement beau'); Davies, *Fairfax Murray French*, 362 (this copy); Macfarlane *Vérard* no. 158; Moreau I, 246 no. 143; USTC no. 7967; Pierre Champion, *Cronique Martiniane, édition critique d'une interpolation originale pour le règne de Charles VII restituée à Jean le Clerc*. Paris, Honoré Champion, 1907 (Bibliothèque de XV^e siècle, II).

£7,000–10,000

\$11,000–15,000

€9,800–14,000



017

[MAYNO DE MAYNERI, attributed to.] — *DIALOGUS CREATURARUM*.— *Destructorium vitiorum ex similitudinum creaturarum exemplorum appropriatione per modum dyalogi: auctoritatumque sacrarum scripturarum: philosophorum et poetarum: Constructoriumque virtutum*. Lyons: Claude Nourry, 11 June 1509.

4° (220 x 160mm). Gothic type. 68 ff. Title printed in red and black with large wood-cut initial and a large cut on verso, headline on a3r printed in red, 122 fine wood-engraved illustrations and initials in the text. (Title soiled and stained, faint staining from beginning to gathering c, dampstain at gutter of gathering k onwards getting progressively heavier towards end, a few tiny holes to final leaf affecting a few letters.) Early limp vellum, yapp edges (lacking ties, textblock loose, lightly creased and soiled); modern green morocco box. *Provenance*: ink marginalia in Spanish and Latin in an early 16th-century hand, trimmed by the binder — ink marginalia in a late 16th-century hand — M. Anicia? (ink ownership inscription in title in a 17th-century hand) — Brother Cerdan (ink inscriptions on front and rear flyleaves in Spanish in a 17th-century hand).

RARE EDITION, THE FIRST PRINTED IN FRANCE, OF A HIGHLY POPULAR TEXT COMMONLY KNOWN AS *DIALOGUS CREATURARUM*. ILLUSTRATED WITH 122 LIVELY WOODCUTS, SPECIALLY CUT FOR THIS EDITION.



The text, usually attributed to either Mayno de Mayneri, a Milanese doctor who died between 1364 and 1370, or to Nicolaus Pergamenus of Bergamo, was originally compiled to help preachers compose their sermons. Each story or fable is followed by a moral or lesson to be drawn from it, mainly recommending how to handle human dilemmas according to the Bible, the Fathers of the Church or classical philosophy. The book, containing around 122 dialogues, roughly follows a hexameral plan, which covers the cosmos and its planets, the four elements, precious stones, metals, plants, animals, some of which are fabulous, and man, and each is illustrated by a woodcut. First printed by Gerard Leeu in Gouda in 1480, the work soon became popular, not least for its instructive, expressive and sometimes amusing woodcut illustrations. This first French edition published by Claude Nourry in Lyons copied the earlier Gouda and Antwerp woodcuts but adjusted the main introductory illustrations to match the format of type area of the page, adding elaborate initials and lombards, probably from his own stock, to enhance the book's appeal further.

Baudrier XII 108; Gültlingen I, p. 76: 32; digital copy available via Gallica; copies in public libraries: BL, Lyon BM, Metz Médiathèque du Pontiffroy, BnF, Rome Biblioteca universitaria Alessandrina, Vienna ÖNB.

£50,000–70,000

\$76,000–110,000

€70,000–98,000

deit. Quare pcederis fater magnos sine coru licentia. certe no eris impant?
 et hoc dicens super cum ascendit. et ipm iustocavit dicens. Omnes per hunc se
 caligent ne lenare se fastigent. Ergo cum quis est in loco satia boyozatis et
 magus no ludeat appere inter in aiores et potetiozo nec se cum iplo locia
 re ludeat. Quia dicit scilicet. Non potest parua res magna cum stare. Et idē. Nas
 tus que in flumie magna est in mari parvula est. Subo maculi quod alteri na
 tu magnus est alteri egrius est. Fabula est et cum rana videt locum magnū
 et pinguen facientem in piscis desiderant fieri magna ut ipse. Unde insant
 se. dicitis filius filius. Iam ego magna ut leo. Illi autem dixerunt non. Rana vero
 magia se insant. ut fieret magna ut leo et fracta est pellic eius et expuravit.
 Unde nullus exemplo rane se erigat plus q̄ docet ne similiter pereat. Quia dō
 cu p̄fidozus. Omnis superbia tantum in vno facit q̄ cum se erigit in altum.
 Nam propter superbiam angelus factus est dyabolus. Rex autem sui factus
 est oemoticus. homo vero id est naba. bo. doloio. factus est quasi vitulus.

De Muremilla et Cocodrillo.

Capitulum. xliij.



Cocodrillus ut dicit bestio piscis est quidam
 similitus anguille. Ite cum invenit si
 lios cocodrilli que est bestia iustitio si
 miles lacerte eoa ingulavit postea abijt
 Cocodrillus autem dum rediret et om
 nio filios suos puellareo ceteris vlti
 q̄ credi posset amaricatus valde voluit
 ac modis omnibus filios vindicare per
 optabat. Unde locatus incedebat ut
 ipsam muremilla demigraret. Cocodrill
 us vero quadam vice post invenit ser
 pentem erudicem et venenosum quies cre
 dendo esse muremilla ipsam agressio est
 dicens. modo maledicta enadere non va

les. filios meos sine causa perdidisti. nunc te perimam et consumabo. Qui au
 gnis. Et ane te qua non sum in muremilla. sed vipera sum toxicos. si tu es anhuve
 nre ad me te cito veneno interimam. Et cocodrillus. Hunc latere iniqua non
 potes non es enim anguis sed muremilla. quia facta es ut illa et ideo te macta
 bo. Dum autē ad illum procederet. ut de vita dederet. serpens se terrificavit ip
 sumq̄ momordit et torcavit dicens. Cum ignoto nullus peliari debet nec re
 rari. Sic cum ignoto nullus sine suspecto ce tamē assumat qua in persona
 virtus non est sed in corde et ingenio bellatoris. Solitas enim decepti dānid
 sed ab eo interfectus est. Et autem p̄per itam et cupiditatem vindicte p̄tam
 iure. Quia rānus semp putat plus posse facere q̄ possit. Et ideo superat posse
 suum et imozator. Unde dicit. Semper rānus plus putat q̄ possit. Et idem
 Legem solet oblitiscit iracundia. Unde p̄bla. Et videt iratum. rānus non vi
 det illam. ea p̄pter abscondenda est ab aio. Quia sicut dicitur p̄beriozus. rviij.
 fra non habet misericordiam p̄pter hoc iudex nunq̄ aliquam sententiam in ira
 proferre debet. Legitur in orōico imperatorum q̄ dōbo p̄rimo eis in p̄sca
 si solemnitate p̄ncipibus suis comitum preparasset. anteq̄ sederet curiam
 p̄ncipis filio more p̄uili de inenā ferulum accepit quos dāpifer rānus su
 ste prostravit. Quod eterno pedagogus pueri turbatis ipsam dāpiferi mor
 percutit. Quem cum sine audientia certar cōmotus condēnare vellet. ille cesare
 ad terram dēcurrit. et suffocare cepit. Qui dum de manibus eius vix. electus fuis
 set ipsam referari iussit se culpabilem clamans q̄ festo debitum bonorem non
 occiderat. vnde ipsam libere abire permisit.

De Zucio et Tineba et Piscatore.

Capitulum. xliij.



Piscator quidam piscabatur. Unde eam in amatam piscibus
 ostendebat. Tineba autem et tinea invidens eam illam
 plurimum eam peroptabant. Sed Zucius ingeniosus dixit
 tineba. Eca delicata et optima apparuit. tamen puto q̄ ad
 piscem decipiendos sit posita. Igitur eam dimittamus. ne p̄pter

si d tene medium si vis esse beatus. quia medium tenere beati. pater sic fecit et
 recto itinere exiit de carcere. Filius autem sentiens se volare letens effectus
 semper ascendebat et factum est q̄ calor solis accendit plumas eius et contum
 p̄sit. sic cadens mortuus est. Unde dicit. Tene semper medium si non vis per
 dere modum.

De Leone qui edificavit cenobium.

Capitulum. xliij.



Leo pro redemptione anime sue homines
 parentum excellentissimum edificavit ce
 nobium in quo regulavit multa animalia
 dano modum et formam vivendi. Egre
 giosum ymum qui est videri papas si
 lius cervinum et est vari coloris credens
 eum esse religiosum cenobitā. ymum autē
 ut varius erat in colore sic et in fide. Lepit
 eum frater dividere ac in partes trade
 re instituta officialis. et post panium
 cassabat alios instituens. et alitero ma
 nifestabant contra ipsum. iustitiam autem
 eum falcabant. hoc est malitiose spe age
 bat. ut non conspirationem contra ipsum
 facerent sed concorditer pernocrēt. Ad extremus fratres se si maverunt volē
 tes se pro parte lacere. sed quidam palati edus sapiens et antiquus viri. Et
 fite fratres. non est boni hoc agere. melius est hic p̄p̄ores in aliquis cassari. et
 alius digere pacificum et lenare. Placuit sermo inter fratres et vnauniter eum
 castigauerunt dicitur. Est concordia tenenda inter fratres et habenda. In hoc
 apparet q̄ concordia est virtus acceptabilis inter fratres. Dicit in ecclesiastica
 In tribus est beneficiatum spiritum meo que sunt. pbata coram deo et dolbus
 fratrum amos et p̄moy et vir et mulier in bono sibi cōstantes vti consentanea
 Et ut dicit augu. Non potest habere concordia eius ho. vti in siso eius p̄foco
 clam vult habere cum ipiano. Sed sunt aliqui qui dum in pace sunt uelunt

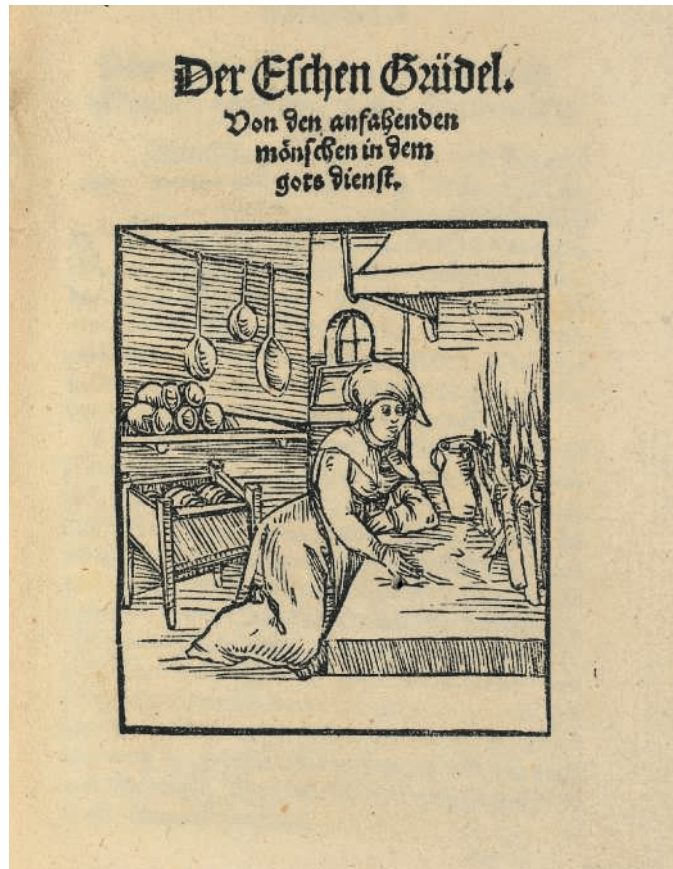
vinere. Unde piscator: qui intrabat aquā fontis incolarū respōdit se increpan
 ribus de turbatione aque. si bec aqua non turbaretur vinere non possent. Con
 cordia nihil vitium ciuitati. ut ait ap̄ls. v. Ideo ad amicitiam et concordias ba
 bendam ambulare bonum est. De concordia narrat vegetius libro. iij. q̄ cum
 obfidem ambale asilum tantam inepiam perplecti sunt ut mille denarios vā
 dederit vnus panis. in qua qui vendidit mortuus est fame. alter qui unit caba
 tus est et superuixit. Hoc est factum est ut non discordarent inuicem.

De onocentauro qui fecit fieri palacium.

Capitulum. xliij.



Moecentaurus id est animus inimicus bo
 mini sicut dicitur quia media hominis spe
 cie media animi esse dicitur. ait bngutio.
 Hic pro se palacium p̄berimus edificā
 re faciebat. sed confidens in suo sensu om
 nia terminare ac ordinare volebat. nō at
 tendens consilium architectozia dōs cū
 architectoz: confidebat vitio ut per arte
 discerebat. hic clatus ait. Sapiens ac
 ingentiosus sum ego. non licet vobis me
 dogmatizare de termino sic laboze. Dum
 esset palacium expletum: quia non erat be
 nefundatum nec bene con. postquam rui
 p̄nit et ad terram dēcidit. et tunc onocē
 taurus cōfusus dicit. Ille cito se dissoluit qui per doctos se non voluit. Sic est
 multi nolunt credere consilio sapientū sed lo sensu cuncta terminare volūt. Et n
 aut non semp credas tue p̄p̄p̄e conficiēte nec confidat. p̄p̄o sentit. nec sem
 per voluitati p̄p̄e acquiesco sed oia cum consilio et p̄ndiciozibus et sapientioz
 bus se factis. et eoz monitis acquiescas ne a via veritatis possis vltateno de
 nuare. Et cum sapientis dicitur. Erre consilio nihil facias et post factum nō peni
 tebis. Quia ut dicitur ibidem. A frustis oia agit cuius consilio. Qui aut oia agunt
 n ij



018

CINDERELLA — GEILER VON KAISERSBERG, Johann (1445-1510). *Das irrig Schaf. Sagt von kleinmuetikeit und verzweiflung. Gebrediget und gedeütsscht... mit sampt den nachvolgenden tractaten.* Strasbourg: Matthias Schürer [1510].

Small 4° (201 x 135mm). 204 leaves, including five blanks. Title and 6 section titles with woodcut illustrations. (Some mostly marginal wormtracks, a few small wormholes in some gatherings, light soiling and light dampstaining in the first quire.) Contemporary calf over bevelled wooden boards, sides roll-tooled in blind, the title in blind on the upper board, paper spine label, brass catches (minor repairs, lacking clasps and straps, some worm holes, small loss to the lower corner of the front board, front free endpaper supplied). *Provenance*: some marginal annotations in an early hand — woodcut armorial bookplate, the shield with a triangle and three stars; partly obliterated and possibly related label below, of a vice-chancellor at Ingolstadt University.

FIRST EDITION OF THESE SEVEN TRACTS, INCLUDING *DER ESCHEN GRÜDEL*, THE EARLIEST PRINTED VERSION OF CINDERELLA, WITH ONE OF THE EARLIEST ILLUSTRATIONS OF THE CHARACTER.

Born at Schaffhausen, Switzerland, in 1445, Geiler was 'the prince of the pulpit in the late fifteenth and early sixteenth centuries' (Steinmetz, *Reformers in the Wings: From Geiler von Kaysersberg to Theodore Beza* p. 9). Having embarked on a distinguished academic career 'there lurked at the back of his mind the thought, which gradually grew into a conviction, that his real vocation was the pulpit rather than the lectern. Unable to shake the feeling of a missed vocation, he finally yielded to it. When the city of Würzburg invited him to preach a trial sermon, he readily accepted... On his way to Switzerland, however, he stopped in the city of Strasbourg. The casual visit proved to be a fateful one. The Ammeister of Strasbourg, Peter Schott, persuaded Geiler to decline the invitation to Würzburg and to accept the post of preacher at the Strasbourg cathedral instead... Geiler never regretted his decision to become the people's priest in Strasbourg. For thirty-two years he preached at the appointed times in the municipal cathedral.' (*ibid.*, pp. 9-13, *passim*).

Inspired by Jean Gerson (1363–1429), French scholar, poet, reformer, and Chancellor of the University of Paris, the seven tales of Christian morality are: 1) *Das irrig Schaf*; 2) *Der hellisch Löw*; 3) *Die christlich Kunigin*; 4) *Der dreieckecht Spiegel*; 5) *Der Eschen Grüdel*; 6) *Das Klappermaul*; 7) *Der Trostspiegel*. All are without pagination or foliation. The woodcut for the *Dreieckecht Spiegel* is attributed by Nagler to Hans Baldung Grien.

VD-16 G764; Ritter 1078.

£15,000–20,000

\$23,000–30,000

€21,000–28,000



019

[BOUGOUYNC, Symon]. *Lespinette du jeune prince Conquerant le royaume de bonne renommee*. Paris: nouvellement imprime [by Michel Le Noir] for Jehan Petit, 31 October 1514.

2° (274 x 192mm). Gothic type in double column. Title with large woodcut on recto and verso, 50 woodcuts in text, woodcut initials, device of Jehan Petit on final verso. (Small repairs to final leaf affecting one ? letter.) Red morocco *janseniste* by Chambolle-Duru, spine lettered in gilt, turn-ins with gilt rolls and fillets (light rubbing to bands and corners). *Provenance*: Charles Fairfax Murray (1849–1919; booklabel) – [Bernard Quaritch, collation note dated 1918 at rear] – Sylvain S. Brunschwig (morocco label; cat. Geneva, 1955, no. 342).

SECOND AND LAST EDITION OF THE *L'ESPINETTE DU JEUNE PRINCE*. VERY RARE: ONE OF THE MAJOR WORKS OF ILLUSTRATED VERNACULAR FRENCH POETRY OF THE 16TH CENTURY. THE FAIRFAX MURRAY-BRUNSCHWIG COPY.

Among the many allegorical epics in verse and prose that belong to the genre of 'quest' literature, this work of c. 20,000 lines is one of the major works of illustrated vernacular French poetry of the 16th century. The author is named in a 14-line acrostic at the end: Simon Bougouync (more commonly known in literary history as Symon Bourgoyn or Bourgoyn). Bougouync is known for translating Petrarch's *Trionfi* into French verse for the first time, and for translating texts by Plutarch and Lucian. He also composed original poems and plays. He has been repeatedly referred to as having been the *valet de chambre* of Louis XII, as was stated in a 1530 edition of his works, but closer study of the records reveal that he had a 'proper' literary career working with Antoine Vérard's Parisian publishing house, where the first edition of the present text was printed in 1508. Focusing on the moral and spiritual education of a young prince in the form of rhymed dialogues in decasyllabic verse, it depicts the prince's adventures as he proceeds through a series of battles mixed with concerted efforts to conquer the castle of virtue and, finally, the kingdom of good reputation. The text offers an enchanting backdrop for a wide variety of everyday situations which reveal social manners and the moral atmosphere of the early 16th century. The work is profusely illustrated with a cycle of 50 interesting woodcuts (not counting the title woodcut and the printer's device). Some originate from Michel le Noir's stock and had been used previously, but the majority seem to have been executed for this edition as they illustrate the text specifically. The title-woodcut of a mounted knight and his entourage was later used for Jean Trepperel's edition of *Huon de Bordeaux*.

Davies, *Fairfax Murray French* 62 (this copy); USTC no. 79158; Peach/Goujet no. 86; James P. Carley and Myra D. Orth, "'Plus assez': Simon Bourgoyn and his French Translations from Plutarch, Petrarch and Lucian", in: *Viator* 34/2003, pp. 328–363.

£6,000–9,000

\$9,100–14,000

€8,400–13,000

020

SENECA, Lucius Annaeus. (4 B.C.–A.D. 65) — ERASMUS, Desiderius, editor (1466?–1536). [*Opera philosophica*]. Basel: Froben, 1515.

2° (306 x 203mm). Woodcut architectonic title, contents on verso of title within decorative woodcut side panels, dedication a2r and Ee5r within decorative woodcut borders, wood- and metalcut initials, woodcut device on colophon. (Tiny marginal chip to title, marginal repairs to m4 just into text with the loss of a few letters, very short marginal tears to n3, Ee1 and Ff1 but without loss, tiny wormhole from Gg3 to end affecting a few letters, tiny marginal wormhole from beginning through to Z2, large restored tear on s5 affecting several letters.) Contemporary blind-stamped calf over wooden boards from the Parisian workshop of André Boule, with rosette and winged insect rolls enclosing a central panel with that on the upper cover depicting martyrdom of St Sebastian (Gid and Laffitte 1997, pl. 195, no. 20), the lower cover with a Crucifixion scene with St Thomas and St Catherine of Sienna (Gid and Laffitte 1997, pl. 67, no. 20), with the name ‘Andri Boule’ beneath, clasps (expertly restored, new endpapers, light stain to lower cover). *Provenance*: some later ownership entries on lower margin of title page, partly crossed out; the latest entry reads ‘Berauld’.

FIRST ERASMUS EDITION IN AN IMPORTANT EARLY FRENCH 16TH-CENTURY BINDING SIGNED BY ANDRÉ BOULE.

The prolific printer Johann Froben of Basel was a close friend of Erasmus over many years, and wholeheartedly supported his editorial enterprises. Planned as an anthology of Seneca’s works, this book contains the four following texts: 1. Publilius Syrus: *Mimi*. (VD16 P 5272); 2. Seneca, Lucius Annaeus the elder: *Controversiarum libri*. (VD16 S 5731); 3. Seneca, Lucius Annaeus the elder: *Declamationum libri*. (VD16 S 5740); 4. Seneca, Lucius Annaeus the elder: *Suasoriarum liber*. (VD16 S 5749).

By the end of the fifteenth century, bookbinders were seeking ways to save time and labour to meet the demands of increased book production and expanding readership. Several methodological changes were made to increase speed and efficiency, and these included the development of panels and rolls to help speed up the finishing process. Rather than creating a cover design by repeated stamping with small tools, the binder could use a roll to run a line of decoration in a single pass, and a panel stamp could be used in a press to make a complete cover design from a single impression. Flemish binders took the lead in the use of panels, and the technique spread across Europe in the early sixteenth century. Both panels and rolls were skillfully made, engraved or cast with abstract floral designs, depictions of biblical scenes, representations of various virtues, or portraits of contemporary notable persons such as Erasmus, Luther, and Melanchthon. The present lot is an important binding by the Parisian bookbinder André Boule, active in Paris between 1513 and 1523. Cf. Paris, BnF, RES-E*-68(1) and (2), containing two works by Jean Buridan, printed in 1513.

Adams S-883; USTC no. 667432; VD16 S 5758 (uniting VD16: P5272, S5731, S5740 and S5749); D.F.S. Thomson, ‘Erasmus and Textual Scholarship in the Light of Sixteenth-Century Practice’, in: *Erasmus of Rotterdam, the man and the scholar: proceedings of the symposium held at the Erasmus University, Rotterdam 9–11 November 1986*, edited by Jan Sperna Veiland and Willem Th.M. Frijhoff, Leiden 1988, pp. 158–171.

£5,000–8,000

\$7,600–12,000

€7,000–11,000

021

HUON DE BORDEAUX — *Sensuyvent les proesses et faitz merueilleux du noble Huon de Bordeulx ... Nouvellement redigé en bon francoys*. Paris: widow of Jean Trepperel, n.d. [c. 1516–1520].

Small 4° (186 x 121mm). Gothic type, double column. Title in red and black with woodcut vignette, full-page woodcut on A8v and 20 cuts of varying sizes in text. (G1 short at bottom margin, some repairs to quire G, particularly to final leaf.) Brown morocco gilt by Bauzonnet-Trautz, triple fillet border on sides, gilt-panelled spine, gilt turn-ins, marbled and gilt edges (joints lightly rubbed). *Provenance*: Henry Huth (1815–1878; morocco label, sale 1913, lot 3907) – Edouard Rahir (1862–1924; sale Paris, 1931, lot 561; morocco label).



20



21

VERY RARE EDITION OF ONE OF THE MOST FAMOUS FRENCH CHIVALRIC ROMANCES, ILLUSTRATED WITH 20 WOODCUTS. THE HUTH-RAHIR COPY.

The author of this *chanson de geste* is unknown. Huon de Bordeaux gave his name to a whole cycle of romances, originally composed in verse between 1216 and 1268, probably by an artisan minstrel. Like the majority of the *chansons de geste*, it was translated into prose in the 15th century; and it is those prose versions exclusively that made it to the printing press in the 16th and 17th centuries. The colophon here states that the translation from verse into prose was undertaken at the request of Charles de Rochefort, Hues of Longueval and Pierre Ruotte in 1454. An important text which inspired Chaucer, Shakespeare and Wieland, the story tells of the peregrinations of the knight Huon, who, after unwittingly killing the son of Emperor Charlemagne, is sent on a journey to fulfill seemingly impossible tasks in order to win reprieve from death and regain his duchy of Bordeaux. Huon succeeds on his 'mission impossible' with the help of the fairy king Oberon.

Brunet III, 382; USTC 83134 gives a colophon differing from the one in this copy naming 'la veufve feu Jehan trepperel et Jehan Ihannot Jmprimeur et libraire ...' as printers; Michel J. Raby, (ed.), *Le Huon de Bordeaux en prose du XVème siècle*. New York: Lang, 1998.

£6,000-8,000

\$9,100-12,000

€8,400-11,000

Lucius Apuleius de

L'asne dore: aultremēt dict de la Courōne Ceres: contenāt
maintes belles hystoires/delectantes fables/ & subtiles in-
uencions de diuers propos. Speciallement de Philosophie
Traduite de Latin en langage francçois: Et nouuellement
en sens Allegoricq expose: cōme lon Verra a la fin du Liure



On les Venb a Paris sur pont Neustre Dame a lenseigne
de la galle. Et en la grand salle du Palais au second ppaler
Pour Galliot du Pré,

Avec Privilege

S. Clergues

022

APULEIUS, Lucius (fl. c. 155 A.D.). *De l' asne dore: aultrement dict la couronne Ceres: contenant maintes belles hystoires, delectantes fables & subtiles inventions de diuers propos, speciallement de philosophie.* Paris: Galliot du Pré, 31st July 1518.

Small 2° (256 x 178mm). Gothic type. Title with woodcut of a caparisoned mule on recto, repeated on r2v, royal arms on title verso, A2 with large initial P enclosing figure of a scribe, woodcut criblé initials, device of Galliot du Pré on verso of v3. (First few leaves soiled at margins, lighter marginal soiling occasionally elsewhere, h4 bound before h3, tiny marginal worming from t1 to end, t1-2 and v2-3 stained, without final blank v4.) 18th-century red French morocco for the duc de La Vallière, triple gilt fillets on sides, spine with raised bands, directly lettered in two panels, the remaining four with repeated fleuron and smaller tools, gilt turn-ins, gilt edges. *Provenance:* 16th-century(?) signature on title: S. Clergues(?) — Louis César de La Baume Le Blanc, duc de Vaujours, later duc de La Vallière (1708-1780; his sale, 1783, part II, lot 3843; price of 6 francs recorded on verso of front free endpaper).

FIRST FRENCH EDITION, VERY RARE. THE MAGNIFICENT LA VALLIÈRE COPY.

The book that from late antiquity became known all over Europe as the *Golden Ass* was written in Latin in the second century by Apuleius of Madauros as the eleven books of his *Metamorphoses*. It tells the story of a young man named Lucius who is transformed into an ass by applying a magic lotion and only returns to his human form after going through a series of adventures. Woven into the narrative are other famous tales, including the myth of Cupid and Psyche which has inspired painters, sculptors and writers ever since. The translation into French was undertaken by Guillaume Michel of Tours and is dedicated to the 'conseiller chambellan du roi Monseigneur le Prevost de Paris. Baron & seigneur Dalegre/Sainct Just/Meillan/Torzet/Sainct Dier & de Pussol'. The delicate title woodcut shows a donkey in full harness, led by a monkey with a flute in the foreground of a landscape. It was cut for this first French edition. In addition to the Fairfax Murray copy, there are only three other copies known in public libraries (Nantes, Caen and New York).

Bechtel A-205; Brun pp. 112-113; Davies, *Fairfax Murray French*, 16, Brunet I, 364 (this copy); Renouard, *Inventaire chronologique des éditions parisiennes du XVIe siècle*, ed. by B. Moreau, 1518, no. 1744.

£15,000-20,000

\$23,000-30,000

€21,000-28,000

023

Le double des lettres des verdz gallandz. Avec les ditz de chascun. [N.p., n.d., but c.1530].

Small 8° (128 x 90 mm). Collation: A4. *Lettres bâtarde*, 21 lines. Large woodcut on title and verso of final leaf. Red morocco *janseniste* by Chambolle-Duru, gilt turn-ins, gilt edges. *Provenance*: comte de Lignerolles (sold Drouot, 5-16 March 1894, lot 1124) — Edmée Maus (? evidence of his booklabel removed).

EXTREMELY RARE AND CHARMING BOOKLET CONTAINING TWO SHORT TEXTS OF 53 AND 60 RHYMING VERSES, WITH DISTINGUISHED PROVENANCE. VERY POSSIBLY THE UNIQUE SURVIVING COPY.

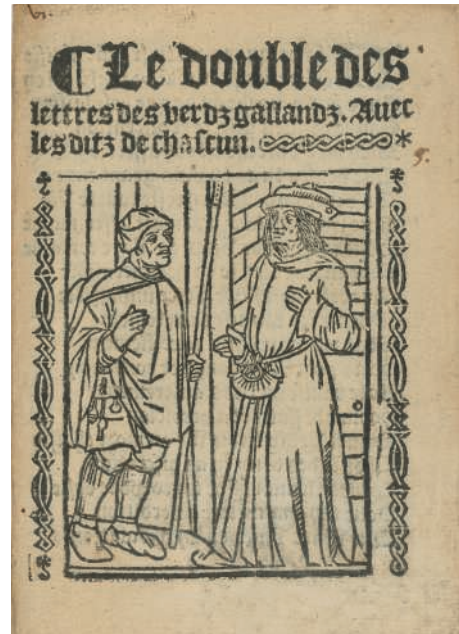
The title of this work is somewhat misleading as it is in fact a moral text extracted from *La danse macabre*, popular in France in the late 15th and early 16th century. The title woodcut presents the main character of the first work, Pathelin, and the *advocat*, and a second cut at the end illustrates a royal or princely figure in a long robe and a mounted knight in full armour. The second short work is about the metaphorical 'Chascun' (Everyman), what he says and feels about so many things in life, and what he would do if he could (but then mostly never does). While it reads today like an amusing jester's speech, it was composed with a moral, didactic purpose. Given its size and popular use, it is remarkable that even this single copy has survived.

Brunet II, 129, 826; Bechtel D-395; Anatole de Montaiglon and James de Rothschild, *Recueil de poésies françoises X*, p. 147 ff.; USTC lists a title under no. 51520 with the remark 'no known surviving copy', but gives an approximate date around 1500, perhaps based on Brunet, who estimates 'early 16th century'.

£4,000-6,000

\$6,100-9,100

€5,600-8,400



024

Le grant herbier en francoys: contenant les qualitez: vertus, & proprietéz des herbes, arbres, gommés, semences: huyles, et pierres precieuses, extrait & plusieurs traictez de medecine. Paris: Jehan Janot, n.d. [c. 1520].

Small 4° (180 x 122mm). Gothic type, double column. Title in red and black with calligraphic letter and large vignette, half-page woodcut on DD6v, 300 cuts of one column width, Lombard initials, Janot's device on verso of final leaf. (Washed, some light residual soiling, top margins close cut, some marginal repairs, H5-7 remargined in the lower part, H8 remargined in the upper part with the running title mainly renewed in pen facsimile.) Dark green morocco with yapp edges by Lobstein-Laurenchet, spine and covers ruled in blind, gilt spine lettering and edges.



A RARE, EARLY EDITION IN FRENCH, PRINTED IN GOTHIC TYPE, OF A CELEBRATED AND PROFUSELY ILLUSTRATED HERBAL.

Since Antiquity, most available drugs derived from plants so that herbaria were not only botanical treatises but also pharmacopoeia. One of the most famous works in the Middle Ages was the *Circa Instans* of the Salerno doctor Mattheus Platearius (12th century). His text was reworked in the early 14th century in the *Tractatus Herbis* attributed to Bartholomaeus Mino of Senis, which augmented the book with chapters from the *Herbarius* by the pseudo-Apuleius. From the 1480s, many herbals were published in various European countries under the title *Herbarius* and *Ortus Sanitatis* in Latin, *Gart der Gesundheit* in German and *Arbolayre* or *Grand herbarium* in French. All are derived from ancient texts composed by Platearius and Mino of Senis. In all of these treatises, the illustrations play an important role, as each plant is represented: the present *Grand herbarium* is profusely illustrated with 300 woodcuts in the text, some representing animals.

Nissen 2333; Pritzel 10762. (No collation found; it has a different collation to the Janot c. 1521 edition in BnF which is Renouard, *Marque de Jean Janot*, 474)

£4,000-6,000

\$6,100-9,100

€5,600-8,400

025

JACOBUS DE VORAGINE (?1230-?1298). *Opus aureum & legend insifnes sanctorum sanctarumque.* Lyon: Jean de La Place for Constantin Fradin, 25 April, 1521.

4° (249 x 171mm). With final blank. Title and last leaf of index printed in red and black, 4-part woodcut historiated border and publisher's device on title, numerous woodcuts of saints' images, ornamental initials. (Minor marginal repairs in title, some light browning, occasional staining, one causing tiny hole, repaired short marginal wormtrack in quires e-g.)



Roman binding of c. 1540-50: red goatskin over thin pasteboard tooled in blind and gilt, central panel of intersecting lozenges, fleuron at corners, central medallion lettered LEGE / NDE SA / NCTO on front and 6-pointed star on back, cinquefoil in spine compartments, gilt edges (missing 4 fore-edge ties, corners and spine ends repaired); modern maroon morocco folding case. *Provenance*: 16th-century Italian annotations in some margins and on rear flyleaves.

A FINE COPY IN A CONTEMPORARY ROMAN BINDING OF ONE OF THE MOST INFLUENTIAL WORKS OF THE MIDDLE AGES.

The binding seems to have been executed in Rome between 1540 and 1550.

Baudrier XI, p. 129; Gültlingen, *Biblio. Lyon*, III, p. 98, n° 25 ; Jacques de Voragine, *La légende dorée*, Bibl. de la Pléiade, 2004.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

026

Cronica cronicarum abbrege et mis par figures descentes et Rondeaulx. Paris: Jacques Ferrebouc for Jehan Petit and Francoys Regnault, 20 September 1521.

Broadsheet 2° (552 x 380mm). 32 leaves printed recto only and mounted back to back except the first and last mounted on blanks. Woodcut illustrations, roundels, borders and initials throughout, ALL COLOURED IN A CONTEMPORARY HAND. (Some leaves with repaired marginal tears reaching into the print, a small hole in the text affecting a few letters in some leaves, some of these repaired, mostly marginal dampstaining.) 19th-century vellum, covers centred with a large gilt arabesque, gilt floral roll-tooled border. *Provenance*: cancelled signatures in an early hand on the front blank – Gaston De Biet (called Abbé de Maubranche, ‘chevalier seigneur de Maubranche, conseiller du roy au baillage et siège présidial de Bourges, lieutenant général au dit siège et chanoine en la dite église cathédrale de Bourges en 1718’; signature, and later explanatory inscription on the front blank).

FIRST EDITION, CONTAINING THE EARLIEST ACCURATE ENGRAVED VIEW OF THE CITY OF PARIS. A BEAUTIFUL ILLUSTRATED BOOK WITH CONTEMPORARY HAND-COLOURING.

The ‘chronicle of chronicles’ covers French, English and world history, ranging from the Creation to the year 1521. It is a remarkable production. The genealogical and historical time-lines progressing horizontally from beginning to end are printed on one side only to allow for the work to form a frieze or a roll, in addition to a codex; indeed, the BnF in Paris holds a copy of this edition printed on vellum that has been mounted to form two scrolls. (Paris, BnF, Réserve des livres rares, Rés. Vélins-15 et 16). English history features surprisingly prominently, suggesting that the publishers also intended to sell the work in England.

The 92 coloured woodcuts include city views of Paris, London, Rome, Trier and Troy, portraits of Henry VIII, François I, Emperor Charles V and others, the Apostles, Noah’s Ark and other Biblical scenes, and countless roundels in the genealogical tables.

The engraved view of Paris is remarkable. It was to be reprinted c.1530 in Pierre Gringore’s *Complaincte de la cité chrestienne*: in his recent study, Jean Boutin was aware only of this latter publication, and states ‘Il s’agit sans doute de la première vue gravée de Paris ... Dans le détail, peu de bâtiments sont clairement identifiables, en dehors de la cathédrale Notre-Dame, de la tour de Nesle et de quelques autres églises’ (*Les Plans de Paris*, 2002, no.3).

The previous engraved view of Paris, published in Schedel’s *Chronicle*, was imaginary.

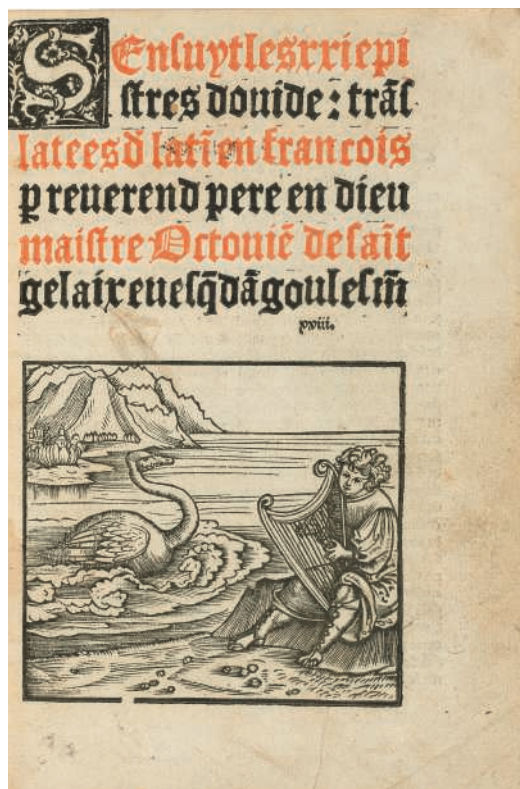
Adams C-1494; Brunet I, 1861; Moreau III, 60.

£15,000–20,000

\$23,000–30,000

€21,000–28,000





027

OVIDIUS NASO, Publius (43 B.C.-17? A.D.) — SAINT-GELAIS, Octavien de, translator (1466/68-1502). *Sensuyt les xxxi epistres dovide: translatees du latin en francois par reverend pere en dieu maistre Octovien de saint gelaix évesque dangoulesme xxiii*. Paris: 20 February 1525.

Small 4° (192 x 130mm). Title printed in red and black, 21 large woodcuts in the text, title vignette and one on the colophon page, woodcut initials. (Very short marginal tear just into a few letters, but without loss to B1, light waterstain on upper corner of last 6 leaves.) 18th-century citron morocco, covers with gilt triple fillet frames, spine richly gilt 'à la grotesque', red morocco gilt lettering-piece, gilt turn-ins, marbled and gilt edges (extremities faintly rubbed).

RARE EDITION PRINTED IN GOTHIC TYPES OF THE 21 EPISTLES OF OVID, ILLUSTRATED WITH 23 WOOD-ENGRAVINGS. A VERY FINE COPY BOUND IN 18TH-CENTURY CITRON MOROCCO.

The interest of the humanists in antiquity and their desire to familiarise themselves with the classic texts are defining features of the Renaissance. Octavien de Saint-Gelais's translation of Ovid fitted into this dynamic, and booksellers quickly sought to satisfy the demand for the text. M. Bechtel lists four Parisian editions of the *XXI épîtres d'Ovide* produced by Jean Trepperel and his widow between 1505 and 1525. The colophon states that the present edition was printed in Paris on 20 February 1525, but without specifying the name of the bookseller: it seems likely that the edition is by Philippe Le Noir who profited from the end of the activity of Jean I Trepperel's widow. Tchermertzine compared the present edition with the undated edition by Trepperel *veuve* alone (p. 641 and p. 642 fig I and II), of which the BnF holds one copy (cote Rés. M-Yc-533[3] = NUMM-71774); but he is incorrect in stating that this edition is 'identical to the edition of Trepperel's widow, printed with the same characters and most likely originating from the same workshop.' Whilst the two editions do have the same number of leaves (118), they are different editions, one a close reprint of the other. Moreover, the illustrations differ, those employed by Trepperel's widow being noticeably archaic. The present edition is remarkable for the beautiful title woodcut depicting a harpist seated at the water's edge. This woodcut, as well as those on leaves B4r, M4r, S4v (the latter is repeated on V3r), originates from the collection of Gabriel Salmon used for the first time in 1521 to illustrate the *Menus propos de Gringore*. This supports assigning this edition to Philippe Le Noir, who published his own edition of *Menus propos* on 25 October 1525 and in which appear the four celebrated woodcuts of Gabriel Salmon (see: BnF cote Rés-Ye-1325).

£6,000-8,000

\$9,100-12,000

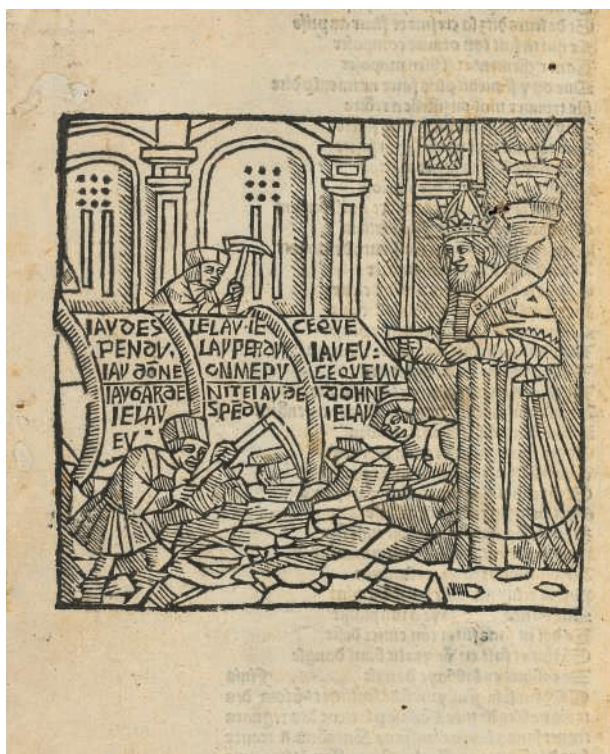
€8,400-11,000

[BOUCHET, Jean (1476–c. 1557).] *Sensuyt le labyrinth de fortune & sejour des troys nobles dames compose par lacteur des regnars traversans et loups ravisans. Surnomme le traverseur des voyes perilleuses*. Paris: Alain Lotrian [c.1528].

4° (186 x 128mm). Title printed in red and black and with half-page woodcut, large woodcut device on verso of last leaf. (Some mostly marginal worming throughout, mostly marginal worm tracks repaired throughout occasionally affecting a few letters.) Light brown morocco by Koehler, spine gilt in compartments and lettered directly in gilt, sides with gilt French fillet border, gilt turn-ins, gilt edges. *Provenance*: deleted title inscription – ‘Serrant’ (armorial stamp in the title margin and first fly eaf) – Ambroise Firmin-Didot (label printed in black; Drouot, 6–15 June 1878, lot 199).

EXCEEDINGLY RARE THIRD EDITION, WITH JUST TWO RECORDED COPIES, OF THIS MAJOR CONTRIBUTION TO FRENCH ALLEGORICAL LITERATURE: BOUCHET’S CONSIDERATION OF FORTUNE’S IMPACT ON LIFE’S TWISTS AND TURNS.

This treatise on the vicissitudes of the human condition was composed around 1522 in Poitiers, and first printed by the author’s brother Jacques for Enguilbert de Marnef. Jean Bouchet was moved to write *Le labyrinth de fortune* by



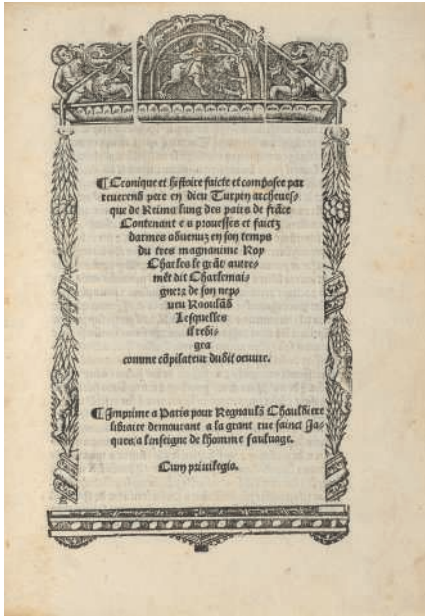
his increasing concern at the spread of magic, astrology and divination, and the proliferation in society of misguided ideas about fortune and divine providence. Bouchet, a lawyer by profession, was a prolific and popular author who combined considerable intelligence, extensive learning and a rich imagination. His works are important documents of the social, religious, political and literary world of the early 16th century. Bouchet dedicates the poem to the queen-poet Marguerite de Valois-Angoulême, duchess of Berry and of Alençon and sister of François I. Curiously the editor of the present edition, Alain Lotrian, did not correct Marguerite’s titles in the dedication, which still reads ‘duchesse de Berry et d’Alençon’, even though in 1526 she had married Henri D’Albert, King of Navarre, following the death of her first husband, Charles, duke of Alençon, at the battle of Pavia in 1525.

Tchemerzine II, p. 33; USTC no. 73133 (suggesting a date of 1528 for this edition) lists only two copies in public libraries (BnF and Grenoble); Moreau 3, no. 1380; Bechtel B-313.

£3,000–4,000

\$4,600–6,100

€4,200–5,600



629

[CHRONIQUE DE TURPIN]. *Cronique et histoire ... contenant les prouesses et faictz d'armes ... des tres magnanime roy Charles le grant ... et de son nepveu Raouland*. Paris: for Regnaud Chauldier [by Pierre Vidoue, 8 June 1527].

Small 4° (221 x 155mm). Gothic type. Woodcut historiated title border, historiated and criblé initials. (Lightly washed, some light residual soiling and spotting at margins, without final blank.) Blue morocco *janseniste* by Trautz-Bauzonnet, spine with raised bands lettered in gilt, gilt turn-ins. *Provenance*: Jean Joseph Sosthène, baron de La Roche Lacarelle (1816-1887, morocco label; Drouot, 30 April-5 May 1888, lot 323).

FIRST EDITION OF THIS TRANSLATION OF TURPIN'S ACCOUNT OF CHARLEMAGNE'S THREE EXPEDITIONS TO SPAIN. THE LA ROCHE LACARELLE COPY.

The author did not simply translate into Latin the chronicle of Turpin (d. 1800), Archbishop of Reims and companion of Charlemagne, but also added imaginary events that make this book a true tale of chivalry. A beautiful copy, bound by Trautz-Bauzonnet.

Adams T-1164; Moreau III, 1344 (under Pseudo-Turpin, noting: 'Adaptation anon., dédiée à François Ier, et établie d'après la traduction de Nicolas de Senlis [?]').

£5,000-8,000

\$7,600-12,000

€7,000-11,000

630

[FINE, Oronce (1494-1555)]. *La Théorique des cielz, mouvemens et termes pratiques des sept planetes ... rédigée en langage françois. Avec les figures tres utiles en leurs lieux proprement insérées*. Paris: Simon du Bois for Jean Pierre de Tours, 31 August 1528.

2° (299 x 194mm). Lettres bâtarde, title in large letters with calligraphic initial, last page of text and colophon decoratively arranged. 47 woodcut diagrams by the author, most showing planetary motion, also including an armillary sphere on g6v and h2v. Woodcut historiated initials. (Title short at bottom margin and with slight tears at lower corner, larger repaired tear at upper corner causing slight loss to the first few letters of the first five lines of text on title verso, the missing text supplied in pen-and-ink facsimile, the following two leaves with smaller area of restoration at corners, final two leaves likewise restored, without final blank.) Brown morocco gilt by Gruel, covers with mosaic decoration in 16th-century style made up of red, green, light brown and white onlays, front cover with title in gothic lettering at centre, spine with raised bands and rectangular red morocco onlay in each panel, gilt inner dentelles, gilt edges (spine bands and corners a little rubbed).

FIRST EDITION OF THE FIRST TREATISE ON ASTRONOMY IN VERNACULAR FRENCH. WITH ALL THE WOODCUT ILLUSTRATIONS AFTER THE AUTHOR.

Although the book appeared anonymously, Oronce Finé's device ('virescit vulnere virtus') appears on two leaves (a1v and h1r). Moreover, the woodcut with the armillary sphere on g6 is signed with his monogram OF. Oronce Finé was regarded as one of the greatest scholars in France. François I took him to Piedmont and consulted him about the fortifications of Milan and the siege of Pavia. He occupied the first chair of natural science at the royal college, founded only one year earlier, from 1531 until his death. He also promoted modern cartography and participated in the construction of the astronomical clock of the library of Sainte-Geneviève, where it can still be viewed today.

Le moyen mouvement de la lune est larc de l'eclyptique selon l'ordre des douze signes; depuis le commencement du signe de Aries; iusques a la ligne du moyen mouvement. Comme larc B C D; suppose que B soit le commencement dudit Aries.

14 La ligne du Vray mouvement de la lune; est celle qu'on imagine passer du centre du monde; par le centre du corps de ladicte lune; iusques au zodiac. Ainsi que represente la ligne A E de ladicte figure.

Le Vray mouvement de la lune est larc de l'eclyptique; compris depuis le commencement du signe de Aries; iusques a la ligne du Vray mouvement; selon la succession des douze signes. Comme larc B C E.

15 Larc de ladicte eclyptique; entre le point de sauge ou esseuatiō de l'eclyptique; et la ligne du moyen mouvement; selon l'ordre des signes; est appellee le centre de la lune. Comme larc C D; ce q̄ nous appellions Argument au soleil.



16 Larc oultre p̄ q̄ l'intervalle de l'eclyptique selon l'ordre des douze signes; compris entre la ligne du moyen mouvement du soleil; et la ligne du moyen mouvement de la lune; est appellee la moyenne eslongatiō du soleil et de la lune. Comme est larc F D; de la figure precedente; suppose que A F soit la ligne du moyen mouvement du soleil.

17 Item quant les signes du moyen mouvement du soleil; et de la lune; sōt en l'ung mesme point selon la longitude du zodiac; on appelle cela moyēne conuinction du soleil; et de la lune. Et quant lune de ladicte signes est diametralement opposee a l'autre moyēne oppositiō; ou si les ladicte signes distent par nonante degrez; cest a scauoir par l'ung quart de l'eclyp-

The text is an adaptation of the treatise of Georg Peurbach (*Theoricae novae planetarum*), to whom he owes, together with his pupil Regiomontanus, the renaissance of the study of astronomy. The illustration-cycle comprises 47 woodcuts, all designed by Finé himself, representing diagrams as well as astronomical figures and planetary constellations.

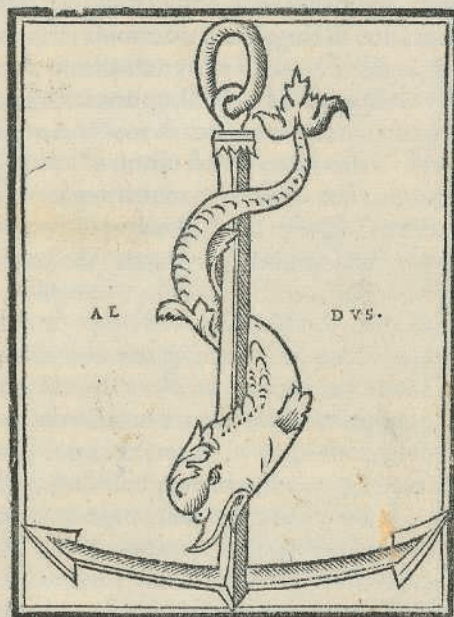
Bechtel F-106; Brun p. 188; Brunet II, 1260; Giovanna Grassi, *Union Catalogue of Printed Books of 15th, 16th and 17th Centuries in European Astronomical Observatories*, Rome, Vecchiarelli editore, 1989, p. 256 (for the 1557 printed by Cavellat); Mortimer, *Harvard French* 224; not in Houzeau et Lancaster, *Bibliographie générale de l'astronomie*; Renouard, *Inventaire chronologique des éditions parisiennes du XVIIe siècle*, éd. par B. Moreau, année 1528, n° 1461.

£10,000–15,000

\$16,000–23,000

€14,000–21,000

IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima
Signoria che in questa, ne in niun'altra Città del suo
dominio si possa imprimere, ne altrouc
impresso uendere questo libro
del Cortegiano per. x. anni
sotto le pene in esso
contenute .

031

CASTIGLIONE, Baldassare (1478-1529). *Il libro del Cortegiano*. Venice: heirs of Aldus Manutius and Andrea Torresano d'Asola, April 1528.

2° (314 x 219mm). 122 leaves. 5- and 6-line initial spaces with guide letters. Aldine anchor device on title and final verso. (Repaired tear in a8, light marginal soiling and spotting, occasional very faint dampstain in the fore-margin.) Contemporary Italian goatskin, probably Sienese [cf. Hobson], sides panelled with several blind frames and one gilt double frame extended to form a small square at the corners, spine with three raised bands, compartments cross-hatched in blind, black edges (expertly restored, endpapers browned and with some wear, light worming to the pastedowns). *Provenance*: light underlining in brown ink, mainly in the last gathering; cancelled shelf marks on the front endpapers – Walter Ashburner, Florence (1864-1936, co-founder of the British Institute, Florence; stamp in margin of title and colophon) – C.E. Rappaport, Rome (bookseller's ticket).

FIRST EDITION, IN ITS ORIGINAL ITALIAN BINDING FROM THE SIENESE WORKSHOP OF ALESSANDRO GUGLIELMI (1501-62), OF CASTIGLIONE'S FAMOUS GUIDE TO COURTLY MANNERS: AN ICON OF ITALIAN RENAISSANCE LITERATURE.

Composed as a fictional dialogue between important members of early 16th-century Italian society, *Il Cortegiano* features figures such as Pietro Bembo, Ludovico da Canossa, Bernardo da Bibbiena and others discussing the virtues of the good courtier over the course of four evenings. The discourse focuses on the central concepts of *grazia*, *misura*, *ingenio* and *arte*.

The work had a significant influence on Montaigne, Cervantes, Shakespeare and many others, all of whom contributed to shape the figure of the *gentilhomme* or *gentleman*.

Castiglione was born in Mantua in 1478. As both poet and diplomat, he served the dukes of Urbino, among others, before serving as papal representative to the court of Emperor Charles V. He died at Toledo in 1529. Raphael painted him in a celebrated portrait of 1515, depicting Castiglione precisely as the ideal courtier described in *Il Cortegiano*.

A magnificent copy in a contemporary Sienese binding attributed by Anthony Hobson to Alessandro Guglielmi.

Adams C-924; Hobson, 'A Central Italian bookseller and bookbinder', in *Gutenberg-Jahrbuch* 2010, pp. 215-220; PMM 59; Renouard *Alde*, p.102.3.

£40,000-60,000

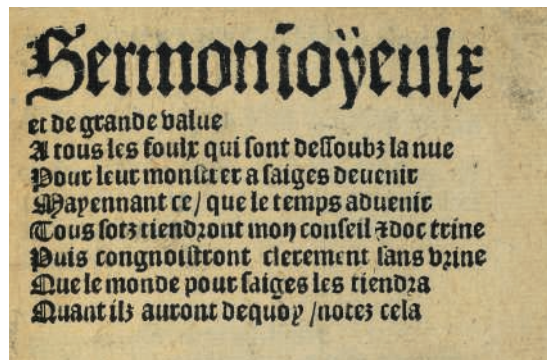
\$61,000-91,000

€56,000-84,000



Sermon joyeux et de grande value A tous les foulx qui sont dessoubz la nue Pour leur monstret a saiges devenir.
Lyons: [the widow of Barnabé Chaussard for] Jean Lambany, [before December 1529].

8° (139 x 98 mm). Collation: A⁸ B⁴. Contents: A1r (title), A1v (blank), A2r–B4r (*Sermon joyeux* in three parts), B4r (colophon), B4v (woodcut device of Jean Lambany). Gothic type, text in French and Latin, woodcut initial. (Last leaf faintly creased at corners.) Red morocco, signed by A. Motte, gilt spine, turn-ins, gilt edges. *Provenance*: comte de Lignerolles (sold Drouot, 5–16 March 1894, lot 1516) — Charles Fairfax Murray (label, no. 508) — Edmée Maus.



AN EDITION OF THE UTMOST RARITY — NO COPIES ARE KNOWN IN PUBLIC LIBRARIES. THE TEXT BELONGS TO THE GENRE OF MOCK-SERMONS, A GENRE PARTICULARLY POPULAR AND FULLY DEVELOPED IN FRANCE FROM THE 15TH CENTURY. IT COMMONLY PRESENTS A MONOLOGUE BURLESQUE PARODYING SERMONS OF PREACHERS AND PARISH PRIESTS. A DESIRABLE BOOKLET FROM THE DISTINGUISHED PRIVATE LIBRARIES OF THE COMTE DE LIGNEROLLES, FAIRFAX MURRAY AND EDMÉE MAUS.

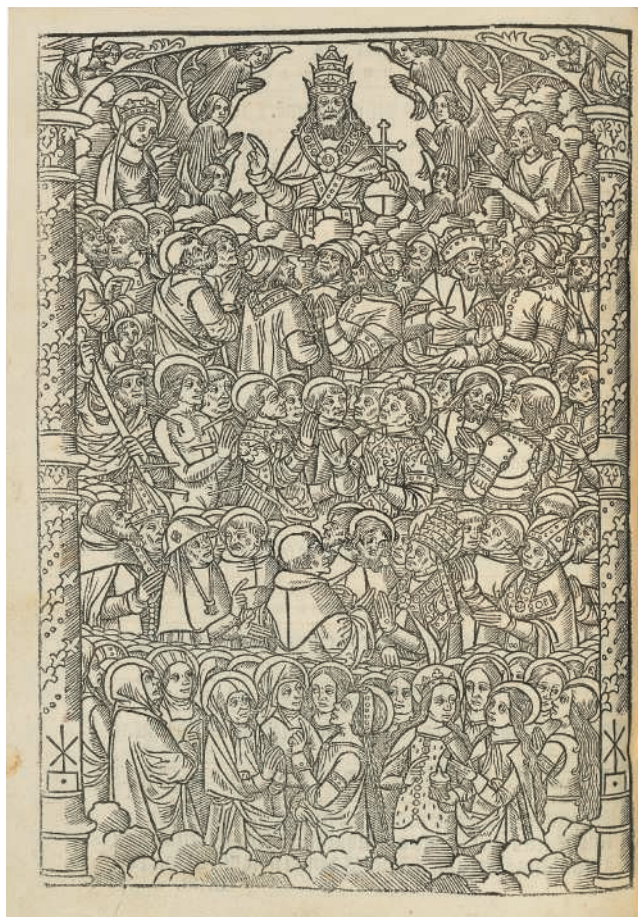
This work of 445 lines is among the longer ones preserved today; the average *sermon joyeux* consists of around 250 lines. Like the ‘serious’ preachers addressing congregations, schools or family celebrations, the *sermons joyeux* were performed in front of a live audience that gathered for weddings or other social festivities. Different elements of the text suggest that in this case the sermon was to be addressed to a wedding party of approximately 300 members, the majority of whom would have had to have been well educated in order to understand the sections in Latin that were mixed with the French. This sermon states explicitly: ‘Or, sus donc, nouveaulx mariez...S’il y a donc icy troys cens Hommes a les comprendre tous... Vous autres qui entendez latin...’. In most cases, speaker (‘predicateur’) was a man dressed as a woman, unless the content of the sermon explicitly required a woman as a preacher, as for example, in the *Sermon Joyeux des Femmes*. Here, the discourse is divided into three parts: after enumerating the different kinds of fools, braggarts, ‘wise men’, lovers and jealous people, the author continues in a vivid and entertaining style to list the different foreign fools by country or province of origin and also by profession. ‘Folz artistes et phisiciens / Escrivvains et arismetiques / Paintres verriers imprimeurs lunatiques / Tous ses sots par ma conscience / Sont foulx par force de science...’.

Davies, *Fairfax Murray French*, 508 (this copy); Brunet V, 308; Jelle Koopmans, *Recueil de Sermon joyeux. Édition critique avec introduction, notes et glossaire*, Genève, Édition Droz 1988 (Textes littéraires français, 362); Jelle Koopmans and Paul Verhuyck, *Sermon joyeux et truanderie*. Amsterdam, Rodopi, 1987.

£5,000–7,000

\$7,600–11,000

€7,000–9,800



033

BERTAUD, Jean (b.1502). *Encomium trium Marianum cum earundem cultus defensione adversus Lutheranos*. Paris: Josse Bade for himself and Galliot du Pré, 22 November 1529 - 15 December 1529.

3 parts in one volume, 4° (247 x 185mm). Title with type ornaments and Bade's 'Prelum ad cesianum' woodcut device [Renouard number 3]. First and third parts printed in roman letter in black ink, the second in gothic letter with typeset music in red and black. 31 woodcut illustrations, 18 full-page, some repeats, the second part with woodcut figurative and decorative borders, woodcut white-on-black initials, some *criblé* or historiated. First leaf of part II with the signature corrected by a small over slip. (Small repairs in the title margin, short worm track in the bottom margin of the last few gatherings, neat repairs in the margins of the last few leaves.) Full red morocco by René Aussourd, sides with blind double fillet frame, flat spine ruled in blind and lettered directly in gilt, gilt edges, gilt turn-ins, matching slipcase. *Provenance*: marginal annotation in an early hand (washed but partly legible) – Baron Paul Harth (label, cat. 1985, no. 12).

FIRST EDITION, FIRST ISSUE OF 'ONE OF THE MOST REMARKABLE BOOKS OF THE EARLY 16TH CENTURY'.

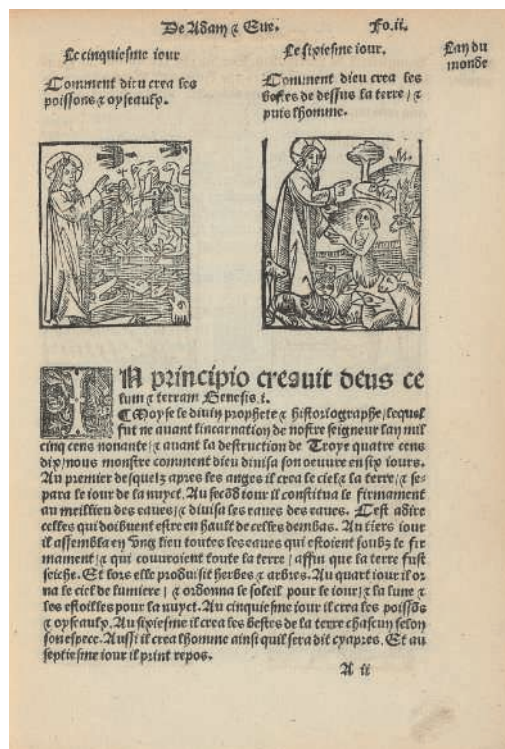
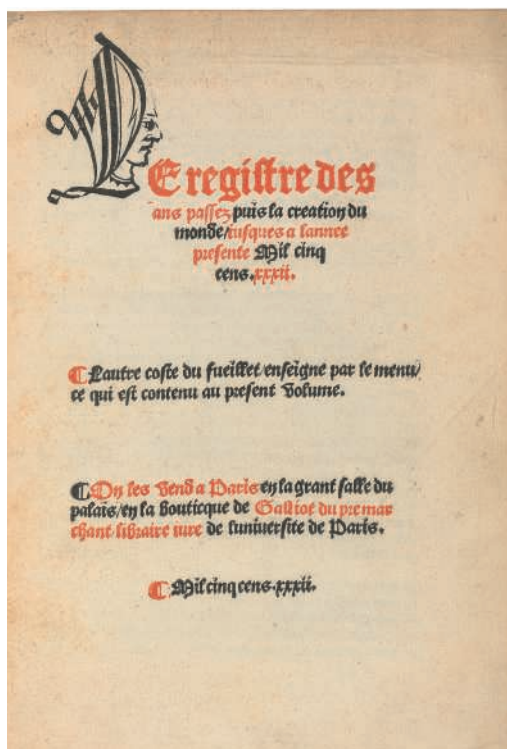
Renouard notes that this is the only illustrated book printed by Bade (I, p.70). The woodcuts in the first and third parts were probably cut at the instigation of Bertaud, while those in the second part come from a variety of sources and include those used to illustrate the Pigouchet-Vostre Horae (cf. Mortimer 298). This copy is complete with the often-lacking two leaves of verse composed on the occasion of the Chancellor of Milan's funeral.

Brunet I, 813-814; Lacombe 384; Mortimer, *Harvard French* 54 (lacking the 2 unsigned leaves of verses between the second and third parts); Renouard, *Badius Ascensius* II, pp.187-194.

£3,000-4,000

\$4,600-6,100

€4,200-5,600



034

Le registre des ans passez puis la creation du monde iusques a l'annee presente Mil cinq cens xxxii. Paris: Galliot du Pré, 1532.

2 parts, 4° (195 x 134mm). Gothic type. Title in red and black, 30 woodcut illustrations, a further 55 woodcut medallion figures and 21 coats of arms, large printer's device on final verso. (Title slightly browned at margins, very occasional light soiling.) Dark green morocco [by Laurenchet] ruled in blind, spine in six compartments with raised bands and gilt edges. *Provenance*: English 19th-century shelf label (transferred from earlier binding) – Maurice Desgeorge, Lyons (1867-1939; bookplate).

An important historical chronicle, printed in gothic type, published as a complement to the undated edition by Jean Bonhomme and François Regnault, and profusely illustrated with woodcuts copied from it. The illustrations comprise portraits of famous personalities, the life of Christ, 21 engraved coats of arms and the printer's device.

Bechtel C-323; Moreau IV, 365; BM, *French*, 374.

£3,000-4,000

\$4,600-6,100

€4,200-5,600

035

Le prothocolle des secretaires et aultres gens de' sirans scavoir l' art et maniere de dicter en bon francoys toutes lettres missives et espistres en prose. Paris: Jean Longis for Jean Denis, [c. 1533].

8° (139 x 89mm). Gothic letter, ruled in red throughout. Title in red and black, historiated and criblé initials, large woodcut device of Jean Denis on verso of final leaf. Blue morocco *janseniste* by Trautz-Bauzonnet, gilt turn-ins, marbled and gilt edges. *Provenance*: Adolfo Tura (bookplate).

This manual for scribes and secretaries on correct style in writing letters for various occasions is extraordinarily rare. After a short prologue, where the anonymous author explains the purpose and function of his book, he goes on to specify the different manners in which to address a correspondent, whether princes, high officials or friends and family. He introduces a broad range of genres for letters and gives specific examples: *Lettre écrite au roy en faveur d'un prétendant à l'ordre de chevalerie* (letter to the king in favour of an aspirant to the chivalric order), *Lettres d'amour* (love letters), *Lettres domestiques et familières* (letters for household- and family-matters), *Un bon compagnon de guerre écrit à son capitaine* (a good wartime comrade writes to his captain) ... etc. Particularly interesting in this context is a letter titled *Un quidam écrit à un libraire de Paris*, notably inquiring about *livres proprement et mignonement reliés*.

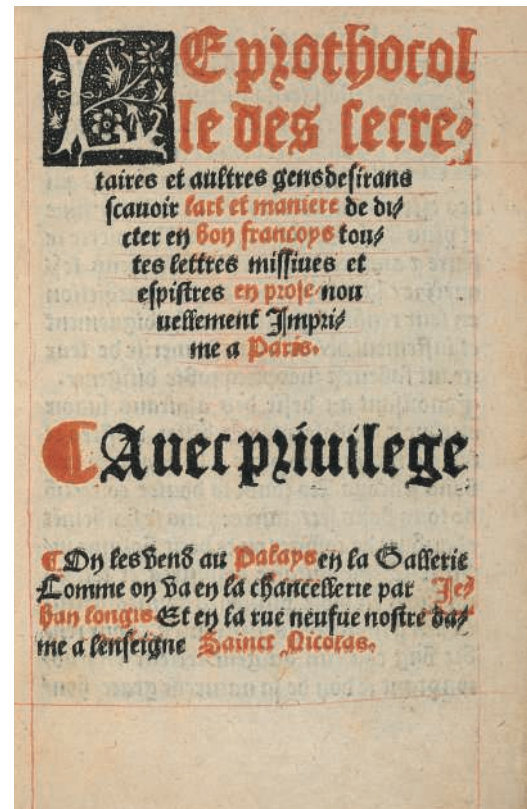
In the 16th century, the art of writing letters was an art in its infancy for the non-professional, and this is the first French book to discuss and introduce the subject. It represents the heritage and combination of various schools of writing: the tradition of the secretaries and scribes, the art of antique rhetoric and discourse as well as teaching the guidelines for good manners and style.

Alan Montandon, *Bibliographie des traités de savoir-vivre en Europe du Moyen Âge à nos jours*, I, p. 31 (for the edition of Oliver Arnoullet, Lyons 1534); USTC no. 45070.

£1,500–2,000

\$2,300–3,000

€2,100–2,800



636

OVIDIUS NASO, Publius (43 B.C.-17? A.D.). [*Opera*.] Venice: Aldine Press, January 1533-1534.

3 volumes, 8° (161 x 95mm). Woodcut Aldine device on titles and last leaves, complete with blanks, vol. I collating with variant direction letters to those given in Ahmanson-Murphy. (Bb2 and dd1 in vol. II with minor marginal repairs, some leaves very lightly browned or soiled.) Red straight-grained morocco by Bozerian Jeune, signed at foot of spine of vol. I, covers framed with a border composed of overlapping circles sandwiched between double gilt fillets, quatrefoils at corners, spines with raised bands richly gilt with various sprays, foliate and dotted tools, blue silk doublures, gilt turn-ins, gilt edges (joints weak). *Provenance*: Jean Furstenberg (bookplate).

FINE COPY, EXQUISITELY BOUND BY BOZERIAN, THE FURSTENBERG COPY.

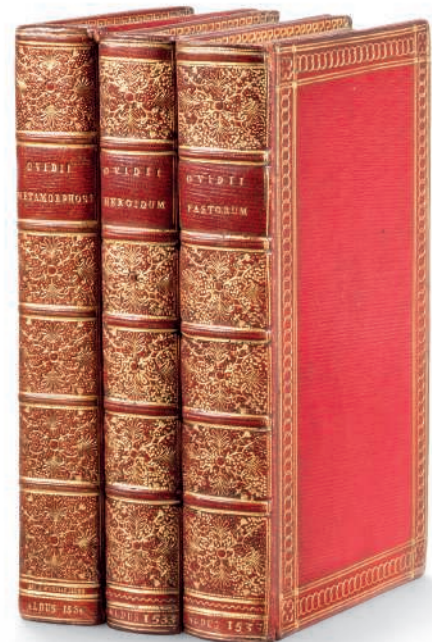
Third, slightly revised edition of the Ovid's works, printed on the basis of the one published from 1516 (see Renouard-Moreau p. 72 no.3 and p.78 nos. 9-10). Volume three begins with the 40-page planetary treatise and calendar by Ptolemy, under whose name Adams lists the volume as a separate work.

Adams O-489 (vol. I), O-432 (vol. II), P-2239 (vol. III); Ahmanson-Murphy pp.191-192; Renouard-Moreau p.109 no.8. (3)

£4,000–6,000

\$6,100–9,100

€5,600–8,400





e37

Le Parangon des nouvelles honnestes utiles et delectables. Lyons: François Juste, 1533.

Long 8° (140 x 63mm). Woodcut architectural title border incorporating printer's initials, 29 small woodcuts flanked by columns, and black-on-white woodcut initials. (Small hole in f.38, probably a paper flaw, affecting a few letters, very faintly browned.) 19th-century red morocco gilt by Trautz-Bauzonnet, green morocco doublures elaborately gilt, marbled and gilt edges, pale blue chemise with green morocco spine label. *Provenance*: Edward Vernon Utterson (?1776-1856, booklabel, sale Sotheby's, 19 April 1852, lot 1257, £3.2.6 to Techener) — Felix Solar (1811-1870, sale Paris, 29 November 1860, lot 1991, 1105FFr, described as 'délicieux exemplaire') — Max. Lud. de Clinchamp (red leather booklabel) — Raoul-Léonor, comte de Lignerolles (1816-93, pencilled ascription, sale 1894/5, lot 1874, 960FFr) — Nicolas Rauch (catalogue II, 1949, no. 41).



VERY FINE, APPARENTLY UNIQUE, COPY OF THE THIRD EDITION OF THE *PARANGON DES NOUVELLES*, MODELLED LARGELY ON BOCCACCIO'S *DECAMERON*. THE UTTERSON-SOLAR-CLINCHAMPS-LIGNEROLLES COPY.

The *nouvelle* as a literary form was introduced into France by the *Les Cent Nouvelles nouvelles* (c.1460), but aside from the shared characteristics of the genre, the *Parangon* depends more on Italian-German than on French sources for its inspiration. It is a short story which purports to be true and to relate recent events (hence 'nouvelle'), to be detailed in its description and compelling in its narrative. Of the 47 stories contained in the *Parangon*, 15 derive from Boccaccio, 20 from Poggio, and 7 from Valla; 5 are adaptations from chapters of *Til Eulenspiegel*, and constitute the first translations in French of that work. The 1531 and 1532 editions of the *Parangon* were accompanied by Petrarca's *Paroles joyeuses*, emphasising its ties with Italian humanist literature.

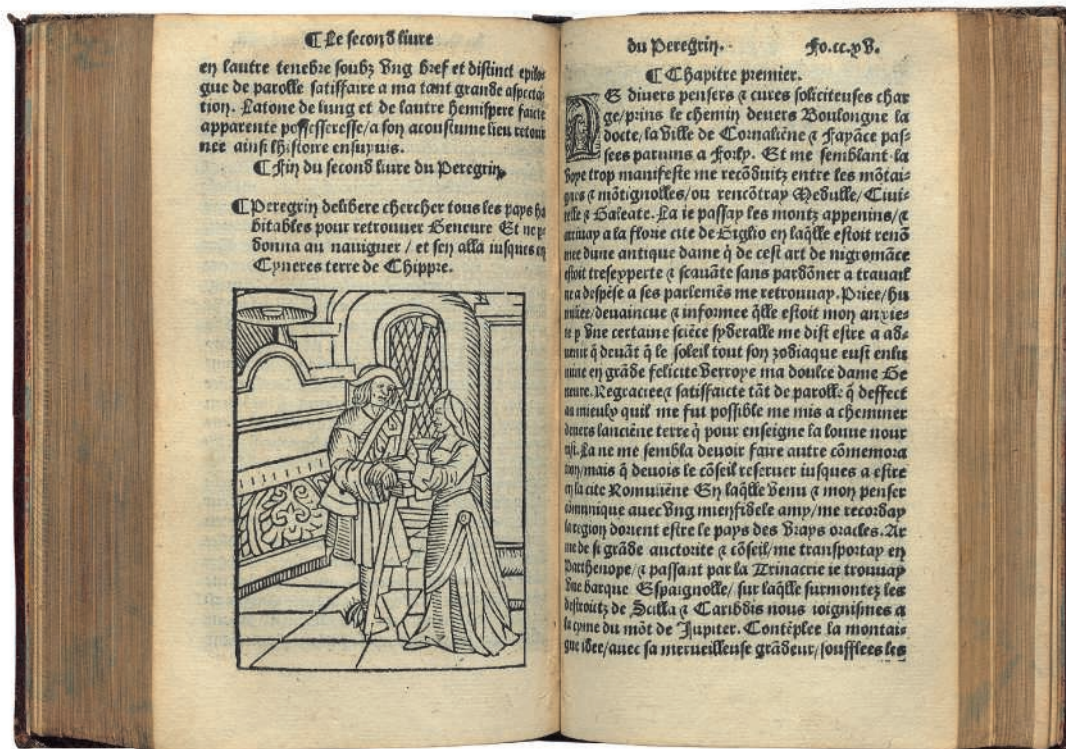
Its popularity and small size dictated the low survival rate of all editions, and the present copy appears to be unique. The 1852 Sotheby's catalogue cites a Stanley copy, but the Utterson-Solar-Clinchamp-Lignerolles copy is the only one of Juste's 1533 edition cited by standard bibliographies. No copy is in NUC, the BnF or the British Library, and the 1979 reprint even doubts the existence of the present copy (cf. Gabriel A. Pérouse, ed. Paris-Geneva: 1979).

Brunet IV, 364-65 (citing this copy as 'un somptueux exemplaire' of 'un livret fort rare'); Bechtel P-16; *Bibliographie des livres imprimé à Lyon an Seizième Siècle*, IV, P.203, no. 13.

£7,000-9,000

\$11,000-14,000

€9,800-13,000



038

[CAVICEO, Giacomo (1443-1511)]. *Dialogue tre's e'le'gant intitule' le Peregrin ... traduit de vulgaire italien en langue franc, oys p[ar] maistre Franc, oys Dassy ... reveu au long et corrige' ... par Jehan Martin.* Paris: en la rue Neuve Notre-Dame à l'enseigne de l'écu de France [Alain Lotrian], 1535.

8° (156 x 92mm). Title in red and black, 3 woodcut illustrations, woodcut initials. (Occasional soiling and spotting, LL7-8 and SS4-5 stained.) 18th-century red morocco, covers with border of dots, small fleuron at corners, flat spine gilt, marbled and gilt edges (extremities a little rubbed and frayed). *Provenance*: contemporary marginalia and pen trials – W.E. Forster (pencil attribution on front blank).

RARE PARISIAN EDITION WITH THE PRIVILEGE SHARED BETWEEN LOTRIAN AND COUTEAU, THE LATTER HAVING PUBLISHED THE WORK FOR THE FIRST TIME IN PARIS IN 1527 TOGETHER WITH GALLIOT DU PRÉ.

A novel of adventure and love, full of reminiscences of Dante and Boccaccio, it portrays two lovers from feuding families in Ferrara. The thwarted love of Peregrine for the beautiful Genèvre leads him through the Mediterranean world: having raped a girl, he flees to Syria, is sold as a slave, escapes, goes back to Italy, returns to Cyprus, Crete, Lisbon, and gets thrown into prison in Corsica. But all ends well. Dedicated to Lucretia Borgia, and translated by François d'Assy, secretary to Henri II and Louise de Valentinois, Cesare Borgia's daughter, this was one of the most popular books of the early 16th century. Bechtel C-122; this edition not in Brunet, Moreau, Adams, or BM.

£2,500-3,500

\$3,800-5,300
€3,500-4,900



039

ALCIATUS, Andreas (1492–1550). *Livret des emblemes*. Translated from Latin by Jean Le Fèvre (1493–1565). Paris: Christian Wechel, 1536.

Small 8° (145 x 89mm). Latin text in italic letter, French translation in lettres bâtarde on alternate pages. Wechel's Pegasus device on title, 113 woodcuts by Jean or Mercure Jollat, woodcut initials. (Title remargined, without final leaf Q4 which is blank except for the publisher's device, repair to Q3 affecting a few letters, A2 repaired in the inside margin.) Tan polished calf by Koehler, signed, gilt triple fillet, spine gilt ruled in compartments, gilt edges (corners lightly rubbed, spine lightly scuffed). *Provenance*: Nicolas Yemeniz (bookplate, his sale, Drouot, Mai 1867, n.2106) — Ambroise Firmin-Didot (label; his sale, Drouot, 12–17 June 1882, n.447) — 'PB' small monogram stamped in purple ink.

FIRST EDITION IN FRENCH TRANSLATED BY JEAN LE FEVRE, OF ALCIATUS' PHENOMENALLY POPULAR EMBLEM BOOK, CONSTITUTING ALSO THE FIRST VERNACULAR EMBLEM BOOK.

Jean Le Fèvre is said to have been secretary to the Cardinal de Givry, and no other literary works of his are known. Lefevre's translation is printed in a kind of parallel text, with the classic emblem arrangement on the verso, and the French motto and subscriptio – in bastard gothic – on the facing recto. The beautiful woodcuts are the work of Jean Jollat, possibly after an artist in the school of Holbein (Mortimer). Two issues appeared in the same year: this one, with the second line of the imprint ending 'rue' and the date in capital roman numerals; and another, with the date partly in minuscule and with the second line ending 'en la'.

Brunet I, 148; Davies, *Fairfax Murray French*, 8; Landwehr *Romanic*, 18; Mortimer, *Harvard French* 14.

£5,000–8,000

\$7,600–12,000

€7,000–11,000

040

MACHIAVELLI, Niccolò (1469–1527). *Il Principe ... La Vita di Castruccio Castracani da Lucca ... Il modo che tenne il duca Valentino per ammazzare Vitellozzo ... I ritratti delle cose della Francia e della Alamagna*. Venice: [n.p.], 1539.

4 parts, 8° (151 x 85mm). (Mild browning throughout, paper flaw on corner of D8.) 19th-century Italian calf, gilt spine, red speckled edges (joints rubbed and a little brittle). *Provenance*: Lemazurier, doctor at Versailles (ownership inscription dated 1843 on front endpaper) – Louis Visconti (1791–1853; pencil attribution) – Noel Pinelli (1881–1970; bookplate).

EARLY EDITION OF MACHIAVELLI'S EPOCH-MAKING *THE PRINCE*, FOLLOWED BY FOUR TEXTS BY THE SAME AUTHOR, ALL IN THE ORIGINAL ITALIAN.

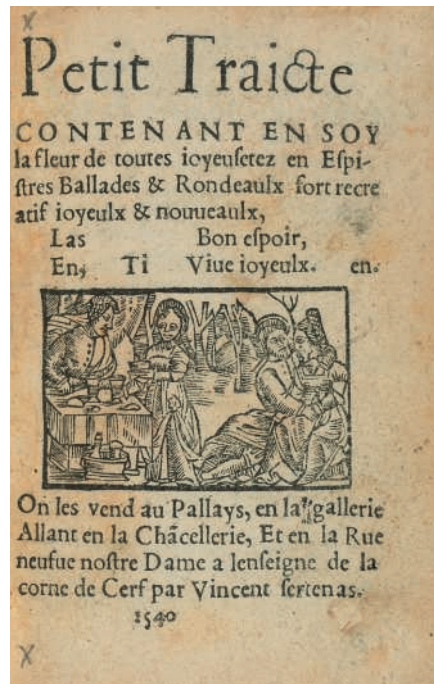
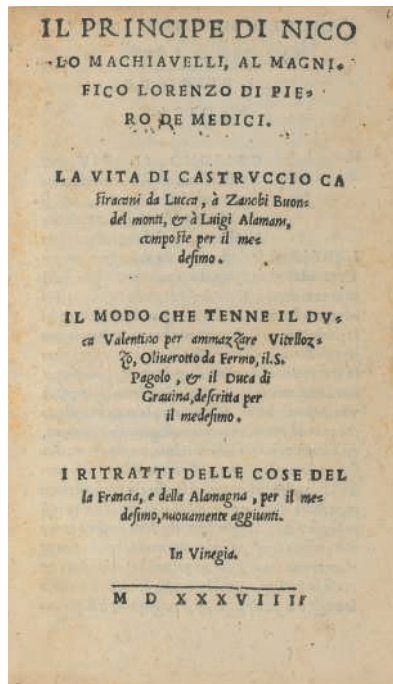
The text was first printed posthumously in 1532 in Rome, and it became a masterpiece of Italian Renaissance literature. Unlike Castiglione's equally important *Il Cortegiano*, *Il Principe* offers advice to a prince on how to gain power, how to keep it and how to increase it. As early as 1557 the book was placed on the *Index librorum prohibitorum*.

Bertelli & Innocenti, *Bibliografia Machiavelliana* 43. Edit 16 68020; USTC no. 839326; USTC records four copies in public libraries, all in Italy.

£4,000–6,000

\$6,100–9,100

€5,600–8,400



041

Petit traicte contenant en soy la fleur de toutes joyeusetez en espistres ballades & rondeaulx fort recreatifs joyeux & nouueaulx. Paris: Anthoine Bonnemère for Vincent Sertenas, 1540.

Small 8° (118 x 75mm). Woodcut title vignette and 9 cuts, 4 repeated, woodcut floreated initials. (Repaired wormhole at bottom margin of quires A-F occasionally affecting text, some browning and staining, final leaf repaired internally and at foremargin.) Early 19th-century straight-grained red morocco gilt in the style of Bozerian Jeune, sides with floral roll within inner and outer border of double fillets, flat spine divided by fillets and directly lettered in two compartments, the rest filled with small fleurons and massed pointillé tooling, gilt turn-ins, green silk liners (light rubbing to extremities). *Provenance:* George Hibbert (1757-1837; sale, 16 March 1829 (42 days), lot 6157, as noted in a contemporary hand on front blank).

VERY RARE COLLECTION OF FRENCH 16TH-CENTURY POETRY, BALLADS AND LETTERS, ILLUSTRATED WITH 10 WOODCUTS.

This compilation appeared for the first time around 1530 with the title *La fleur de toutes joyeusetez* and containing 128 poems and letters. Of these, 125 are included in this new edition, to which are joined 68 additional items from various sources: 33 of these can be attributed to individual poets, namely Jacques Colin, D'Estellan, Charles d'Orléans, Fredet, A. de la Vigne, Jehan de Lorraine, Clément Marot (6 works); Jean Marot (1), Jean Molinet, Octavien de Saint-Gelais, and one by Villon from the *Jardin de plaisir*. Nine works are attributed to a certain 'Luc', who signed with his initials Y.L.C. in the first edition of *La fleur de toutes joyeusetez* and wrote a quatrain for Etienne Dusseulx which starts as follows: 'Amy Dusseulx ce Luc t'envoye Ce petit livre tout nouveau ...' (fol. A2v). USTC records only two copies of this edition in public collections (Versailles, Bibliothèque municipale; Paris, Bibliothèque de l'Arsenal), while all other editions until 1541 seem to have survived in one copy only.

Brunet IV, 531; Moreau 5, p. 497 no. 1769; Tchemerzine IV, 510; USTC no. 40397; Frédéric Lachèvre, *Bibliographie des recueils collectifs de Poésies publiés de 1597 à 1700.* Paris, 1901.

£7,000-10,000

\$11,000-15,000

€9,800-14,000



042

HOLBEIN, Hans, the younger (1497-1543, illustrator) – CORROZET, Gilles (author of the French verse text). *Historiarum veteris testamenti icones ad vivum expressae*. Lyons: Melchior and Gaspar Trechsel [for J. and F. Frellon], 1539.

Small 4° (182 x 122mm). 94 woodcut illustrations after Holbein, some cut by Hans Lützelburger, each approx. 60 by 89mm, with Latin text above and French quatrains below. Woodcut device on title and a larger version on last leaf. Light brown morocco by Trautz-Bauzonnet, covers with central arabesque in blind, spine with raised bands, gilt lettering and repeated blind fleuron, gilt turn-ins, gilt edges. *Provenance*: Munich Royal Library (duplicate, stamps on title verso) – Jean Joseph Sosthène, baron de La Roche Lacarelle (1816-1887, morocco label).

FIRST COMPLETE EDITION CONTAINING 94 WOODCUTS, INCLUDING THE TWO ADDITIONAL SUBJECTS IN II KINGS XII AND ISAIAH I; the first issue of the first edition (Lyons, 1538) contained only 92 cuts.

'Second edition of the *Icones*, the first to contain the complete set of ninety-four blocks and the French verse text. The word "instrumenti" in the title of the 1538 edition has been changed here to "Testamenti". To Frellon's preface are added Nicolas Bourbon's verse address to the reader and distich naming Holbein as the artist of the set of woodcuts, and a verse preface and postscript by Gilles Corrozet' (Mortimer).

For this edition, Mortimer indicates two states for quire H; the present copy with the woodblock of Solomon at the altar is on H3v while the block of the musicians is on H4r, as in the Hofer copy. Mortimer, *Harvard French*, 278 ; Brun p. 131 ; Brunet III, 252 ; Baudrier V, p. 179-180.

£5,000-8,000

\$7,600-12,000

€7,000-11,000



043

OVIDIUS NASO, Publius (43 B.C.-17? A.D.). *Les xv livres de la Metamorphose*. Paris: Denys Janot, 1539.

3 parts in one volume, 8° (136 x 92mm). 258 woodcut illustrations printed from 135 blocks. (Faint even browning throughout.) Citron morocco by Trautz-Bauzonnet, large gilt fleuron centrepiece on covers, spine with raised bands, lettered in gilt and with gilt fleurons, gilt inner dentelles, red morocco doublures, marbled and gilt edges. *Provenance*: Guyot de Villeneuve (part I, 1900, no. 326) — Lebeuf de Montgermont (sale VII, 1914, lot 238) — Edouard Rahir (booklabel, sale II, 1931, lot 619) — Sylvain Brunschwig (booklabel, sale I, Geneva 1955, lot 510) — Giraud-Badin (pencilled collation note).

A RICHLY ILLUSTRATED EDITION WITH REMARKABLE WOODCUTS, SOME IN THE STYLE OF GEOFFROY TORY. THE GUYOT DE VILLENEUVE-MONTGERMONT-RAHIR-BRUNSCHWIG-GIRAUD-BADIN COPY.

‘A total of two hundred fifty-eight woodcuts in the three parts, by repetition of one hundred forty-one blocks. There were at least eight different artisans involved in the cutting of these blocks. Some subjects are based on the Vergil illustrations employed in Jean Réal’s 1538 edition of this translation. Others are from miscellaneous sets. This Ovid is an excellent example of the volumes which Janot illustrated from a general stock of woodcuts, chiefly mythological and romance... Janot’s close affinity with Geoffroy Tory may be seen not only in his use of the “lettres fleuries” initials and the borrowing of decorative elements... but in his continuance of Tory’s experiments in the Italianate woodcut... Among the Italianate blocks in this Ovid is a Proserpina scene (leaf L2v) in which Pluto and his horse are solid black with white details’ (Mortimer). Rauch cites Firmin Didot in his catalogue description for the Brunschwig sale about the fine engravings: ‘Les progrès de l’art se trouvent résumés en quelque sorte dans dans ce charmant petit volume. Nulle part sa marche ne saurait être plus évidente... Dans le cours de l’ouvrage on rencontre des gravures qui me paraissent dessinés soit par Jean Cousin, soit par G. Tory, à en juger par l’élégance’.

Brun, p. 263; cat. Brunschwig, 510 (‘charmant et rare petit volume, un des plus jolis livres sortis des presses de Denis Janot’); Mortimer, *Harvard French* 399; Guyot de Villeneuve 326 (‘les majuscules sont celles de l’alphabet du Champfleury’).

£5,000–8,000

\$7,600–12,000

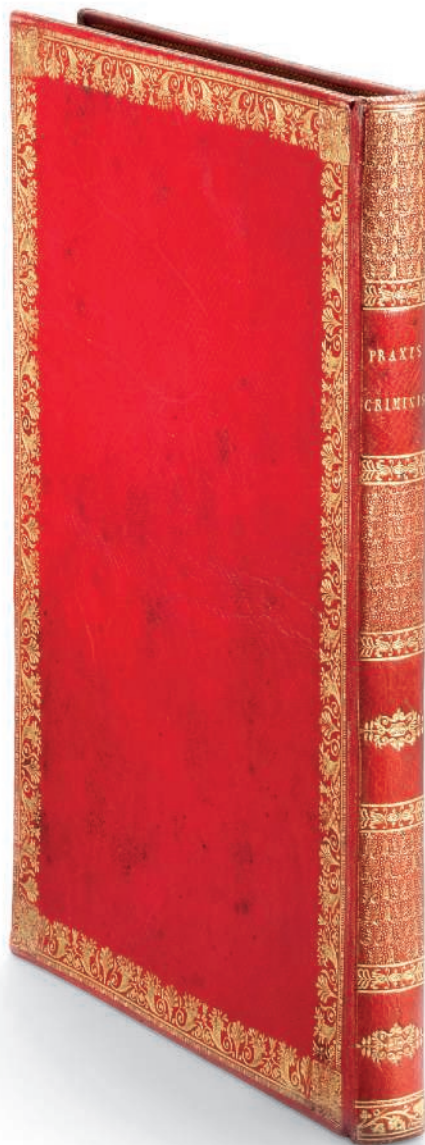
€7,000–11,000



044

MILLES DE SOUVIGNY, Jean (1490?-1563). *Praxis criminis persecuendi, elegantibus aliquot figuris illustrata*. Paris: Simon de Colines, Arnould and Charles l'Angelier, 1541.

2° (300 x 196mm). Woodcut title illustration, woodcut arms of the author on the verso, 13 full-page woodcuts, floriated criblé initials throughout. (Title with small holes where inscriptions were cancelled, occasional light spotting.) Early 19th-century red diced russia, sides with a gilt roll-tooled border with cornucopia and palmettes, flat spine gilt in compartments and titled directly, gilt edges (expert small repairs at extremities). *Provenance*: deleted title inscription dated 1544 – another title inscription dated 1550, and light marginalia in the same hand – Jean-Nicolas Beaupré (c. 1792-1869; bookplate) — Édouard Rahir (bookplate; his sale, Paris, 19 May 1937, lot 1491) – Henri Burton (bookplate) – Christie's New York, 22 April 1994, lot 147.



FIGVRA PRAEHENSIONIS REORVM.



FIRST EDITION OF AN IMPORTANT FRENCH ILLUSTRATED BOOK. THE RAHIR-BURTON COPY.

The work is an important analysis of the process of criminal justice, presented through the description of an imaginary murder and the subsequent trial and execution of the perpetrators.

The beautiful woodcuts have been variously attributed to Geoffroy Tory, Mercure Jollat, Jacquemin Woeiriot, and Oronce Finé; they graphically depict the crime, the arrest of the suspects, the interrogation of witnesses, and the trial, torture and final execution. This copy from the issue with the name of both publishers on the title.

Brun, pp. 48-9, 259; Brunet III, 1715; Mortimer, *Harvard French* 374 (second Rahir copy); F. Schreiber, *Simon de Colines* (1994), no. 158.

£8,000-12,000

\$13,000-18,000

€12,000-17,000



045

FUCHS, Leonhard (1501–1566). *De Historia Stirpium Commentarii insignes*. Basel: Michael Isingrin, 1542.

2° (379 x 244mm). Greek, roman and italic types. Ruled in red throughout. 509 full-page botanical woodcuts, 3 smaller cuts in the text, by Veit Rudolph Speckle after Heinrich Füllmauer and Albert Meyer, full-page full-length portrait of Fuchs on title verso, portraits of the 3 artists on fff5r, printer's device on title, repeated on final verso, ALL WOODCUTS FULLY COLOURED BY A CONTEMPORARY HAND, historiated initials in several sizes. (Upper margin of title renewed, small worm hole in bottom margin of first two leaves and top margin of last two gatherings, short tear in mm6, very occasional scattered spotting.) French 16th-century calf, covers with gilt double frame filled in black and centred with four gilt azure leaves inside a gilt lozenge double frame filled in black, spine with seven raised bands, gilt ruled, each compartment centred with a gilt azure leaf, edges gilt (edges and spine ends renewed, re-hinged, top margin of front endpaper renewed, without rear endpaper). *Provenance*: Grignon de Villeneuve, Doctor of Medicine in Montpellier (inscription on title and front endpaper) – 'Jo. Ca. Aegid Aubry', Doctor of Medicine (bookplate).

FIRST EDITION OF FUCHS'S MAGNUM OPUS, WITHOUT EQUAL AMONG THE BOTANICAL WORKS OF ITS TIME. A VERY FINE COPY WITH ALL WOODCUTS IN CONTEMPORARY COLOURING.

Carefully observed, the illustrations are largely true to nature and allow for plant identification. According to Meyer, the illustrations 'command universal recognition and praise for their simple elegance and naturalness of form, traits that place this herbal among the landmarks of the history of botanical iconography'. Unusually for the time, full recognition was given to the three artists involved in producing the work: the plants were drawn from nature by Albrecht Meyer, transferred to woodblocks by Heinrich Füllmauer, and cut into wood by Veit Rudolf Speckle, 'by far the best engraver in Strasbourg'. Such was their importance that their group portrait is included at the end of the book.

Adams F-1099; Davies, *Fairfax Murray German* 175; Grolier/Norman 17; Hunt 48; Nissen BBI 658; PMM 69; Pritzel 3138.

£50,000–70,000

\$76,000–110,000

€70,000–98,000

734



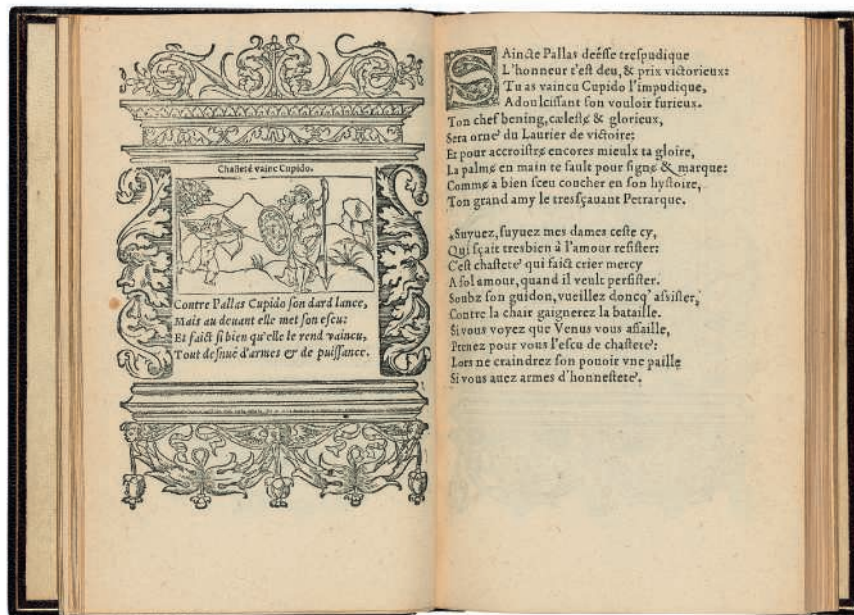
poivre beguyné

SILIQVASTRUM
QVARTVM.

Biçyter Indiãnscher
Pfeffer.

CORROZET, Gilles (1510–1568). *Hecatomgraphie. C'est à dire les descriptions de cent figures & hystoires, contenant plusieurs appophthegmes, proverbes, sentences & dictz tant des anciens que des modernes*. Paris: Denis Janot, 1543.

8° (158 x 100mm). Architectural title-border and 100 woodcuts within ornamental borders, woodcut initials. (Washed, A1-B1 short at foremargin.) Black morocco by Emile and André Maylander, in fanfare style with green and cream inlays forming central arabesque on covers, the remaining field largely filled with massed pointillé tooling and extravagant scrolling foliage, gilt spine panels, single fillet on turn-ins, double fillet on board edges, vellum doublures, gilt edges. *Provenance*: G. de Miribel (booklabel).



THE SECOND VERNACULAR FRENCH EMBLEM BOOK, ILLUSTRATED WITH 100 WOODCUTS BY JEAN COUSIN: IT APPEARED SHORTLY AFTER GUILLAUME DE LA PERRIERE'S THEATRE DES BONS ENGIN, ALSO PUBLISHED BY DENIS JANOT.

Gilles Corrozet was a true Renaissance figure: both publisher and man of letters and historian, even a philosopher, in his own right. A self-made man with no formal university education, he was moved by the desire to instruct others and to bring learning to a wide public.

This work, comprising one hundred emblems engraved by Jean Cousin, has a distinctive structure, with each emblem occupying a full double-page spread. The verso bears a motto/title, the woodcut and a quatrain, and the facing recto a longer verse text which is often divided into strophes.

Mortimer, *Harvard French*, 155; Praz, p.42; Brun, p.176; Alison Adams, Stephen Rawles, Alison Saunders, *A Bibliography of French Emblem Books*, 2 vols (Geneva: Droz, 1999–2002), 189–199; Alison Saunders, 'Emblem Books for a Popular Audience? Gilles Corrozet's *Hecatomgraphie* and *Emblèmes*', *Australian Journal of French Studies* 17 (1980), 5–29; Alison Adams, 'Textual Development in Corrozet's *Hecatomgraphie*', *Emblematica* 8.1 (1994), 43–59; Stephen Rawles, 'Corrozet's *Hecatomgraphie*: Where did the Woodcuts come from and where did they go?', *Emblematica* 3.1 (1988), 31–64.

£4,000–6,000

\$6,100–9,100

€5,600–8,400



647

HOMER. *Les dix premiers livres de l'Iliade ... traduits en vers françois par M. Hugues Salel*. Paris: [Jehan Loys for] Vincent Sertenas, 1545.

2° (279 x 187mm). 11 large woodcuts, including the first title cut, large woodcut criblé initials, woodcut device on verso of final leaf. (Title soiled and with several closed marginal tears, some light soiling of text margins, a few other closed tears, final leaf shorter and with corner repairs.) Brown morocco *janseniste* by Chambolle-Duru, Marius Michel doreur, gilt-lettered spine with raised bands, red morocco doublures tooled in gilt à *la fanfare*, gilt and marbled edges (light scuff-marks to upper cover).

FIRST EDITION OF SALEL'S TRANSLATION OF BOOKS I–XI AND 'ONE OF THE HANDSOMEST BOOKS PRINTED AT PARIS' (Fairfax Murray).

The Lyons poet Hugues Salel died in 1553 before finishing his translation of the *Iliad*: the remaining books, XII–XXIV, were completed by Amadis Jamyn. Ezra Pound in his essay on Salel calls this translation of Homer 'delightful... he has authenticity of conversation as would be demanded by an intelligent audience not yet laminated with aesthetics; capable of recognizing reality. He has the repetitions of the *chanson de gestes*. Of all the French and English versions, I think Salel alone gives any hint of some of these characteristics' (Grolier Club, *Homer: Printed editions of the Iliad and Odyssey in Greek and in Translations and Landmarks in Homeric Scholarship*, 2001).

'The first serious attempts at a modern verse rendering (of the *Iliad* and *Odyssey*) were made in France by Hugues Salel, with his 1545 version of the *Iliad*' (Gilbert Highet, *The Classical tradition: Greek and Roman Influences on Western Literature*, p. 114).

The 10 woodcuts, at the beginning of each book, harmonise perfectly with their borders. They are clearly influenced by Geoffroy Tory, with their lack of shading and outline depiction of the figures, and may be the work of the 'Maître à l'F gothique' (as Brun names him), sometimes identified as the Lyons printer François Fradin. 'The italianate style introduced into the French book by Tory, and continued in volumes from the press of Denis Janot, reaches its height in these illustrations' (Mortimer). The title-page is illustrated with a magnificent woodcut representing Homer as the fountain of poetry.

Brun, p. 223; Brunet III, 290; Davies, *Fairfax Murray French* 250; Mortimer, *Harvard French* 293.

£8,000–12,000

\$13,000–18,000

€12,000–17,000



048

MACHIAVELLI, Niccolò (1469-1527). *L'Art de la Guerre*. Translated by Jean Charrier. Paris: Jean Barbé, 1546.

2° (330 x 201mm). Woodcut of a battle-scene on title, 14 pp. of typographic figures, ornamental initials from several sets, large printer's device at end, ruled in red. (Occasional minor stain.) Contemporary French calf gilt, sides with central arabesque with painted band, frame of gilt and blind fillets, fleuron at corners, fleuron in spine compartments, gilt edges (expertly rebaked with original backstrip, new endpapers, a few other expert repairs, minor stains). *Provenance*: Ricardo Heredia, comte de Benahavis (1831-96; monogram booklabel) — Francis Pottière-Sperry (sale Sotheby's Paris, 27 November 2003, lot 112).

FIRST EDITION IN FRENCH, TRANSLATED BY JEAN CHARRIER AND DEDICATED TO THE DAUPHIN, THE FUTURE HENRY II.

The Art of War became one of the most respected military treatises of the 16th century; Charles V reputedly kept a copy by his bedside, and within fifty years of its first publication the work had been translated into almost every major European language. In it Machiavelli states that an army should not be made up of professional knights, condottieri or mercenaries, but of citizen-soldiers. Montaigne valued Machiavelli very highly, placing his strategic genius beside that of Caesar, Polybius and Commynes.

The large woodcut historiated initials also appeared in the first French edition of the *Hypnerotomachia Poliphili* of the same year (see lot 49).

Ricardo Heredia assembled a large collection of books and purchased, in 1872, Salva's library. The Spanish government intended to buy Heredia's library and even approved a budget to do so, but it was eventually sold at auction. A tall copy in a contemporary French binding.

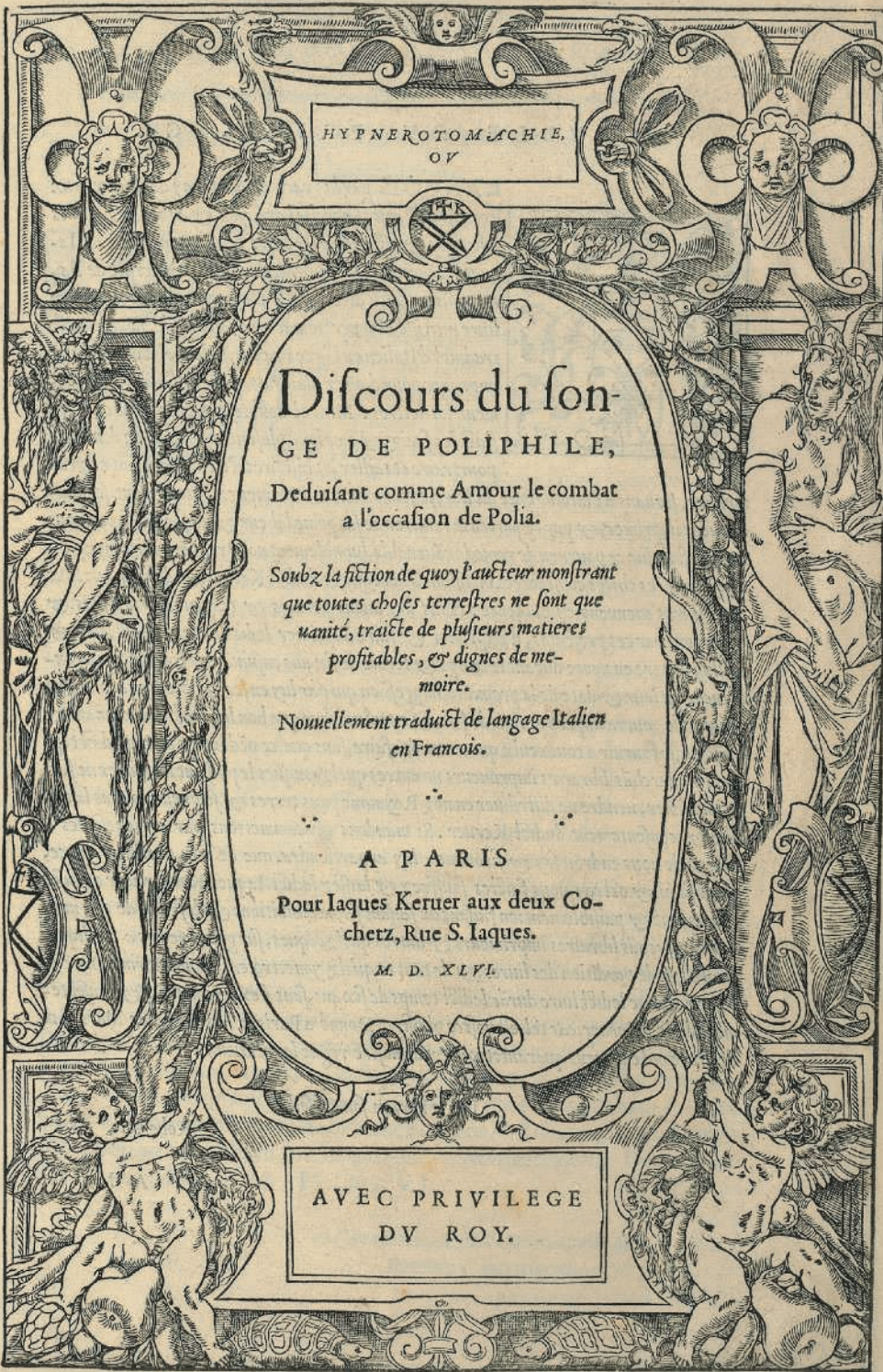
Brunet III, 1277; Brun, p. 242; Renouard, *Imprimeurs et libraires*, III, 58.

£20,000-30,000

\$31,000-45,000

€28,000-42,000





HYPNEROTOMACHIE,
OV

Discours du son-
GE DE POLIPHILE,
Deduisant comme Amour le combat
a l'occasion de Polia.

*Soubz la fiction de quoy l'aucteur monstrant
que toutes choses terrestres ne sont que
vanité, traite de plusieurs matieres
profitables, & dignes de me-
moire.*

*Nouvellement traduit de langage Italien
en Francois.*

A PARIS

Pour Jaques Keruer aux deux Co-
cherz, Rue S. Iaques.

M. D. XLVI.

AVEC PRIVILEGE
DV ROY.



649

[COLONNA, Francesco (d. 1527)]. *Hypnerotomachie, ou Discours du songe de Poliphile*. Anonymous translation from Latin into French, edited by Jean Martin. Paris: Louis Blaublom for Jacques Kerver, 20 August 1546.

2° (334 x 206mm). Roman, italic, Greek and Hebrew types, woodcut Arabic. Title within woodcut border with putti, male and female terminal figures and grotesques, signed with Kerver's initials in three places, Blaublom's two-turtle device at bottom; 181 woodcut illustrations in various sizes, 13 full-page, including a group of tombstones with typeset text inserted; woodcut 9-line arabesque or *criblé* initials composing an acrostic including Colonna's name; Kerver's device (Renouard 513) on last leaf. (Very occasional light spotting, repaired small marginal hole or tear in 2 leaves.) French crushed dark brown morocco by G. Mercier, 1928, paneled in blind with gilt corner pieces, spine lettered and gilt, crushed tan morocco inlaid pastedowns, silk flyleaves, gilt edges. *Provenance*: early inscription washed from title margin.

FIRST EDITION IN FRENCH, REVISED AND EDITED BY JEAN MARTIN.

When Jacques Gohory proposed the *Hypnerotomachia* to Jean Martin, who had already translated the work of poets such as Bembo, Ariosto and Sannazaro, it created a certain stir, especially in literary circles in Lyons. Gohory had obtained the translation from a knight of Malta and commissioned Martin to revise it for publication, joining a series of works introducing Italian culture to the French. For Jean Martin too editing the *Hypnerotomachia* was a turning point. Almost simultaneously he translated Serlio, Vitruvius and Alberti, thereby not only providing French-language editions of these architectural treatises of classical antiquity and the Renaissance but also laying the foundation for his *Hypnerotomachia* text, itself a crossroads of architectural imagery and allegory. Beyond mere storytelling, Jean Martin perceived the importance of architectural fantasies to antiquity and incorporated them afresh to nourish the creative fantasy world of his time.

The elegant woodcuts of this edition are freely adapted from the cuts of the Aldine editions of 1499 and 1545, with a number of modifications typical of the French Renaissance style, including modelling, swirling drapery, and more lavish landscapes. Fourteen new illustrations of topiary, formal gardens and architectural details are added. At least four different styles can be discerned in the woodcuts, but no artist has been positively identified, although Jean Goujon has been mentioned.

Davies, *Fairfax Murray French* 99; Mortimer, *Harvard French* 145.

£15,000–20,000

\$23,000–30,000

€21,000–28,000

050

[DU FAIL, Noël (c.1520–c.1585).] *Discours d'aucuns propos rustiques facecieux & de singuliere recreation*. Paris: Estienne Groulleau, 1547.

16°-in-8s (113 x 77mm). Wood-engraved device on verso of last leaf. Dark-blue morocco by Trautz-Bauzonnet, covers framed in gilt with foliate roll-tool between double fillets, enclosing a diamond-patterned panel of 17 flowers ruled with small leaf and dotted tools, flat gilt spine, gilt turn-ins, gilt edges. *Provenance*: comte de Lignerolles (cat. 1894 no. 1883) — Anatole de Claye (gilt armorial bookplate, cat. 1904 no. 104).



EXTREMELY RARE SECOND EDITION OF THESE CHARMING POEMS ABOUT RURAL LIFE IN THE 16TH CENTURY. THE LIGNEROLLES-CLAYE COPY.

Published under the author's anagram Leon Ladulfi Champenois, this text, known usually as *Propos rustiques*, narrates the conversations of four elderly peasants, Anselme, Pasquier, Huguet and Lubin, and their stories of rural life in 16th-century France. Set in two villages not far from Rennes (Vindelless and Flameaux), the shared memories of the four peasants sketch anecdotes and events around the inhabitants of the villages in a bucolic and comic way, resembling the style of Rabelais. Noël du Fail, having studied law in Paris, was a jurist and magistrate, but he himself was very familiar with rural life as he was born into a noble rural family at Château Letard near Saint-Erblon. His humorous, satirical and entertaining stories always have a serious moral, but Du Fail preferred laughter as his educative tool. He is still known today as the Rabelais of Brittany.

Cartier, *Bibliographie des éditions des de Tourmes* I, n° 80; *Œuvres facétieuses de Noël du Fail*, éd. J. Assérat, Paris, Daffis, 1874 (only knew the first Lyons edition); Tchermersine III, 99 (was unaware of the present edition, but records the second edition by Groulleau); USTC no. 84080; not in Brunet. USTC records only two copies in public libraries (Bologna and Modena), which makes this second edition even rarer than the first edition from the same year printed in Lyons at Jean de Tourmes' press (5 recorded copies).

£3,000–5,000

\$4,600–7,600

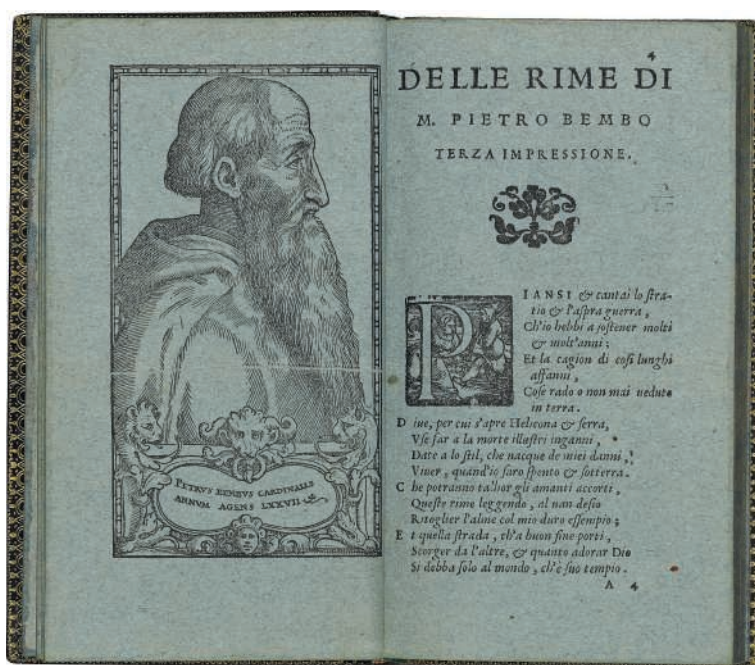
€4,200–7,000

BEMBO, Pietro (1470–1547). *Delle rime*. Venice: Gabriel Giolito de Ferrari, 1548.

12° (129 x 70mm). Italic letter on blue paper. Woodcut device on title repeated on verso of final leaf, portrait of Bembo on A3v, historiated opening initial. 19th-century blue morocco by Binda, Milan, covers with alternating fleurs-de-lys and crowned letter 'A', the insignia of marchese Girolamo d'Adda, spine with raised bands, gilt lettered and tooled with the same insignia, gilt turn-ins, marbled and gilt edges (joints neatly repaired, spine and corners a little rubbed at extremities). *Provenance*: marchese Girolamo d'Adda Salvaterra (1815–1881; binding, possibly one of the books sold to Charles Fairfax Murray who published *Il Catalogo dei libri posseduti da Charles Fairfax Murray provenienti dalla biblioteca del marchese G. D.* in 1902) — Henri et François Chandon de Briailles.

A REMARKABLE COPY PRINTED ON BLUE PAPER OF BEMBO'S RIME. THE ADDA-FAIRFAX MURRAY-CHANDON DE BRIAILLES COPY.

Third edition, revised by the author, and printed on blue paper. Gabriel Giolito's printing press was one of the most renowned in 16th-century Venice, celebrated for its typography. Apparently initiated by Aldus Manutius, the practice of printing a few deluxe copies of an edition on blue paper was adopted at Venice, before spreading across Italy. Books printed on tinted paper often display a small number of textual variants when compared with copies printed on ordinary paper. This copy, according to Salvatore Bongi, resembles one kept at the library of Parma, as regards quires A, B and F.



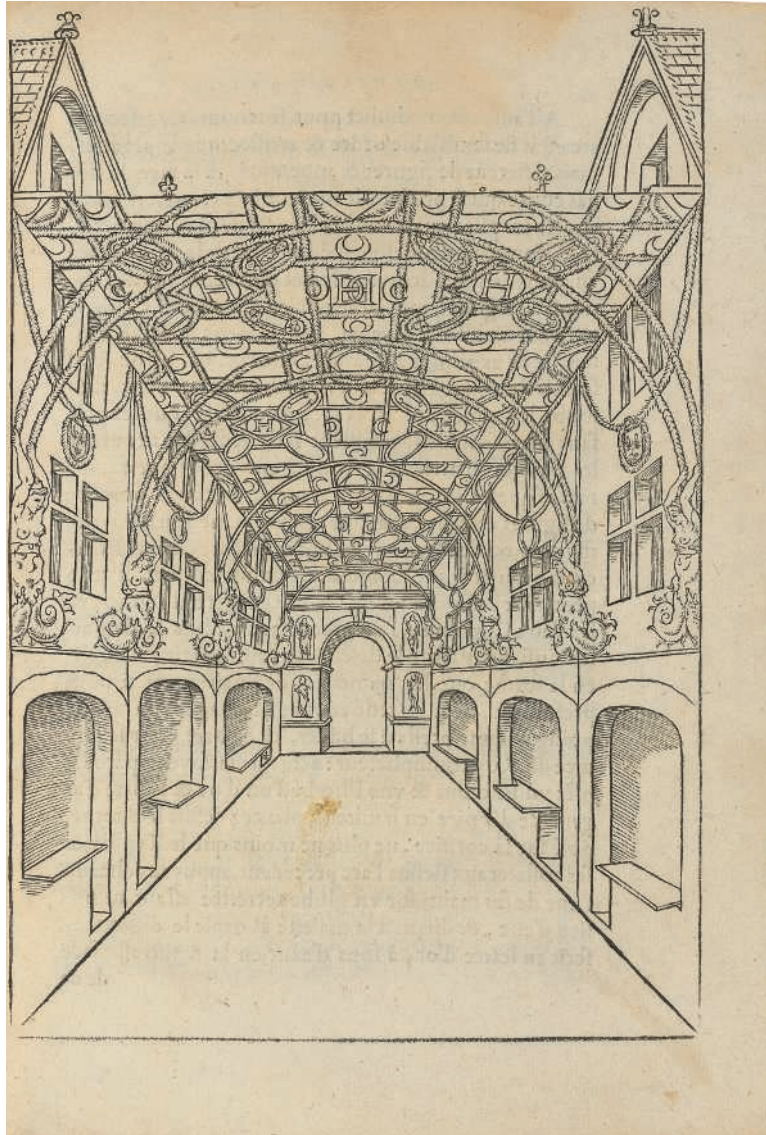
Pietro Bembo, scholar, humanist and cardinal, was famous for his mastery of the Latin language, but also for his refined skills in vernacular Italian. In the *Rime*, which became extraordinarily successful and popular during the 16th century and saw about 30 editions between 1530 and 1560, Bembo presents 165 poems, mostly in the form of sonnets that were largely inspired by Petrarch's *Canzoniere* in form and style. The majority of the poems deal with erotic and romantic subjects, but they also include occasional verse.

Adams B-606.

£4,000–6,000

\$6,100–9,100

€5,600–8,400



052

[CHAUVEAU, Hardouyn (fl. mid-16th century), attributed to.] *C'est l'ordre qui a este tenu a la nouvelle et joyeuse entrée, que treshault, tresexcellent, & trespuissant Prince, le Roy treschrestien Henry deuzieme de ce nom, à faicte en sa bonne ville & cité de Paris.* Paris: Jacques Roffet for Jean Dallier, [1549].

4° (240 x 166mm), 2 parts in one volume, 38 numbered leaves. Roffet's woodcut printer's device on title, woodcut criblé initial. 11 full-page woodcuts (9 in the text, the one on c3r with folding extension pasted at the top, one inserted between g3-4, folding plate at end). (Stained, paper flaw affecting 2 letters on b4, ink annotations on title and A1r). Disbound, modern stab-stitching; modern crushed brown morocco box.

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL FESTIVAL BOOKS OF THE 16TH CENTURY, WITH ILLUSTRATIONS BY JEAN COUSIN AND OTHERS.

This elegantly designed French Renaissance book is the official descriptive and pictorial record of the formal entries into Paris of Henri II (1515-1559) on 16 June 1549 (in the first part) and Catherine de' Medici (1519-1589) two days later.



The woodcuts were previously attributed to Jean Goujon, but Cécile Scailliérez (*Jean Cousin père et fils ...* Paris, Louvre, 2013, p. 56) considers that Goujon was simply entrusted with commissioning the engravings, and that the actual work was carried out by a number of different hands, including Jean Cousin. The cuts illustrate the triumphal arches and other architectural structures, the decoration of the pont Notre-Dame, the Ponceau fountain, and a highly ornate warrior, the leather cover of whose mount shows decoration foreshadowing fanfare bookbindings. The cut of an obelisk carried by a rhinoceros folds out at the top of fol. c3r and is integral, its extension forming fol. c4, and not a pasted-on slip (as in the Harvard and both Schäfer copies). The artists Jean Cousin, Jean Martin and Philibert de l'Orme contributed to the decoration for the entries, while some elements were repeated from Bernard Solomon's designs for Henri's earlier entry into Lyons.

Ruggieri 245: 'Le plus beau livre d'entrée des rois de France qui ait été publié'; cf. Vinet 471; cf. Picot *Rothschild IV*, 3114; cf. Davies, *Fairfax Murray French*, 150; Du Colombier, *Jean Goujon* (1949) p. 67-71, pl. LVI-LVIII; cf. Mortimer, *Harvard French* 202.

£10,000–15,000

\$16,000–23,000

€14,000–21,000



e53

MORE, Thomas (1478–1535). *La Description de l'Isle d'Utopie*. Paris: Charles l'Angelier, 1550.

8° (164 x 100mm). Woodcut devices on title and final leaf, 12 woodcut illustrations, woodcut initials. (Light browning throughout, a few neatly repaired marginal tears.) Red morocco gilt *janseniste* by Lortic fils, spine with raised bands and lettered directly in gilt, gilt turn-ins, edges marbled and gilt. *Provenance*: Prince of Liechtenstein (bookplate) – Librairie Tulkens, Brussels (ticket).

FIRST FRENCH EDITION OF THOMAS MORE'S GROUNDBREAKING TEXT, TRANSLATED BY JEAN LE BLOND. THE LIECHTENSTEIN COPY.

More had begun *Utopia* in part as a light-hearted response to the *Moriae Encomium* (*The Praise of Folly*, 1511), by his friend Erasmus. In it he describes the ideal society and state of the Utopians on an island that has never been found. The structure and legislation of Utopian society contrast markedly with the conditions of real-life Renaissance England. The edition begins with a letter by Guillaume Budé, the great humanist and friend of both More and Erasmus, praising the merits of this highly political text. The translator of both the text and Budé's introductory letter was Jean le Blond d'Evreux, seigneur de Branville, his name being mentioned twice in the book (f. A1v and O2r). The translation (from the Latin original) precedes the English edition by a year. According to Peggram, the French translation was executed with much more care and elegance than the English, and devoted more attention to correct bibliographical detail.

The twelve woodcuts are well executed; most were probably made for this edition. The familiar depiction of the author at his desk may have been produced for l'Angelier, but copied from an older woodcut.

Mortimer, *Harvard French*, 391; Gibson 19; Adams, M-1759; Brunet III 1894, and Supplement I, 1115–16; Davies, *Fairfax Murray French* 391; USTC no. 20697

£8,000–12,000

\$13,000–18,000

€12,000–17,000

e54

WARWICK, Guy of – *L'histoire de Guy de Warvich Chevalier d'Angleterre*. Paris: Jehan Bonfons, [c.1550].

4° (192 x 131mm). Collation: A-E⁺ F⁸ G-I⁺ K⁸ L⁺ M⁸ N⁺ O⁸ P-Q⁺ R⁸ S⁺ T⁸ U⁶. Title printed in red and black. Woodcut title illustration printed in red and black, 25 woodcut illustrations, some repeated. (Quire K transposed.) Late 17th-century red morocco, covers with gilt triple fillet frame and centred with a shield lettered 'Janvier 1696', above which the arms of the Comte de Toulouse [cf. Olivier pl. 2609, 1], spine richly gilt in compartments one of these titled directly in gilt, edges marbled and gilt. *Provenance*: 'Bibliothèque du Roi. Palais Royal' (title stamp) – Louis-Alexandre de Bourbon, Comte de Toulouse (1681–1737, Amiral de France; binding) – Ganay (oval booklabel with crowned eagle in gilt).



POSSIBLY UNIQUE COPY OF THIS EDITION, BOUND FOR A MEMBER OF THE LATE 17TH-CENTURY GROUP OF THE 'CURIEUX', A CIRCLE WHICH INCLUDED GREAT COLLECTORS AND BIBLIOPHILES SUCH AS JEROME DUVIVIER, ANTOINE LERICHE AND LA VIEUVILLE. THEY FAVOURED BINDINGS OF RESTRAINED DECORATION, AND THE FEW BOOKS BOUND FOR THEM BY THE WORKSHOP OF LUC-ANTOINE BOYER USUALLY BEAR THE DATE IN GILT ON THE SIDES. THE PRESENT COPY SUBSEQUENTLY BELONGED TO THE COMTE DE TOULOUSE.

The romance of Guy of Warwick was originally composed for an aristocratic audience in the early 13th century, but his adventures gained a wider readership in the 16th century, when printed editions such as this made the text more widely available. Following tests of his skill and strength with dragons, monsters, giants, a great boar and the legendary Dun Cow, earning him the hand of his beloved, Guy comes to regret his violent past, and embarks on a pilgrimage (or in some version a crusade) to the Holy Land, and, on his return, secludes himself in a hermitage in repentance. The chronicles of Thomas Rudborne and John Hardyng treat Guy as an historical figure (cf. Richmond 1996, ch. 4,5). Thus, like King Arthur and Robin Hood, Guy became a figure of legend, and the text became increasingly popular through the 18th and 19th centuries.

The 25 woodcuts in this copy differ considerably in iconography, style and format from those of the Paris 1525 edition, suggesting that the woodcuts were either commissioned for this edition, or, as seems more likely from their size extending beyond the column widths, were designed to be used interchangeably in several chivalric works.

Brunet II, 1833 (this copy); Du Verdier pp. Y6r, p. 539; USTC 51683 ('no known surviving copy').

£20,000–30,000

\$31,000–45,000

€28,000–42,000

VESALIUS, Andreas (1514-64). *De humani corporis fabrica, lib. VII*. Lyons: Jean de Tournes, 1552.

2 volumes, 16° (118 x 72mm and [vol. II] 120 x 74mm; binding size: 123 x 81mm and [vol. II] 127 x 80 mm). Four small woodcuts of the cranium on i1v and i2r-v, printer's devices on titles [Cartier 'Vipres o.')] and on versos of last leaf in vol. I and penultimate leaf in vol. II (Cartier 'Prisme d'), six-line woodcut arabesque initials, matching woodcut head-pieces. Error on printer's note on a1v of vol. I corrected in ink, perhaps by the printer. Ruled in red throughout. (Lower fore-corner of vol. I title a little frayed, short closed marginal tear to II:z8.) Bound c. 1594-1597 for Pietro Duodo by the Parisian 'Atelier de la seconde palmette' in gold-tooled citron morocco, covers with a border of leafy sprays surrounding a panel filled with laurel-branch medallions around one of six different floral tools, each cover centred with a larger medallion containing Duodo's arms on the upper covers, and, on the lower covers, Duodo's device and motto, flat spines similarly gilt with four flower medallions, author's name and volume number tooled in central medallion, gilt edges; modern cloth folding cases. *Provenance*: PIETRO DUODO (1554-1611), Venetian ambassador to the Court of Henri IV from 1594 - 1597 (binding) — 19th-century shelfmark or lot label on front free endpaper to vol. I, '365/2'; '991' in ink on front pastedown of vol. II — Haskell F. Norman (bookplate, his sale, Christie's New York, 18 March 1998, lot 215) — Joseph A. Freilich (label, his sale, Sotheby's New York, 11 January 2001, lot 537).

THE FINEST EXTANT COPY OF THE 1552 VESALIUS, IN A FINE FANFARE BINDING FOR PIETRO DUODO. THE NORMAN-FREILICH COPY.

This unauthorised pocket-sized second edition, which closely follows the text of the 1543 edition and reproduces four of the woodcuts, was one of a series of small-format editions of texts of proven success produced by Jean de Tournes I from the mid-1540s to the 1560s. During the previous decade, Lyons had become a centre for the publication of pocket editions of the medical classics, usually translated into French.

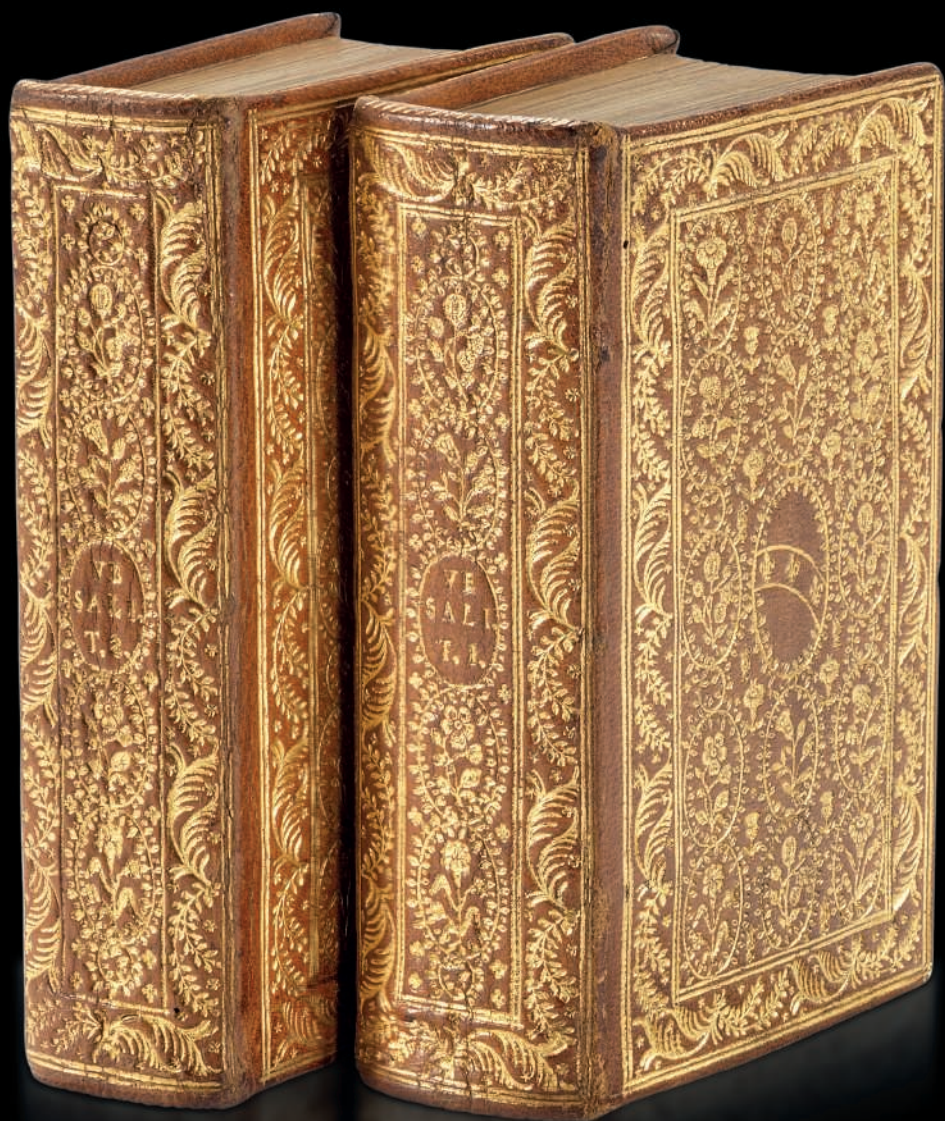
The present copy, one of about 100 small-format editions purchased by Pietro Duodo during his ambassadorship in Paris, whose nearly uniform bindings he commissioned from a single Parisian atelier, is undoubtedly the finest copy extant of the 1552 Vesalius. At their first appearance on the market at the end of the 18th century, these exquisite little red-ruled books with their semis of floral medallions were attributed to the library of Marguerite de Valois. In 1925 Bouland identified the true owner as the Venetian diplomat Pietro Duodo, but the attribution to a specific bindery remained speculative, the execution of the bindings being generally ascribed to the catch-all shop of Clovis Eve. In 1979 a vase tool used on only two known examples of Duodo's books was identified by Bernard Breslauer (Martin Breslauer catalogues 104/195) as belonging to the bindery named by G.D. Hobson (in *Les Reliures à la fanfare*) the 'Atelier de la seconde Palmette', the most prolific of the late 16th and early 17th-century Parisian binderies specialising in the 'fanfare' decor. As an active diplomat who had already resided in Poland and was later to serve as ambassador to Prague, London and the Vatican, Duodo's aim in his Paris buying was to form a portable gentleman's library. The 90 titles (in 133 volumes) recorded by Raphael Esmerian reveal a typical humanist private library. Most of the texts are in Greek or Latin, and the subject areas covered, distinguished by differently coloured morocco, are predominantly literary (72 volumes, olive-brown morocco), or relate to theology, philosophy and history (46 volumes, red morocco), but the library also includes a small group of books on botany and medicine (15 volumes, citron morocco). Duodo apparently never entered into possession of his freshly bound library, being suddenly recalled to Italy in 1597, and the books remained in Paris, untouched for 200 years, until at the time of the Revolution they gradually began to appear on the market.

Norman 2138; Adams V-604; Cartier De Tournes 235; Cushing VI.A.-2 (noting that copies with both volumes in matching bindings are rare); NLM/Durling 4578; Waller 9900; Wellcome I, 6561; Bouland, 'Livres aux armes de Pierre Duodo', *Bulletin du bibliophile* (1920): 66-80; Bibliothèque Raphael Esmerian, Part I (6 June 1972), pp. 94-96, lots 59-61; Needham, *Twelve Centuries of Bookbinding* 98; M. von Armim, ed., *Europäische Einbandkunst aus sechs Jahrhunderten* (Schweinfurt 1992), 72.

£70,000-100,000

\$110,000-150,000

€98,000-140,000





056

ROUILLÉ, Guillaume (1518?-1589). *La première[seconde] partie du Promptuaire des médalles des plus renommées personnes qui ont esté depuis le commencement du monde*, translated by Charles Fontaine. Lyons: Guillaume Rouillé, 1553.

2 volumes in one, 4° (216 x 155mm). Title with Rouillé's device and cartouche at head, the cartouche repeated at end of part one, vol. II with emblematic woodcut medallion on title and nativity scene on aa2r. 828 woodcut medallion portraits, some reputedly by Georges Reverdy, usually two but sometimes also three to a page. (Title and preliminaries lightly dust-soiled, title with erasure causing small hole through two letters of the privilege on verso, dd6v-dd7r of vol. II soiled, dd2v-dd3r more lightly so, a few ink spots, vol. II without final blank qq8.) 18th-century polished calf, covers with single fillet and wavy gilt border, ornate spine panels, gilt turn-ins, gilt edges (joints cracked). *Provenance*: Earls of Derby (bookplate, 'Knowsley Library' inscription and shelfmark) – G.R. Airth (bookplate).

FIRST EDITION OF THE FRENCH TRANSLATION. ROUILLÉ'S PROMPTUAIRE IS ONE OF THE MOST IMPORTANT NUMISMATIC BOOKS OF THE 16TH CENTURY.

This translation is ascribed to the Parisian poet Charles Fontaine, though he, in his *Ruisseaux*, appears to claim the book as his own original work. It is dedicated to Marguerite de France (whose portrait in part 2 is of exceptional quality). The splendid series of portraits are the work of several renowned artists including Corneille de Lyon. The blocks were cut by Georges Reverdy.

Adams P-2163; Baudrier IX, p. 361; Mortimer, *Harvard French* 465.

£1,000-2,000

\$1,600-3,000

€1,400-2,800

057

GUEROULT, Guillaume (d. c.1570). *La description forme et nature des bestes tant privees que Sauvages*. [Bound with:] — *Le Blason et description des Oyseaux*. Rouen: Robert Masselin for Robert & Jean du Gort, 1554.

2 works in one volume, 16° (106 x 73mm). First work with wood-engraved title vignette and 53 illustrations in the text, the second with wood-engraved title vignette and 54 illustrations in the text. (Faint even browning throughout.) Blue morocco by Trautz-Bauzonnet, gilt fleuron centrepiece on covers, gilt spine with raised bands, gilt inner dentelles, gilt edges. *Provenance*: Comte de Fresne (booklabel, binding probably made for him) — Paris, Drouot, 13-18 March 1893, no. 221 — Henri Gallice (1853-1930; bookplate) — Marcel Jeanson (bookplate, sold at his sale Sotheby's Monaco 1 March 1987, lot 279).

THE 16TH-CENTURY RE-DISCOVERY OF NATURAL HISTORY COMBINED WITH POETRY AND ILLUSTRATED WITH CHARMING WOODCUTS. THIRD EDITION OF BOTH WORKS, EXTREMELY RARE.

These small collections, of a genre somewhere between fables and books of emblems, gained in popularity from the 1550s, and, while often found together, also circulated separately, as their early editions indicate. Both works were first published in 1549 by Balthazar Arnoullet at Lyons (the first work under the title *Decades de la description forme et vertu naturelle du animaux*); the second edition of the first work was again published at Lyons but the second edition of the *Blazon des Oiseaux* was printed at Rouen by the widow of Jean Petit at Robert et Jean du Gort in 1553; and they appeared at the same press again for the third edition here.



The first work starts with the creation of man and woman and goes on to list land-animals, mostly mammals, in no specific order, but tending from large to small. The only fantastical animal is the griffon at the beginning. Generally, the structure of the text resembles that of the medieval bestiary. Each section starts with a striking woodcut, followed by a rhymed blason of the appearance of the given animal, and then goes on to describe its features, behaviour and other characteristics, sometimes also giving the etymology of the animal's name. The delicate woodcuts in the first book are apparently by two different hands and they differ in size and refinement.

The second work limits the description of the birds to the rhymed blason that also refers to a woodcut. Both texts are very rare, hardly even featuring in discussions of Guillaume Guérout's *œuvre*. However, they mirror his interest in animals, fables and emblems as means to explain and interpret the visible world in order to illuminate human behaviour. Of this edition of the *Blazon des Oiseaux*, *USTC* LISTS ONLY ONE COPY (Bodleian).

£15,000–20,000

\$23,000–30,000

€21,000–28,000



058

BILLON, François de (1522–1566). *Le Fort inexpugnable de l'honneur du sexe féminin*. Paris: Jean d'Allyer, 1555.

4° (244 x 164mm). Title with woodcut portrait, the portrait repeated on HH1v, 2 full-page cuts both repeated at chapter openings, woodcut border repeated seven times on opening page of chapters, ruled in red throughout. (Upper margin of title extended, lower part renewed with several words in pen facsimile, without final blank.) Red morocco *janseniste* by Allo, spine of raised bands and gilt lettering in two panels, gilt run-ins, gilt edges.

FIRST EDITION, ONE OF THE EARLIEST FEMINIST TRACTS, CONTRIBUTING TO THE 'QUERELLE DES FEMMES'.

François Billon composed this accomplished text while acting as secretary to Cardinal Jean du Bellay on a trip to Rome in 1547. It is the most enthusiastic and passionate panegyric in favour of women to have been written in the mid-16th century. Christine de Pizan in the early 14th century was not only the first writer but the first woman to oppose the misogynistic perspective of females as expressed, for example, in the *Roman de la Rose* by Guillaume de Lorris and particularly Jean de Meung or in a more satirical way in the anonymous *Quinze Joies du Mariage*. Pizan's *Livre de la Cité des Dames* certainly inspired Billon's concept of comparing women's numerous virtues to the architecture of an impenetrable fortress as in the present book.

The allegorical fortresses in this text are called 'Force et Magnanimité', 'Chasteté et Honnêteté', 'Clémence et Liberalité' and finally 'Dévotion et Piété'. Each of these is dedicated to a renowned historical heroine, including Catherine de' Medici, Marguerite de France, duchesse de Berry, Marguerite de Bourbon, duchesse de Nevers and Anne of Ferrara, duchesse de Guise. These metaphors are reproduced in the beautiful repeated woodcut depicting a strong, noble and elegant fortress under the flag of the Virgin with Child (6 times) and in Athena addressing an audience of women (2 times), which open each chapter.

The first text-page of each chapter is framed by an elaborate border decorated with trophies of war and cannons. Every important point of the dispute in the text is marked by a little illustration with a cannon imprinted with the word 'canonade'. The portrait of the author shows François Billon at the age of 33. It has been stated that the woodcuts were probably executed in Italy (M. Brun, p. 134), as the author, when he conceived the book, also served as a secretary to Ottavio Farnese, Duke of Parma.

Adams B-2047; Brunet I, 945; USTC no. 1126.

£6,000-9,000

\$9,100-14,000
€8,400-13,000



059

PARADIN, Guillaume (d. 1590). *Historiarum memorabilium ex Genesi descriptio*. Lyons: J. de Tournes, 1558. Arabesque title border, 94 woodcuts after Bernard Salomon. [Bound with:] BORLUYT, Guillaume (b. c. 1535). *Historiarum memorabilium ex Exodo sequentibusq; ue; libris descriptio*. Lyons: J. de Tournes, 1558. Arabesque title border, two headpieces, large opening initial and 136 woodcuts after Bernard Salomon.

2 works in one volume, small 8° (144 x 95mm). (Lightly washed, upper margins of titles slightly cropped, preliminaries in second work also cut close affecting headpieces and top line of text.) Red morocco by Riviere, covers with outer and inner border of blind and gilt rules, acorn at inner corners, spine with raised bands and ruled divisions, two panels directly lettered, the rest with repeated acorn motif, gilt turn-ins and edges, red cloth chemise and slipcase.

TWO PROFUSELY ILLUSTRATED WORKS WITH WOODCUTS AFTER BERNARD SALOMON.

The woodcuts are among the earliest assigned to Salomon (1508?-1561) and enable the attribution of other work to the artist. Another copy combining the same two works was owned by Fairfax Murray (*French*, n° 429) who notes: 'There are 230 delicately executed woodcuts attributed to Bernard Salomon, 94 in the first book and 136 in the second'. Brunet's *Supplement* gives 134 as the latter number, remarking, 'cette suite est fort jolie et fort recherchée'. Beneath each cut are four Latin verses. There is no preliminary matter to the first book, but the second contains a preface and verses by Borlyut.

Mortimer, *Harvard French* 88 & 89; Brun p. 132 (note for *Quadrins historiques de la Bible*); P. Sharratt, *Bernard Salomon, illustrateur lyonnais* (Droz: 2005).

£3,000-4,000

\$4,600-6,100
€4,200-5,600

THEVET, André (1502-1590). *Les singularitez de la France Antarctique, autrement nommée Amerique: & de plusieurs Terres & Isles decouvertes de nostre temps*. Paris: for the heirs of Maurice de la Porte, 1558.

4° (215 x 150mm). Wood-engraved coat of arms of Cardinal de Sens, the dedicatee, on title, 41 wood-engravings in text after the school of Jean Cousin, Jean Goujon, and Germain Pilon, of which 11 full-page, numerous decorative initials, head- and tail-pieces. (Title-page mounted on a stub, 1 illustration with tiny hole on m1, tiny marginal hole to x2, a few scattered minor stains.) Red crushed morocco by Laurenchet, gilt turn-ins, gilt edges, slipcase (slipcase lightly rubbed at extremities). *Provenance*: H.P. Kraus (booklabel; sold Sotheby's New York, 4-5 December 2003, lot 588).

FIRST EDITION, SECOND ISSUE, WITH ONLY THE DATE ON THE TITLE CHANGED, OF AN ESSENTIAL SOURCE ON THE NATIVE PEOPLES OF BRAZIL. ONE OF THE EARLIEST AMERICAN ICONOGRAPHIES.

In 1555-1556, André Thevet, a Franciscan friar, accompanied Villegagnon to Brazil to found a French colony near present-day Rio de Janeiro. The expedition set sail from Le Havre in May 1555, and the narrative includes descriptions of Gibraltar, Africa, the Canaries, Madagascar, etc. They arrived in America at Cap de Frie on 10 November.



There are interesting accounts of native customs and beliefs as well as detailed descriptions of animals and plants. The description of tobacco, and the manner in which the Indians used it, is one of the earliest known, and there is an illustration of an Indian smoking a cigar. Thevet is credited with the introduction of tobacco into France, although this is a matter of debate, since this is more usually attributed to Jean Nicot, whose name is perpetuated in the word nicotine.

Descriptions of other parts of the continent follow: Cuba, Peru (the mines of Potosi), and Mexico (which is compared to Venice). There is also a chapter on Florida as well as one of the earliest accounts of Canada and Newfoundland, which Church believes came from Cartier, while others suggest that Thevet visited Canada on his way back to France.

The woodcuts, among the earliest depictions of America, influenced illustrations of later ethnographies including those by de Bry, Lery, and Benzoni.

Borba de Moraes II, p. 858; Church 109; Alden-Landis 558/40; Sabin 95339; Davies, *Fairfax Murray French* 537 (Plantin ed. of same year); Arents 8; Brun p. 301.

£20,000-30,000

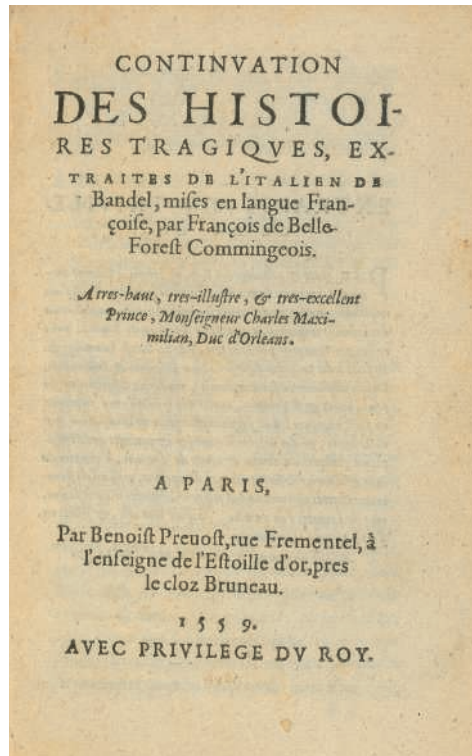
\$31,000-45,000

€28,000-42,000

061

BANDELLO, Matteo (1485-1561). *Continuation des Histoires tragiques, extraites de l'italien de Bandel, mises en langue Française, par François de Belleforest Commingeois*. Paris: Benoist Prévost, 1559.

8° (175 x 110mm). Woodcut headpieces and initials. (u5-x1 with worm-trace at upper margin.) French 18th-century green morocco gilt, triple fillet on sides, spine, gilt with raised bands, marbled and gilt edges (light rubbing at extremities and joints). *Provenance*: L.-J. Gagnat (d. 1768; his sale 1769; inscription at front 'Exemplaire Gagnat no 3/32', further inscription in the same hand at rear) – Pierre Louÿs (loosely inserted bibliographical notes; his 1930 sale, lot 610).



FIRST COLLECTED EDITION OF THE FRENCH TRANSLATION BY FRANÇOIS DE BELLEFOREST.

In 1559 Pierre Boaistuau published a collection of six stories written by his fellow Italian Matteo Bandello, freely translated into French under the title *Histoires tragiques*. This marks the beginning of a new literary genre which culminated with the work of Boaistuau's collaborator François de Belleforest. Following on from Boaistuau's translation, Belleforest published the *Continuation des histoires tragiques* in the same year, adding another 12 stories. This edition is dedicated to Charles-Maximilien, duc d'Orléans, who was just nine years old. RARE. No copy in ABPC or RBH.

See BLSTC, *French*, 40; no copy in Adams.

£3,000-4,000

\$4,600-6,100

€4,200-5,600

062

RABUTIN, François de (d. 1582). *Continuation des Commentaires des dernières guerres en la Gaule Belgique*. Paris: Michel de Vascosan, 1559.

8° (186 x 120mm). Woodcut ornamental initials. (A few paper flaws, mostly repaired and occasionally affecting a few letters, faint browning, occasional small stain.) Contemporary Paris painted *mosaïque* binding: brown morocco over pasteboard, painted in black and tooled in silver to a freehand design of central medallion and leafy scrolls, flat spine similarly tooled and painted, upper cover with the gilt and painted arms of Polin de la Garde on painted red ground within a collar of St Michel, lower cover with a tooled and painted emblematic design of clasped hands stamp, floral and palm branches and gilt banderole lettered in Greek, fore-edges silvered, gauffered and lightly coloured to a floral design, two fore-edge ties in black and green, single front flyleaf, a pair of rear flyleaves (discreet repairs, gilding and painting retouched, ties renewed); modern chemise and slipcase. Provenance: Antoine Escalin des Aimars, baron Polin de la Garde (1498-1578; binding) – Leon Techener (sale 1889, lot 199) – Adolphe Bordes.

A DE LUXE BINDING BY THE GRAND DOREUR, RESPONSIBLE FOR MASTERPIECES FOR THE ROYAL LIBRARY AND ITS BINDERS, GOMAR ESTIENNE AND CLAUDE DE PICQUES FOR ANTOINE ESCALIN DES AIMARS, BARON DE LA GARDE. A BOOK ON WARFARE BY A NOTED SOLDIER AND DIPLOMAT.

Escalin des Aimars distinguished himself in military exploits to rise from humble origins to earn a knighthood from François I. He served as French ambassador to the Ottoman empire at Constantinople, negotiated a Franco-Ottoman alliance against Italian states in 1542, joined in the armed crusade against the Protestant Waldensians and fought against the English, including invading the Isle of Wight. According to Guigard, after a busy and dangerous life, he succeeded in gathering 'some books which were to become the friends of the end of his life'. Books from his library are extremely scarce.

For similar elements on bindings for the Royal bindery, see nos 101, 102 and 111 in *Reliures royales de la Renaissance*. The present binding was reproduced in *L'Album de planches à l'eau-forte ... reproduisant les principaux reliures compromises dans les ventes de la bibliothèque de Feu M. Leon Techener* (1889).

£45,000-60,000

\$69,000-91,000

€63,000-84,000



ΠΑΡΕΧΕ
ΝΙΔΟΥΝ
ΑΠΙΣΤΙΝ
ΑΠΙΣΤΟΙΣ
ΗΡΕΙΝΟ





063

BALE, John, Bishop of Ossory (1495–1563). *Les vies des evesques et papes de Rome ... nouvellement traduites de latin en françois*. Geneva: Conrad Badius, 1561.

8° (168 x 104mm). Woodcut title device and grotesque border. (Light browning to title and a few other leaves, r3–4, Q2 and aa1 with minor paper flaw, small wormhole in last 5 leaves.) Late 18th-century red morocco gilt, attributed to Derome in the Hamilton Palace catalogue, covers with double gilt panels and fleurons at corners, flat spine directly lettered and with repeated oval ornament, gilt turn-ins, gilt edges (corners a little knocked, small wormhole in the last five leaves). *Provenance*: William Beckford (1709–1770, sold in part IV of the Hamilton Palace Sale, 29 November 1883, Supplement, lot 730) – bibliographical notes in English in a late 19th-century hand on front endpapers.

FIRST EDITION IN FRENCH OF THIS INCISIVE PROTESTANT PAMPHLET, TRANSLATED AND PRINTED IN GENEVA BY CONRAD BADIUS.

The English churchman, historian, controversialist and bishop of Ossory John Bale wrote the oldest known historical verse drama in English and developed and published a very extensive list of the works of British authors down to his own time.

A very fine copy preserved in 18th-century morocco, from William Beckford's library. Adams B-133.

£2,000–3,000

\$3,100–4,500

€2,800–4,200

064

GILLES, Nicolas. *Annales et croniques de France depuis la destruction de Troyes iusques au temps du Roy Louys onziesme, iadis composées par feu maistre Nicole Gilles, en son vivant Secrettaire, Iudiciaire du Roy, & Controllleur en son Tresor*. Paris: Guillaume le Noir, 1562.

2 volumes in one, 2° (332 x 205mm). Ruled in red throughout. Wood-engraved device on titles and repeated on &6r, illustrations in the text, six of which full-page, head- and tailpieces and initials. (Title remargined with a few letters in facsimile, GG3 defective and torn, a few leaves with lower margins torn away and a few short marginal tears to others just into text, variable light spotting, soiling and browning, the textblock sometime restitched.) Contemporary brown morocco, gilt covers with thin outer border of a foliate roll between fillets, enclosing large scrolls formed by finely-tooled threads with terminal and stem azure leaf decoration, all built around an Ottoman-style central fleuron with a scalloped double-fillet border with crescents at top and bottom surrounding numerous intertwined floral tools around three interlocking crescents, very small cartouche bearing the date of 1562 repeated twice, gilt spine with the same tools repeated, gilt edges (expertly restored, very small patch on upper cover, lacking ties), modern morocco-backed box. *Provenance*: E. Bouchet (ink ownership inscription dated 1649) — Marie Parly (early ink ownership inscription) — comte de Lignerolles (III, 1894, no. 2492) — Hachette (1953, no. 66) — Oger & Camper, 20 December 2001, lot 85.

ENLARGED EDITION OF THESE FRENCH HISTORICAL CHRONICLES, PUBLISHED FOR THE FIRST TIME IN 1525 BY VÉRARD, IN AN EXCEPTIONAL PARIS BINDING, DATED AND ELABORATELY TOOLED BY CLAUDE DE PICQUES, BINDER TO THE KING.

Claude de Picques succeeded Gommar Estienne at the Royal bindery and continued to use a number of the same tools. Among these was the emblematic tool of Henri II at the centre of the present binding, used here as decoration and not as a mark of ownership. French bindings tooled with a date are rare. In addition to this example are three in the department of manuscripts at the BnF dated 1556 and one at the Bibliothèque Sainte-Geneviève dated 1559.

£10,000–15,000

\$16,000–23,000

€14,000–21,000



VINET, Elie (1509-87). *L'antiquité de Bourdeaux*. N.p.: n.p., n.d. [but Poitiers: Enguilbert de Marnef, 1565]. [Bound with:] *L'antiquité de Bourdeaux, Et de Bourg*. Second edition. Bordeaux: Simon Millanges, 1574. [And:] *L'antiquité de Saintes et Barbezieux*. Bordeaux: S. Millanges, 1584. [And:] *Engoulesme*. Poitiers: Enguilbert de Marnef, 1567.

4 works in one volume, 4° (234 x 168mm). The first work ruled in red throughout and with errata corrected in manuscript. All but the third work with engraved title vignette; second work with 4 double-page woodcuts, including a view of Bordeaux, L'Amphithéâtre de Bourdeaux, Palais Tutèle de Bourdeaux, and a Roman tomb, and two woodcut illustrations; the third work with a double-page panoramic view of Saintes. (Occasional light marginal soiling, short marginal tear in D4 of second work, light occasional browning in the third work.) Contemporary calf, sides centred with the arms of Jacques-Auguste de Thou and his wife Marie de Barbançon-Cany, the spine with raised bands and gilt in compartments, two of these lettered directly in gilt, the others with the couple's monogram 'IAM' (expertly rebaced preserving the original spine, corners neatly repaired); modern plexiglass slipcase. *Provenance*: Jacques-Auguste de Thou and Marie de Barbançon-Cany (binding, cf. Olivier 216-5, *Bibliotheca thuana*, II, p. 350; sold *en bloc* in 1680 to :) — Charron de Ménars (sold *en bloc* in 1706 to) — Cardinal de Rohan — Charles de Rohan, prince de Soubise (manuscript shelf-mark C.P.T.2. G.n.11) — École royale militaire (title stamp) — Écoles de Saint Cyr (label with motto 'ils s'instruisent pour vaincre') — Francis Pottière-Sperry (sold, Sotheby's, Paris, 27 November 2003, lot 142).

A DESIRABLE SAMMELBAND OF THE FOUR GREAT TEXTS ABOUT BORDEAUX AND ITS REGION AT THE TIME OF MONTAIGNE. THE DE THOU COPY.

Vinet was one of the most erudite French writers and literary historians of the 16th century, as well as being a geographer, mathematician and epigraphist; his life spanned almost the entire century. He translated and commented on a number of literary and scientific works from classical antiquity, among them Ausonius and Catullus. This volume unites four of his works on ancient Bordeaux, where he was a professor at the college of Guyenne from 1539.





The first, *L'antiquité de Bourdeaus*, is dedicated to Charles IX and was published on the occasion of the royal visit on 9 April 1565; it is here in its first edition, issue A (which does not call for the woodcut plan). Like *Engoulesme* it is a book of the utmost rarity — Desgraves records only three copies in public libraries: Paris BnF, Troyes and Saintes. Both texts were printed in Poitiers by Enguilbert de Marnef. The second text in this volume, also relating to Bordeaux in the classical period, was printed by Millanges in 1574 and contains a woodcut view of the city, which was already used in the first edition, issue B, of 1565, and was designed by Vinet himself. It is the only known woodcut to be designed by Vinet.

At the beginning of the 1580s Jacques-Auguste de Thou, bibliophile and first owner of this fine compilation of texts, travelled on two occasions to Bordeaux, where he met a number of influential personalities, among them Elie Vinet himself and Michel de Montaigne. It is likely that Vinet was responsible for recommending the Bordeaux printer Simon Millanges to both men for their own publications (*Mémoires de la vie de Jacques-Auguste de Thou*, 1711, pp. 58-59).

Brunet V, 1260-1 (this copy); Brunet, *Bibliotheca Thuana* II, p. 350; P. Courteault, *Elie Vinet et ses travaux d'antiquités locales, notes et rectifications bibliographiques*, Paris, H. Leclerc, 1907; Louis Desgraves, *Elie Vinet humaniste de Bordeaux*, Genève, Droz, 1977, nos 1, 2, 6 et 14; *Répertoire bibliographique des livres imprimés en France au XVI^e siècle*, I, Bordeaux, p. 378, n° 11, p. 392, n° 100, and V, Poitiers, p. 52, n° 153 plus supplement p. 62, p. 55, n° 169; Dr Cl Gigon (ed), *Elie Vinet, Recherche de l'Antiquité d'Engoulesme*, Angoulême, F. Goumard, 1876.

£20,000-30,000

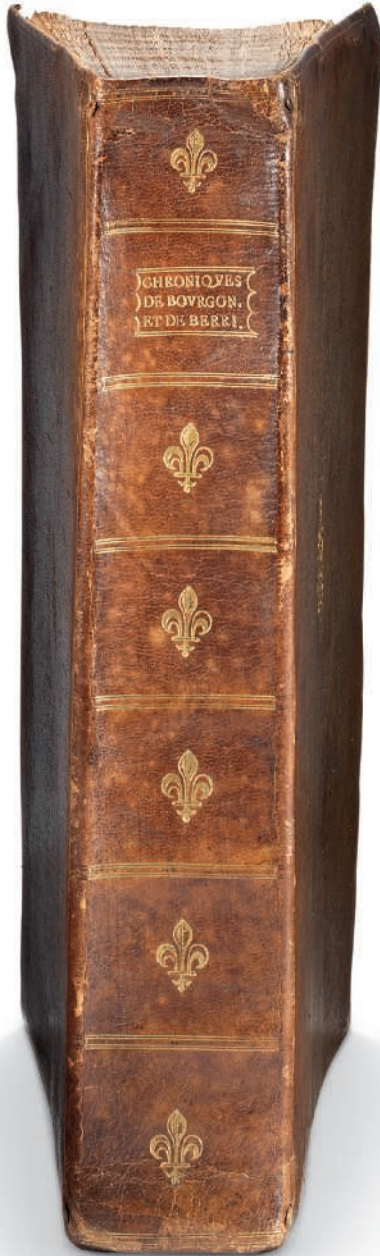
\$31,000-45,000

€28,000-42,000

PARADIN, Guillaume (1510–1590). *Annales de Bourgogne... Avec une table des choses memorables contenues en ce present livre*. Lyons: Antoine Gryphius, 1566. Title within architectural woodcut border, woodcut initials and head- and tailpieces, woodcut arms on verso of *6v, device on ***6v. (Tiny wormhole from beginning to c1 affecting a few letters, very short marginal tear to Bb6.)

[Bound with:] CHAUMEAU, Jean (fl. 1560–1566). *Histoire de Berry, contenant l'origine, antiquité, gestes, proësses, privileges, & libertés des berruyers*. Lyons: Antoine Gryphius, 1566. Title within architectural woodcut border, double-page map, folding panorama of Bourges, device on o3v, coats-of-arms in the text, full-page numismatic illustration, initials and head- and tailpieces. (Marginal worming from TY6 to end, heavier to some leaves in the chronology, tiny marginal hole to folding panorama.)

2 volumes in one, 2° (336 x 208mm). Contemporary limp olive morocco, covers with small central gilt fleurons, flat spine with gilt fleur-de-lys, gilt edges (extremities faintly rubbed, small light staining on lower cover). *Provenance*: Philippe Desportes (poet; ink ownership inscriptions on title of first work) — René de Galard-Brassac Bearn (armorial bookplate) — Edouard Rahir (his sale II, 6–8 May 1931, lot 626) — Hans Furstenberg (gilt booklabel) — Librairie Chamonal (1993) — Francis Pottière-Sperry (bookplate; sold Sotheby's Paris, 27 November 2003, lot 120).



FIRST EDITION OF JEAN CHAUMEAU'S HISTOIRE DE BERRY. SECOND EDITION OF PARADIN'S WORK. A SUPERB COPY FROM THE LIBRARY OF THE FRENCH 16TH-CENTURY POET PHILIPPE DESPORTES.

Jean Chaumeau's *Histoire de Berry* contains depictions of the region's coats of arms as well as a double-page woodcut map of Berry and a folded panoramic view of Bourges that is signed and dated and may be attributed to Jean Arnoullet (cf. *Catalogue James de Rothschild*, III, n2343).

Guillaume Paradin, dean of the chapter of Beaujeu, was a prolific French historian, who published a series of works devoted to the history of Burgundy and Savoy, as well as general historical surveys. In addition, he was interested in natural science and medicine, and translated Leonhart Fuchs's treatise on plants. Both books are decorated with delicate figurative square woodcut initials.

The present volume was the personal copy of the poet Philippe Desportes (1546–1606), with his autograph signature on top and bottom of the title-page. He had served as Henry's III court poet and was known for his elegant and delicate poetry, often imitating the great Italian poets such as Petrarch, Ariosto and Sannazaro.

Mortimer, *Harvard French*, 137; Brunet IV, pp 359; Brunet I, pp 1826; Du Verdier pp Kk6v, p. 672.

£10,000–15,000

\$16,000–23,000

€14,000–21,000

Ph. Desportes



Avec Priuilege du Roy pour dix ans.

Ph. Desportes



067

POSSEVINO, Giovanni Battista (1520-49). *Dialogo dell'honore ... nel quale si tratta a pieno del duello, della nobilit , et di tutti i gradi ne'quali consiste l'honore*. Venice: Gabriel Giolito, 1565.

Small 8° (160 x 98mm). Title with woodcut cartouche and printer's device, larger Giolito device on verso of final leaf, woodcut initials. (Hole in blank area of title, some light staining at lower margins.) Contemporary French limp vellum gilt *  la fanfare*, covers with large and small compartments surrounding a central oval reserve, the inner compartments tooled with various fleurons, the remaining ground filled with scrolling leaves, ferns, florettes and dots, flat gilt spine similarly tooled, gilt and gauffered edges within the middle of external edge a crowned heart with an arrow, remains of silk ties (some soiling and an internal tear to upper part of spine, endpapers renewed); modern olive morocco case.

A SUPERB COPY, PRESERVED IN AN EXTRAORDINARY GILT BINDING WITH GAUFFERED EDGES, OF AN IMPORTANT 16TH-CENTURY ENCYCLOPAEDIC CONVERSATIONAL LEXICON.

First published in 1553 in Venice at the same press as this edition, the text soon became a huge success. The author, Giovanni Battista Possevino, was a learned man from Mantua, where his Piedmontese parents (his father was a goldsmith) had been gradually admitted to the social circles around the famous Renaissance court of the Gonzaga dukes. Born in 1520, Giovanni moved to Rome in the mid-1540s in the service of the Mantuan cardinal Gregorio Cortese. He clearly moved easily in the upper echelons of the clergy, rooted in the most influential, notable and noble families of Italy, because shortly after working for Cortese he became secretary to the papal 'cardinal nipote' Alessandro Farnese and finally to Cardinal Ippolito II d'Este. His professional position and education undoubtedly eased his access to the leading men of letters at the papal court in Rome. It was probably at this time that Possevino composed his *Dialogo del l'Honore*, a well-organised and structured conversational lexicon that would ease courtly conversation on a broad range of subjects on any given occasion, as it presents complex topics and questions in a concise form, and, most importantly, in Italian rather than Latin.

USTC no. 851110; EDIT 16 26472

 3,000-4,000

\$4,600-6,100

 4,200-5,600

068

Recueil des effigies des Roys de France, avec un brief sommaire des g n alogies, faits et gestes d'iceux. Paris: Fran ois Desprez, [1567].

4° (238 x 173mm). Title with woodcut arms of Charles IX supported by the figures of Piety and Justice, 62 three-quarter-page woodcut portraits showing the line of French kings, a different cut of the figures of Piety and Justice on penultimate leaf, each leaf including the title framed by one of six woodcut borders. (Title and early leaves restored at margins and sometimes edges of border, H1 with closed tear through border and small area of portrait, Q1 with marginal repair, margins cut close, a few leaves shorter than others at foremargin.) Red morocco *janseniste* by Bellevall e, spine compartments with raised bands, gilt turn-ins and board edges. *Provenance*: contemporary marginalia.

FIRST AND ONLY EDITION. AN EXTREMELY RARE AND REMARKABLE SERIES OF 62 FULL-PAGE HEAD AND SHOULDER WOODCUT PORTRAITS OF THE KINGS OF FRANCE, FROM PHARAMOND TO CHARLES IX.



‘The first two portraits, as well as those of François I and Henry II are rendered with a true mastery’ (Brun). The title is decorated with the arms of Charles IX with the allegories of Piety and of Justice. All the pages are placed within elaborate woodcut frames. These frames, of which there are six forms, are decorated with scrolls, stags, swans etc. Each one possesses a cartouche used for the printing of a legend or a small label with the date of printing, 1567, or also a little woodcut illustrating a river or a spring. Mortimer suggests the date 1567 as the year of publication, taken from the title vignette, ‘interpreted as publication date since it is not an integral part of the border and is placed at the end of the table of contents and at the end of the volume. This edition was shared between the Parisian printer François Desprez and the engraver from Lyons Raullant de Neufchatel. The illustrations clearly belong to Raullant de Neufchatel; according to Baudrier nothing is known of Raullant except this imprint, and he may have been publisher, artist, or author of the work. Baudrier and others describe the Paris and Lyons volumes as two editions, but comparison of this copy with the Baudrier reproduction of the title-page and leaf Q4v of the Lyons edition suggests that these are two issues of the same edition. The only difference in the title is the addition of a comma’. His Parisian associate François Desprez is famous for his authorship of the *Recueil de la diversité des Habits* (1562), printed in civilité types.

A FINE COPY OF THIS RARE BOOK: no auction record in either ABPC or RBH.

Mortimer, *Harvard French* 454; Brun p. 281; see Didot, *Catalogue de Livres anciens rares et précieux*, Paris 1910, lot 112 (‘Livre important au point de vue iconographique et fort rare’. Binding by Lortic). Not in the Fairfax Murray or Rothschild collections.

£4,000–6,000

\$6,100–9,100

€5,600–8,400



¶69

AESCHYLUS, SOPHOCLES, EURIPIDES. *Tragoediae selectae*. [Geneva]: Huldreich Fugger for Henri Estienne, 1567.

2 parts, 16° (127 x 73mm), in Latin and Greek, woodcut printer's device on title, with blank leaves aa7-8 at end of part one. (Waterstain at upper margin of title and preliminaries, O1v and repeat K8r slightly soiled, quire L1 to end with wormhole at bottom margin occasionally affecting catch-letter or last line of text, corners of Oo2-Pp1 clipped.) Contemporary calf, covers with central gilt cartouche within single gilt fillet frame and with three blind fillets along joints, gilt spine in five compartments with raised bands (corners restored, some rubbing, upper joints cracked). *Provenance*: Gouthiere (early signature on title) – Pierre Hollier Larousse (bookplate).

A pocket edition of eight Greek tragedies: one by Aeschylus (*Prometheus*), three by Sophocles (*Ajax*, *Electra*, *Antigone*) and four by Euripides (*Hecuba*, *Iphigenia in Aulis*, *Medea*, *Alcestis*).

Each play (except *Prometheus*) is accompanied by two Latin versions, one in verse, and one in prose; for *Prometheus*, only the prose version (by M. Garbitius) is given. The translations are by Erasmus, Melancthon, G. Buchanan, Joachim Camerarius, and G. Rotallerus.

The four plays of Euripides represent the only tragedies of Euripides printed by Henri Estienne, who never published an edition of that author – a lacuna which his son Paul was to fill in 1602' (Schreiber). Adams A-269; Gruys, *Early Printed Editions of Aeschylus*, II.8; Schreiber, Estienne 169.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

¶70

Edict du roy sur la pacification des troubles de ce royaume. Publié à Paris en parlement le xi. jour d'Augoust M.D.LXX. [No place, but Paris:] 31 August 1570.

4° (202 x 143mm). 8 leaves. Woodcut device on title, repeated on verso of final leaf within decorative woodcut surround, one woodcut initial. Brown morocco by Asper frères, covers with outer gilt frames enclosing a scalloped panel with large central lozenge with small central onlay of red morocco tooled with a gilt flower surrounded by volutes formed by use of a dotted tool, this repeated at panel corners and sides, gilt turn-ins, gilt edges (head and tail of spine fractionally rubbed). *Provenance*: [Ernest Stroehlin (1912 catalogue, no. 775)] — Mente Libera (bookplate) — Jules Couderc (engraved bookplate).

RARE EDITION OF THE TREATY OF SAINT GERMAIN EN LAYE, SIGNED ON 5 AUGUST 1570, ENDING THE THIRD OF THE FRENCH WARS OF RELIGION.

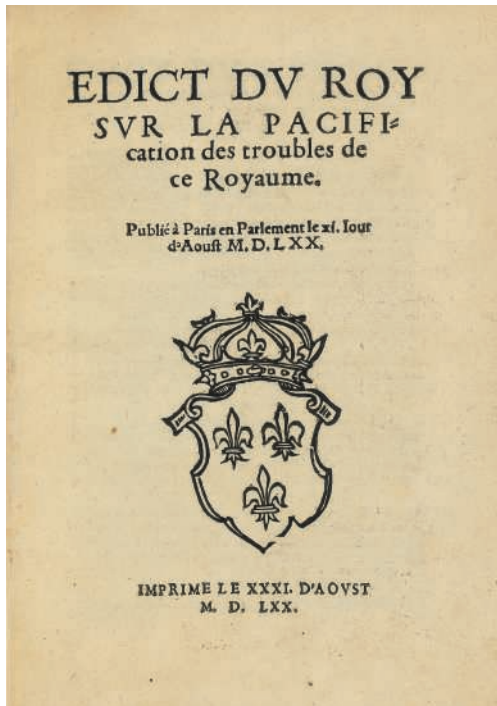
In the third war between Catholics and Protestants from 1568 to 1570 the Huguenots suffered a setback at the Battle of Jarnac in 1569, where their general, the prince de Condé, was killed. Following the appointment of Henry of Navarre (later Henri IV) as the new leader of the Huguenot cause, the peace treaty was signed by Charles IX for the Catholics, and by Admiral Gaspard de Coligny for the Huguenots, granting the Huguenots control of four fortified towns: La Rochelle, Cognac, Montauban, and la Charité for two years. Protestants were henceforth to be allowed to hold public office in France, and Catherine de' Medici promised to give her daughter Marguerite de Valois in marriage to Henry of Navarre. This peace would be of short duration, as two years later the St Bartholomew's Day Massacre led to the resumption of hostilities.

A fine copy from the library of Ernest Stroehlin.

£1,000-1,500

\$1,600-2,300

€1,400-2,100



70



71

071

PARE, Ambroise (c.1510-1590). *Cinq livres de chirurgie*. 1. *Des bandages*. 2. *Des fractures*. 3. *Des luxations, avec une Apologie touchant les harquebousades*. 4. *Des morsures & piqueures venimeuses*. 5. *Des gouttes*. Paris: André Wechel, 1572. Title within woodcut allegorical border, woodcut portrait of Paré on verso, 41 woodcuts in text, most full-page, complete with colophon leaf with woodcut printer's device on verso. (Title with tiny marginal chip at foot, extremely minor marginal worming affecting gatherings n-q and v, occasional pale soiling or spotting.)

[Bound with:] — *Traicté de la peste, de la petite Verolle & Rougeolle: avec une brefue description de la Lepre*. Paris: André Wechel, 1568. Title within woodcut allegorical border, complete with 'Au Lecteur' leaf with very large woodcut printer's device on verso. (Heavy dampstaining from gathering O to end, minor marginal worming affecting last 5 leaves and endpapers.)

2 works in one volume, 8° (170 x 109mm). Contemporary vellum, yapp edges (some soiling, remains of ties). *Provenance*: 'C.P.L.C... du bon desser' (contemporary ink inscription in lower margin of a2 recto) — François Moutier (20th-century bookplate).

FIRST EDITIONS OF TWO OF PARÉ'S MOST IMPORTANT WORKS.

The first work is illustrated with a woodcut portrait of Paré at the age of 55 and 41 woodcuts depicting surgical operations and instruments. 'The *Cinq livres* contains all new material. It had been called by several serious writers Paré's *chef d'oeuvre* ... in it appears the first description of the fracture of the head and of the femur. Secondly, it is the first appearance of the whole teaching of bandages, fractures, and dislocations which has come down to us from the ancients, broadened by Paré's own experience ... It is undoubtedly one of his most important works' (Doe 19).

The second work was written from direct experience of the plague: 'Having passed the winter of 1564-65 on tour in Provence with Catherine de' Medici and the young king Charles IX, where the ravages of a plague epidemic, added to poverty and general misery, were painfully apparent, Paré was requested by the queen mother to make whatever knowledge he possessed of the disease available to the world. He therefore puts into a book his ideas as to its cause, transmission, and treatment, and says he writes only of what he has seen by long experience during his three years at the Hôtel-Dieu, his travels, his practice in Paris, and his own slight attack while he was serving his internship. This is one of Paré's most systematic treatises; for its careful symptomatology and thorough description of treatment, it deserves to rank among the best of his writings' (Doe 14). Durling 3526.

£15,000-20,000

\$23,000-30,000

€21,000-28,000



072

ANEAU, Barthélemy (1505-1561). *Le description philosophale de la nature et condition des oyseaux, et de l'inclination et propriété d'iceux avec la figure et pourtraict au naturelle*. Paris: Jean Ruelle, 1571.

16° (113 x 70mm). Partly in verse. Title with woodcut historiated border, 48 woodcut illustrations, most of birds but also bats and insects. (Light staining to text on D6v, last two quires with minor stain at inner margin, E8r with small soil mark, F7-8 with marginal repairs affecting headline on F7v, F8 slightly soiled.) Hard-grained dark red morocco by Alain Devauchelle, covers with triple gilt fillet, dos à nerfs, gilt turn-ins, gilt edges.

A CHARMING ILLUSTRATED EDITION OF A RARE SELECTION OF ALMOST EMBLEMATIC BIRD MORALISING VERSE.

This lovely book also includes a bat and some insects and is illustrated with 48 woodcuts (4 repetitions). The nature of each animal is described in a short section in prose, followed by eight lines in verse presenting the typical characteristics of the species before the moral sense and meaning are explained in another eight lines printed in italics. It is true, as Brun indicates, that the illustrations of this edition were copied in the same sense as those in the *Second livre de la description des Animaux contenant le Blason des oyseaux*, written by Guillaume Guérout and printed in Lyons in 1550 (cf. BnF NUMM-70827). The woodcuts which Jean Ruelle used for the present edition are the same as those in another work in this collection, *Le blason et description des oiseaux* printed in Rouen by Robert Masselin for the brothers Du Gort in 1554 (see lot 57). These two editions are about 20 years and many miles apart, but the use of the same woodblocks links them. As regards the text of the present edition, it is based on the one composed by Guillaume Guérout for 1550 and resembles his other similar poetic productions. The literary beginnings of the topic and its motives may be seen in the *Dits des Oiseaux*, printed between 1488 and 1492. The BnF has a copy of the same edition, with the same title and the same date of 1571 (cf. Rés. S-1003). However, comparison of these two copies reveals in fact the two title-pages are not identical: the BnF copy does not have the decorative frame as here, and the printer's address is slightly different (as recorded in USTC). This small difference may perhaps be explained by the fact that Jean Ruelle had died in 1571 and his widow, who was responsible for the second issue, modified the title to change the address of the press.

Brun p. 111; Brunet suppl. I, 576; USTC no. 56403 (the text of the printer's device differs slightly in this copy); Chatelain, *Livres d'emblèmes et de devises*, p. 80 n° 20; Gioranescu n° 2570; Mortimer, *Harvard French*, n° 263; Mellot & Queval, *Répertoire d'imprimeurs/libraires*, p. 487 (for Jean Ruelle); Renouard, *Répertoire des imprimeurs parisiens*, p. 386 (for Jean Ruelle).

£3,000-4,000

\$4,600-6,100
€4,200-5,600

073

CRESPIN, Jean I (d.1572, editor). [*Poetae Christiani veteres:*] *Vetustissimorum authorum Georgica, Bucolica, & Gnomica poemata*, in Greek and Latin. [Geneva]: Eustache Vignon, [1584].

4 volumes bound in one, 16° (118 x 74mm). Woodcut title borders. Woodcut head- and tailpieces, initials and ornaments. Retaining blanks Z8 and 4¶8. (Variable light browning and spotting, occasional inkmarking, a few leaves trimmed at the head, affecting running titles or page numbers, quire * misbound after quire Z, short tear on Z4). Contemporary French cream morocco gilt à la fanfare, sides with central arms of Anne, duc de Joyeuse in cartouches, cartouches and compartments formed with strapwork, compartments filled with leafy spray, foliate, floral and other tools, triple fillet borders, gilt board-edges, spine gilt à la fanfare, compartments filled with leafy spray, foliate and other tools, gilt edges (discreet repairs to extremities, lacking ties); modern brown cloth solander box. *Provenance:* Anne, duc de Joyeuse (1560-87; binding) — [?]Douvrie, 17 April 1714 (inscription on flyleaf) — 19th-century inscription on upper pastedown recording prices of other copies – Michel Wittcock (sale Christie's, 7 July 2004, lot 49; booklabel).



A FANFARE BINDING FOR THE SOLDIER AND FAVOURITE OF HENRI III, ANNE, DUC DE JOYEUSE (1561-1587).

The son of Guillaume, vicomte de Joyeuse, Anne de Joyeuse was noted in his youth for the sweetness of his character, his verve, and his generosity. As a soldier he distinguished himself at the siege of La Fère in 1580, and became a favourite of the King, who rapidly advanced him through a series of titles and positions to that of duke. Joyeuse's pre-eminence at the court was consolidated by his marriage to the queen's half-sister, Marguerite de Lorraine, a ceremony that was celebrated with festivities which were widely held to eclipse anything that had gone before in their magnificence. Anxious to maintain his status as a soldier, Joyeuse took command of an army in Gascony, and led the campaign there against the forces of Henry of Navarre (the future Henri IV), which culminated in the battle of Coutras on 18-20 October 1587, in which Joyeuse was killed. His body was recovered from the battlefield on the orders of Henri III and Joyeuse was buried with the full ceremony of a state funeral.

The present anthology of Greek poetry by Hesiod, Theocritus, Bion, Moschus and others was compiled and edited by Jean Crespin I and published by him in Geneva in 1569-70; it was then reissued by Vignon in this edition, and again in 1600.

Adams P-1689; Hoffmann III, 235-236.

£5,000-8,000

\$7,600-12,000

€7,000-11,000

074

DU BELLAY, Martin (1495-1559). *Les Memoires de Mess. Martin du Bellay ... contenant le discours de plusieurs choses advenuees au Royaume de France, depuis l'an MDXIII jusques au trespas du Roy François premier*. Paris: P. L'Huillier, 1572.

LARGE-PAPER COPY, 2° (382 x 237mm). Collation: á- áá⁶ éé⁴ a-y⁶ z⁴ A⁶-Nn⁶, o⁶. Wood-engraved device on title, head- and tailpieces and initials, ruled in red throughout. (Large ink stain on Aa2v, 100mm marginal repaired tear to H5 just into text affecting a couple of letters, minor marginal burnhole at gutter to Aa1, tiny marginal worming from gathering Mm to end.) Near contemporary olive morocco, covers with wide gilt border of fleur-de-lis and intertwined double-Cs within oval wreaths between double fillets, enclosing a panel embellished with a repeated pattern of fleur-de-lis and intertwined double-Cs surrounding wreathed central coat-of-arms, flat spine similarly decorated in gilt, gilt edges (corners and joints expertly restored, spine slightly and uniformly darkened). *Provenance*: Charles de Bourbon-Condé, premier comte de Soissons (1586-1612; binding) — over-inked ownership inscription on title dated 1731 — Sir George Holford (1860-1926; sold Sotheby's 5 December 1927, lot 281, to:) — Charles van der Elst (gilt booklabel) — Raphaël Esmerian (booklabel; sold Tajan, 6 June 1972, lot 57).

SECOND EDITION. AN OUTSTANDING COPY FROM THE LIBRARY OF CHARLES DE BOURBON-CONDE, PREMIER COMTE DE SOISSONS, SON OF LOUIS 1ER BOURBON DE CONDE AND HIS SECOND WIFE, FRANÇOISE D'ORLEANS-LONGUEVILLE. THE HOLFORD-VAN DER ELST-ESMERIAN COPY.

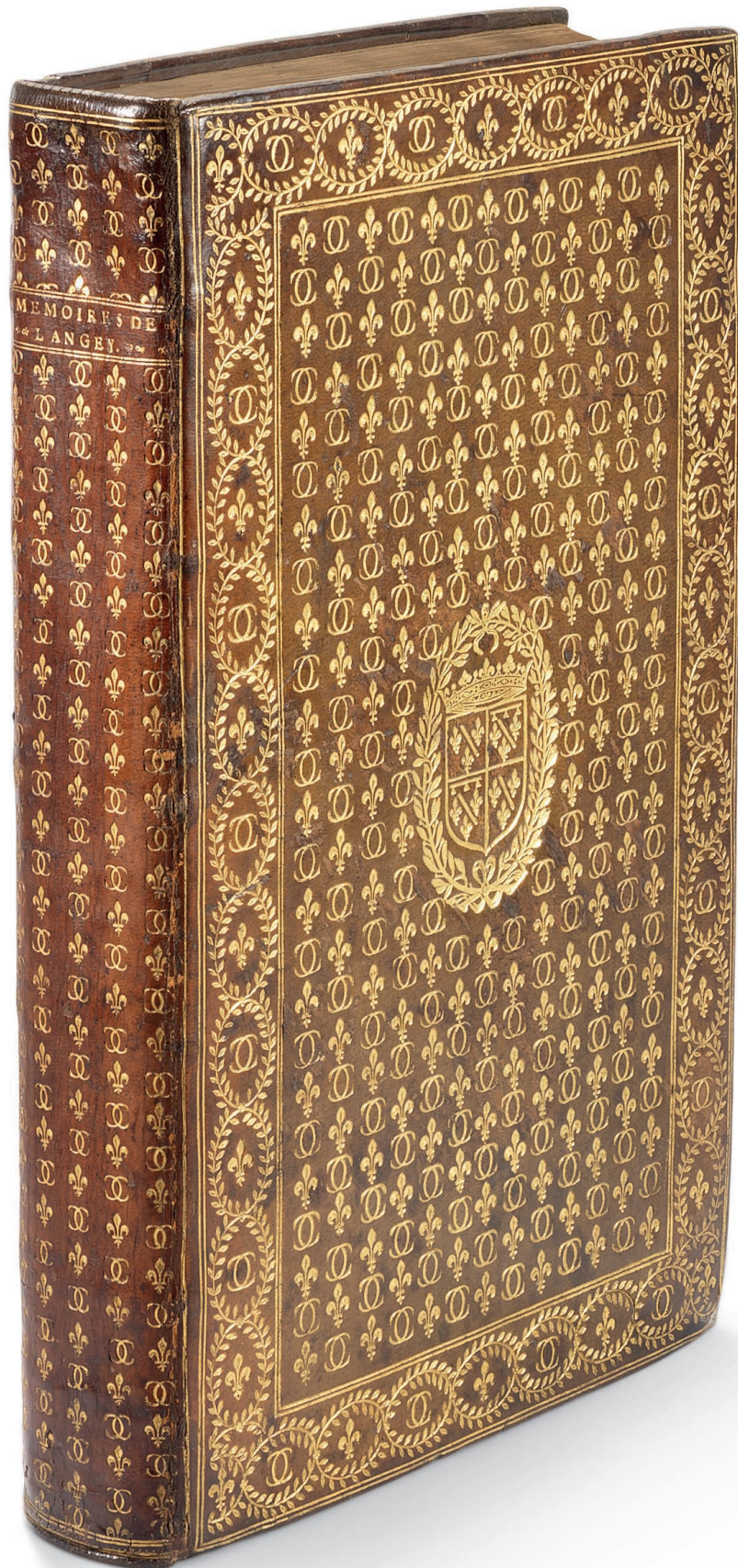
Martin du Bellay, author of this historiographical work and brother of Guillaume as well as of Cardinal Jean du Bellay, wrote his memoirs as the official historical record of the reign of François I. It covers the years 1513 to 1547 in 10 books with the final three containing extracts from the memoirs of his brother, the 5th *Ogdoade*, by Mess. Guillaume du Bellay, seigneur de Langey (1491-1543). Both brothers joined their talents in warfare to those of writing and have transmitted what remains a highly regarded record of the battles and sieges they themselves witnessed on the battlefield. Like his brother, Martin du Bellay was highly respected as a versatile diplomat, as lieutenant general of Normandy and as a historian of France. His memoirs continued to be printed in revised and modified editions until 1753.

Adams D-1000 (variant collation, calling for éé⁴ to be blank, which in this copy is the last leaf of Prologue).

£35,000-45,000

\$53,000-68,000

€49,000-63,000



MEMOIRES DE
L'ANGEY.



075

PLUTARCH (c.46-c.120). *Opera*, in Greek and Latin. [Geneva:] Henri Estienne, 1572.

13 volumes, 8° (158 x 96mm). With the 66-leaf index, often lacking, bound here at the end of volume 12. (A few small marginal repairs, including to a wormtrack in some gatherings of vol. 1, occasional light browning and light spotting, occasional light dampstaining, a few headlines shaved.) 18th-century red morocco, covers with gilt rule border, spines gilt in compartments *à la grotesque*, lettered and numbered directly in gilt with 'B' at spine foot, marbled and gilt edges, gilt turn-ins (spines numbered incorrectly by the binder, lower board of vol. 1 spotted, minor wear). *Provenance*: Charles de Baschi, marquis d'Aubais (1686-1777; binding) – Aubry Vitet (bookplate) – François Louis, duc d'Orléans (stamp on each title-page).

THE FIRST EDITION OF PLUTARCH'S COMPLETE WORKS PUBLISHED BY THE GREAT HENRI ESTIENNE (1528-1598).

Brunet praised this famous edition, which includes the *Lives* and the *Moralia*, for its 'beautiful execution and accuracy'. Estienne produced this edition 'avec correction et elegance' (Renouard). Many of the most prominent humanists cooperated on the Latin translations, including Xylander, Erasmus, Turnebus, and Bude.

A handsome set bound for Charles de Baschi, marquis d'Aubais, with his initial B in gilt at the foot of the spines. An historian, collector and great bibliophile, Charles de Baschi formed a very large library of about 30,000 books and manuscripts in his castle at Aubais, in the Gard. Most of the library was dispersed after his death, and the remainder was destroyed in a fire at the castle in 1789.

Renouard, *Estienne*, 134, n.2 ('cette édition est supérieure aux précédentes Aldines, Juntines, et même à celle de Basle, 1533-42-1560, qui lui ont servi de fondement'); Schweiger I, 259 ('complete sets are of the utmost rarity. This edition is printed in the famous *Grec du Roi* font designed by Garamond'); Schreiber, *Estienne* 179 ('complete sets are extremely uncommon... By far the least common volume is the 13th, which was already rare in Renouard's day').

(13)

£4,000-6,000

\$6,100-9,100

€5,600-8,400

076

SIMEONI, Gabriel (1509-1575). *Figure de la Biblia, illustrée de stanze Tuscanes*. Lyons: Guillaume Rouillé, 1577.

8° (166 x 109mm). Title border of printer's flowers from the atelier of P. Roussin, 269 woodcuts after Pierre Eskreich. (S2 with small burn mark, without final blank.) Brown morocco *janseniste* by Thibaron-Echaubard, spine with raised bands and gilt lettering, gilt and marbled edges.



A richly illustrated bible with woodcuts after Pierre Eskreich, first used in Rouillé's *Biblia Sacra* of 1562.

Baudrier IX, p. 361 ('suite des 269 vignettes gravées d'après les dessins de Pierre Eskreich, alias Vase ou Cruche, attribuées, à tort, par de nombreux auteurs au pseudo Jean Moni'); see Mortimer, *Harvard French* 93 (in the note, for the 1564 issue).

£1,500–2,000

\$2,300–3,000

€2,100–2,800

677

JOUBERT, Laurent (1529–1582). *Traité du ris, contenant son essance, ses causes, et meruelheus effais, curieusemant recherchés, raisonnés & observés*. Paris: Nicolas Chesneau, 1579.

8° (161 x 99mm). Without the front blank. 18th-century red morocco, probably by Derome, flat spine gilt in compartments centred with fleurons, gilt triple fillet to sides, gilt turn-ins, gilt edges. *Provenance*: Jacques-Charles Brunet (1868, 130) – Ambroise Firmin-Didot (gilt label; VI, June 1884, 205) – La Roche Lacarelle (gilt label; 1888, 89).

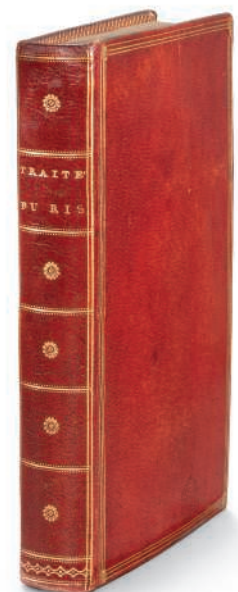
FIRST EDITION OF THE FIRST TREATISE ON LAUGHTER, WRITTEN, ACCORDING TO MICHAUD, 'D'UNE MANIÈRE ASSEZ LICENSIEUSE'.

This unusual work is most renowned for its study of French orthography, one of the many attempts at its reform, and takes the form of a dialogue between a Frenchman, Fransais, and a German, Wolfgang. Laurent Joubert studied medicine at Paris, Padua, Turin and Bologna, taking his MD at Montpellier in 1558, where he succeeded Rondelet to the chair of anatomy. Hirsch writes that he was 'one of the most famous representatives of the medical faculty during the 16th century'. Joubert was physician to kings Henri II and Henri IV. *Bibliotheca Esoterica* 60653 ('very rare'); Caillet, 5627; Guaita, 427; Catach, *L'Orthographe Française à l'époque de la Renaissance*, pp. 191–194.

£1,000–1,500

\$1,600–2,300

€1,400–2,100



078

COMMINES, Philippe de (c. 1447-1511). *Les Mémoires, sur les principaux faits & gestes de Louys onziesme & de Charles huitiesme son fils Roys de France*. Paris: Claude Bruneval for Jean de Bordeaux, 19 August 1581.

2° (342 x 219mm). Ruled in red throughout. Engraved publisher's device on the title, engraved headpieces and engraved historiated initials. (Evenly browned throughout, a few short marginal tears, small repair in the title, repair to short marginal wormtrack in the last few gatherings.) Contemporary tan calf, the covers and spine superbly gilt à la fanfare by the 'Atelier à la première palmette' with an all-over design comprising a scrolling interlaced gilt ribbon forming reserved compartments filled with various tools including palmettes and cherubs, against a ground filled with various foliate tools (expertly rebacked preserving part of the original spine, corners repaired); later book-form black morocco case. *Provenance*: Philip III of Spain (1578-1621; manuscript note, signed Jehan Lhermite and fixed by four wax seals to the front pastedown, recording its use by Philip c.1594; manuscript cryptographic grid to front and rear pastedown perhaps in Philip's hand) — 'Del Cubillo' (inscription, on the front pastedown, in a neat 18th-century hand) — Henri Beraldi (label; I, 1934, 7) — Coupel du Lude.

A MAJOR PRIMARY SOURCE FOR 15TH-CENTURY EUROPEAN HISTORY IN A WONDERFUL À LA FANFARE BINDING BY THE 'ATELIER À LA PREMIÈRE PALMETTE'.

Philippe de Commines was a writer and diplomat at the courts of Burgundy and France. Saint-Beuve called him 'the first truly modern writer', and others 'the first critical and philosophical historian since classical times' (*Oxford Companion to French Literature*). Neither a chronicler nor a historian in the conventional sense, his analysis of the contemporary political scene made him virtually unique in his own time. Commines' *Mémoires*, completed in 1498 and first published in 1524 in Paris, are regarded as a major primary source for 15th-century European history and a historical record of immense importance. The work is divided into several parts, the first six relating to events from the beginning of Commines' career up to the death of King Louis XI. The last two parts deal with the Italian wars, ending in the death of King Charles VIII of France.

Hobson, *Les Reliures à la fanfare*, p. 21, n.124a.

£25,000-35,000

\$38,000-53,000

€35,000-49,000





679

PARE, Ambroise (c.1510–1590). *Discours d'Ambroise Paré ... A sçavoir de la mumie, des venins, de la licorne et de la peste*. Paris: Gabriel Buon, 1582.

4° (222 x 172mm). Complete with final blank, copper-engraved portrait of Paré by Etienne Delaune in first state and 12 wood-engraved illustrations in the text, nearly all full-page, wood-engraved printer's device on title, initials and headpieces. (R1 with tiny marginal nick, tiny marginal wormhole at gutter to title and following 3 leaves.) Contemporary limp vellum, titled on spine in ink manuscript with library shelfmark (upper cover lightly wrinkled); plexiglass box. *Provenance*: Cécile Eluard (booklabel; sold 20 February 1992, lot 53) — Francis Pottière-Sperry (bookplate; sold Sotheby's Paris 27 November 2003 lot 122).



FIRST EDITION, VERY RARE, OF PARÉ'S TRACT AGAINST ANCIENT MEDICINE, DENOUNCING EMPIRICAL PRACTICES, AND ILLUSTRATED WITH 12 BEAUTIFUL WOODCUTS. THE CECILE ELUARD-POTTIEE-SPERRY COPY.

Paré was among the first to oppose the medical use of 'mummiā' or 'mummy' (a substance used in the embalming of mummies). In this book, he explains how the Chevalier Des Ursins, a French nobleman who had been injured, had been treated by many doctors and surgeons including himself. During his convalescence, Des Ursins inquired why he had not been given mummy to drink, to which Paré replied that it would have done more harm than good, as would have unicorn's horn. Paré wrote this book to explain his reasons for not giving it and he supports his arguments by many experiments on living and inanimate objects. This important book is illustrated with a handsome portrait of Paré, aged 75 (here in first state) engraved by the Strasbourg artist Etienne Delaune and 12 beautiful woodcuts (6 already used in the 1575 *Oeuvres* and 6 full-page specially cut for this book).

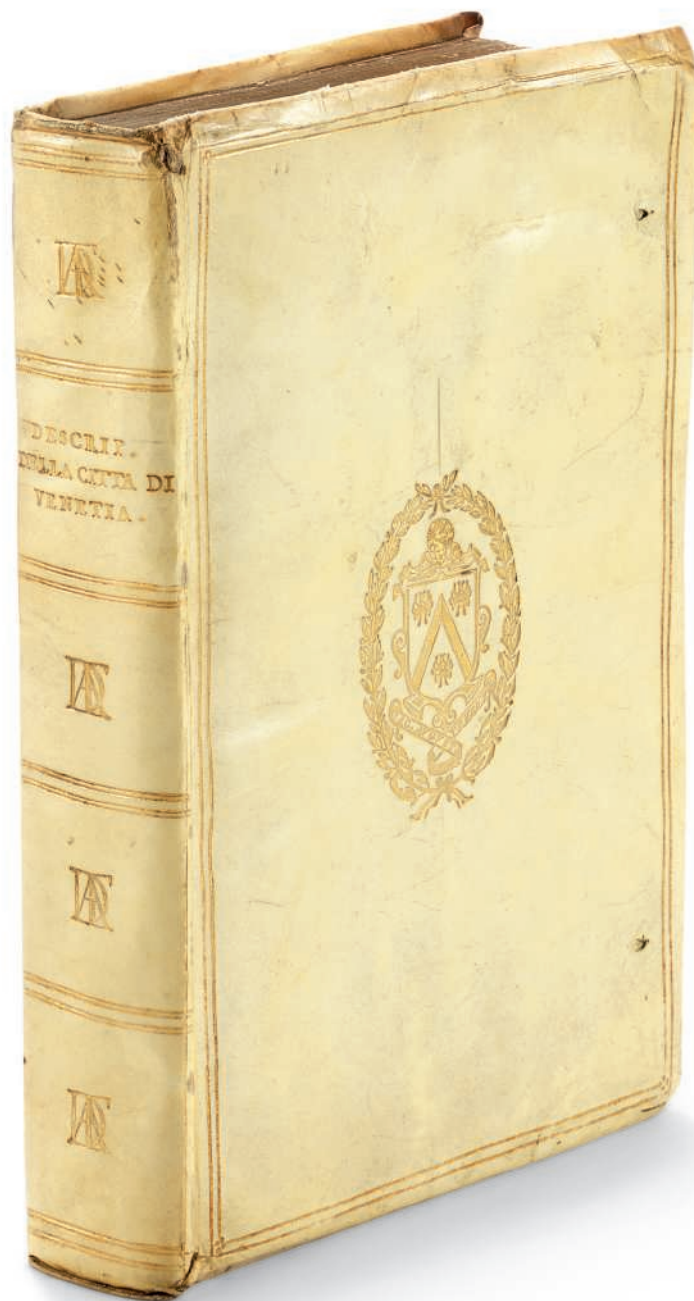
Adams P-316; Brun, p.267; Brunet IV, 366; Adhémar/Linzeler, *Inventaire du fonds français – Graveurs du seizième siècle*, I, p. 280 (for the portrait); J. Doe, *A bibliography of the works of Ambroise Paré*. Amsterdam, 1976, n° 24; Tchemezine V, 39.

£60,000–80,000

\$91,000–120,000

€84,000–110,000





e80

SANSOVINO, Francesco (1521-1586). *Venetia citta nobilissima et singolare. Descritta in XIII Libri*. Venice: Jacomo Sansovino, 1581.

4° (210 x 142mm). Woodcut title device, woodcut initials. (Old repair to Tt1 touching on text, the 'Cronico Particolare' misbound after the 'Tavola' and 'Errori scorse' rather than before.) Contemporary limp vellum gilt, covers with gilt arms of Jacques-Auguste de Thou [Olivier 216, fer 2] enclosed by a double fillet, flat spine divided by fillets, with de Thou's repeated monogram and gilt title lettering (some crinkling, ties lacking). *Provenance*: Jacques-Auguste de Thou (1553-1617; arms on binding) – 'Simon d m' (inscription on title) – 'Et Simon D T.' (stamp on title) — Richard Heber (1773-1833; attribution in pencil, [?]his shelf label '5427' on front pastedown) — Francis Pottière-Sperry (bookplate; sold Paris, Sotheby's, 27 November 2003, lot 134).

FIRST EDITION OF THE FIRST GUIDE BOOK TO VENICE, BOUND IN WONDERFUL CONTEMPORARY GILT LIMP VELLUM FOR JACQUES-AUGUSTE DE THOU.

A remarkable copy bound for the famous bibliophile Jacques-Auguste de Thou who reputedly enjoyed travelling to Venice. As well as being the president of the parliament in Paris, he also was a historian and probably regarded Sansovino as his Italian counterpart. It is noteworthy that this copy has considerable Montaigne interest, as the author of the *Essais* owned a copy of Sansovino's *Del Governo*, 1578, was a close friend of de Thou, and was in Venice when this book was published.

The author Francesco Tatti da Sansovino was the son of Jacopo Tatti detto il Sansovino (1486-1527), the famous Italian Renaissance sculptor and architect active in Florence, Rome and Venice. After the sack of Rome, the family fled the Eternal City for Venice in 1527. As a descendant of such an artistic and educated family, Francesco was bound to be interested in the artworks and architecture of Venice, which he so beautifully describes in this book. In addition, he records the laws of the city state, its main businesses, its sites and monuments, the contemporary local costumes and fashions as well as notable historical events. In sum, the book contains a history of the city until 1580.

Adams S-371; USTC 854824.

£20,000-30,000

\$31,000-45,000

€28,000-42,000

081

MONTENAY, Georgette de (1540-1581). *Emblematum christianorum centuria... Cent emblemes chrestiens*. Zurich: Christoph Froschauer, 1584.

4° (194 x 142mm). Text in Latin and French. Etched portrait of the author and 100 emblematic etchings by Pierre Woeirirot. (Without final blank F4, title with marginal tears repaired without loss but touching one word, tiny marginal hole to m4.) Red morocco by L. Claessens, covers with large central lozenge of plant fronds composed with roll and dotted tools, these repeated to form large cornerpieces, gilt spine, turn-ins, gilt edges (spine faded, extremities rubbed). *Provenance*: Kansas City Public Library (ink stamp in lower margin on A2r).

FIRST LATIN EDITION OF THE FIRST RELIGIOUS EMBLEM BOOK TO MAKE USE OF LOVE EMBLEMS, THE FIRST PROTESTANT EMBLEM BOOK AND THE FIRST EMBLEM BOOK BY A WOMAN. IT MARKS THE BEGINNING OF THE SYSTEMATIC EXPLOITATION OF EMBLEMS FOR RELIGIOUS PROPAGANDA. IT IS ALSO THE FIRST EMBLEM BOOK TO USE INCISED ENGRAVINGS (BY PIERRE WOEIRIROT) RATHER THAN WOODCUTS FOR THE PICTURAE.

The dedicatee is Jeanne d'Albret, Queen of Navarre, seen in the first emblem in the act of building a temple, with the motto 'Sapiens mulier aedificat domus'. The beautiful engravings are the work of Pierre Woeirirot; in this edition a new emblem 18 replaces the original of the 1571 edition. Interestingly, the beautiful portrait of Georgette de Montenay served as the model for the portrait of the calligrapher Esther Inglis in her manuscript 'Le livre de l'Ecclésiaste', 1601 (cf Mortimer).

Adams M-1715; Brunet III, 1853; Landwehr *German* 443; Landwehr *Romanic* 530; Praz, p.431; Vinet 849; cf. Mortimer, *Harvard French* 380.

£3,000-4,000

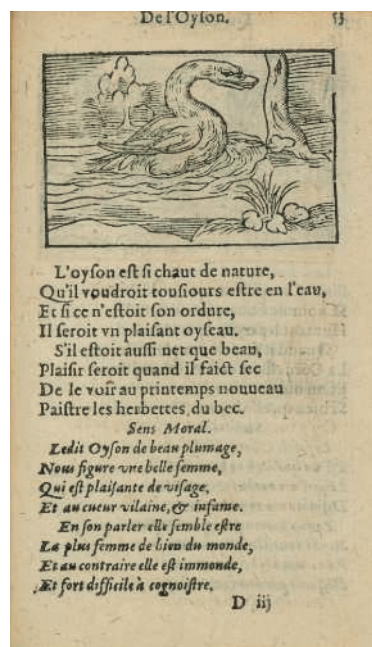
\$4,600-6,100

€4,200-5,600



[ANEAU, Barthélemy (1505?-1561)]. *De la propriete et nature d'aucuns oyseaux Avec le sens moral...*
Par un scavant Philosophe. Paris: Nicolas Bonfons, 1584.

16° (110 x 73mm). Woodcut title surround, woodcut headpiece, tailpiece and opening initial to preface, 55 woodcuts of birds (50 x 33mm), one at head of each page of verse. (Some upper margins close cut.) Red morocco gilt by Capé, sides with inner compartment enclosing the word 'Paulatim' and outer frame of gilt and blind fillets, gilt inner dentelles, gilt edges. *Provenance:* Luzarche (pencil note) – Henri Gallice (1853-1930; bookplate) – Marcel Jeanson (1885-1942; bookplate).



EXTRAORDINARILY RARE EDITION OF THIS CHARMING ILLUSTRATED BOOK.

With regards to its content, this book could equally be attributed to Guillaume Guérault, though in fact it remained anonymous. In the second half of the 16th century the genre of moralising and emblematic texts in verse became attached to birds and animals in an almost encyclopaedic manner, causing great bibliographical complexities since titles of similar publications may differ considerably, even though the illustrations remain the same, having been used by various printers for a wide range of editions. This is particularly true of the works of Barthélemy Aneau and Guillaume Guérault (died c. 1570) which were so similar in subject that they were sometimes bound or even printed together. This often made it difficult to attribute the texts correctly, particularly if printers altered the original texts and titles for their own purposes and then published them anonymously. The present text, with this particular title, was first printed in Lyons in 1563 by Jean d'Ogerolles; according to USTC, only one copy survives in a public institution, in the BnF (Rés. P-Z-2515 [5]). The present edition uses the same woodcuts as the 1563 edition. Each cut is followed by eight lines of verse describing the bird illustrated, then a further eight lines providing the moral sense and interpretation.

Jean-Luc Nyon, *Catalogue des Livres de la bibliothèque de feu M. le Duc de la Vallière*, part 2, vol. 4, Paris 1788, p. 217, no. 14546; Chatelain, *Livres d'emblèmes et de devises*, p. 80 no. 19 and 20 (on Guérault); USTC no. 75183; Arsenal Verse no. 1038; USTC records only one copy, in the Bibliothèque de l' Arsenal in Paris.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

083

LE CHOYSELAT, Prudent. *Discours oeconomique, non moins utile que recreatif.* Paris: par les Colporteurs, 1585.

Small 8° (159 x 94mm). Title arabesque, woodcut initials. (Very light marginal waterstains on the first four leaves.) 18th-century red morocco gilt, sides surrounded with gilt triple fillets, flat gilt spine à la grotesque with longitudinal lettering (light rubbing of extremities).

Provenance: [duc de la Vallière (binding)].

A VERY RARE BOOK ON RURAL ECONOMICS AND A LOVELY COPY FROM THE LIBRARY OF THE DUC DE LA VALLIÈRE.

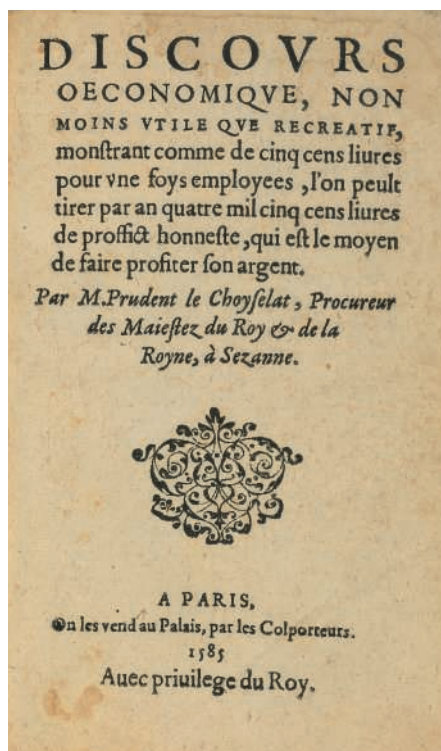
The first known edition of this treatise was published in 1569 in Paris by Nicolas Chesneau, who two years previously had obtained the royal privilege for seven years. Le Choyselat, royal prosecutor of Sezanne (Champagne), apparently wrote only one other book containing devotional verses, of which only an English edition survives (*Cathemerinon Liber*; printed by Wynkyn de Worde in 1523). By contrast, the present text was printed again and again until 1800 due to its continued relevance. In this work Le Choyselat addresses a friend who has lost all his fortune in the course of the civil wars. He recommends a means of recovery by which his friend would raise chickens. With reasonable effort and intelligence, Le Choyselat calculates, this friend could make an annual profit of 4500 livres based on an initial investment of 500 livres; he has only to follow the book's good advice and guidance on how to foster and nourish hens and roosters. The book begins with a dedicatory letter to the comte de Rochefort, where the author explains his intentions, followed by a laudatory poem entitled 'Sur le discours oeconomique de Prudent de Choyselat', signed by François de Belleforest. The author includes anecdotes in his treatise wherever possible and bases his enormous erudition on a huge number of authors, all of whom he lists at the end. The list of 'Auteurs recherchez & citez en ce present traicté' mentions Plato, Aristotle, Pliny, Plutarch and others up to Erasmus, Belon, Budé and even Rabelais.

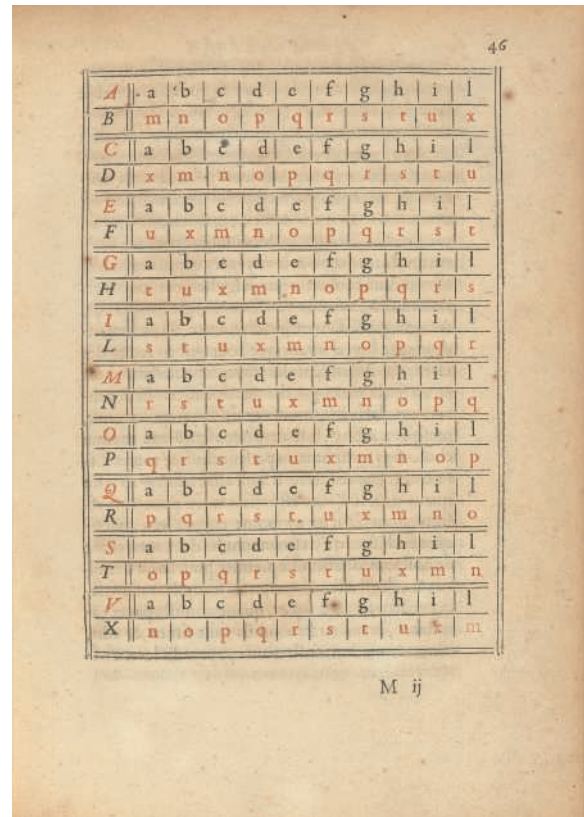
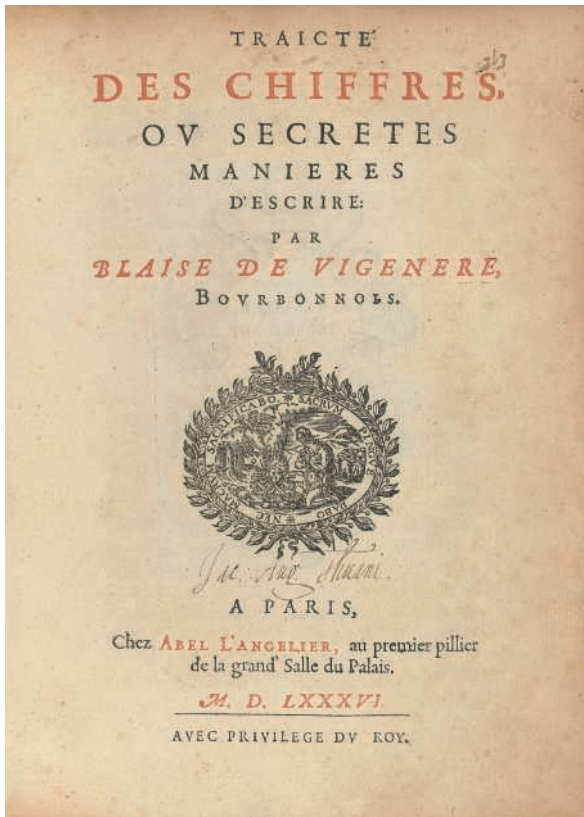
Brunet I, 1852; Rahir, *Bibliothèque de l'amateur*, 369; Huzard, *Notice analytique et bibliographique de l'ouvrage de Prudent Le Choyselat sur les avantages que l'on peut retirer des poules*, Paris: Mme Huzard, 1830; USTC no. 88021.

£3,000–5,000

\$4,600–7,600

€4,200–7,000





084

VIGENERE, Blaise de (1523–1596). *Traicté des chiffres, ou Secretes manieres d'escrire*. Paris: Abel l'Angelier, 1586.

4° (228 x 167mm). Title in red and black with woodcut device, letterpress tables and some text leaves also printed in red and black, engraved motto on title verso, woodcut illustrations including 2 double-page, woodcut alphabets. (Browned and spotted.) Late 17th-century vellum, manuscript title on spine (corners somewhat worn). *Provenance*: Jacques-Auguste de Thou (1553–1617; signature on title and verso of final leaf) — Jean-Jacques Charron, marquis de Ménars — Armand-Gaston, cardinal de Rohan — Charles de Rohan, prince de Soubise (shelfmark on pastedown).

FIRST EDITION, FIRST ISSUE. THE VIGENÈRE CIPHER WAS REGARDED AS UNBREAKABLE FOR OVER 300 YEARS, UNTIL CHARLES BABBAGE AND FRIEDRICH KASISKI INDEPENDENTLY DEVELOPED A METHOD OF MULTIPLE TESTS TO CARRY OUT SUCCESSFUL CRYPTANALYSIS. THE JACQUES-AUGUSTE DE THOU COPY.

In 1586 the French diplomat and cryptographer Blaise de Vigenère published in Paris his *Traicté des chiffres ou secrètes manières d'escrires*. Vigenère's book described a text autokey cipher that became known as the Vigenère cipher after being misattributed to Vigenère in the 19th century: the actual inventor was Giovan Battista Bellaso (in 1563). Vigenère became acquainted with the writings of Alberti, Trithemius, and Porta when, at the age of twenty-six, he was sent to Rome on a two year diplomatic mission. To start with, his interest in cryptography was purely practical and was linked to his diplomatic work. Then, at the age of thirty-nine, Vigenère decided that he had accumulated enough money for him to be able to abandon his career and concentrate on a life of study. It was only then that he examined in detail the ideas of Alberti, Trithemius, and Porta, weaving them into a coherent and powerful new cipher ... The cipher is known as the Vigenère cipher in honour of the man who developed it into its final form. The strength of the Vigenère cipher lies in its using not one, but 26 distinct cipher alphabets to encode a message... To unscramble the message, the intended receiver needs to know which row of the Vigenère square has been used to encipher each letter, so there must be an agreed system of switching between rows. This is achieved by using a keyword...

Vigenère's work culminated in his *Traicté des Chiffres*, published in 1586. Ironically, this was the same year that Thomas Phelippes was breaking the cipher of Mary Queen of Scots. If only Mary's secretary had read this treatise, he would have known about the Vigenère cipher, Mary's messages to Babington would have baffled Phelippes, and her life might have been spared' (Singh, *The Code Book. The Secret History of Codes and Codebreaking*, 46-51). Vigenère's work is also one of the first European printed books to deal with Chinese and Japanese writing, though strangely the leaf devoted to these remains blank in all the copies of this edition we have inspected.



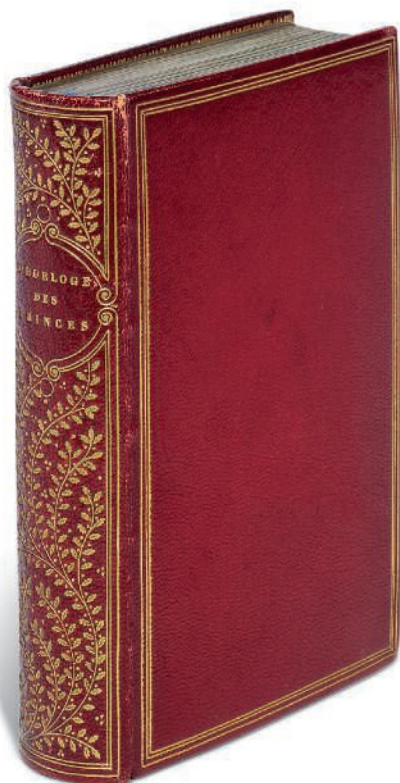
An attractive copy in contemporary limp vellum, bearing the autograph signature of Jacques-Auguste de Thou.

Galland, *An Historical and Analytical Bibliography of the Literature of Cryptography*, 193; Adams V-743; Jean Balsamo et Michel Simonin, Abel L'Angelier & Françoise de Louvain...; Robert Birley, 'Pressmarks of the de Thou library', in *The Book Collector*, 1956, n° 2, p. 173; 'Blaise de Vigenère, poète et mythographe au temps de Henri III', *Cahiers V.L. Saulnier* n° 11, Presses de l'École Nationale Supérieure, 1994; Caillet, *Manuel bibliographique des sciences*, III, n° 11159; Antoine Coron, 'Note sur les cotes dites de la bibliothèque de Thou', in *Bulletin du bibliophile*, 1982, III, pp. 339-357 (for the provenance); Mortimer, *Harvard French* 543; J.-F. Maillard, 'Aspects de l'encyclopédisme au XVIe siècle dans le Traicté des chiffres annoté par Blaise de Vigenère', in *Bibliothèque d'Humanisme et Renaissance*, 1982, tome XLIV, 2, pp. 235-268; Denyse Métral, *Blaise de Vigenère...*, Paris, 1939, p. 57 ff.; *Trésors de l'écrit 10 ans d'enrichissement du patrimoine écrit*, RMN, 1991, p. 58.

£4,000-6,000

\$6,100-9,100

€5,600-8,400



085

GUEVARA, Antonio de (1481-1545). *L'horloge des princes avec le tresnommé livre de Marc-Aurèle*, translated by Nicolas de Herberay. Paris: Denis Cotinet for Gabriel Buon, 1588.

8° (157 x 100mm). Title with woodcut device. (Some light browning.) Red morocco gilt by Trautz-Bauzonnet, triple gilt fillet on sides, flat spine filled with curling leaf stems surrounding a medallion containing title, gilt turn-ins, gilt and marbled edges. *Provenance*: Robert Hoe (morocco label; part II of his sale, New York, 1912, lot 1529) – E.A. Périer (morocco label; his sale, Rouen, 1977, lot 216).

AN IMMENSELY POPULAR GUIDE TO THE PROPER CONDUCT OF RULERS IN ITS SECOND FRENCH TRANSLATION BY NICOLAS DE HERBERAY.

Guevara's *Reloj de Principes* (Valladolid, 1529), together, as usual, with his didactic *Libro del emperador Marco Aurelio* (Sevilla, 1527), conjures up the ideal of a just and peaceful society, while reflecting on some aspects of the social Reformism still alive in the first decades of Charles V's reign. According to Brunet, Jean de La Fontaine took inspiration for one of his fables from Guevara's work.

Brunet II, 1798 ('C'est à cet ouvrage que La Fontaine a fait allusion en citant Marc Aurèle dans la fable du *Paysan du Danube*, et non point aux pensées de Marc Aurèle'); this edition not in the BL or Adams.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

086

RAMELLI, Agostino (c. 1531–after 20 August 1608). *Le diverse et artificiose machine ... nelle quali si contengono uarij et artificiofi mouimenti, degni di grandissima speculatione, per cauarne beneficio in ogni sorte d'operatione. Composte in lingua italiana et francese*. Paris: by the author, 1588.

2° (350 x 227mm). Ruled in red throughout. Roman (French) and italic (Italian) types. Engraved title within architectural frame by Leonard Gaultier, each leaf of text printed within a border of typographical fleurons, engraved portrait of Ramelli by Gaultier on title-page verso, 194 engravings (174 full-page, 20 full-sheet) numbered I-CXCV (CXLVIII and CXLIX combined on a single engraving), three signed with the cipher 'JG' (CL-CLII). (Four leaves comprising n1 [f.97], o1 [f.105, mis-signed n1], o8 [f.112] and n8 [f.104] misbound, very short minor tears to i4 and T2, tiny marginal chips to i8 and V3, small marginal chip repaired on P2, occasional light spotting and browning.) Contemporary French limp vellum, covers framed with gilt double fillet enclosing gilt centre ornament of laurel leaf tools, flat gilt spine, lettered at head of spine in ink manuscript, gilt edges (small stain on upper cover of binding, spine lightly soiled, lacking ties), modern green cloth slipcase. *Provenance*: Françoise d'Espinay de Bretagne, first wife of Henri de Schomberg, comte de Nanteuil (1604 gift inscription on front free endpaper) — Princes of Liechtenstein (stamp on title) — Otto Schäfer (sold Sotheby's 27 June 1995, lot 163).



FIRST EDITION OF ONE OF THE MOST FAMOUS ILLUSTRATED BOOKS OF THE 16TH CENTURY AND A LANDMARK IN BOOK DESIGN.

'The plates in Ramelli's treatise are artistically as well as technologically superb, the bilingual text beautifully printed, and both plates and text surrounded by handsome borders of typographic ornaments. The reasons for this sumptuousness were twofold: first Ramelli had dedicated the book to his patron Henri III; and second, he had previously had several designs stolen from him by a trusted associate (probably Ambroise Bachot, later engineer to Henri IV), who published them in corrupt and mutilated form and claimed them as his own. As a result of this experience Ramelli planned his treatise as a particularly lavish work that would be difficult to counterfeit, and produced and published it from his own house where he could maintain absolute control over the project' (Norman). The book itself is a fine example of the exquisite work of late 16th-century French printers and artists. Ramelli's book had a great influence on later mechanical engineering.

A FINE COPY BOUND IN CONTEMPORARY GILT LIMP VELLUM.

Mortimer, *Harvard French* 452; Brun, p.280; Norman 1777; Dibner, 173.

£20,000–30,000

\$31,000–45,000

€28,000–42,000



LE DIVERSE ET
ARTIFICIOSE

MACHINE

DEL CAPITANO AGOSTINO
RAMELLI

DAL PONTE DELLA TRESIA

Ingegniero del Christianissimo
Re di Francia et di pollonia.

*Nellequali si contengono uarij et industriosi Moui-
menti, degni digrandissima Speculatione,
per cauarne beneficio infinito in
ogni sorte d'operatione;*

*Composte in lingua Italiana
et Francese.*

*A Parigi in casa del autore,
co' privilegio del Re. 1588.*

ESTO PASTOR
BIBLIOTHECA

087

DU HAILLAN, Bernard de Girard, seigneur (1553-1610). *De l'Estat et succez des affaires de France*. Paris: Pierre l'Huillier and Jame Mettayer, 1595.

8° (175 x 110mm). Woodcut royal arms on title, woodcut initials and headpieces. (Title and first 3 leaves wormed and stained at outer margin, some subsequent worming and staining, mainly marginal but worming occasionally affecting bottom line of text or catch-letters, several tears to margins, a few ink spots, X3r with slight paper fault.) Contemporary limp vellum gilt, covers with centrally-placed arms of Henri IV, the dedicatee, and a single fleur-de-lys at corners, spine directly lettered in one panel, the others with repeated fleur-de-lys (soiled and crinkled, the arms rubbed and faded). *Provenance*: Henri IV, King of France (binding).



DEDICATION COPY IN CONTEMPORARY LIMP VELLUM WITH THE ARMS OF HENRY IV.

Bernard de Girard du Haillon, the royal historiographer of three French kings — Charles IX, Henri III and Henri IV — was appointed to write the first national history of France, the 'Annales nationales'. From its first edition in 1570, this much esteemed work saw numerous editions. The author undertook the challenge of writing for the first time a factual history of the whole of France, taking the Italian chronicles as his model. The first edition was dedicated to the Duke of Anjou. The edition of 1573 was revised and augmented, while the 1580 edition was dedicated to Henri III. The present edition contains the definitive version that remained unchanged until the work was last printed in 1611, shortly after the author's death. The first part comprises a concise history of France covering the reigns from King Pharamonde to Charles VII, and the second part of his work is dedicated to the institutions and the administrative structure of the kingdom. In 1595, Bernard de Girard was made genealogist of the order of the Saint-Esprit and received a pension of 1200 crowns.

Girard 2, no. P1732; USTC no. 3044; not in Adams.

£6,000-8,000

\$9,100-12,000

€8,400-11,000

088

La Genealogie et descente des roys de France depuis Pharamond I roy des Francois jusques a Henry IIII tres-chrestien a present regnant: avec leurs effigies. Paris: Jean Le Clerc, 1595.

14 oblong 2° sheets (325 x 420mm), each mounted on paper and folded once (374 x 240mm), comprising a letterpress title leaf and 13 sheets of woodcut portraits and letterpress captions set within a continuous, woodcut, genealogical tree, the plates all coloured in an early, probably contemporary hand, the portrait of Henri IV finished with touches of gilt and gouaches. (Small losses to some plates, notably the title leaf, a few plates trimmed close, plates faintly and evenly yellowed, occasional light soiling, the mounts with small repairs.) 19th-century red half roan, spine with raised bands and compartments centred with a gilt vine leaf tool, lettered directly in gilt (corners and bands rubbed, joints cracked at the head, sides scuffed).

A POSSIBLY UNIQUE COPY, HAND-COLOURED AND HEIGHTENED WITH GOLD, OF THE ENLARGED EDITION OF THIS RICHLY ILLUSTRATED WORK, FIRST PUBLISHED BY LE CLERC IN 1583, NOW EXPANDED TO THE REIGN OF HENRI IV.



This rare work, comprising an engraved title and thirteen woodcut plates, was printed to allow all the leaves to be mounted, if so desired, to form a genealogical tree or even a scroll 5.5 meters long. Along this genealogy are 65 portraits of French kings engraved in medallions of 7cm, except for Pharamond who is shown in a large woodcut (21 x 21cm), and Henri IV whose portrait was engraved on copper and mounted in its medallion. This suite was also published as a book in 1585 under the title *Abrégé de l'histoire de France*.

Brunet mentions other editions under a slightly different title: *Abrégé de l'histoire française*, 1596 and 1599. The latter are the only ones recorded by Mortimer, who does not mention an earlier edition.

Brunet I, 14-15 (note); Guigard, *Bibliothèque héraldique de France*, 1685 ('édition très rare aussi'); see Mortimer, *Harvard French* 1.

£3,000-5,000

\$4,600-7,600

€4,200-7,000



089

DE BRY, Johann Theodor (1561-1623) and Johann Israel DE BRY (c. 1565- c.1609). *Emblemata saecularia... Weltliche lustige neuwe Kunststück, der jetzigen Welt lauff fürbildende...* Frankfurt: Io. Theodor and Io. Israel de Bry, 1596. [Bound with:] BRUCK, Jacobus à. *Emblemata pro toga et sago*. Nuremberg: Widow and Heirs of Paul Fürst, [c. 1690].

2 works in one volume, 4° (175 x 134mm). First work: Engraved allegorical title border, 101 engraved plates (of 102?) by Theodor de Bry, comprising an introductory plate of Minerva seated with blank shield, 50 numbered plates of emblems, and 50 (of 51?) unnumbered plates of blank escutcheons, some repeated. (Title cut down at margins and mounted, some text margins cut close.) Second work: Title in red and black, 45 numbered engraved plates of emblems. (Some browning.) Late 17th-century green vellum, covers with triple fillet border and centrally placed arms of the marquis de Ménars [Olivier 185, fer 1], his gilt monogram repeated in spine panels, red edges (some darkening and discolouration, rubbing to joints and corners, upper joints slightly split). *Provenance*: Jean-Jacques Charron, marquis de Ménars (1644-1718; binding) – [Armand Gaston, Cardinal de Rohan (1674-1749)] — Charles de Rohan, Prince de Soubise (1715-1787; his shelfmark on front pastedown; his sale, 12 January 1789, part of lot 4247).

A CHOICE COPY OF TWO EMBLEM BOOKS. RARE FIRST EDITION OF THE EMBLEMATA SAECULARIA WITH ENGRAVINGS AFTER PETER BREUGHEL THE ELDER, BOUND FOR THE MARQUIS DE MENARS.

The *Emblemata saecularia* by the brothers De Bry is illustrated with evocative and fantastical engravings, six after Breughel the Elder and the remainder after Hieronymous Bosch, Hans Bol and Martin de Vos, among others. The work consists of an engraved allegorical title, a portrait of Minerva and 100 plates of escutcheons and compositions printed in alternation. Collations of copies vary but may in fact represent different ways of describing the same number of plates and escutcheons. For instance, Praz calls for 50 plates and 52 escutcheons but does not mention the engraved title or Minerva plate; Praz cites the White Knight-Yates Thompson-Bright copy and the Asburnham-Edwards-Hoe copy (sale New York, 12 Nov. 1912, lot 935), both of which contain the Minerva plate plus 50 plates and 50 escutcheons, as does the present copy. Jacobus à Bruck's *Emblemata* comprises 45 plates selected from his *Emblemata moralia & bellica*, published in 1615.

Jean-Jacques Charron, marquis de Ménars, brother-in-law of Colbert, purchased the de Thou library when it was sent to auction in 1680. In 1706, this collection, enlarged by Ménars, totalled 20,000 volumes and was purchased by Cardinal de Rohan, Prince de Soubise. Afterwards, the marquis de Ménars built up a second library which was put up for sale in 1720 by the Dutch dealer Abraham de Hondt.

Praz, pp. 47-50 & 290. Landwehr, *German* 154. Adams B-2981. Ad 2: Praz, p. 287. Landwehr, *German* 149. Princeton 147. For Ménars, see Olivier, Hermal, De Roton pl. 185 (fers 1 & 4) and Guigard II, 125-126. For De Thou and Soubise, see Antoine Coron, 'Quelques aspects de la bibliothèque de Jacques-Auguste de Thou' in *Bulletin du bibliophile* (1988); Soultrait, *17th century* 52.

£25,000-35,000

\$38,000-53,000

€35,000-49,000

090

Le premier [-troisie'me] livre du Labyrinthe de recreation, recherché des plus beaux esprits de ce temps. Rouen: Claude Le Vilain, 1602.

3 volumes in one, 24° (95 x 49mm). Ruled in red throughout. Woodcut title vignette and headpiece to each volume, two decorative initials. Limp brown morocco gilt with yapp edges by Trautz-Bauzonnet, comb-marbled endpapers, gilt edges. *Provenance:* [Jérôme Bignon (cat. 1848, 1450) — Marquis de Clinchamp (cat. 1860, 543) — Félix Solar (cat. 1860, 2147: 'Recueil très rare.') — François Guyot de Villeneuve (cat. 1900, 706)] — Pierre Louÿs (cat. 1918, 225; his bibliographical notes tipped in, recording the sale of this copy by Bignon, Clinchamp and Solar when in red morocco, then its appearance at the sale of Guyot de Villeneuve rebound by Trautz; also listing the 3 copies known to him, of which this copy is one).

ONE OF ONLY THREE COPIES KNOWN OF THE FIRST EDITION OF THIS COLLECTION OF 238 POEMS, NEARLY HALF OF WHICH ARE BY BAÏF.

Tchemerzine meticulously listed the hundred poems attributed to Jean-Antoine Baïf; the others are by Durant de la Bergerie. The book was reprinted in 1603. Brunet affirmed that it was reprinted in 1610 and 1615 under a new title: *Labyrinthe d'amour*, but in fact this was a different book. (The publisher, Claude Le Vilain extracted 30 poems from the *Labyrinthe de Recreation* to insert in the *Labyrinthe d'Amour*.) The two other copies known are held by French public institutions: the Bnf and the Musée Condé, Chantilly (Cigongne copy).

This superb copy in limp morocco by Trautz, ruled throughout and the only one in private hands, belonged to a prestigious lineage of bibliophiles: Bignon, Clinchamp, Solar, Guyot de Villeneuve and Pierre Louÿs who detailed its provenance in an autograph note.

Tchemerzine I, 316-320; Brunet *Splt* 734: 'Première édition d'un recueil fort rare'; omitted by Lachèvre, *Bibliographie des recueils collectifs de poésies*.

£600-800

\$910-1,200

€840-1,100





091

BORDEAUX, Christophe de. *Varlet a louer a tout faire*. Rouen: Pierre Mullot, n.d. [c.1600]. [With:] – *Chambriere a louer a tout faire. Au mois et a lanée*. Rouen: Pierre Mullot, n.d. [c.1600]. 2 volumes, small 8° (135 x 88mm). Each work with a woodcut title illustration, and a woodcut initial. (second work lacking final 2 lvs., leaf A7 of second title with small marginal loss not touching the text.) Uniform late 19th-century straight-grained red morocco by Lermardeley, lettered up the spine in gilt, gilt edges. *Provenance*: comte de Lignerolles (bookplate, inventory numbers 1521 and 1522) – Sczaniecki (bookplate; his sale, part I, Paris, 1974, n.134). [And:]

FYOT – BORDEAUX, Christophe de. Calligraphic manuscript copies by Fyot of Abraham Cousturier's Rouen editions of *Varlet a louer* and *Chambriere a louer*, on vellum, late 18th century, respectively 15 pages and 20 pages, 8° (153 x 100mm, and 154 x 105mm), each bound in full red morocco attributed to Bisiaux, sides gilt, the second work using cornucopia corner tools, both with blue moiré doublures and identical gilt turn-ins, spines tooled in gilt, lettered up the spines.

APPARENTLY THE ONLY COPIES KNOWN OF THESE ROUEN EDITIONS OF TWO FAMOUS SATIRICAL PAMPHLETS IN VERSE, EACH OF THEM ILLUSTRATED WITH A WOODCUT ON THE TITLE. TOGETHER WITH TWO CALLIGRAPHIC MANUSCRIPT COPIES ON VELLUM, PROBABLY BY FRANÇOIS FLORENT FYOT.

These two related works have their origins in a medieval tradition of popular comical literature for public recitation. The types 'Valet for rent' and 'Maid for rent' were adapted at the end of the 16th century by Christophe de Bordeaux; editions of c. 1600 are known in very few copies only, at least one in Paris and another in Rouen by Abraham Cousturier with similar but different woodcuts. The present editions remained unknown to bibliographies up to Mercier and may well be the only surviving copies. The Couturiers and Mullots all specialised in romances of chivalry, light pieces, and popular pamphlets in the vernacular.

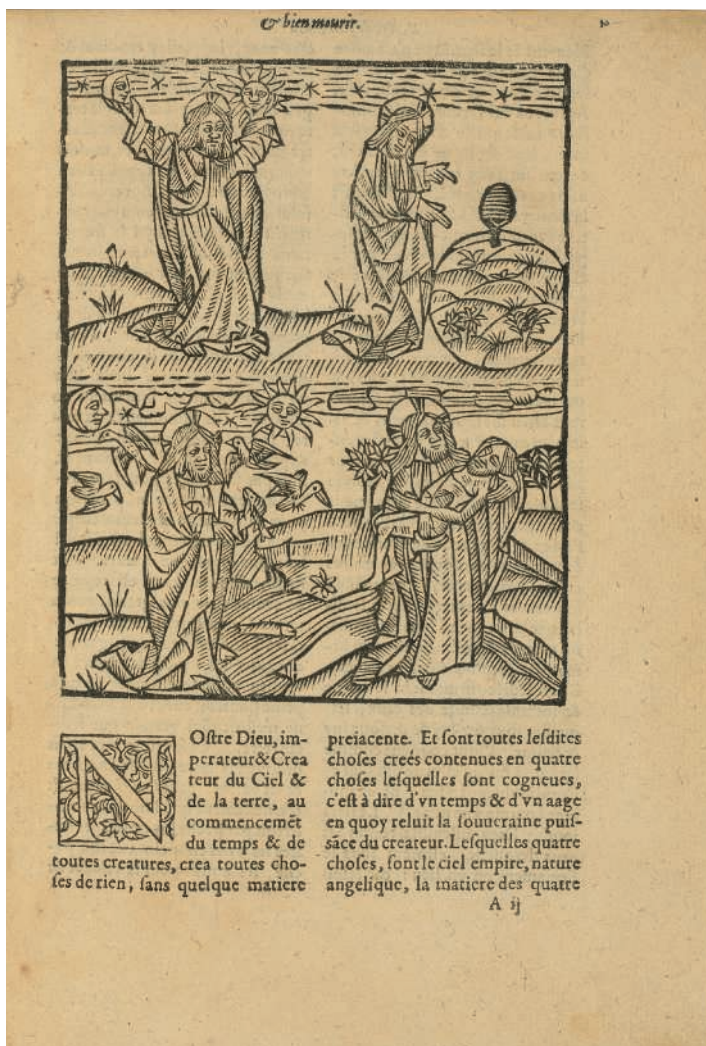
When the taste for rare 16th- and 17th-century literature spread among book collectors at the end of the 18th century, in the footsteps of De Bure, the principal bibliophiles of the time ordered manuscript facsimiles of the rarities they could not find. F.F. Fyot was among the calligraphers specialising in such perfect reproductions. Méon, Soleinne, Cigongne and later the duc d'Aumale or Firmin Didot could add these unobtainable books to their collections in what were called *copies figurées*. Fyot's copies are based on editions other than those by Mullot.

The manuscripts were elegantly bound for Lignerolles, almost certainly by Pierre-Joseph Bisiaux (c. 1750-1811), the binder who worked for Beaumarchais, Voltaire and Mme du Barry. The quality of these bindings is testimony to the importance accorded by bibliophiles to these fine manuscript copies. (4)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



692

ARS MORIENDI — *L'Art & science de bien vivre & bien mourir: contenant trois parties*. Paris: Nicolas Bonfons, 1603.

4° (219 x 146mm). 66 woodcut illustrations in the text, woodcut initials. (Occasional light browning, title repaired at head and inner margin, affecting just a few letters.) Brown morocco by Duru & Chambolle, dated 1863, gilt turn-ins, gilt and marbled edges (extremities lightly rubbed). *Provenance*: Edouard Rahir (booklabel; V, 1226) — Bechtel (booklabel).

AN EXTREMELY RARE LATE *ARS MORIENDI* PUBLISHED IN PARIS AT THE VERY BEGINNING OF THE 17TH CENTURY AND ILLUSTRATED WITH 66 WOODCUTS.

One of the bestsellers of the 15th and 16th centuries, the *Ars moriendi* is known through more than 230 manuscripts (mainly in Latin) as well as numerous editions. Its enduring success was primarily due to the series of large and often crude engravings depicting the diabolical temptations, and views from Hell. The Parisian printer Nicolas Bonfons specialised in these popular books written in the vernacular, mainly printed in French and illustrated. He issued romances of chivalry, shepherds' calendars, etc. A fine copy.

Festschrift Otto Schäffer, 1987, *Der Schäfer-Kalender*, p. 266: Paris, Bonfons, [1602] only mentioned; the only copy known is in the BnF.

£2,000–3,000

\$3,100–4,500

€2,800–4,200

093

THOU, Jacques-Auguste de (1553-1617). *Historiarum sui temporis. Pars prima*. Paris: the widow of Mamert Patisson 'in officina Roberti Stephani', 1604.

Large 2° (414 x 270mm). Estienne's woodcut device on the title. (Small dampstain in the upper margin, and marginal wormhole.) Contemporary armorial vellum, covers centred with the gilt arms of Henri IV [cf. Olivier 2492, 7], gilt triple fillet border, flat spine gilt ruled in compartments each centred with a crowned H [Olivier 2492, 9] or a crowned fleur-de-lys, one compartment titled in manuscript in an early hand, gilt edges (some staining and yellowing, lacking the ties, corners of blanks lightly worn or dog-eared); modern morocco-backed case. *Provenance*: presentation copy with the coat-of-arms of Henri IV gilt on the sides – manuscript title inscription 'opus tamen perfectum ac utile' – D. Lamy (small title signature) – 'Le Bois Muralt' (sold, Christie's South Kensington, 18 January 2000, lot 468).

FIRST EDITION OF DE THOU'S MAGNUM OPUS. A MAGNIFICENT LARGE-PAPER COPY IN A CONTEMPORARY ARMORIAL AND ROYAL BINDING.

De Thou's *History of My Time* reaches far beyond French national borders. It was written in Latin for dissemination throughout Europe and, as noted by Antoine Coron, it is in fact a history of Europe during its darkest period to date and may be compared to Thucydides' *History of the Peloponnesian War* or the *Annals* of Tacitus. Edward Gibbon acknowledged de Thou as one of his two greatest influences, along with David Hume.

In his foreword, written for Henri IV, de Thou declares that his goal is to speak the truth frankly, soberly, with moderation and tolerance. This honesty earned de Thou the strong condemnation of the Catholic authorities. This first edition, and the octavo edition that followed it, are the only ones to print the full text: *History of My Time* was deemed too favourable to Protestants, censored, and condemned by Rome which added it to the Index of Forbidden Books. Henri IV, who had granted his trusted advisor a personal privilege to publish, eventually asked for its interdiction.

This copy, on large paper and bound with the arms of Henri IV, was evidently intended as a gift, and bound soon after publication, before its double condemnation by Rome and the king. Antoine Coron, *En français dans le texte*, 81.

£20,000-30,000

\$31,000-45,000

€28,000-42,000



094

RABANUS MAURUS (784-856). *De laudibus sanctae crucis opus, eruditione versu prosaque mirificum... Quo figuris sive imaginibus XXVIII. multa fidei christianae mysteria, multi mystici numeri: angelorum, virtutum... in formam crucis redacta.* Augsburg: Praetorius, 1605.

2° (317 x 194mm). Printed in red and black, 2 woodcut illustrations in the text and 30 elaborate diagrams printed in red and black, some of which include woodcuts, woodcut printer's device on title and one tailpiece. (Lacking the second part, consisting of 14 printed leaves without illustration apparently not bound in at the time, tiny marginal chip to title, very light browning at the beginning.) Slightly later 17th-century calf, covers framed with gilt double fillet enclosing gilt arms in a central gilt oval, spine with gilt arms (extremities faintly rubbed, repairs to joints and corners; head and foot of spine renewed). *Provenance:* Gédéon Tallement des Réaux (binding, Olivier pl.397 fer no.3 [covers] and no.2 [spine]) — early ink indecipherable inscription on title — 'Didron Peintre-Verrier Paris' (stamp on front endpaper).



SECOND EDITION OF THE FIRST PRINTED BOOK WITH CALLIGRAMS: IT IS ILLUSTRATED WITH TWO LARGE WOODCUTS AND 30 ELABORATE DIAGRAMS PRINTED IN RED AND BLACK, SOME OF WHICH INCLUDE VARIOUS WOODCUTS.

The book was first printed in Pforzheim in 1503: it reproduces a manuscript of the *De laudibus sanctae crucis* (In Praise of the Holy Cross) by the 9th-century German theologian Rabanus Maurus. Apart from the two large woodcuts depicting the author presenting his book to Pope Gregory IV, the illustrations include various figures: Jesus Christ, angels, animals from the Apocalypse, cabalistic signs and geometrical figures. All these are formed in a pattern of letters printed in red and black which are placed without separation between the words and which reproduce the poem printed on the facing page. The red letters, sometimes underlined, form a design included in the woodcut. This is the earliest example of concrete poetry in a printed book.

A FINE COPY FROM THE LIBRARY OF THE POET AND WRITER GÉDÉON TALLEMENT DES RÉAUX (1619-1692), the famed author of the *Historiettes*, a collection of short and satirical biographies of his contemporaries, which remained unpublished until the mid-19th century.

£2,000-3,000

\$3,100-4,500

€2,800-4,200

095

MATTHIEU, Pierre (1563-1621). *Histoire de France.* Paris: Jamet Metayer and Methieu Guillemot, 1605.

2 volumes in one, 4° (237 x 164mm). Engraved title, dedication, near full-page illustration on flytitle A1 and D3, mid 17th-century engraved portrait of Henry IV inserted later after A1, wood-engraved head- and tailpieces and initials, complete with blanks e4, second e2 and 4N2 in first vol. (Marginal paper flaw in A1, quire h in vol. II misbound after 2k4, occasional variable browning and spotting, three small holes in index leaf A3 at end of second vol. with associated loss to a few words.) Late 17th-century black morocco, covers gilt à la Du Seuil, elaborately gilt flat spine with central title with armorial cartouches above and below containing a fox surmounted by a couronne fermée, each surrounded by leafy sprays, a couronne fermée at top and bottom and each corner of the design, gilt turn-ins, marbled endpapers, gilt and marbled edges (extremities faintly rubbed). *Provenance:* Michel de Lacour-Damonville (18th-century engraved armorial bookplate) — Mortimer L. Schiff (gilt booklabel; sale, Sotheby's 6-10 December 1938, lot 1995) — A.L. McLaughlin (armorial bookplate at end).



FIRST EDITION OF A CLASSIC HISTORY OF FRANCE UNDER THE REIGN OF HENRY IV: A FINE COPY BOUND FOR ONE OF THE 'CURIEUX' OF THE END OF THE 17TH CENTURY.

Writer, satirist, and poet, Pierre Matthieu became the official historian to King Henri IV ('historiographe du roi') at the end of the 16th century. His *Histoire de France* is praised for its accuracy. A fine mid-17th-century engraved portrait of the King is bound in.

A superb and richly decorated binding; it belongs to a group recently identified as the 'Antiquités gauloises' bindings, all executed by Luc Antoine Boyet. The two specialists of these archaic bindings, made for several bibliophiles of the end of the 17th century and beginning of the 18th known as 'les Curieux', could not identify the collector who commissioned the 'Antiquités Gauloises' series. The sides bear a rather classical double frame 'à la Du Seuil' but the spines are richly decorated. Throughout the gilt tooling often appears a fox, as here, certainly representing the hero of *Reynard the Fox*. The anonymous collection may have been sold c. 1706, and a year later, La Vieuville, another famous "Curieux", started to order bindings with decoration inspired by the 'Antiquités Gauloises' group. The present binding differs from the usual series in its colour; it is made of black morocco whereas most of the others are of red morocco. (Cf. the exhibition catalogue by Isabelle de Conihout and Pascal Ract-Madoux, *Reliures françaises du XVIIe siècle, chefs-d'œuvre du Musée Condé*, 2002, pp. 100-109: 'Ce groupe, le plus surprenant et le plus intéressant de la famille archaïsante, est le fait d'un curieux que nous n'avons pas encore identifié avec certitude'.)

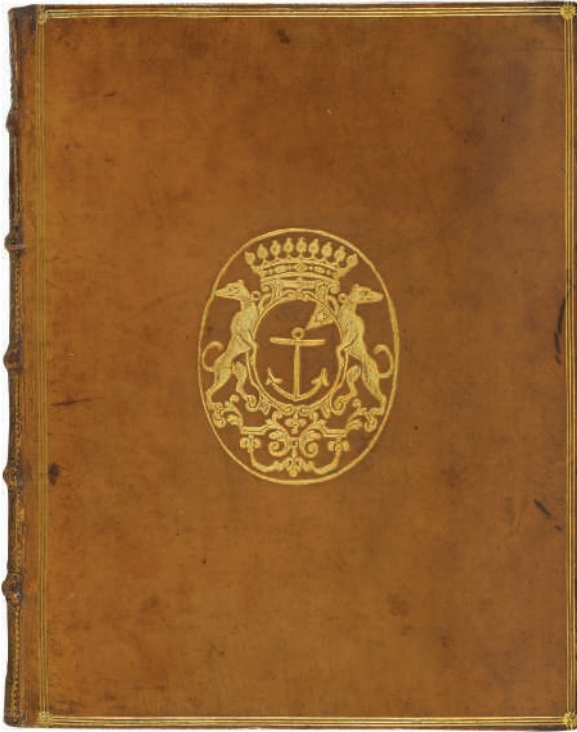
The copy later belonged to Michel de Lacour-Damonville (1690-1756), with his engraved armorial bookplate: 'Avocat au Parlement'; he is the author of several books including *Fables moralisées en quatrains* published in 1753.

Brunet III, 1531: 'Recherchée à cause des pièces qui s'y trouvent'; Tchermazine IV, 631.

£10,000-15,000

\$16,000-23,000

€14,000-21,000



096

VAENIUS, Otto (Otto VAN VEEN, 1556-1629). *Quinti Horatii Flacci emblemata. Imaginibus in aes incisus, notisque illustrata*. Antwerp: Jérôme Verdussen, 1607.

4° (236 x 182mm). Text in Latin, Dutch and French. Engraved portrait medallion on title and 103 full-page engravings by Cornelis Boël, Cornelis Galle and Pierre de Jode. (Half-title with old repair, very light soiling and staining, mainly of early leaves, creasemark to B4.) Early 18th-century French calf gilt with arms of Samuel Bernard [Olivier 1042, fer 1] enclosed by triple fillet, spine with raised bands, elaborately tooled in gilt and with red morocco lettering-piece, gilt board edges, red page edges (slight flaking at joints, minor restoration to spine). *Provenance*: Samuel Bernard (1651-1739; binding).

FIRST EDITION OF A LAVISHLY ILLUSTRATED EMBLEM BOOK BY OTTO VAENIUS, THE MASTER OF RUBENS. THE SAMUEL BERNARD COPY, WEALTHY BANKER TO THE FRENCH CROWN.

The illustrations include a frontispiece and 103 full-page emblematic plates by Otto Vaenius, engraved by Cornelis Boël, Cornelis Galle and P. de Jode. A painter from Leiden and the master of Rubens, Otto Vaenius established himself in Antwerp c. 1593. The *Emblems of Horatius*, his first book, enjoyed great success and was translated into most European languages and reprinted numerous times until the end of the 18th century. 'The publication of *Horatii Emblemata* in 1607 was a major event in the history of the emblemata. (...) The importance of the book is due not only to its immense success but to the theoretical novelties it brought to the genre because of the main role given to the image' (Jean-Marc Chatelain).

A fine copy bound for Samuel Bernard, with his coat-of-arms gilt on sides. Bernard was not only the wealthy banker to the French crown (both Louis XIV and Louis XV borrowed enormous sums of money from him), but the son of a painter and engraver; he was also an amateur draughtsman and engraver who had a penchant for illustrated books, which he avidly collected.

Chatelain, *Livres d'emblèmes et de devises*, 63: 'Les nouveautés que portent les *Emblemata horatiana* pourraient, emblématiquement, se résumer dans le fait que l'instance auctoriale du recueil d'emblèmes n'est plus ici fondée sur l'invention poétique mais sur la composition du dessin'; Funck, *Le Livre belge à gravures*, 404: 'Au point de vue iconographique, la seule édition intéressante est la première, datée d'Anvers, 1607 ; les figures y sont en tirage superbe et d'un fort joli effet'; Olivier, Hermal et Roton, *Manuel de l'amateur de reliures armoriées françaises* 1042/1; Soultrait, *17th century* 312.

£3,000-5,000

\$4,600-7,600

€4,200-7,000

097

CONTANT, Paul (c.1570-1632). *Le jardin et cabinet poetique*. Poitiers: Antoine Mesnier, 1609.

8° (212 x 150mm). Engraved architectonic title, folding plate depicting a bouquet of botanical specimens, and 9 etched zoological plates, woodcut headpieces and initials. (Occasional faint browning; external margins of plates 6,7 and 8 slightly shorter.) 19th-century red crushed morocco, by Duru, signed and dated 1885, spine with raised bands in six compartments, lettered in gilt in the second and third, gilt turn-ins, marbled endpapers, gilt edges.



FIRST EDITION OF A BEAUTIFUL BAROQUE BOOK WITH TEN ENGRAVED PLATES: 'THE FIRST FRENCH ILLUSTRATED BOOK TO DESCRIBE A CABINET OF CURIOSITIES; ONE OF THE RAREST OF ALL WUNDERKAMMER BOOKS' (Farrington).

The work is a poetical description of the cabinet of curiosities assembled by two master apothecaries from Poitiers, Jacques, the father, and his son Paul, also a poet and the author of the book. The illustrations include an engraved title and 9 plates engraved by the author: 1 folding bouquet of nearly 60 different flowers and 8 plates of real and imaginary animals; birds, fish, reptiles, or monsters such as a dog with eight legs, a one-eyed sheep or a winged dragon.

The book is dedicated to Contant's fellow Huguenot, the duc de Sully; Schnapper stresses the importance of the author's Huguenot background in making him more open and curious about wonders of the natural world which challenge the traditional picture of nature associated with the Catholic Church. It is also interesting to note that the work hails from the provinces, outside any academic milieu. It is one of the finest illustrated books printed at Poitiers.

A fine copy bound by Duru. It appeared in the Bulletin Morgand (no. 7429).

OCLC lists only two copies in the United States, Getty and Hunt Botanical Institute; there is another copy in Florence Farrington's library exhibited at the Grolier Club in 2012 (Farrington, *Rooms of Wonder*, 6 ('Contant's collection was particularly strong in ethnographic material from North America'); Alden & Landis, 609.23; Hunt 188; Soultrait, *17th century* 62.

£9,000-12,000

\$14,000-18,000

€13,000-17,000

098

[PELLETIER, Thomas.] *Discours lamentable sur l'attentat et parricide commis en la personne de tres-heureuse memoire Henry IIII, roy de France & de Navarre*. Paris: François Huby, 1610.

8° (158 x 98mm). 15pp. Woodcut device on title, headpiece and initial. (Tiny marginal wormhole just touching a couple of letters.) 19th-century red morocco c.1830, covers panelled with an outer palmette roll in blind around a triple gilt fillet border enclosing a central panel with interlocking lozenge, quatrefoil cornerpieces and small volute side tools, gilt title on flat spine, gilt edges. *Provenance*: marquis de Lambilly (armorial bookplate).



EXTREMELY RARE FIRST EDITION (?) OF THIS NEWS PAMPHLET ANNOUNCING THE ASSASSINATION OF KING HENRI IV BY RAVAILLAC IN PARIS ON 14 MAY 1610.

Another edition, in 16 pages, appeared in Paris the same year, but no priority can be established. The text was then reprinted in Rouen and Lyons and was even translated into English and published in London. Sometimes ascribed to Pierre Pelletier, the pamphlet is more likely to be the work of Thomas Pelletier, the author of numerous historical as well as political books devoted to his times.

Picot, *Catalogue James de Rothschild*, 2257; Soultrait, *17th century* 229.

£800-1,200

\$1,300-1,800

€1,200-1,700

099

PASSE, Crispin de, the younger (1597-1670). [*Hortus Floridus*.] *A garden of flowers, wherein very lively is contained a true and perfect discription of al the flowers contained in these foure followinge bookes*. Utrecht: Salomon de Roy for Crispin de Passe, 1615.

5 parts in one volume, small oblong 2° (193 x 297mm). Text to Parts I-IV in English, text to *Altera Pars* in Latin. Additional engraved title in Latin, general typographic title with 'The Book to his Readers' on verso within ornamental border, final leaf G2r within ornamental border, 2 engraved plates of garden views, allegorical engraved plate 'Epigramma', letterpress titles to parts II-IV and *Altera pars*, engraved frontispiece 'Cognoscite lilia agri' to *Altera Pars* with explanatory text to plates I and II on verso, 164 engraved plates, 61 of which in the *Altera Pars* with explanatory text on versos, one plate in part III and one plate in part IV also with Latin text on versoes. (Additional engraved title mounted on a stub, reinforced at margins and short at bottom margin, text leaf G2 misbound at end after *Altera Pars*, a few plates remargined, some light soiling and creasing, a few very short marginal nicks and chips.) Contemporary limp vellum (recased with stitching renewed, rubbed and soiled with some creasing), contained in a modern morocco-backed box. *Provenance*: Watts (ink ownership inscription on pl. 7 in part II 'Gardener to his Majesty'; possibly Richard Watts, gardener to Prince George of Denmark at Camden House, St James's Palace and Windsor c.1700-1703) — monogram in red crayon on title — early ink pen trials to a couple of plates, mostly confined to margins but some into plate area, and plates in parts I-II numbered in ink manuscript both in margins and within plate area.

ONE OF THE MOST FAMOUS BOTANICAL ALBUMS OF THE 17TH CENTURY INCLUDING 168 ENGRAVED PLATES MAINLY BY CRISPIN DE PASSE THE YOUNGER; MORE AN ART BOOK THAN A REAL TREATISE OF NATURAL HISTORY.

The *Hortus Floridus* 'was without question the most popular florilegium ever published' (*An Oak Spring Flora*). The first edition appeared in 1614 in Latin and proved so popular that it was almost immediately followed by French, Dutch and English editions. THIS FIRST ENGLISH EDITION IS VERY RARE: in the introduction, it is enlarged with details on how to colour the plates.



The first four parts include 106 plates by Crispin De Passe, the flowers being classified by season rather than by species. (98 plates of plants, a view of a garden repeated once, six more plates and an allegorical title). 'The plates are landscapes in miniature, embellished with animals and insects, and with the plants shown growing from the ground with a vigorous naturalism. The emphasis of the publication is on the common garden flowers, with a preponderance of spring bulbs' (Gill Saunders).

These engravings cannot be seen as solely botanical illustrations as they also echo the artistic grammar of contemporary Flemish and Dutch painting. The following fifth part includes 61 plates featuring 120 numbered fruit trees and medical plants. According to Franken, these last series were executed by a German engraver rather than by a member of the De Passe family.

As always, its composition is particular. As explained by Mrs Tongiori Tomassi, 'the plates were printed, then modified and assembled at different times between 1614 and 1617 with issues consisting of one of two Latin versions of the text or of Dutch, French and English letterpress titles and prefaces. This has led to a confusing situation ... Indeed, it is almost impossible to find any two that are identical.'

Oak Spring Flora, 12 ('By uniting scientific illustration and the genre of the still-life in *Hortus Floridus*, van de Passe made available a precious repertory of floral images for artists such as van der Ast, Ambrosius Bosschaert and Roelandt Savery. Some of the plates of single flowers were copied for other botanical works'); Saunders, *Picturing Plants*, 36-37; Nissen *BBI* 1494; cf. Hunt 199; Savage, 'The Hortus Floridus', *Transactions of the Bibliographical Society*, Second Series, vol. IV, (1923) pp.181-205; Soultrait, *17th century* 226.

£7,000-9,000

\$11,000-14,000

€9,800-13,000



€100

[*French Street Cries*]. Lyons: Claude Savary & Barthelemy Gaultier, [c.1625-1630].

4° (235 x 166mm). 24 woodcuts, all coloured by a contemporary hand, each with a headline and 4-line verse caption, the first with 3-line imprint, printed on rectos only. (Scattered light spotting, heavier on plate 1.) Contemporary German vellum, covers panelled with black double fillet with foliate cornerpieces and central device of flowers in an urn within cartouche, gilt edges (covers fractionally bowed and soiled, remains of ties); morocco box. *Provenance*: 19th-century German ink inscription on front flyleaf — small paper library label on upper cover.

ONLY KNOWN COPY OF THIS REMARKABLE SUITE OF 24 HAND-COLOURED WOOD-ENGRAVED PLATES OF FRENCH STREET CRIES.

The top of each plate bears the name of the featured profession, and, at the bottom, four lines in verse. The first one, showing a medical doctor, also bears the address of the two Lyonnais printers (who were brothers-in-law): 'A Lyon, chez Claude Savary, & Barthelemy Gaultier, en ruë Merciere, à l'enseigne de S. Louys.' Claude Savary was not only a publisher and a dealer, but also an engraver by trade; he may very well have cut this suite of 24 plates. Its rather archaic form reinforces its charm. Represented are: *Medical doctor; Barber; Apothecary; Tailor; Cobbler; Tooth-puller; Butcher; Confectioner; Mustard-dealer; Vinegar-dealer; Stone-cutter; Carpenter; Joiner; Laundryman; Locksmith; Chimney sweep*, etc.

This wonderful album remained unknown to the two main bibliographies dealing with French street cries by Milliot and Beall; nor is it mentioned by Thérèse Moyne in *Les Livres illustrés à Lyon dans le premier tiers du XVIIe siècle*. Soultrait, 17th century 8.

£80,000-120,000

\$130,000-180,000

€120,000-170,000

L'arracheur de Dents.

6



Je suis charlatan bien parfait,
Et braue arracheur de dents,
Venez icy petits & grands,
Je les sçay proprement arracher. 6



0101

JOINVILLE, Jean, Sieur de (?1224-1317). *Histoire de S. Loys IX du Nom, Roy de France*. Paris: Sebastien Cramoisy, 1617.

2 parts, 4° (241 x 169mm). Titles printed in red and black, 2 full-page engraved portraits of St Louis and Louis XIII by Léonard Gaultier, half-page text engraving of coins, woodcut *criblé* and ornamental initials, head- and tail-pieces, ruled in red. (Small stain on title and a few other leaves, occasional ink smudge, a few preliminary leaves rehinged, a few pencil markings.) Contemporary Paris olive morocco gilt, possibly by the workshop of Clovis Eve, sides with the arms of Marie de Medicis [Olivier 2504, fer 2] on a semé of fleurs-de-lis and crowned M monogram [fer 4] at corners, flat spine with the same semé and monogram at centre, gilt edges (very minor repairs at corners and joints). *Provenance*: Marie de' Medici (1575-1642; binding) – [?William Beckford (not in his 1882 sales but ascribed to him on label of:) – Adolphe Bordes (booklabel at end) – Jacques Guérin (sale Paris, Drouot, 7 June 1990, 29).

A DE LUXE COPY, LUXURIOSLY BOUND BY CLOVIS EVE FOR MARIE DE' MEDICI, QUEEN OF THE DEDICATEE, HENRY IV.

This classic history of St Louis, written by a contemporary, was first published in 1547 from a manuscript copy from the library of René of Anjou. The present edition is based on another, newly discovered manuscript and is joined by a second part, including various texts on St Louis, which appears here for the first time. Michel Wittcock sale (II, lot 125 for the same edition bound by the same Clovis Eve shop for Louis XVIII); Soultrait, *17th century*, 117.

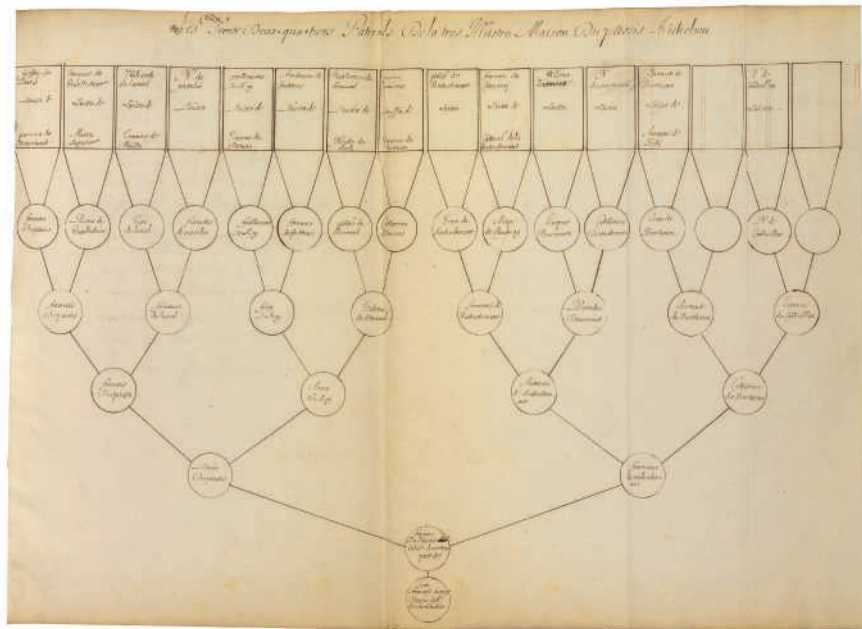
£15,000–20,000

\$23,000–30,000

€21,000–28,000

0102

[RICHELIEU, Armand Jean du Plessis, Cardinal Duke (1585-1642)]. Manuscript on paper, 'Extrait des Preues Sommaires Justificatives que la tres Illustre Maison du Plessis Richelieu es [sic] Issue par femmes de cinq Roys de France, de trois des Enfans du Roy Louis legros vi.e du nom et des Issus deux, de Deux Empereurs de deux Roys d'angleterre, du Roy de Castille, d'un Roy de Leon, d'un Duc de Bretagne dun Duc de guienne, D'un duc de Lorraine, Et a sa descente Commune avec le Roy tres Chrestien Regnant par Cinq souches Directes et avec le duc de Mantoue regnant par deux souches aussi directes', n.p., n.d. [c.1630], title, dedicatory letter signed by 'Favieres', folding genealogical table, and genealogical lists on 22 pages, folio (325 x 225mm), contemporary vellum gilt (the pages a little browned and brittle, the binding somewhat soiled). *Provenance*: Nicolas Viton de Saint-Allais (1773-1842, genealogist: enclosed autograph letter signed, Paris, 22 July 1816, offering the manuscript for sale at 120 francs to) – Armand du Plessis, 5th Duke of Richelieu (1766-1822, statesman).



GENEALOGY AS A POLITICAL TOOL: WHEN BLUE BLOOD JUSTIFIES INSTITUTIONAL REFORMS.

This manuscript genealogy dating from the period of Richelieu's greatest pre-eminence as first minister of Louis XIV aimed to prove that the Cardinal's descent was associated with that of the royal and noble houses of Europe. These proofs that the illustrious family of Richelieu 'is descended through the female line from five kings of France' were intended to serve a political purpose: the more aristocratic and royal Richelieu was, the more legitimate were his important institutional reforms.

In 1816, according to the evidence of an autograph letter signed by Viton de Saint-Allais, a well-known genealogist of the period, the manuscript was bought by the then Duke of Richelieu. A minister under Louis XVIII, he was related to the famous cardinal-duke through the latter's brother.

Soultrait, 17th century, 283

£1,500-2,000

\$2,300-3,000

€2,100-2,800



0103

SULLY, Maximilien de Béthune, Duke of (1560-1641). *Memoires des sages et royales oeconomies d'estat, domestiques, politiques et militaires de Henry le Grand*. Amsterdam [vols 1-2]: Alethinosgraphe de Clearetimelee and Graphexechon de Pistariste [i.e. Château de Sully], n.d. [but 1638-1640]; and Paris [vols 3-4]: Augustin Courbé, 1662.

4 volumes in 3, 2° (vols 1-2: 320 x 210mm; vols 3-4: 340 x 220mm). With errata leaf in vol. 2 and blank in vol. 4. Publisher's device on each title, device in vols 1-2 handcoloured, typographic headpieces. (Repaired tear in first title, some wear to title device in vols 1-2 where handcolouring adhered to facing leaf.) 17th-century red morocco probably by Luc-Antoine Boyet, covers with gilt triple fillet, spines with raised bands and gilt in compartments, edges sprinkled red (two spine caps with small chips, corners lightly rubbed). *Provenance*: Charles de Rohan, Prince de Soubise (pencilled shelf mark C.P.T.3.E.25).

A SUPERB COMPLETE SET IN FIRST EDITION BOUND BY BOYET, FROM THE LIBRARY OF THE PRINCE DE SOUBISE. THE MEMOIRS OF A MINISTER UNDER HENRI IV, OWNED BY A MINISTER UNDER LOUIS XV.

True first, clandestine edition of the first two parts, which were privately printed at the author's *château* by the Auxerre printer Jacques Bouquet, who was specifically commissioned for this work. Parts III and IV, also in first edition, were published more than twenty years later by Augustin Courbé, now openly and with a privilege.

These memoirs of Henri IV's minister are of great value for the study of the history and economics of the period. A Huguenot, the duc de Sully played a key role in reorganising French public finances and building a strong centralised administration.

This superb copy, bound by Luc Antoine Boyet at the end of the 17th century, is from the library of Charles, duc de Rohan, Prince de Soubise (1715-1787), with his characteristic pencilled shelfmark. After a military career, Rohan was appointed *maréchal de France* in 1758, and became a member of the *conseil du roi* in 1759. A close friend of Louis XV, he remained a minister under Louis XVI, until 1786. As a book-collector, Rohan greatly enlarged the library he inherited from his uncle the Cardinal de Rohan, adding 'une énorme quantité d'ouvrages remarquables par leur intérêt, leur rareté et leur valeur' (Olivier, Hermal & Roton, pl. 2034). His library was auctioned in 1788, shortly after his death: a large part of it was acquired by the brother of Louis XVI, the Comte d'Artois, who later gave it to the Bibliothèque de l'Arsenal, now part of the BnF.

Complete copies of Sully's memoirs in first edition and in a uniform contemporary binding such as this are very rare. Soultrait, *17th Century* 302. (3)

£8,000-12,000

\$13,000-18,000

€12,000-17,000



0104

[SERRES, Jean de (1540–1598)]. *La vie de messire Gaspar de Colligny seigneur de Chastillon, Admiral de France. A laquelle sont ajoustés ses mémoires sur ce qui se passa au siege de S. Quentin.* Translated by François Hotman. Leiden: Bonaventure and Abraham Elzevier, 1643.

2 parts in one volume, 12° (121 x 64mm). Wood-engraved printer's device on titles, headpieces and initials. (Tiny adhesion marks on a12v and b1r affecting a few letters, very short repaired marginal tear to b1 with the loss of one letter.) 18th-century citron morocco, gilt spine with squirrel centrepiece in compartments, red morocco gilt spine label, gilt turn-ins, gilt edges (extremities faintly rubbed). *Provenance:* CHARLES MAURICE DE TALLEYRAND-PÉRIGORD (1754–1838, ink ownership inscription on flyleaf; sale 1816, lot 2347) — Arthur Atherley (1772–1844, MP, engraved armorial bookplate) — Edward Heron-Allen FRS (1861–1943; his Bibliotheca Elzeviriana bookplate, with an incorrect note in his hand regarding attribution of the binding to Talleyrand) — A.L. McLaughlin (modern armorial bookplate on rear pastedown) — Sotheby's Monaco 7 October 1980, lot 1531 (part lot).

FAMOUS BIOGRAPHY OF ADMIRAL GASPARD DE COLIGNY, a Huguenot leader during the the French religious wars.

It was first published in Latin in 1575: the French translation is by François Hotman, to whom the book was once attributed. 'Ce petit volume, parfaitement exécuté, est un des plus recherchés de la collection elzevirienne' (Willems).

Gaspard de Coligny was murdered in Paris on 22 August 1572, at the beginning of the St Bartholomew's Day massacre.

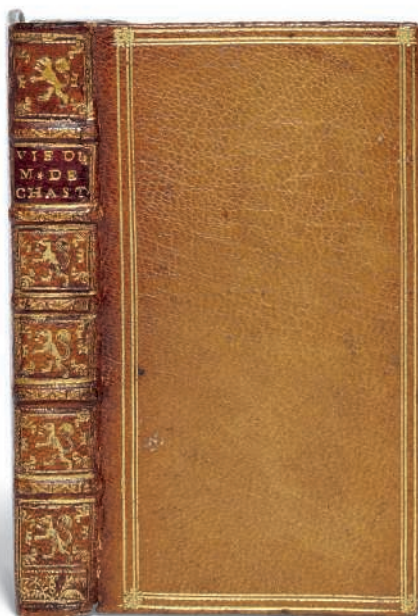
A SUPERB COPY, in 18th-century citron morocco, with a squirrel gilt on spine; it was once attributed to Fouquet.

The copy later belonged to the famous 'Lame Devil', Charles Maurice de Talleyrand-Périgord. Once a priest, and even the bishop of Autun (Burgundy), Talleyrand served many regimes, notably Napoleon's empire for which he was the principal Foreign Minister, before betraying him for the restored Bourbon king. Willems, 564

£500–800

\$760–1,200

€700–1,100





0105

TITUS LIVIUS (59–17 B.C.). *Historiarum libri ex recensione I.F. Gronovii*. Leyden: [Abraham and Bonaventure] Elzevier, 1644–1645.

3 volumes, 12° (132 x 75mm). Engraved title by Cornelis Duysend and one plate in volume I, woodcut device on titles to vols. II–III. Early 18th-century vellum gilt attributed to Antoine-Michel Padeloup, decorated in fanfare style with wide gilt border on covers made up of triangular compartments and lobes surrounded by smaller tools and fillets enclosing a central rectangular reserve, flat spine with red morocco lettering-piece and volume number directly lettered, the remaining ground filled with four contrasting geometrical compartments and tiny filigree tools, roll-tooled yapp edges, blue edges, together in lined blue morocco case (yapp edges slightly worn). *Provenance*: ‘A. Vimau 1713’ (inscription on front blank of vol. I with note of cost) — William Beckford (ex libris) — Ricardo Heredia, comte de Benahavis (booklabel; his sale, Paris, Drouot, 29 May–3 June 1893, lot 2986) — Félix Grelot (manuscript note; in his sale 1896, lot 210) — Henri Beraldi (label; his sale, Paris, Galerie Charpentier, 29 May–1 June 1934, lot 77) — [Robert Danon (his sale, Paris, Drouot, 21 March 1973, lot 46)] — Michel Wittcock (label; his sale, Christie’s Paris, 8 November 2004, lot 240).

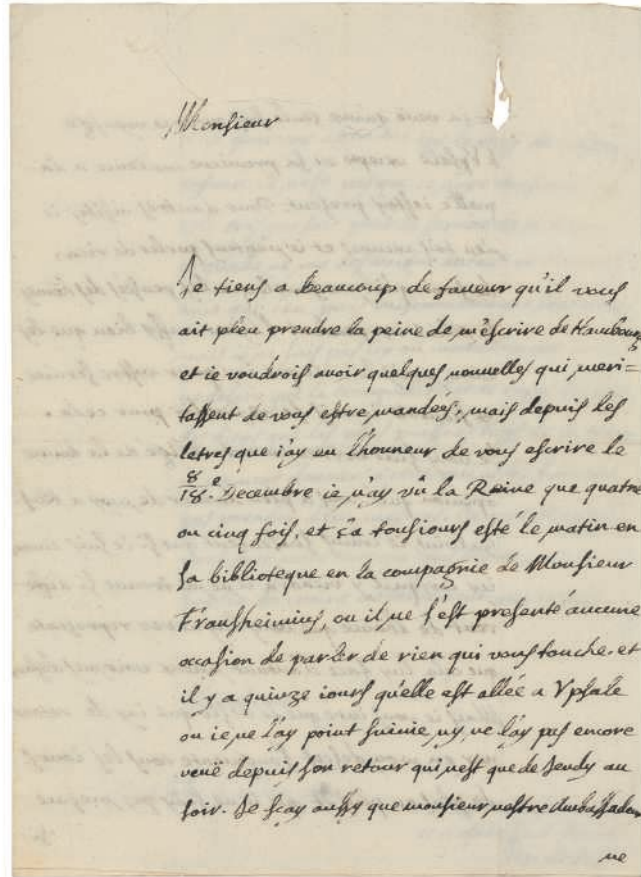
A MAGNIFICENT EARLY 18TH-CENTURY GILT VELLUM BINDING, CERTAINLY EXECUTED BY ANTOINE-MICHEL PADELOUP, WITH A DISTINGUISHED PROVENANCE.

First edition of Gronovius’s commentary regarded as more correct than the version published by Elzevier in 1634 with Hensius’s notes. The set does not include a fourth volume sometimes found with it, *Ad T. Livii Patavini libros superstites notae*. Willems 590; Rahir, *Les Elzevier* 587–588; Soultrait, *17th century*, 308. (3)

£5,000–8,000

\$7,600–12,000

€7,000–11,000



***106**

DESCARTES, René (1596–1650). Autograph letter signed ('Descartes') to [M. de Flessel, vicomte de Brégy], Stockholm, 15 January 1650, 3 pages, 4to (207 x 151mm), (small puncture at upper right, approx. 4 x 16mm, touching two words, minor soiling to verso of f.2), docketed on verso of f.2 'lettre de Mr Descartes / 15 Janvier 1650'. Provenance: Hunolstein collection; Roger Braunschweig collection.

THE LAST SURVIVING LETTER BY DESCARTES, WRITTEN FROM STOCKHOLM LESS THAN A MONTH BEFORE HIS DEATH: 'HUMAN THOUGHTS FREEZE HERE DURING THE WINTER JUST AS MUCH AS THE WATER'.

During the autumn of 1649, the philosopher moved to Stockholm to become the personal tutor of Queen Christina of Sweden. There he met Mr de Flessel, Vicomte de Brégy, the French ambassador to Poland, who stayed in Stockholm for a few weeks before travelling back to Paris in December 1649.

In this rather melancholic letter, Descartes confesses that his desire 'to return to my desert increases more and more each day'. The Queen is as kind as he could ever have desired, but: 'I am not in my element here, and I desire only peace and rest, which are things that the most powerful kings on earth cannot grant to those who are unable to take them themselves'.

The harsh winter affects him: 'It seems to me that human thoughts freeze here during the winter just as much as the water'.

Descartes died on February 11, 1650. He never returned to France.

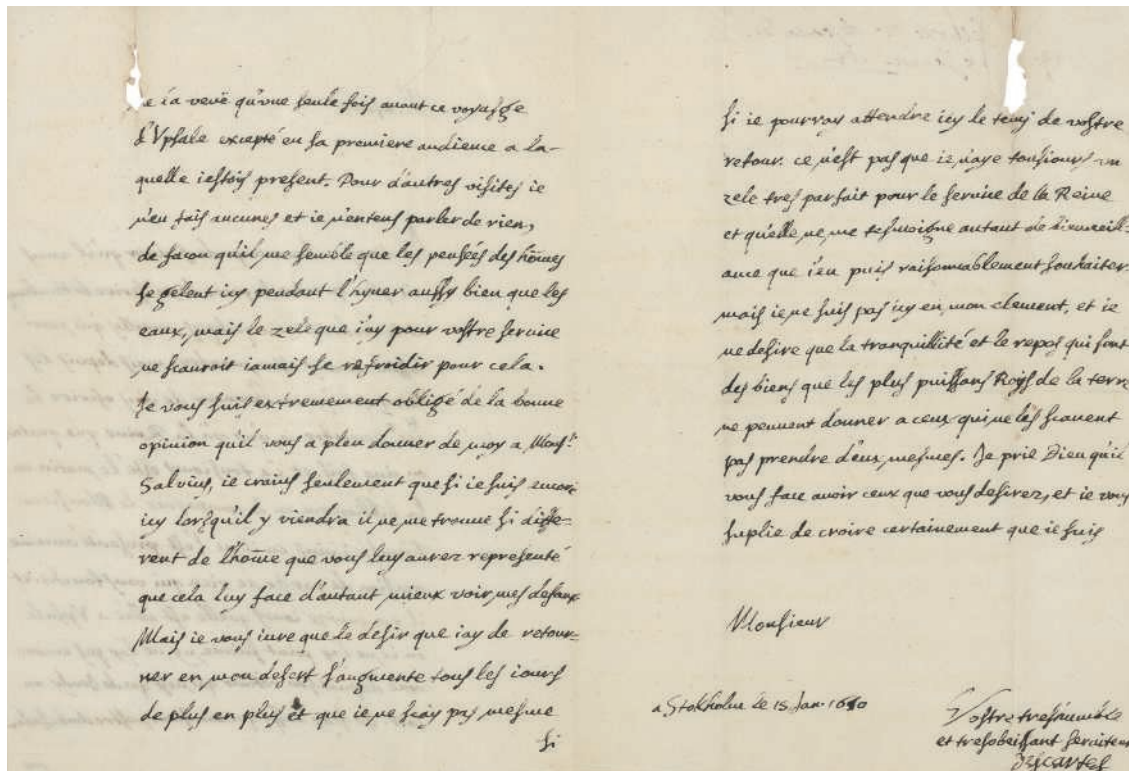
Je tiens a beaucoup de faveur qu'il vous ait pleu prendre la peine de m'escrire de Hambourg et je voudrais avoir quelques nouvelles qui meritassent de vous estre mandées, mais depuis les lettres (*sic*) que j'ay eu l'honneur de vous escrire le 8/18e Decembre je n'ay vû la Reine que quatre ou cinq fois, et ça toujours esté le matin en sa bibliothèq en la compagnie de M. Fransheimius (*sic*), ou il ne s'est présenté aucune occasion de parler de rien qui vous touche. Et il y a quinze jours qu'elle est allée a Upsale ou je ne l'ay point suivie ny ne l'ay pas encore veuë depuis son retour qui n'est que de jedy au soir. Je scay aussy que monsieur nostre Ambassadeur la veuë qu'une seule fois avant ce voyage d'Upsale excepté en sa premiere audience a laquelle j'estois present. Pour d'autres visites je n'en fais aucunes et je n'entens parler de rien, de façon qu'il me semble que les pensées des hommes se gelent icy pendant l'hyver aussi bien que les eaux, mais le zèle que j'ay pour vostre service ne sçauroit jamais refroidir pour cela. Je vous suis extremement obligé de la bonne opinion qu'il vous a pleu donner de moy a monsieur Salvius, je crains seulement que si je suis encore icy lorsqu'il viendra il ne me trouve si différent de l'homme que vous luy aurez representé que cela luy face (*sic*) d'autant mieux voir mes défauts. Mais je vous jure que le desir que j'ay de retourner en mon desert s'augmente tous les jours de plus en plus et que je ne scay pas mesme si je pourray attendre icy le temps de vostre retour. Ce n'est pas que je n'aye toujours un zele tres parfait pour le service de la Reine et qu'elle ne me tesmoigne autant de bienveillance que j'en puis raisonnablement souhaiter, mais je ne suis pas icy en mon élément et je ne désire que la tranquillité et le repos qui sont les biens que les plus puissans Roys de la terre ne peuvent donner a ceux qui ne les scavent pas prendre d'eux mesmes. Je prie Dieu qu'il vous face avoir ceux que vous désirez, et je vous supplie de croire certainement que je suis Monsieur Vostre tres humble et tres obéissant serviteur. / Descartes'.

Descartes, *Œuvres*, 1903, p.466: letter DLXXXIV; Soultrait, *17th century*, 94.

£90,000–120,000

\$140,000–180,000

€130,000–170,000





e107

XENOPHON (c.430–c.354 B.C.) — CHARPENTIER, François, translator (1620–1702). *Les choses memorables de Socrate traduit du grec en françois ... Avec la vie de Socrate, Nouvellement composée & recueillie de plus celebres Auteurs de l'Antiquité*. Paris: Augustin Courbé, 1650.

8° (180 x 112mm). Additional engraved title, title vignette, portrait of Socrates in the text. (Without blank Cc8, occasional faint spotting and browning.) Contemporary red morocco with black marbling, covers with outer frame of gilt triple fillet enclosing a central gilt cartouche containing the monogram of François Molé, gilt spine with raised bands, gilt edges. *Provenance*: François Molé (1625–1712, abbot of Sainte-Croix de Bordeaux; binding) — Comte Stanislas d'Imécourt (19th-century engraved armorial bookplate).

FIRST EDITION OF THE FRENCH TRANSLATION BY CHARPENTIER, illustrated with an engraved portrait of socrates as well as a small medallion portrait at the beginning.

A SUPERB COPY BOUND AT THE TIME BY MACÉ RUETTE FOR FRANÇOIS MOLÉ , WITH HIS COAT OF ARMS GILT ON SIDES.

François Molé was the third son of the French statesman and renowned bibliophile Mathieu Molé. Abbot of Sainte-Croix in Bordeaux and *Maître des Requêtes* to Louis XIV, he took over the major part of his father's library, which enjoyed great renown during his day. Books from the library of Molé are scarce on the market. This present volume was bound with a very particular red marbled morocco, which was specially imported from Constantinople by order of the French minister Colbert.

Soultrait, 17th century 323.

£1,000–1,500

\$1,600–2,300

€1,400–2,100

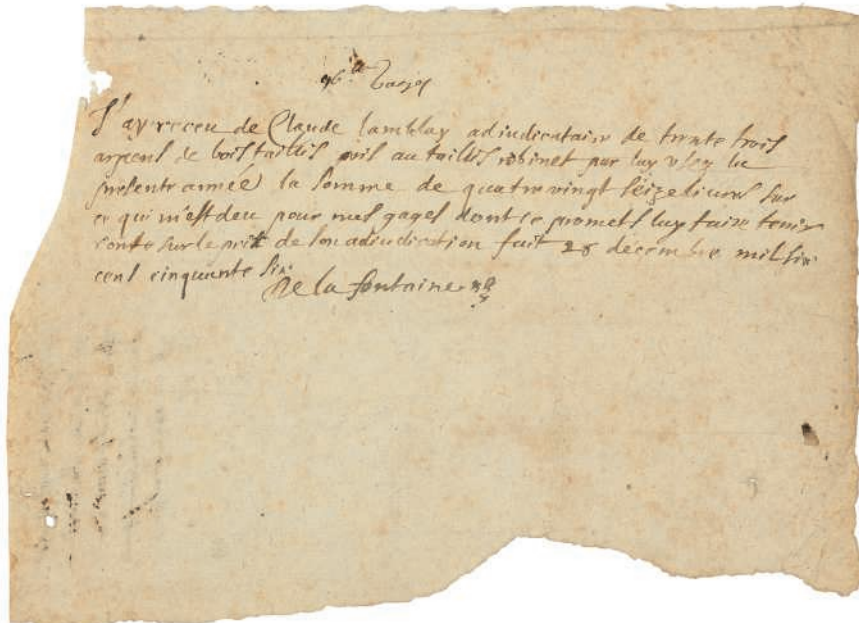
*108

LA FONTAINE, Jean de (1621-1695). Autograph document signed ('De la fontaine'), a receipt for Claude Lamblay, n.p. [Château-Thierry], 28 December 1656, seven lines on one page, *oblong 4to* (170 x 235mm), the margins somewhat irregularly cut (minor creasing and spotting), docketed on verso 'Mesmoire et quitense de Monsieur lemblest pour deulx anne du taillis robinest'.

AN EXTREMELY RARE HOLOGRAPH DOCUMENT OF JEAN DE LA FONTAINE.

J'ay receu de Claude lamblay adiudicataire de trente trois arpens de bois taillis pris au taillis robinet par luy usez la presente année la somme de quatre vingt seize livres sur ce qui m'est deu pour mes gages dont ie promets luy faire tenir conte sur le prix de son adiudication'.

La Fontaine spent most of his first thirty years at Château-Thierry, returning there after his legal studies in Paris in order to occupy the position of 'maître particulier biennial des eaux et forêts', which required him to examine the trees, to see, as here, that the peasants took only their due of wood, and to apply the game laws – a knowledge of country lore and custom that he was to put to good use in his later literary career.



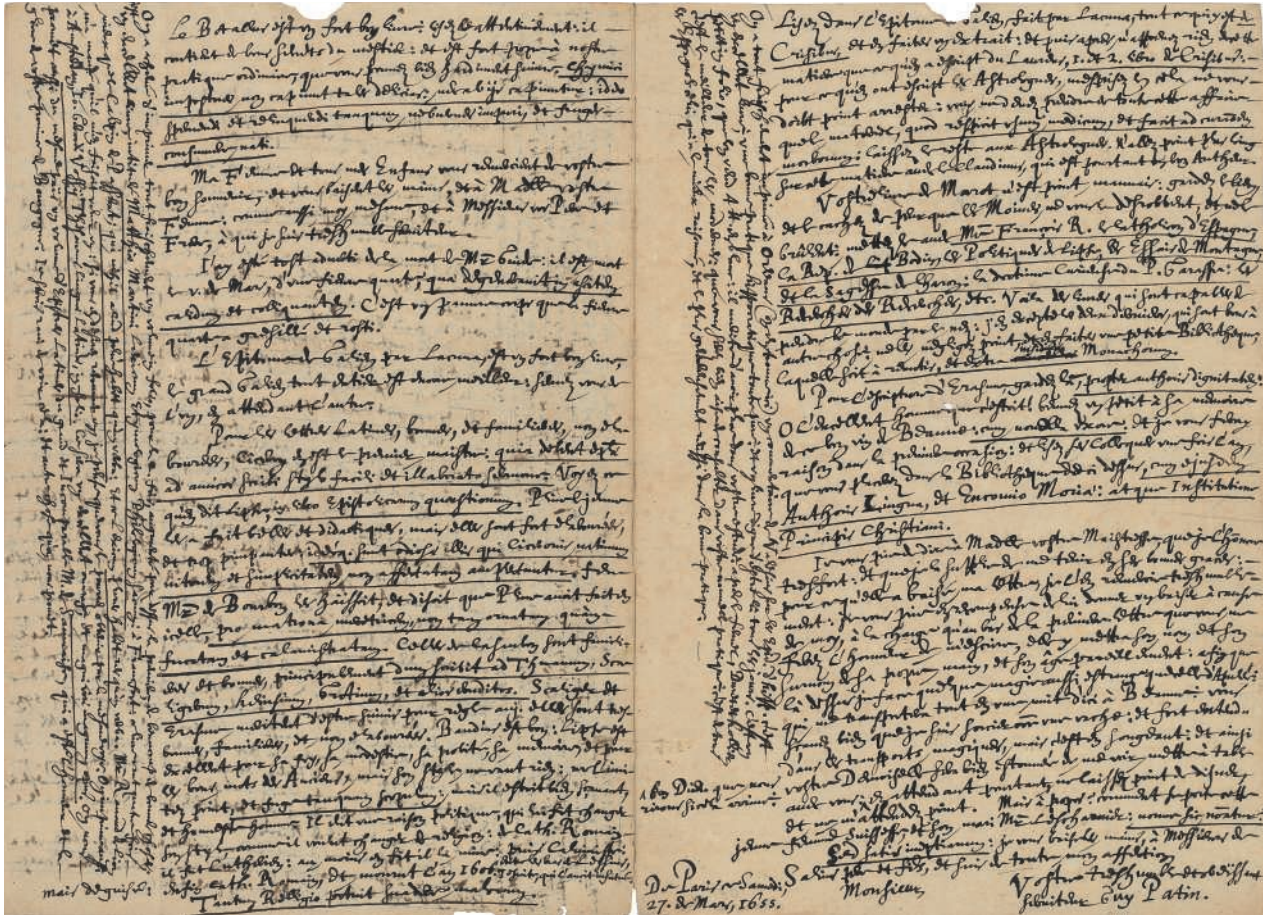
Literary autograph manuscripts before 1700 are extremely scarce and from the main French authors of the 16th and 17th centuries they are of the utmost rarity; the habit of preserving the original manuscript was not in use among printers. Unpublished manuscripts like the *Memoirs* of Saint-Simon are of a different nature; they were not intended to be revealed, so there was no reason to destroy them.

Very few manuscripts have ever been recorded from the hand of the great fabulist, and even of those that are known, many are now considered to be forgeries. Vérène de Soultrait describes in the Jean Bonna catalogue a famous manuscript, the *Ode pour la Paix*, ascribed to La Fontaine by serious collectors such as Charles Cousin, Adolphe Bordes and Jacques Guérin, but which she found to be a forgery by Félix-Sébastien Feuillet de Conches (1798-1887). Consequently, few opportunities present themselves to the bibliophile for purchasing an authentic piece by the hand of Jean de La Fontaine other than receipts like this one.

£10,000-15,000

\$16,000-23,000

€14,000-21,000



*109

PATIN, Guy (1601-1672). Autograph letter signed to 'Monsieur de Salins, le puisné, Docteur en Medecine, / A Beaune', Paris, 27 March, 1655, 3 pages, folio (280 x 194mm), bifolium, integral address panel, docketed by recipient (seal tear, short tears at folds, small puncture in centre of f.2, remnant of guard on verso of f.2).

AN EXCEPTIONAL AND VERY EXTENSIVE LETTER OF SIGNIFICANT LITERARY INTEREST: PATIN PRAISES WORKS BY RABELAIS, BODIN, LIPIUS, MONTAIGNE AND CHARRON, 'BOOKS ABLE TO TAKE THE WORLD BY THE NOSE'.

The letter is addressed to a fellow medical doctor, M. de Salins of Beaune (Burgundy). It first discusses a treatise written by Patin's son against Simon Piètre, as well as medical questions.

After recommendations of the great Latin epistolary stylists – beginning with Cicero, then Pliny the younger, Casaubon, Scaliger and Erasmus, with a more lukewarm recommendation of Justus Lipsius ('son style ne vaut rien') – Patin endorses a work by Clement Marot ('Vostre livre de Marot n'est point mauvais'), recommending that it be kept safely out of sight of the monks 'lest they steal it and burn it'. This may be added to an ideal library of the great sceptics: Rabelais, Bodin, Lipsius, Montaigne and Charron, 'books able to take the world by the nose [Voila des livres qui sont capables de prendre le monde par le nez]'.
 He also quotes the two main books by the Jesuit Garasse, *La Doctrine curieuse des beaux esprits de ce temps* and *Les Recherches des Recherches* (both sharply critical of Patin's intellectual circle, known as the 'libertins érudits'), which may best be used, according to Patin, for 'autres choses' – a rather crude allusion that these books should be used as toilet paper.

The letter closes with a discussion of works by Erasmus, and of current affairs, including the recent death of Innocent X, the possibility of war against England, and other matters.

A wonderful, lively, and long letter, of great interest and rarity.

J.-H. Reveillé-Parise, *Lettres de Gui Patin*, Paris, J.-B. Baillière, 1846, CLIX ; Soultrait, 17th century, 228.

£6,000-8,000

\$9,100-12,000

€8,400-11,000

e110

REDI, Francesco (1626-1697/98). *Osservazioni intorno alle vipere*. Florence: All'Insegna della Stella, 1664.

4° (235 x 170mm). Half-title, title printed in red and black, engraved printer's device on title and woodcut printer's device on verso of L4, errata leaf at end. (Two tiny marginal wormholes at gutter on half-title and title, faint creasing at head of gutter, otherwise a crisp, clean copy.) Contemporary vellum, lettered in ink manuscript on spine, red sprinkled edges (head of spine bumped, upper cover lightly soiled and spotted, a couple of tiny wormholes at head and tail of spine extending into endpapers, extremities lightly rubbed). *Provenance*: Franz Pollack Parnau (bookplate).

FIRST EDITION OF THE AUTHOR'S FIRST BOOK.

'THIS FIRST METHODOICAL STUDY OF SNAKE VENOM MARKS THE BEGINNING OF EXPERIMENTAL TOXICOLOGY. Redi determined experimentally that, contrary to popular belief, a viper's venom has nothing to do with its bile but was manufactured in two glands and stored in the sheaths concealing the snake's fangs. He studied the effects of snake poison, discovering that it was effective only if injected into the bloodstream, and recommended making a tight ligature above the wound in cases of snakebite to prevent the poison from flowing to the heart' (Norman 1810).

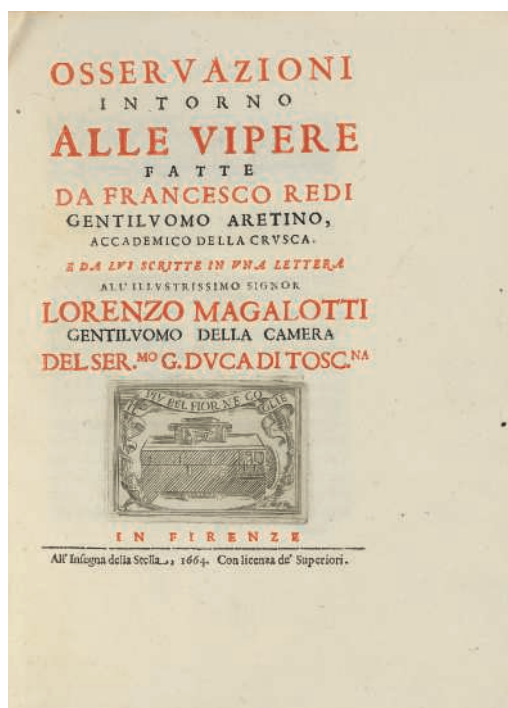
A fine copy in its first binding, from the library of Franz Pollack Parnau, with ex-libris.

Soultrait, 17th century 277.

£900-1,200

\$1,400-1,800

€1,300-1,700





0111

CURTIUS RUFUS, Quintus (fl. 1st century). *Historiae Alexandri Magni*. Amsterdam: Louis & Daniel Elzevier, 1664.

One volume in 2, 8° (187 x 112mm). Engraved title, folding map, wood-engraved text-illustrations, head- and tailpieces and initials. (Tiny marginal chip to G1, tiny burn hole to Z5 with the loss of a couple of letters.) Near contemporary blue-black morocco, covers with gilt triple fillet border enclosing large central royal arms and emblematic cornerpieces, gilt spines with cornerpiece device repeated, gilt turn-ins, gilt and marbled edges. *Provenance*: baron de Longepierre (his device at corners and spines of bindings) — Philip V (1683-1746, King of Spain 1700-1724 and 1724-1746; binding) — L. Potier (bookseller, sale Drouot March-April 1870, lot 1903) — Bibliothèque Courel (in Lisieux, according to:) — Roger Portalis (his sale Drouot 1-3 April 1889, lot 295) — Martin Breslauer (catalogue 110, item 123) — comtes Henri et François Chandon de Briailles (Drouot 25 November 2003, lot 64).

BIBLIOPHILY MEETS DIPLOMACY: THE HISTORY OF ALEXANDER THE GREAT BOUND FOR LONGEPIERRE AND OFFERED BY THE YOUNG LOUIS XV TO HIS UNCLE, PHILIP V OF SPAIN.

This Amsterdam edition follows the edition given by J. Elzevier in 1658: it is illustrated with two engraved frontispieces and a folding engraved map.

A superb copy bound circa 1700 for Bernard de Requeleyne, Baron de Longepierre, with his characteristic emblem of a golden fleece gilt on sides and on spine. This emblem would later be copied by English collectors such as Martin Folkes (1690-1754). Longepierre also had his emblem gilt on the centre of the covers: a few years later, this was deleted in order to gild the coat of arms of King Philip V of Spain. The two volumes were part of a diplomatic present: according to Roger Portalis, who owned the copy and wrote a biography of Longepierre, they were sent in January 1717 to Philip V by the young Louis XV, then 7 years old, along with other books, in three crates. Whatever the date – whether it was 1717 or earlier or later — the question remains: why send a book already bound for a collector, Longepierre, and not one specially bound for its addressee?

In an excellent example of bibliographical detective work, Véréne de Soultrait noted that during the first years of the Regency in France (1716), the duc d'Orléans launched secret negotiations with the Spanish Crown and sent the marquis de Louville, an old friend of Philip V's, to Spain to find out what were the real intentions of Spain towards the French kingdom. To fulfill his highly secret mission, Louville had precise instructions, and these were written, according to the Regent's orders, by none other than Longepierre.

The mission was a failure but, in offering one of his own books, one can behold Longepierre's efforts to bolster the reconciliation between the two kingdoms.

This copy belonged to a number of other distinguished collectors after Longepierre and the Spanish King: Potier, Courel, Portalis, the New York book dealer Martin Breslauer (cat. 110 no. 123 and cat. 111 no. 83) and the Chandons de Briailles. Breslauer attributed the binding to Antoine Michel Padeloup le jeune. It is in very fine condition.

Willems 1325 (this copy quoted); Portalis, *Bernard de Requeleyne, Baron de Longepierre*, 1905, pp. 157 and 192; Soultrait, *17th century* 241.

£4,000–6,000

\$6,100–9,100

€5,600–8,400

0112

DU PERRET. *La Cour d'amour, ou les Bergers galans*. Paris: Claude Barbin [volume 1] and Thomas Jolly [volume 2], 1667.

2 volumes, 8° (156 x 90mm). Vol. II with engraved frontispiece and 2 plates, woodcut cul-de-lampe on Kk3v. (Lacking frontispiece and 3 plates of volume I, without half-titles, Dd1–5 of vol. I stained at lower corner, I4v–5r ink spotted, X7r of vol. II with small printing fault to bottom line.) 18th century French red morocco, covers with triple fillet border, smooth spines with direct lettering, all over-gilt decoration, and the letter 'B' in small panel at foot, gilt turn-ins, blue-glazed endpapers, gilt edges (faintly rubbed). *Provenance*: Charles de Baschi, marquis d'Aubais (binding) — Librairie Nourry (pencil inscription on front endpaper) — Alfred Lindeboom (armorial label).

SCARCE FIRST EDITION OF THIS PASTORAL ROMANCE IN THE GENRE OF *L'ASTRÉE*.

The illustrations normally include 7 engravings by Sébastien Le Clerc, 4 in volume 1 and 3 in volume 2. This copy only has 3 plates for volume 2.

The privilege was granted to Thomas Jolly who shared it with Claude Barbin. It seems likely that Barbin printed his share without being in possession of the engravings that Jolly ordered. This would explain why volume 1 of this copy (printed by Barbin) lacks its plates while volume 2 (printed by Jolly) is complete with its 3 plates; it is even more obvious as there are two blank leaves on the verso of which the plates should have been printed (folios O1 and Bb1). On the recto, these leaves bear a printed catchword: "I. part." This is the only example we can trace of such a state, described for the first time by Véréne de Soultrait in the catalogue of Jean Bonna's library.

The copy was luxuriously bound in red morocco in the 1770s for Charles de Baschi, marquis d'Aubais (1686–1777) with his characteristic initial "B" in gilt at foot of the spines. A historian and collector, Baschi built a superb library in his castle of Aubais (Gard) totalling up to 30,000 books and manuscripts. Partly auctioned after his death, the rest of his library burned with his castle in 1789.

Soultrait, *17th century* 99.

(2)

£1,500–2,000

\$2,300–3,000

€2,100–2,800





Vieüe du Chasteau de Vaux le Vicomte du côté de l'Entrée
A Paris chez M. Langlois, rue St. Jacques à la victoire, avec Privil. du Roy. Fait par Pérelle.

0113

PÉRELLE, Gabriel (1604-77) and PÉRELLE, Adam (1638-1695). *Vues de Paris*. Together with: *Vues des plus belles maisons de France*, and *Vues d'Italie*. Paris: Nicolas Langlois, n.d. [but c.1670-1675].

7 parts in one volume, oblong 2° (282 x 380mm). Two-leaf contemporary manuscript index bound-in at end. 252 engraved plates distributed as follows: I: engraved title and 23 views on 19 plates; II: engraved title and 45 plates; III: engraved title and 36 views on 29 plates; IV: engraved title, folding map, and 42 plates; V: engraved title and 56 views on 52 plates, one of these folding; VI: 41 plates, one of these with a title vignette; VII: engraved title and 17 plates. (One plate with tear reaching into the caption, some expertly repaired tears including one in the title of II and another in the folding map of IV.) Full green morocco by Lortic, covers with a gilt triple filet, spine with raised bands and gilt in compartments, two of these lettered directly in gilt, gilt edges. *Provenance*: Mouradian (bookplate with the motto 'On abuse du vrai').

A REMARKABLE COLLECTION OF 252 ENGRAVED PLATES BY GABRIEL AND ADAM PERELLE: THEY FEATURE VIEWS OF PARIS, VERSAILLES AND CHANTILLY, AS WELL AS OF THE MAIN FRENCH CHÂTEAUX OF THE TIME WITH A FEW VIEWS OF ROME.

The foreground of each view is enlivened by various typical figures: street vendors, horse-riders, peasants, soldiers, acrobats, carriages, etc. The views of Paris are particularly fine and show daily life during the reign of Louis XIV.

Followers of Jacques Callot, under the double influence of Flemish and Italian art, Gabriel Pérelle (1603-1697) and his son Adam were the leading figures of 17th-century French landscape art.

Most copies of the Pérelles' views vary somewhat in composition. This one includes the following suites (note that 39 of the plates include two engraved views):

- *Vues des belles maisons de France* [i.e. Paris views]: 20 plates including title, 22 views and 1 map.
- *Les places, portes, fontaines, églises et maisons de Paris*: 46 plates including title, 43 views and 2 maps.
- *Veües des belles maisons des environs de Paris*: 30 plates including title and 36 views of Vincennes, Conflans, Saint-Maur, Saint-Cloud, Meudon, etc.
- *Veües des plus beaux endroits de Versailles*: 44 plates including title, 37 views and 8 plans (one folded). In addition to the views of Versailles are views of Clagny and Marly.
- *Veües des belles maisons de France*: 53 plates including title, 1 folding plan and 55 views of Saint-Germain-en-Laye, Sceaux, Raincy, Choisy, Vaux-le-Vicomte, Fontainebleau, etc.
- *Diverses Veües de Chantilly*: 41 plates including title, 59 views and 3 plans.
- *Veües de Rome et des environs*: 18 plates including title and 17 views.

Also includes a view of the Piazza San Marco in Venice and the Escorial in Spain.

A very fine copy with crisp and wide-margined plates.

Fowler, *Architectural Collection*, 245 (202 plates); Berlin Kat. I, 2483; *Millard architectural collection, I. French Books*, 136 (211 plates); *Soultrait, 17th century* 230.

£6,000–9,000

\$9,100–14,000

€8,400–13,000

0114

REDI, Francesco (1626–1697/98). *Esperienze intorno a diverse cose naturali e particolarmente a quelle, che ci son portate dall'Indie*. Florence: All' Insegna della Nave, 1671.

4°, LARGE-PAPER COPY (251 x 180mm). Complete with first blank and half-title, title printed in red and black with engraved Medici arms, 6 etched plates of botanical specimens, one wood-engraved initial and headpiece. (Some light browning and spotting, heavier at beginning and to 2 leaves of index, a couple of leaves with very minor marginal nicks and chips, plate 6 printed upside down.) 19th-century half vellum, green and red morocco gilt spine labels (extremities faintly rubbed).

A FINE LARGE-PAPER COPY OF THE FIRST EDITION, WITH FULL MARGINS: THE BOOK OFFERS FRANCESCO REDI'S SCIENTIFIC ANALYSIS OF BOTANICAL AND ZOOLOGICAL SPECIMENS BROUGHT BACK TO FLORENCE FROM THE AMERICAS AND ASIA BY MISSIONARIES.

'Investigations of several botanical and zoological specimens, including some brought from India; among them were Chinese star anise, "stones" from cobra and iguanas, vanilla beans, and a leaf from the chinchona tree. The treatise is in the form of a letter to Athanasius Kircher' (Hook & Norman). The *Esperienze* also contains the first scientific essay on the effects of nicotine.

The illustrations include 6 plates of spices and condiments such as vanilla and pepper.

Norman 1815; Sabin 68516; Prandi, *Bibliografia delle opera di Francesco Redi*, 16; Osler 3776; *Soultrait, 17th century* 278.

£1,000–1,500

\$1,600–2,300

€1,400–2,100



0115

[WICQUEFORT, Abraham van (c.1598-1682)]. *Advis fidelle aux veritables Hollandois*. [The Hague: Steucker], 1673.

12° (134 x 73mm). Woodcut armillary sphere on title. (Tiny marginal holes to K3-4, occasional faint browning.) Contemporary Dutch vellum binding, 18th-century gilt arms to upper cover, lettered in gilt on lower cover 'Mr. Bonnier de la Mosson' within cartouche, lettered in ink manuscript on spine, yapp edges (extremities lightly rubbed and soiled). *Provenance*: Gabriel Nicolas de la Reynie (1625-1709; ink ownership inscription on front free endpaper) — Joseph Bonnier père (1676-1726; engraved armorial bookplate) — Joseph Bonnier fils, baron de la Mosson (1702-1744; binding and bookplate).

THE MOST CELEBRATED PAMPHLET EVER PUBLISHED AGAINST THE BRUTALITY OF THE FRENCH TROOPS LED BY LOUIS XIV IN THE NETHERLANDS: THE PERSONAL COPY OF THE FOUNDER OF THE PARIS POLICE FORCE.

The book was published in two forms: 4°, with engravings by Romeyn de Hooghe, and 12°, so as to be more affordable and easier to distribute within Europe.



Copies with contemporary provenance are uncommon: this one belonged to Gabriel Nicolas de La Reynie, the first and most famous *lieutenant de police* of Paris, with his holograph signature on front free endpaper. It later belonged to the Bonniers, with the engraved armorial bookplate of the father, Joseph, and the arms of the son, baron de La Mosson, later gilt on sides.

Willems 1874; Rahir, *Les Elzevier*, 2518; Soultrait, *17th century* 322.

£400-600

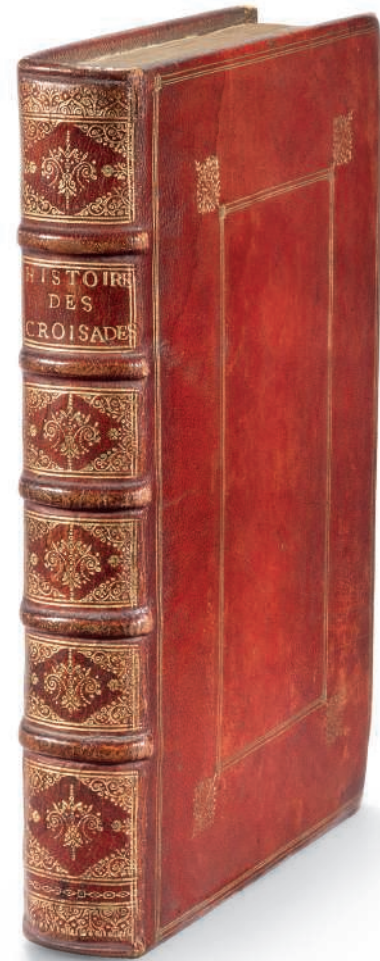
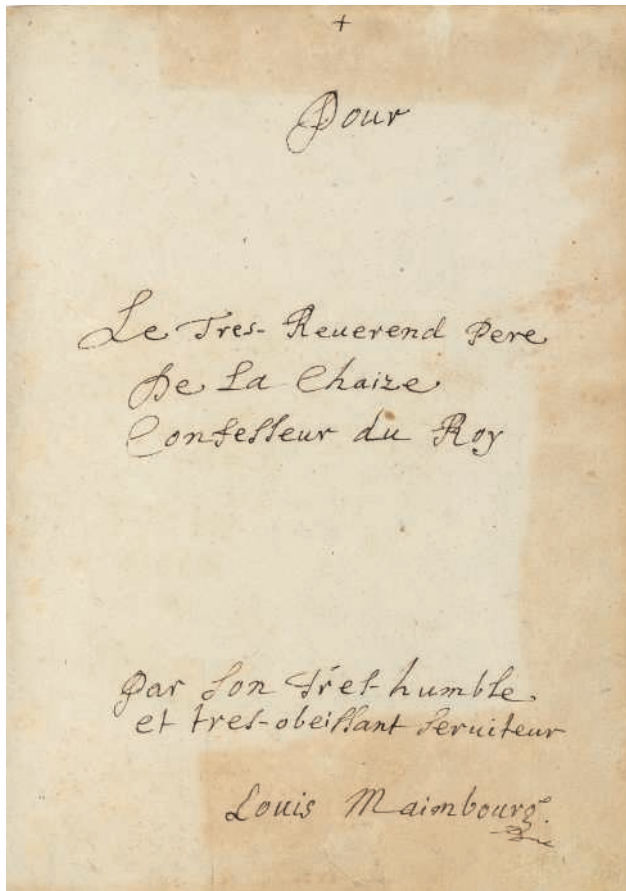
\$610-910

€560-840

0116

MAIMBOURG, Louis (1610-1686). *Histoire des croisades pour la delivrance de la terre sainte*. Paris: Sébastien Mabre-Cramoisy, 1675.

4° (254 x 179mm). Additional engraved title, engraved title vignette, initials, headpieces and culs-de-lampes. (Without blank i4, paper flaws leading to tiny marginal chips to additional engraved title and Fff1 and very small marginal hole to Fff3, occasional light spotting and browning, faint dampstaining at end affecting last gathering more heavily.) Contemporary red morocco gilt à la Duseuil, covers panelled in gilt, elaborately gilt spine with raised bands, gilt turn-ins, gilt edges (light waterstain to upper cover, extremities faintly rubbed). *Provenance*: AUTHORIAL PRESENTATION INSCRIPTION on flyleaf to: — François d'Aix de La Chaise (1624 -1709; gifted to:) — Collège de la Trinité, Lyons (booklabel) — deleted ink inscription on title.



FIRST EDITION; A COPY INSCRIBED TO LOUIS XIV'S CONFESSOR, HANDSOMELY BOUND IN MOROCCO AT THE TIME.

Dedicated to Louis XIV, the book is illustrated with 6 head-pieces etched after Chauveau and Cochin, a frontispiece and numerous engraved tail-pieces. A Jesuit from Nancy expelled from the order by Rome, Louis Maimbourg was a renowned historian and writer who benefited from the protection of the French king; this history of the Crusades is regarded as his masterpiece.

A remarkable copy, inscribed by the author to Père de La Chaise, Louis XIV's confessor. The inscription reads: 'Pour / Le Tres-Reverend / Pere De La Chaize / Confesseur du Roy / Par Son Tres-humble et tres-obeissant Serviteur / Louis Maimbourg.' [To the reverend father de la Chaise, confessor to the king, from his very humble and very obedient servant].

Père de La Chaise, a fellow Jesuit, became confessor to the King in the year of this edition, 1675, and was to remain in the position until his death, 34 years later. His name is famous to this day, his vast property having been transformed into a cemetery, still known as Père Lachaise and now the largest in Paris.

Inscribed books from the 17th century are very scarce.

Soultrait, 17th century 161.

£1,500-2,000

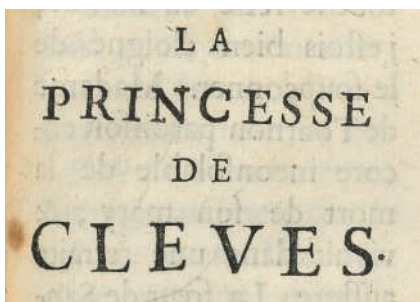
\$2,300-3,000

€2,100-2,800

¶117

[LA FAYETTE, Marie-Madelaine, comtesse de Pioche de la Vergne (1634-1693).] *La princesse de Cleves. Tome I[-Tome IV]*. Paris: Claude Barbin, 1678.

4 volumes in 2, 12° (152 x 85mm). Wood-engraved device on titles, headpieces and initials. (Without final blank at end of *Tome II*, short tear to I.A1 just into text, but without loss, tiny tear to IV.D1, occasional light spotting and browning.) Contemporary calf, gilt spines, red speckled edges (expertly restored and rebaked). *Provenance*: early ink manuscript on front free endpaper; a few corrections in the text ascribed to Claude Barbin on Mme de La Fayette's request (i.e. III, pp. 122, 193, iv., p. 19).



SCARCE FIRST EDITION OF THE FIRST MODERN FRENCH NOVEL.

Published anonymously, *La Princesse de Clèves* enjoyed a remarkable success: 'Pour la première fois dans l'histoire du genre romanesque, la peinture du cœur est le principal objet d'un roman' (Henri Coulet). La Fayette never officially admitted that she was the author and the novel was not published under her name before 1780.

A good copy in contemporary calf gilt.

Coulet, *Le Roman jusqu'à la Révolution*, p. 252; Bibliothèque Nationale, *En français dans le texte* 113; Soultrait, *17th century* 125. (2)

£3,000-4,000

\$4,600-6,100

€4,200-5,600

¶118

BARTHOLINUS, Thomas (1616-1680). *De Unicornu observationes novae*. Amsterdam: H. Wetstenius, 1678.

12° (145 x 90mm). Engraved frontispiece by Romeyn de Hooghe, engraved folding plate, 20 full-page and 3 engraved illustrations in the text, wood-engraved device on title, head- and tailpieces, and initials. (Very light staining on L3-L5, occasional faint spotting.) Original marbled-paper covered boards, paper spine label with ink manuscript, uncut (rubbed). *Provenance*: F.J. (small circular ink stamp on front pastedown) — Antonio de Almeida Correa (oval blindstamp on front flyleaf).

SECOND EDITION, REVISED, BUT THE FIRST ILLUSTRATED EDITION. IT INCLUDES A FRONTISPICE BY ROMEYN DE HOOGHE, A FOLDING PLATE, 19 FULL-PAGE AND 3 TEXT ILLUSTRATIONS.

It depicts the first rhinoceros ever imported into Europe, in Lisbon in 1515: the image is engraved after Dürer. (Blay, *La Science classique*, p. 559).

'The *New Observations on the Unicorn*, first published in Padua in 1645, includes historical, mythological and religious sources, as well as an examination of known one-horned animals, such as the rhinoceros, the narwhal, the rhinoceros beetle and the hawk moth caterpillar.

It is also, in part, an essay on the likelihood of the existence of unicorns, drawing on available evidence. Thomas Bartholin was Professor of Medicine at the University of Copenhagen' (australianmuseum.net.au/blogspot).

NLM/Krivatsy 822; Osler 1953; Welcome II, 107; Soultrait, 17th century 19.

£600-900

\$910-1,400

€840-1,300



0119

[BAYLE, Pierre (1647-1706)]. *Lettre à M.L.A.D.C. Docteur de Sorbonne. Où il est prouvé par plusieurs raisons tirées de la philosophie, & de la theologie, que les cometes ne sont point le presage d'aucun Malheur.* 'Cologne: Pierre Marteau' [Rotterdam: Reinier Leers], 1682.

12° (152 x 92mm). Woodcut device on title. Manuscript correction on p.181. (Without final blank, small stain on 3 leaves.) Contemporary Dutch vellum over thin pasteboard, title written on spine and "636".

RARE FIRST EDITION OF PIERRE BAYLE'S FIRST PUBLISHED WORK.

A forerunner of the Enlightenment, Pierre Bayle discusses the appearance of a comet in 1680. In his essay, which may be seen as a discourse on the scientific method, Bayle criticises the reactions of his contemporaries who speculated on the meaning of the phenomenon (is it a sign of God? does it announce some event?), instead of trying first to study it for what it is – a natural phenomenon – in order to find its causes and explain it. This sharp criticism of superstition as well as a plea for rationalism eventually became the centre of a controversy launched by Pierre Jurieu, who accused Bayle of promoting atheism.

A fine copy in its first Dutch vellum binding.

Soultrait, 17th century 20.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

0120

PIERRE VARLET, *Epistolæ in festis* of Notre-Dame de Lyre, in Latin, ILLUMINATED MANUSCRIPT ON VELLUM, [Paris], 1682.

280 x 194 mm. ii + 32 + ii leaves, COMPLETE. Full-page decorated armorial frontispiece facing the title page with full floral border, 21 head-pieces, 21 tail-pieces, some half-page, and 31 large initials, the illumination combining floral and landscape imagery with *objets d'art* (light marginal soiling). 19th-century brown morocco binding by Chambolle-Duru with red morocco strapwork and azures, mottled brown chemise.

A SPECTACULAR BAROQUE MANUSCRIPT, LUXURIOSLY DECORATED BY THE 'MAÎTRE DES GROSSES FLEURS'; IT WAS EXECUTED IN THE HÔPITAL DES INVALIDES IN PARIS FOR THE ABBOT OF NOTRE-DAME DE LYRE NEAR EVREUX (NORMANDY).

The calligraphy is the work of Pierre Varlet, a monk from Saint-Denis and disciple of Nicolas Jarry otherwise unknown. The profuse floral decoration belongs to the anonymous 'Maître des Grosses Fleurs' who is known for other similar manuscripts. The flowers are the main elements of the paintings, as in many works of art of the period.

THE MANUSCRIPT BRINGS OUT THE DOUBLE INFLUENCE OF THE TANDEM NICOLAS JARRY-NICOLAS ROBERT AS WELL AS OF THE VOGUE FOR CHINOISERIES.

Jacques Vanuxem was amongst the first to study baroque illumination, and, according to his research, 'everything originates with the calligrapher Jarry and the painter Nicolas Robert, who together executed the celebrated *Guirlande de Julie* (1641)'. This masterpiece, held today at the Bibliothèque nationale in Paris, launched the vogue for these exquisite calligraphic manuscripts illustrated with floral decoration, which lasted until circa 1710. Jacques Vanuxem underlines the importance of flowers in the decoration of other contemporary manuscripts, religious or not, as well as in many works of art of the time, to the point that one almost comes to think that the main goal of artists at this period was to paint flowers.

The tandem Jarry-Robert was commissioned to produce similar works by personalities at the royal court. Their influence spread among contemporary workshops, their followers including the 'Maître des Grosses Fleurs' as well as the calligrapher Pierre Varlet.





The manuscript is also remarkable for the vases in which most of the bouquets are presented, Chinese or Japanese imports in white and blue porcelain. At Versailles, the King 'was able to collect oriental works on a vast scale through the *Compagnie des Indes* (...). Under Louis XIV the French court at Versailles became the vortex of fashion, not just for France but for all Europe. There, chinoiserie was given the royal imprimatur' (Jacobson, *Chinoiseries*, p. 32).

A small number of other manuscripts produced in the workshop of the Invalides are known: three held at the Bibliothèque nationale de France (Lat. 8825, Lat. 8826 and Lat. 8828), and an antiphonary for the abbey of Saint-Séverin and two other antiphonaries located at the municipal library of Rheims (Ms. 267 and Ms. 268). A Graduel for the Invalides chapel by the 'Maître des Grosses Fleurs', exactly contemporary with the present manuscript, is displayed at the Musée de l'Armée.

Built by Louis XIV, the Invalides had a three-fold purpose: military and social as well as serving as a hospital. It was run by twelve priests and thirty young women, the latter being in charge of the hospital. The residents of the hospital could also work in the workshops of the institution where tapestries and manuscripts were produced. Pierre Varlet, the monk from Saint-Denis who signed the calligraphy of this manuscript, appears in the list of residents in the Invalides at the time.

The binding, commissioned by an unknown collector circa 1880, is a perfect pastiche of the inlaid bindings of the Renaissance.

Jacques Vanuxem, *Les manuscrits enluminés Louis XIV*, in *Arts de France*, I, 1961, pp. 355 et sq.: 'Ce goût pour les fleurs se voit partout dans l'art du temps ; pour la miniature et l'enluminure, il semble que leur principale raison d'être soit de peindre des fleurs. (...) Si la fleur est reine dans la *Guirlande de Julie*, on la retrouve également dans des ouvrages religieux, qui sont ornés de fleurs et de bouquets, soit dans les bordures, soit en pleine page'; Soullait, *17th century* 313.

£40,000-60,000

\$61,000-91,000
€56,000-84,000

0121

RAVENEAU DE LUSSAN, Sieur de (c. 1663–after 1690). *Journal du voyage fait a la mer de sud, avec les flibustiers de l’Amerique en 1684 & années suivantes*. Paris: Jean-Baptiste Coignard, 1689.

12° (164 x 90mm). Privilege and imprint leaves at end. (Short tear due to paper flaw on F2 with loss of a few letters, occasional very faint spotting and browning.) Contemporary red morocco, covers with triple gilt fillet frames enclosing the gilt arms of Louis XIV, richly gilt spine with raised bands, gilt turn-ins, marbled and gilt edges. *Provenance*: Edouard Rahir (booklabel, sold at Drouot 5–7 May 1936, lot 1152) — Pierre Berès (catalogue 64 / 266).

FIRST EDITION: THE DEDICATION COPY TO LOUIS XIV.

An adventurer of aristocratic descent, Raveneau de Lussan sailed in 1679 from Dieppe to Santo Domingo. To pay off his debts, he joined a band of buccaneers and sailed for almost two years with them (from November 1684 to February 1686). The relation of his adventures is realistic and even brutal: ‘His book details both the romantic and bleaker sides of buccaneering, interwoven with colourful descriptions of natives of the region and a clear picture of the Spanish colonies in the Pacific’ (Howgego).

This, his only book, was used by Daniel Defoe as a source for the adventures of Robinson Crusoe, according to Gilbert Chinard.

The royal provenance is extremely significant as Louis XIV supported the buccaneers, using them against the Spanish galleons. Eight years after the *Journal* was published, he enrolled them in the French navy for an expedition against Cartagena, allowing them a contractual share of a third of the booty. The King however proceeded to betray the buccaneers as soon as the expedition was completed, and their power thereafter declined rapidly.

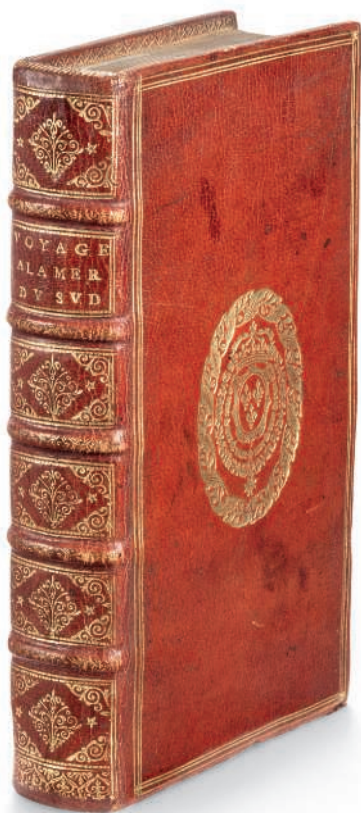
A fine copy from the library of the ‘Sun King’ Louis XIV, with his coat of arms gilt on sides.

Alden & Landis 689/152; Leclerc, *Bibliotheca Americana*, 487 (‘Cette relation, qui est insérée toute entière dans le troisième volume de l’histoire des flibustiers, est la meilleure relation de toutes celles qui sont entrées dans cet ouvrage’); Howgego, *Encyclopedia of Exploration to 1800* I, p. 654; Sabin 67983; Soullait, *17th century* 276.

£10,000–15,000

\$16,000–23,000

€14,000–21,000



0122

BOSSUET, Jacques Bénigne (1627–1704). *L’Apocalypse avec une explication*. Paris: widow of la veuve de Sébastien Mabre-Cramoisy, 1689.

Thick 8° (192 x 120mm). (Occasional browning, lower corner of title restored, erased contemporary ink inscription on top of title.) Contemporary red morocco attributed to Luc-Antoine Boyet, covers with gilt arms of G.N. de La Reynie [Olivier 610] enclosed by a border of triple fillets, spine with raised bands and ornamented with small tools, gilt turn-ins, gilt edges. *Provenance*: Gabriel Nicolas de La Reynie (1626–1709; binding) — Alfred Lindeboom (armorial label) — Rossignol (morocco label).

First edition. The book was written as an answer to Protestant interpretations of the Apocalypse, as proposed by Antoine Jurieu in *L’Accomplissement de prophètes* (1686).



A SUPERB COPY BOUND AT THE TIME IN RED MOROCCO GILT FOR GABRIEL NICOLAS DE LA REYNIE, WITH HIS COAT OF ARMS GILT ON SIDES.

The famous *lieutenant de police* for the city of Paris under the reign of Louis XIV, La Reynie was responsible for many changes and improvements for the benefit of the population of the French capital. The binding was undoubtedly commissioned by Bossuet from Luc Antoine Boyet; it is nearly identical to one with Bossuet's arms also found in Jean Bonna's collection (cf. Soultrait, *17th century* 39 & 40; Tchermersine I, 861: this copy, from the Lindeboom library is cited); Bourseaud, *Histoire et Description des Manuscrits et des Éditions Originales des Ouvrages de Bossuet*, p. 18: 'Edition originale. Elle a fait époque dans l'interprétation de l'Apocalypse.'

£8,000-12,000

\$13,000-18,000

€12,000-17,000

0123

ROMERO, Francisco (1659-c.1705). *Llanto sagrado de la America meridional*. Milan: Marcos Antonio Pandolfo Malatesta, 1693.

4° (246 x 179mm). With final blank. One folding woodcut plate, coloured in gouache by a contemporary hand. (Soiled.) Contemporary calf (rubbed and crinkled). *Provenance*: Don Francisco Ortis [?]Sologolen — Don Anazès Camacho – Manuel de Leys y Camacho (among various early signatures on front pastedown and front flyleaf; manuscript annotations in the hand of Manuel de Camacho).

THE EXCEEDINGLY RARE FIRST EDITION OF THIS 'SACRED LAMENT OF SOUTH AMERICA', ONE OF THE FIRST PLEAS IN DEFENCE OF NATIVE AMERICAN INDIANS.

The large folding plate, engraved on wood, hand-coloured at the time, features an Indian temple from Sierra Nevada of Santa Martha (northern Colombia) with two natives from the Aruaca tribe.

Born in Peru, Francisco Romero was sent as a missionary to New Grenada (modern Ecuador and Colombia). His account aimed to stop the massacres of the Indians; he also describes the island of Cuba from whence he sailed to Europe. Arriving in Cadiz in 1692, he travelled on to Rome and then Milan in 1693. In an unprecedented move, he not only declined to destroy the idols of the Indians but actually preserved them and brought them to Europe as supporting evidence for his findings to be submitted to the headquarters of the *Propagatio Fidei*. They were rediscovered in the Vatican collections in 1974.

Furthermore, in this 'Sacred Lament of South America' one can find the origin of a number of literary legends, including those of King Kong (hairy creatures with human form living naked in the trees), the black kingdom and others.

Only five copies are known: National Library of Spain (2 copies), British Library, John Carter Brown Library (reproduced in facsimile in 1955) and National Library of Chile in Santiago.

Brunet *Supplément* 500: 'Volume de la plus extrême rareté'; Alden & Landis, *European Americana* IV, 698/152; Palau 277308; Sabin 73032: the only copy cited was in the collection of Ternaux-Compas, lacking one leaf.

£30,000-40,000

\$46,000-61,000

€42,000-56,000



La Idolatria de los Indios de Nacion Aruacos, que habitã en las Sierras de S. Martha; destruida, por un Religioso Del Orden de S. Augustin de la Prouincia de Lima, e la o de 91. con diez Templos, enque daban abominables cultos al Demonio.



0124

PETRONIUS ARBITER (d. 65 A.D.). *Traduction entière de Pétrone suivant le nouveau manuscrit trouvé à Bellegrade*. Cologne: Pierre Groth, 1694.

2 volumes, 8° (175 x 103mm). Parallel text in Latin and French, ruled in red throughout. Engraved frontispieces and 9 plates. (A little light marginal staining and soiling.) Contemporary French red morocco, sides with the gilt-stamped arms of the comte d'Hoym enclosed by a triple fillet border, ornate gilt spines *à la grotesque* with dark green morocco lettering-pieces, gilt turn-ins, marbled and gilt edges (a few light marks on covers). *Provenance*: Charles-Henri, comte d'Hoym (1694-1736; binding) — Soleinne (according to Brunet, in a private sale) – baron Pichon (Paris, 19-24 April 1869, lot 704).

FIRST EDITION IN FRENCH OF THE *SATYRICON* PUBLISHED BY FRANÇOIS NODOT FROM AN ALLEGED MANUSCRIPT FOUND IN BELGRADE IN 1688: THE HOYM COPY IN RED MOROCCO GILT BY PADELLOUP.

In 1693, Nodot published a Latin version of a complete *Satyricon* reproducing a newly discovered manuscript: the Epicurean masterpiece having been known until then only in fragments, the edition enjoyed great success, prompting Nodot to publish the present French-Latin version. It was printed in two formats: octavo, as presented here, and a smaller duodecimo edition.

THE ENGRAVED ILLUSTRATIONS, 11 PLATES INCLUDING A REPEATED FRONTISPIECE, WERE NOT INSERTED IN ALL COPIES.

The fine binding by Padeloup bears the coat-of-arms of Charles-Henri, comte d'Hoym, ambassador to Augustus II of Poland and a prominent book collector at the start of the 18th century.

Brunet, *Splt II*, 222: with mention of this copy 'en maroquin de Padeloup, aux armes du comte d'Hoym, 820 fr. baron Pichon; cet amateur avait acquis ce beau livre à l'amiable de M. de Soleinne'; *Soultrait*, 17th century 239. (2)

£3,000–5,000

\$4,600–7,600

€4,200–7,000

0125

[LA FONTAINE, Jean de] — *Esopé en belle humeur, ou dernière traduction, et augmentation de ses fables en prose, et en vers*. Edited by J.C. Bruslé de Montpleinchamp. Brussels: François Foppens, 1700.

2 volumes in one, 8° (152 x 89mm). Engraved frontispiece, title in red and black, 80 half-page etchings signed by Harrewyn after vol. I, p. 55. (Some browning and spotting, heavier spotting to table at end.) 18th-century green morocco gilt probably by Derome, covers with triple fillet border and fleuron at corners, spine panels with repeated fleuron, gilt turn-ins, gilt edges (extremities rubbed).

A FAMOUS ILLUSTRATED COLLECTION OF 322 FABLES, IN VERSE AND PROSE, BY LA FONTAINE, FURETIÈRE, MME DE VILLEDIEU, LE NOBLE AND BOURSALT.

The collection was edited by Brûlé de Montpleinchamp who inserted some of his own fables. This 1700 Brussels edition is the definitive, enlarged edition; it was first published in 1690.



The fine illustrations comprise a frontispiece and 161 half-page vignettes engraved by Jacques Harrewyn after Peeter van der Borcht and Marcus Gheeraerts. As stated by Brunet and Cohen, the best copies contain the engravings signed by Harrewyn from the vignette page 55 of volume I to the end, as is the case here.

A SUPERB COPY IN MOROCCO GILT BINDING OF C. 1760 ATTRIBUTED TO DEROME.

Rahir, *Bibliothèque de l'amateur*, p. 418; Cohen, 351: 'Dans les exemplaires de bon tirage, les figures du tome I, à partir de la page 55, ont été, comme celles du tome II, gravées par Harrewyn'; Parussa, *Les Recueils français des fables ésopiques au XVIIe siècle*, 1998, p. 199; Landwehr, *Emblem and Fable Books printed in the Low Countries*, 1988, p. 340; Soultrait, *17th century* 142.

£1,000–1,500

\$1,600–2,300

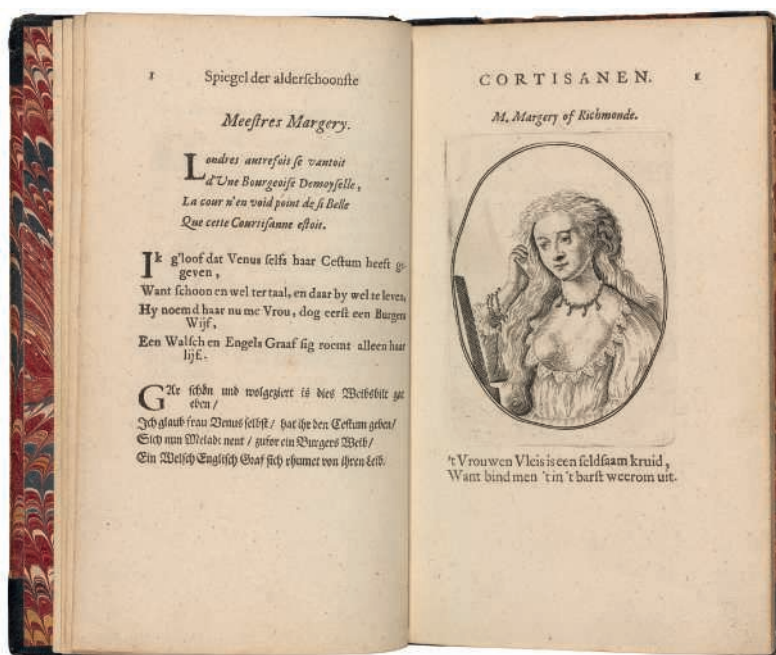
€1,400–2,100

[PASSE, Crispin de, the younger (1597-1670).] *Spiegel der Alderschoonste cortisanen deses tijds.* [Nijmegen:] 1701.

8° (170 x 102mm). 28 leaves of engraved portraits of Europe's famous courtesans with two-line Dutch captions, each with facing page of verse in French, Dutch and German, woodcut device on title and initial on leaf of preface. (Occasional faint soiling.) 19th-century dark-green half morocco, spine lettered in gilt (extremities lightly rubbed).

THE SCARCE NEWLY ENGRAVED EDITION OF CRISPIN DE PASSE'S FAMOUS GALLERY OF EUROPEAN COURTESANS.

It contains portraits of an international gathering of 28 fallen women, harlots, courtesans, and bawds, with accompanying rhymes in French, Dutch and German on the opposite pages. The author of these rhymes is unknown, but may have been de Passe himself. The series first appeared in 1630 and enjoyed success; this 1701 edition was entirely re-engraved and must also have sold well as it was reprinted twice, in 1708 and 1710.



The book was intended to be given away as a gift. Crispin de Passe gave four reasons for his rather peculiar publication: 'to illustrate the differences in apparel and hairdo of various nationalities, to show how the ladies over and over again justify their infamous way of life by claiming to be the mistresses of princes and noblemen (in actual fact they were mostly "stable-lads, dogsbodies and shady cooks"), to show his friends where the money had gone which they had squandered in their youth, and finally for the benefit of painters and sculptors and other people wanting to get to know the world without leaving their rooms' (Dutch Royal Library online description of the 1631 edition).

Franken, *L'Œuvre gravé des Van de Passe*, p. 296; Colas 2289; Soultrait, *17th century* 227.

£500-800

\$760-1,200

€700-1,100



0127

Satyre Menippée, de la vertu du catholicon d'Espagne, et de la tenue des états de Paris. 'Ratisbonne' [i.e. Brussels or Rouen]: Mathias Kerner, 1711.

3 volumes, 8° (173 x 97mm). Engraved frontispiece to each volume, 6 folding engraved plates, ruled in red throughout. (Some browning, occasional marginal tears.) Contemporary red morocco, sides with triple gilt fillets, spines with raised bands, elaborately tooled in gilt and with citron morocco labels, gilt turn-ins and gilt-patterned endpapers, gilt edges. *Provenance*: bibliographical note, dated 13 March 1785, on front blank – Prince Sigismond Radziwill (in his 1866 sale, lot 1434; see inserted bookseller's note) – Edouard Rahir (morocco label; III 910) – Jean Inglessi (morocco booklabel).

THE MOST FAMOUS PAMPHLET WRITTEN IN SUPPORT OF HENRI IV DURING THE WARS OF RELIGION.

Supposed to have been inspired by Jean or Pierre Le Roy, the prose pieces are by Jacques Gillot, Florent Chrestien, Nicolas Rapin and Pierre Pithou; the verses by Jean Passerat, Nicolas Rapin and Gilles Durant; the remarks and notes by Pierre Dupuy. 'Depuis Rabelais, le génie gaulois n'avait rien produit de plus brûlant' (Yves Cazaux). This 1711 edition reproduces the Brussels 1709 edition, greatly enlarged, with commentaries by Jacob Le Duchat.

It is illustrated with 9 engraved plates, including 3 frontispieces.

A fine copy, bound in contemporary red morocco, with distinguished provenance.

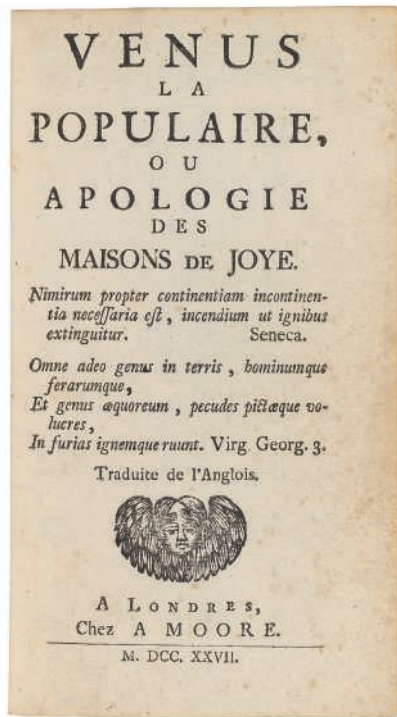
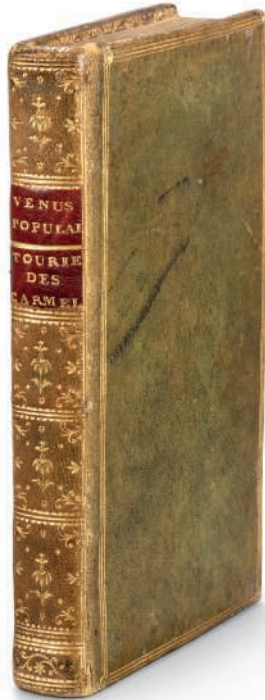
Brunet, *Spl* II, 595: the copy is mentioned; Yves Cazaux, *Essai de bibliographie des éditions de la Satyre Ménippée publiées du XVIe siècle au XVIIIe siècle*, in *Revue française d'histoire du livre*, 34, 1982, pp. 3-40, no. 41. According to Weller, it was printed at Brussels. (3)

£1,500–2,000

\$2,300–3,000

€2,100–2,800





0128

CURIOSA — [MANDEVILLE, Bernard de (1670–1733), attributed to.] *Venus la populaire, ou apologie des maisons de joye*. London: A. Moore [but probably France or Holland], 1727. 8°. Collation: *⁶ A–H⁸ I¹; pp. XII, 130. Dedication signed ‘Phil-pornix’, wood-engraved device on title of a winged head with two layers of wings and the face and wings detailed with fine lines, wood-engraved tailpiece of an urn with flowers on p.130, the third line of the quotation from Seneca on the title-page reading ‘*extinguitur.*’, headpiece on p.[III] composed of type ornaments, penultimate line of text on p. [1] ending ‘an-’, all conforming to ESTC N504776. (Occasional light spotting and browning.)

[Bound with:] [MEUSNIER DE QUERLON, Anne-Gabriel (1702–1780)]. *Histoire de la Touriere des Carmelites*. The Hague: Pierre Marteau, 1745. 12°. First edition. (Lacking the frontispiece called for by Dutel, occasional light spotting and browning.)

2 works in one volume (152 x 87mm). Late 18th-century green morocco, gilt flat spine with red morocco spine label, gilt turn-ins, decorative endpapers, gilt edges (extremities lightly rubbed). *Provenance*: Viollet le Duc (booklabel).

A VERY FINE COPY, IN LATE 18TH CENTURY MOROCCO GILT, OF TWO EXTREMELY RARE LIBERTINE BOOKS IN FIRST EDITIONS.

Venus la populaire was written in English by a Dutch immigrant and published in 1724 as *A Modest Defence of Public Stews*. Born in Dordrecht, Bernard de Mandeville expounds a provocative plan for the establishment of public houses of prostitution. This first edition in French is known in only three copies: Staatsbibliothek zu Berlin, U.S. National Library of Medicine and the copy from the Gérard Nordmann library of erotica (Christie’s Paris, 27 April 2006, 248: ‘On the title-page it is stated that this is a translation from English, but it is perhaps more likely an original French text’). It was clandestinely published on the Continent, maybe in Holland, or France, under the false London address of A. Moore.

The *Histoire de la Touriere des Carmelites*, also clandestinely published, is even rarer. This scandalous work by Anne Gabriel Meusnier de Querlon, the former manuscript curator in the King’s Library (from 1727 to 1735), was not meant to be published by its author (the question of its attribution, disputed for some time, is now established). The novel is a real *tour de force* of libertine literature: though Meusnier never uses any obscene or crude words, the situations, nevertheless, fulfill this role. ‘L’intérêt de *La Touriere des Carmelites* repose essentiellement sur la grivoiserie des situations qui s’enchaînent à la diable, en une ronde perverse’ (*Romanciers libertins du XVIIIe siècle*, p. 1180).

This copy bears the bookplate of Viollet le Duc, the renowned collector and bibliographer of French poetry, but it did not appear in his catalogues.

First work: ESTC N504776. Second work: Soultrait, 18th century 44; Dutel A-540 calling for a frontispiece as described in *The Private Case*; the only copies located in public institutions are UCLA and British library; no copy can be traced in French public institutions.

£1,000–2,000

\$1,600–3,000

€1,400–2,800

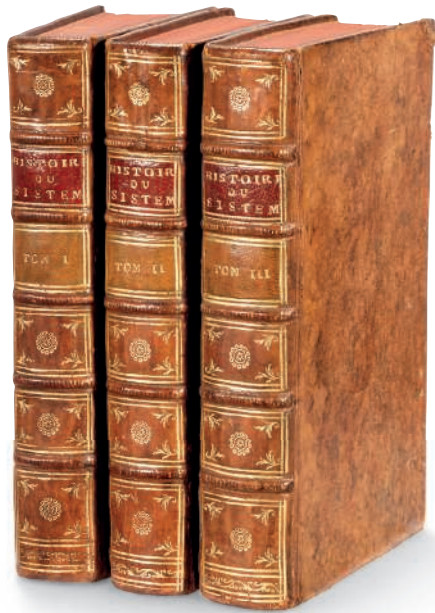
0129

[MARMONT DU HAUTCHAMP, Barthélémy (1682-1760?).] *Histoire du système des finances sous la minorité de Louis XV. Pendant les années 1719 & 1720. Précédée d'un abrégé de la vie du Duc Regent et du Sr. Law.* The Hague: Pierre de Hondt, 1739

6 volumes in 3, 12° (161 x 92mm). Half-title in vol. I, titles printed in red and black, one engraved plate, one folding letterpress table on two leaves. (C5 of vol. VI with clean tear into text.) Contemporary mottled calf, gilt spines with contrasting red and green morocco labels, red edges.

ONLY EDITION OF THE FIRST AND BEST CONTEMPORARY ACCOUNT OF THE RISE AND FALL OF JOHN LAW.

A complete copy with the folding chart and the famous satirical engraved plate featuring a street vendor.



In 1716, John Law (1671-1729), a banker of Scottish origin described by Murphy as 'an outstanding monetary theorist with a vision of the monetary system more akin to the modern economist', founded the very successful *Banque Générale*, soon after renamed *Banque Royale*. The funds were invested in the *Compagnie d'Occident* primarily devoted to the trade to the French colonies of Louisiana and Canada. Numerous international investors became involved, prompting financial speculation on an unprecedented scale; when the bubble burst in 1720, the investors were ruined and Law fled the country. For decades afterwards, there was a marked popular aversion to the actual word 'bank' in France, it being considered to symbolise disloyalty and deception.

A speculator in the Mississippi System, Barthélémy Marmont du Hautchamp 'had a vast knowledge of the system' according to A. Murphy; his essay is therefore highly valued for its first-hand information. The first four parts recount the history of the Law System, whilst the last two reproduce 121 pieces published from 1715 to 1721.

A FINE COPY.

Souhait, 18th century 73.

(3)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



0130

MORE, Thomas (1478-1535). *Idée d'une république heureuse; ou L'Utopie*, translated by M. Gueudeville. Amsterdam: François l'Honoré, 1730.

12° (155 x 89mm). Etched frontispiece, title in red and black with vignette, engraved armorial headpiece by Bernard Picart, 16 full-page engravings after Picart and François van Bleyswick. (Frontispiece, title and final leaf browned at margins, some lighter browning to other leaves, occasional spots and stains.) Contemporary olive morocco, sides with triple gilt fillets, flat spine gilt, gilt turn-ins, gilt edges (spine faded).

A fine illustrated edition with 16 engraved plates by Picart and François van Bleyswick. This translation by Gueudeville of Thomas More's *Utopia* is testimony to the enduring success of the novel.

A rare copy in full contemporary morocco gilt.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

0131

OVIDIUS NASO, Publius (48 B.C.-17 A.D.). *Les métamorphoses, en latin, traduites en français, avec des remarques, et des explications historiques par M. L'abbé Banier ... , ouvrage enrichi de Figures en taille douce, Gravées par B. Picart, & autres habiles Maîtres. Tome premier [- Tome second]*. Edited by Abbé Banier. Amsterdam: R. & J. Wetstein and G. Smith, 1732.

2 volumes, 2° (464 x 310mm). Text in Latin and French set in double-column. Titles printed in red and black, half-title in volume I. Engraved frontispiece by Picart, title-vignettes by Malder and Gouwen after Overbeeke, 130 large engraved illustrations in the text by Folkema, Gunst, Jungman and others after Lebrun, Maas, Picart, Romain and others, wood-engraved head- and tailpieces. (Half-title not issued in vol. II, occasional faint browning and spotting, very light marginal stain affecting 3 leaves F3-G1 in vol. II, tiny marginal chip to Ee1 in vol. I used to restore a hole in the above engraving where a breast had been cut out, Kk3 in vol. II with 140mm marginal tear just into text but without loss, waterstain in corner of L2-3 in vol. II.) Contemporary light-mottled calf, sides centred with the gilt arms of Charles de Saint-Albin, gilt spines with Saint-Albin's crowned cipher, red morocco gilt lettering-pieces, red edges (joints rubbed, corners and head- and tails of spines restored). *Provenance*: Charles de Saint-Albin (1698-1764; binding) — evidence of bookplates removed at some point.

FIRST EDITION OF THIS PROFUSELY ILLUSTRATED OVID WITH 130 FINE ENGRAVED PLATES BY BERNARD PICART AND THE LEADING DUTCH ARTISTS OF THE PERIOD: Lebrun, Leclee, Maas, Punt, Romain, Tosca, de Wit and Vandelaar.

A FINE COPY IN A CONTEMPORARY BINDING FOR CHARLES DE SAINT-ALBIN, with his crowned cypher and coat of arms gilt.

The illegitimate son of the regent Philippe d'Orléans and a dancer at the opera, Florence Pellerin, Saint-Albin became bishop of Laon, and, later, archbishop of Cambrai.

Brunet IV, 285; Cohen-De Ricci 768 ('Magnifique ouvrage'); Soulltrait, *18th century* 110. (2)

£3,000-4,000

\$4,600-6,100

€4,200-5,600





0132

CERVANTES, Miguel de (1547-1616). *Les principales aventures de l'admirable Don Quichotte, représentées en figures par Coypel, Picart le romain, et autres habiles maîtres*. The Hague: Pierre de Hondt, 1746.

Large 4° (347 x 242mm). Title in red and black with engraved vignette, engraved headpiece to dedication, 31 etched plates by B. Picart after Coypel (25), Tremollières (2), Boucher (1), Le Bas (1) et N. Cochin (2). Woodcut initials and culs-de-lampe, title and text within typographical borders. (Some light spotting to margins of plates and text.) Contemporary green morocco gilt, at centre of covers the large gilt-stamped arms of Madame de Pompadour [Olivier 2399 fer 1] enclosed by a roll-tool and double fillet border incorporating a coronet of flowers above a heart, spine with raised bands, red morocco lettering-piece in one compartment, the six others with a large central flower and smaller side ornaments including a pair of bleeding hearts, gilt turn-ins, marbled and gilt edges (binding expertly restored and retinted); modern slipcase. *Provenance*: Jeanne Antoinette Poisson, Marquise de Pompadour, known as Madame de Pompadour (1721-1764; arms on binding, see her 1765 sale, lot 1642) — Antoine-Bernard Caillard (*Catalogue des livres rares et précieux de la bibliothèque de feu M. Ant. Bern. Caillard*, Paris, De Bure, 1808, 1600).

MADAME DE POMPADOUR'S COPY, ON VERY LARGE PAPER, OF COYPEL'S CLASSIC ILLUSTRATED CERVANTES.

This is among the finest of 18th-century books with 'superb illustrations' according to Cohen; the 31 engravings are primarily after Charles-Antoine Coypel by Fokke, Picart, von Schley, and Tanjé.

The present example is one of a very few folio copies, on very large paper, and is even more exceptional in being bound in green morocco with large gilt dentelles surrounding the arms of Madame de Pompadour, the mistress of Louis XV.

It was later the property of Antoine-Bernard Caillard, whose library was sold by De Bure in 1808.

Ray, 4; Cohen, 216-217: 'Superbes illustrations; livre très recherché. Il existe des exemplaires sur très grand papier de format petit in-folio'; Soultrait, *18th century* 24.

£30,000-40,000

\$46,000-61,000

€42,000-56,000

0133

CURIOSA – [BOYER D'ARGENS, Jean-Baptiste (1703–1771), attributed to.] *Thérèse philosophe, ou Mémoires Pour servir à l'Histoire du P. Dirrag, & de Mademoiselle Éradice*. The Hague [Paris: 1748].

2 volumes in one, 8° (204 x 121mm). Text printed within typographic border. 17 engraved plates including the frontispiece, one of these folding. (Folding plate with tears at the folds neatly repaired, mostly marginal light scattered spotting and light browning.) Contemporary red morocco, flat spine gilt in compartments, morocco label, sides with a gilt triple rule border and floral corner tools, gilt turn-ins, marbled endpapers, gilt edges (spine ends, hinges and corners repaired, front free endpaper repaired in the inside margin). *Provenance*: J.M. (19th-century Dutch anonymous engraved bookplate with motto: 'Grypt alst rypt') – Bernhard Stern (bookplate).

VERY RARE PROBABLE SECOND EDITION, LONG THOUGHT TO BE THE FIRST, OF THIS ICON OF LIBERTINISM, ONE OF THE EARLIEST PORNOGRAPHIC NOVELS IN A EUROPEAN LANGUAGE; IT IS ILLUSTRATED WITH 17 ENGRAVED PLATES, ONE OF THEM FOLDING.

The novel is based on a true and scandalous story of the relations between Father Girard, a Catholic priest, and his penitent, Marie Catherine Cadière. Girard was eventually tried and sentenced in 1731.

The attribution to Jean-Baptiste Boyer d'Argens, now widely accepted, was first made by the Marquis de Sade in volume VII of the *Nouvelle Justine* (1797). The authorship was once ascribed to François-Xavier d'Arles de Montigny, an officer in charge of the French troops in Liège from 1745 and the first publisher of the book in 1748. For his part in it he was arrested and jailed on 1 February 1749.

The copy is complete with the 16 erotic engravings. An additional folding plate is bound in the second part; it features a sacrifice to Priapus, and is sometimes found in later editions as a frontispiece to the second part. The copy in the BnF lacks one plate.

The printing history of the early editions of *Thérèse* is notoriously tangled: in order to baffle censors all early editions bear an undated The Hague imprint, and all early editions are known only by a handful of copies. This Paris edition was published in the same year as a Liège edition. Current scholarship (see Dutel and Moureau) gives priority to the Liège edition, but this Paris edition was long thought to be the first.

Based on Moureau's research in the Police archives, the two editions were published during the second half of 1748, the first one in Liège, without illustration (these added later, according to him), and the second in Paris, with engraved erotic illustrations commissioned from Machelier, and the engravers Lempereur and the Prud'homme brothers.

A fine and rare copy in contemporary morocco gilt.

RBH and ABPC record just one copy sold at auction. Not in Nordmann. Dutel A-1072; Soultrait, *18th century*, 38; Moureau, 'Thérèse Philosophe à l'école de la clandestinité' in *La Plume et le Plomb* (2006), pp. 57–86; Pia *Enfer*, 1421 (lacks plate 7).

£5,000–8,000

\$7,600–12,000

€7,000–11,000



0134

[CANTILLON, Richard (d. 1734)]. *Essai sur la nature du commerce en général*. London [i.e. Paris?]: Fletcher Gyles, 1755.

12° (165 x 93mm). Half-title. Contemporary mottled calf, sides with gilt-stamped arms of the duc de Liancourt [Olivier 647, fer 2], gilt spine with raised bands, red morocco label and repeated fleurons, red edges. *Provenance*: François-Alexandre-Frédéric de la Rochefoucauld, duc de Liancourt, (1747-1827; binding and engraved armorial bookplate).

SCARCE FIRST EDITION OF ONE OF THE MOST INFLUENTIAL WORKS IN THE LITERATURE OF ECONOMICS; THE LA ROCHEFOUCAULD-LIANCOURT COPY IN A CONTEMPORARY ARMORIAL BINDING.

The imprint is false, and the work was probably printed in Paris.

A French banker of Irish extraction, Richard Cantillon was not only a theoretician but also a wealthy banker whose investments proved very profitable. His *Essai* was first known through manuscript copies; the first edition appeared posthumously. Roll has called it 'the most systematic statement of economic principles before the *Wealth of Nations*' and Jevons stated that it is 'more emphatically than any other single work the cradle of political economy'.

A superb copy bound at the time for François-Alexandre-Frédéric, duc de La Rochefoucauld-Liancourt, with his coat of arms gilt on sides and the armorial engraved ex-libris of the *Bibliothèque de Liancourt*.

A philanthropist, traveller, and statesman, the duc de La Rochefoucauld-Liancourt was one of the leading figures of the end of the 18th century. As a liberal, he participated in the French Revolution from the outset, remaining loyal to the King. He is famous for his answer to Louis XVI who asked him on 14 July 1789 'Is it a revolt?': 'No, Your Majesty, it is a revolution'. He fled France and found refuge in England before travelling to the United States. He attempted to save the royal family. Back in France after the Revolution, he continued to promote liberal ideas, helping the poor and creating a school.

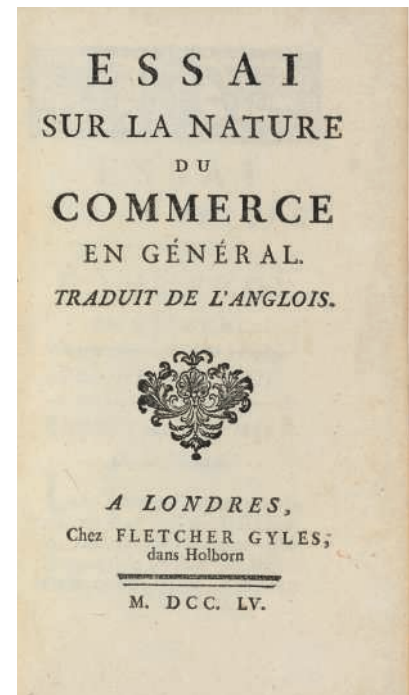
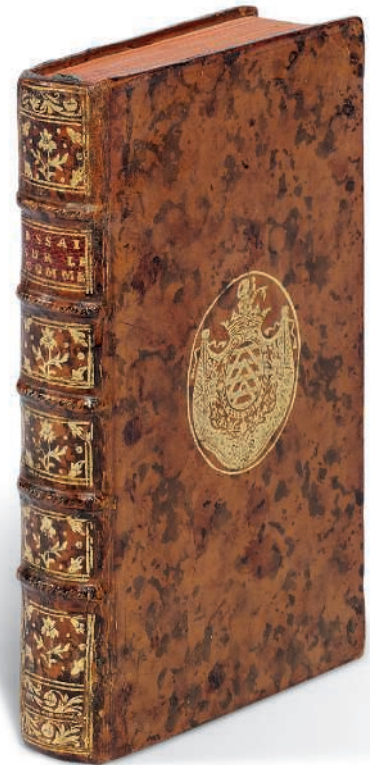
Two other copies with the coat of arms of the La Rochefoucauld family have appeared on the market in the last twenty years; they both came from the La Roche-Guyon branch of the family. This copy is the only one with the Liancourt ex-libris, stating its provenance.

Palgrave I, 214-215 : 'The economic repute of Cantillon, for a time completely obscured by the glory of Adam Smith, can never have rested upon the popularity of his little book, now one of the scarcest works in economic literature'; the book was chosen among the 400 most influential books ever written in French in the 1990 exhibition at the Bibliothèque nationale, *En français dans le texte*, no. 159; Soultrait, *18th century* 15.

£30,000-40,000

\$46,000-61,000

€42,000-56,000





0135

REGNAULT, Nicolas François (1746–c.1810) and Geneviève de Nangis REGNAULT (b.1746). *La Botanique mise a la portée de tout le Monde ou collection des Plantes d'usage dans la Medecine, dans les Alimens et dans les Arts*. Paris: the author and Didot le jeune, [1770]–1774–[1780].

3 volumes, full-sheet 2° (467 x 342mm). 3 hand-coloured engraved titles, 472 hand-coloured engraved plates by or after the Regnaults comprising 3 plates of botanical details numbered I–III, the 469 plates numbered with contemporary ink stamp at head 1–295 in vols I–II and 1–174 in the 'Supplement' [i.e. Vol. III], the associated explanatory text leaves with the same stamp, one engraved leaf 'Introduction la Botanique' printed recto and verso at beginning of vol. I, 3 leaves of contemporary manuscript table of contents at beginning of vol. I and 2 leaves of the same in the 'Supplement', explanatory text leaves with woodcut headpieces. (Very short marginal tear just into text of last leaf of 'Table des Maladies' in 'Supplement', occasional light browning slightly heavier on plates 53, 109, 166, 257 and 295 in vols I–II, engraved title to vol. II with some small stains.) Contemporary catspaw calf, gilt spines with raised bands, red morocco gilt lettering-pieces, red edges (extremities lightly rubbed).

FIRST EDITION OF ONE OF THE GREAT FLOWER BOOKS, ILLUSTRATED WITH 475 HAND-COLOURED ENGRAVED PLATES.

Besides listing plants with medicinal uses, the work also covers those to be used in gastronomy or in the arts.

'Perhaps the most impressive French botanical book of the period' (Blunt): it took twelve years to complete. The goal of its authors was to produce a botanical treatise for practical use, hence the inclusion of a 'Table des Maladies' explaining how each plant should be used against each disease, be it migraine, insomnia, vertigo, apoplexy, or even drunkenness.

Many of the hand-coloured engraved plates are the work of Geneviève de Nangis Regnault. Each plate, as well as each printed description, was printed on single sheets; and, as stated in the 'Avertissement', the book was to be organised by the owners according to their preference; for those who decided to classify the plants in alphabetical order, as is the case here, the printed index became superfluous and was not bound in, as here ('Comme plusieurs Souscripteurs se proposent de ranger les Plantes par ordre alphabétique, la Table sera superflue pour eux'). The first owner of this copy had it bound in alphabetical order and designed his own elaborate index, mixing ink stamps for the numbers and manuscript names of each plant, to replace the printed 'Table des Noms'. He also numbered each plate with an ink stamp. This copy does not contain the additional printed leaf 'La Botanique ... ordre de la Distribution' (noted in the Plesch copy) or the 1p. table of names of plants sometimes included in the 'Supplement' (cf. the copy sold in these rooms 19 October 1999, lot 39).

Blunt & Stearn, p.171; Johnston 517; Dunthorne 256; *Great Flower Books* (1990), p.131; Nissen *BBI* 1600; Pritzel 7475; Pinault Sorensen, *Le Livre de botanique*, 2008, p.70 ('Mme Regnault pose avec delicatess les couleurs comme en témoignent les planches consacrées à des fleurs aux fins coloris comme le chèvrefeuille, qui orne aussi la guirlande de la page de titre, ou le laurier-rose'); Stafleu & Cowan 8810; Soultrait, *18th century* 118. (3)

£4,000–6,000

\$6,100–9,100

€5,600–8,400





LA
BOTANIQUE

MISE
À LA PORTEE DE TOUT LE MONDE
OU
COLLECTION
DES
PLANTES D'USAGE
DANS LA MEDECINE, DANS LES ALIMENS
ET DANS LES ARTS.

AVEC DES NOTES DETAILLEES PRISEES DANS LES AUTEURS LES PLUS CELEBRES
CONTENANT LA DESCRIPTION, LE CLIMAT, LA CULTURE, LES PROPRIETES ET LES
VERTUS PROPREES A CHAQUE PLANTE, PRECEDE D'UNE INTRODUCTION A
LA BOTANIQUE, OU DICTIONNAIRE ABREGE DES PRINCIPAUX
TERMES EMPLOIES DANS CETTE SCIENCE.

*Regime arborum manus Domini per artem,
quam que sunt oculis suspectis florent. Non.*

Executè et Publicè par Les S^r. et D^s. Regnaults
Avec approbation et Privilège du Roy.

TOME.
A PARIS
MDCCLXXIV.

Chez L'auteur, Rue croix des Juyes, vis à vis l'hôtel de Lamoignon.

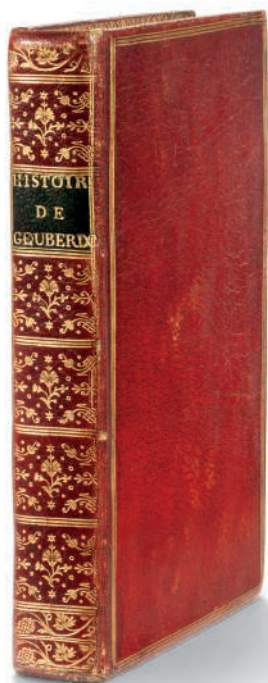
0136

CURIOSA – [GERVAISE DE LA TOUCHE, Jean-Charles (1715–1782).] *Histoire de Gouberdom, Portier des Chartreux. Cette Edition a été revue, corrigée & augmentée sous les yeux du Saint Pere.* N.p.: n.p., 1772.

Two parts in one volume, 8° (206 x 131mm). Pagination: [4], 326 pp. 23 engraved plates, including the frontispiece, all printed in pink, engraved title vignette printed in black. (Small repaired hole in the frontispiece caption affecting a few letters.) Contemporary red morocco, flat spine gilt in compartments, green morocco label, covers with gilt fillets and turn-ins, gilt edges (corners with expert small repairs, stain on back cover). *Provenance*: Charles Hayoit (1901–1984, industrialist; label, his sale, Sotheby's Paris, 28 June 2001, lot 38).

ONE OF VERY FEW COMPLETE COPIES KNOWN, WITH ALL 23 EROTIC ENGRAVINGS, OF 'THE MOST CELEBRATED AND OLDEST EROTIC NOVEL' (PERCEAU). A FINE COPY IN CONTEMPORARY FRENCH MOROCCO.

'*Dom Bougre* is one of the main 18th-century erotic novels. It enjoyed great success... Everyone had it in hand, including Adelaïde, King Louis XV's fourth daughter' (*Eros invaincu* 28, for the 1748 edition).



The first edition (1740) is almost entirely lost, apart from a single copy preserved at the BnF. *Gouberdom* went through numerous editions, including this remarkably illustrated edition, published anonymously in 1772, with the rare engravings printed in red.

This famous novel was also intended as an anti-materialistic and anticlerical critique. The title-page claims that the work was reviewed, corrected and enlarged under the personal supervision of the Pope; a statement illustrated by the engraved vignette featuring the pope interfering with a woman on a sofa. A fine copy from the library of the Belgian collector Charles Hayoit.

Reynaud, *Notes supplémentaires sur les livres à gravures du XVIIIe siècle*, 1955, 199–200; Soultrait, *18th century* 43.

£10,000–15,000

\$16,000–23,000

€14,000–21,000



0137

BULLIARD, Pierre (1742-1793). *Flora parisiensis, ou descriptions et figures des plantes qui croissent aux environs de Paris, avec les différens noms, classes, ordres et genres qui leur conviennent, rangés suivant la méthode sexuelle de M. Linné*. Paris: Didot jeune, 1776-1783.

6 volumes, 8° (199 x 120mm). General title in vol. I within hand-coloured engraved border, titles in vols II-VI within ornamental border, pp.32 + [2] *Introduction* at beginning of vol. I complete with half-title, engraved table of contents printed recto and verso, and 2 numbered hand-coloured engraved plates, 640 hand-coloured engraved plates. (Light scattered spotting and browning, particularly heavy on pl.61 in vol. V.) Contemporary mottled sheep, covers with gilt triple fillet borders, gilt spines with red and green morocco gilt labels. (Skilful repairs to head- and tailcaps of vols 1, 4, 5 and 6, extremities lightly rubbed, small wormhole in the lower compartment of vol. II, some joints cracked). *Provenance*: early ink manuscript corrections to about 20 plates and explanatory-text leaves.

FIRST AND ONLY EDITION: A CLASSIC HERBAL OF PLANTS FROM THE ILE DE FRANCE, ILLUSTRATED WITH 642 ENGRAVED HAND-COLOURED PLATES. A RARE COMPLETE COPY WITH THE INTRODUCTION.

A skilful botanist and pupil of Rousseau, Pierre Bulliard produced two ambitious works; this *Flora Parisiensis* and the voluminous *Herbier de la France* (see following lot). But while the latter was illustrated with engraved and colour-printed plates, this was entirely hand-coloured.

‘The six volume *Flora Parisiensis* (1776-1783), now a rarity, contained descriptions and plates (by Bulliard himself) of 640 taxa... The Linnaean system was outlined in a separate introduction’ (Stafleu p. 289).

Great Flower Books (1990), p.81; Nissen *BBI* 295; Stafleu & Cowan 904.

(6)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



0138

BULLIARD, Pierre (1742-1793). *Herbier de la France, ou collection complete des plantes indigenes de ce royaume; Avec leurs Détails Anatomiques, leurs propriétés, et leurs usages en Medecine*. Paris: chez l'auteur, Didot jeune, Debure et Belin, 1780-[1792]. 7 volumes. Engraved title, and 560 plates (of 602, lacking plates 561-602), all printed in colour, 11 (of 12) engraved index leaves. (Occasional very light browning and spotting.)

[Together with:] — *Histoire des plantes vénéneuses et suspectes de la France*. Paris: De l'imprimerie de Monsieur, chez l'auteur, Didot le jeune, Barrois le jeune, Belin, 1784. First edition of the text volume to accompany the first 85 plates of the *Herbier*. Half-title. [Bound with:] — *Dictionnaire élémentaire de botanique, ou exposition par ordre alphabétique, des Préceptes de la Botanique, & de tous les Termes, tant françois que latins, consacrés à l'étude de cette Science*. Paris: chez l'auteur, Didot le jeune, Barrois le jeune, Belin, 1783. First edition, complete with 7 explanatory text leaves to plates and leaf of errata and directions to the binder. 1 plain and 9 coloured plates. (Occasional insignificant even browning.)

[Together with:] — *Histoire des champignons de la France, ou traité élémentaire, renfermant dans un ordre méthodique les Descriptions et les Figures des Champignons qui croissent naturellement en France*. Tome premier. Paris: chez l'auteur, Barrois le jeune, Belin, Croullebois, Bazan, 1791. First edition of the text volume to accompany 173 plates of the *Herbier*, complete with 9pp. of index at end, half-title. 1 coloured plate and 3 plain plates. (Last 2 plates printed recto and verso on one leaf, with headline on recto completely, and headline on verso partially, trimmed by the binder; without volume 2 which was only published in 1809-1812.) Together 9 volumes, 2° (297 x 202mm), comprising three text volumes bound in two, and seven volumes of plates. Uniform binding of contemporary red morocco, covers with triple gilt fillet borders, flat gilt spines with green and citron morocco labels, gilt turn-ins, gilt edges (spines fractionally faded).

AN IMPRESSIVE AND VERY AMBITIOUS FRENCH HERBAL, THE PUBLICATION OF WHICH WAS INTERRUPTED BY THE DEATH OF ITS AUTHOR DURING THE REVOLUTION: IT IS ILLUSTRATED WITH 560 ENGRAVED PLATES (OF 602), PRINTED IN COLOUR.

The copy also includes the first editions of *Histoire des plantes vénéneuses et suspectes de la France* 1784, the *Dictionnaire élémentaire de botanique* 1783, illustrated with 10 plates (9 in colour), and the first volume of *Histoire des champignons de la France* 1791, with 3 plates (one in colour). The second part of the history of mushrooms, posthumously published in 1812, is lacking as usual: most copies were destroyed by fire soon after printing.

THE PLATES WERE ENGRAVED AND COLOUR-PRINTED BY THE AUTHOR HIMSELF; the botanist used a sequence of plates, one for each colour, explaining the thirteen years it took to publish the seven volumes of his *Herbier de la France*.

'Bulliard was his own printer. He mixed colored inks with great delicacy and, in general, accuracy, and inked his tint plates with minute attention to detail. Some of his tinting seems to have relied on the additional effect of a rich ink tone to give greater local 'solidity'. The three tint plates were overprinted on the 'key' plate with hair's-breadth accuracy, and evidence of his method of obtaining such precise positioning, or register, can be seen in pin holes at the upper right and lower left corners of the line frame. The final effect is delicate, pleasing and botanically accurate, and the whole collection has a unique quietly individual flavor. The degree of craftsmanship necessary to create these prints is only apparent when one studies them in close detail' (*Printmaking in the service of Botany*, 39).

The plants were organised according to the traditional herbals – medicinal, poisonous, edible – remaining botanically valid since the plants were classified according to the Linnaean system.

A REMARKABLE COPY BOUND IN CONTEMPORARY RED MOROCCO GILT.

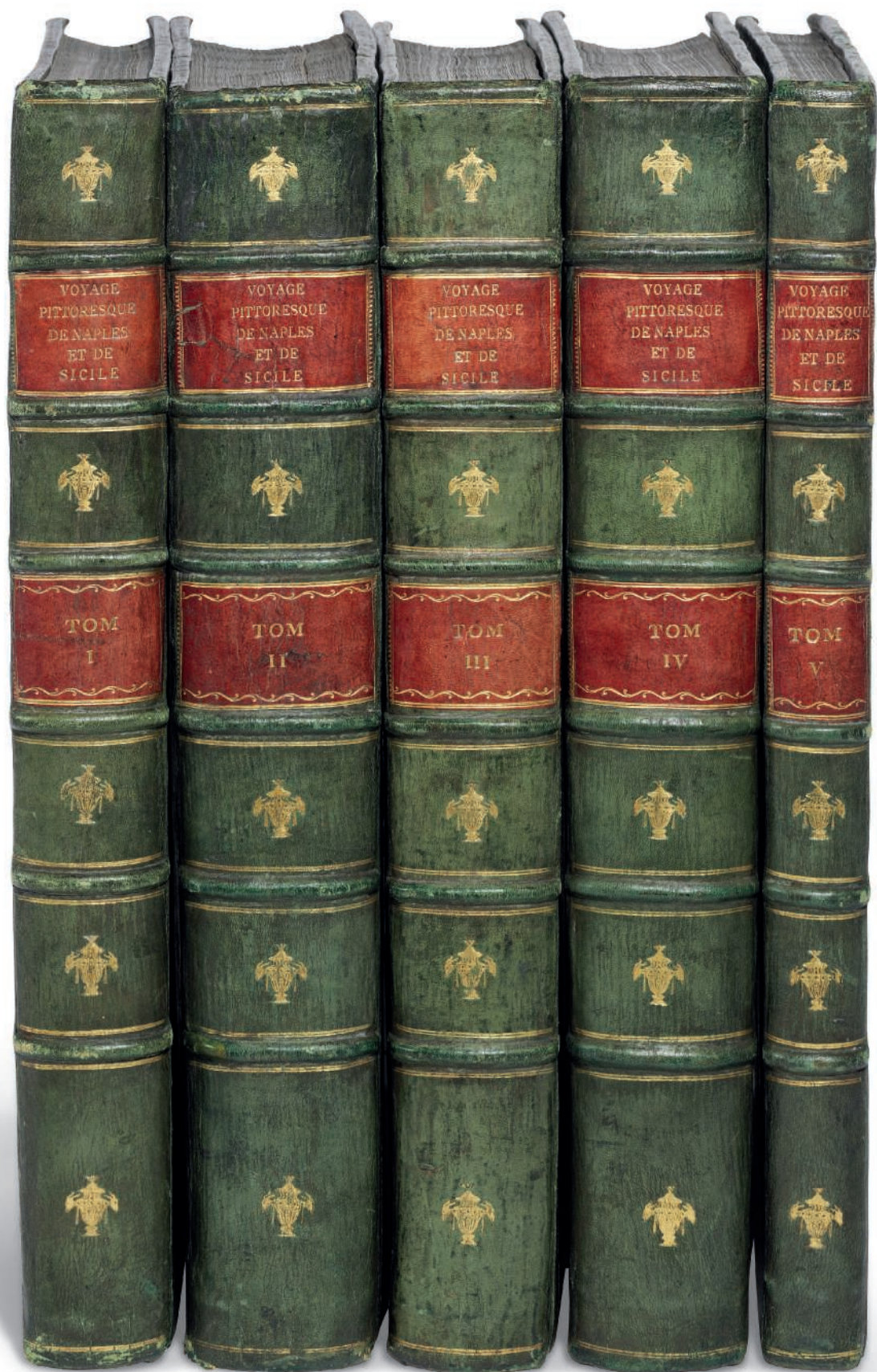
Brunet I, 1388; Dunthorne 70; *Great Flower Books* (1990) pp.81-83; Nissen *BBI*, 296; Soultrait, *18th century* 14; Stafleu & Cowan 905, 907, 908, 910.

£10,000–15,000

\$16,000–23,000

€14,000–21,000





VOYAGE
PITTORESQUE
DE NAPLES
ET DE
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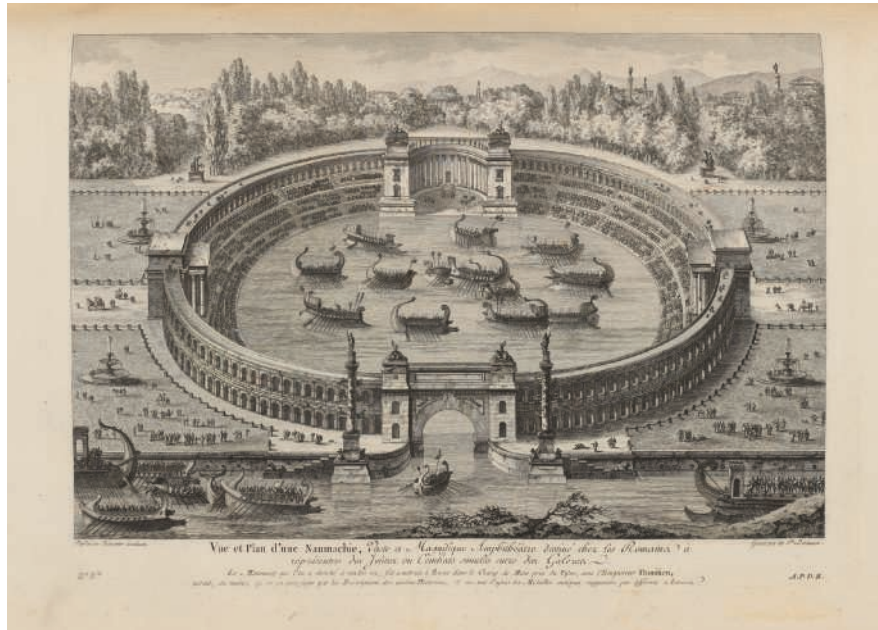
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IV

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V



0139

SAINT-NON, Jean Claude Richard, l'abbé de (1727-1791). *Voyage pittoresque ou description des royaumes de Naples et de Sicile*. Paris: de l'Imprimerie de Clousier, 1781-1786.

4 volumes bound in 5, 2° (500 x 370mm). Half-titles. 5 titles with engraved vignettes by Augustin de Saint-Aubin, Pierre-Philippe Choffard and Varin, after Jean-Honoré Fragonard and Duplessi-Berteaux, letterpress section titles, engraved dedication by and after Saint-Non, 376 engraved plates, maps and plans, one aquatinted, 4 of the maps double-page and another 4 folding, 5 of the maps with partial hand-colouring, one near full-page engraved illustration in the text, by Claude-Augustin Duflos, Le Roy, Prévost, Saint-Non et al. after Fragonard, Jean-Pierre-Louis-Laurent Houel, Hubert Robert, Saint-Non et al., 116 engraved illustrations and head- and tailpieces, of which 26 hand-coloured. (Without the 14 plates of medallions sometimes found at the end of vol. IV which are repeats of the culs-de-lampe found at the end of the 14 chapters in vol. IV, occasional light offsetting, spotting and browning, short tear to 'Carte des environs de la ville et du golfe Naples' but without loss.) Contemporary green morocco, covers with gilt roll-tooled border, gilt spines with raised bands, red morocco gilt lettering-pieces, red sprinkled edges (extremities very lightly rubbed).

'THIS IS ONE OF THE MOST AMBITIOUS AND SUCCESSFUL OF TRAVEL BOOKS' (GORDON N. RAY), AND A MASTERPIECE OF FRENCH 18TH-CENTURY PUBLISHING. A FINE COPY IN CONTEMPORARY GREEN MOROCCO GILT.

First edition, first issue, illustrated with 284 engraved plates by Pâris, Fragonard, Cochin, Hubert Robert and Vivant-Denon. Plates 84-88 in vol. III are numbered 24, 11, 12, 24bis and 13 respectively; it is complete with the unnumbered plate of priapic bronzes in volume II (according to Blackmer, this was suppressed by the King of Naples).

This survey of the topography and archaeology of southern Italy was mainly written by Vivant-Denon, with the introduction by Chamfort and the scientific chapters by Dolomieu, Faujas de Saint-Fond, Romé de L'Isle and d'Ennery. It includes one of the first descriptions of the ruins of Herculaneum, Pompeii and Paestum.

Berlin Kat. 1904; Blackmer 1473; Brunet V, 55-56; Cicognara 2708; Cohen-De Ricci 928-930; Reynaud 482-484; Soultrait, *18th century* 164. (5)

£6,000-9,000

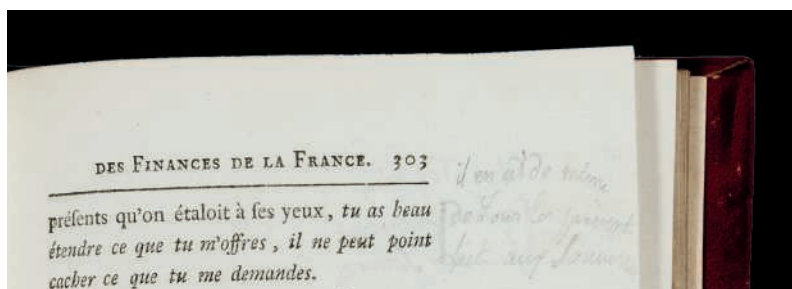
\$9,100-14,000

€8,400-13,000

0140

NECKER, Jacques (1732–1804). *De l'administration des finances de la France*. [Paris: n.p.], 1784.

3 volumes, 8° (207 x 131mm). Half-titles, folding typographic table in vol. I, 2 leaves of 'Supplement' at end of vol. II, errata leaves at the beginning of vols I and III. (V2 in vol. II irregularly cut at top corner, short marginal tear to Bb6 in vol. III.) Slightly later red morocco, covers with roll-tooled border enclosing central gilt arms of Paul I and Maria Feodorovna, spines richly gilt with raised bands, green morocco gilt lettering-pieces, gilt edges (extremities faintly rubbed, spines fractionally faded). *Provenance*: MARIA FEODOROVNA (underlining and annotation in pencil, particularly in vol. II, most probably written on larger, uncut sheets as several of her notes which extend beyond the current text-block dimensions are folded in a preserved in vol. III).



FIRST EDITION: A DELUXE LARGE-PAPER COPY, PRINTED ON THICK 'PAPIER DE HOLLANDE', ANNOTATED BY TSARINA MARIA FEODOROVNA AND BOUND FOR HER, WITH HER COAT OF ARMS GILT ON SIDES.

Regarded as the *vade-mecum* of the statesman, the book enjoyed international notoriety. According to McCulloch, it is 'the only authentic account of the finances of France previously to the Revolution'. The Genevan banker and father of Mme de Staël, Jacques Necker twice became the Finance Minister of Louis XVI; he was expelled by the Revolution he had anticipated.

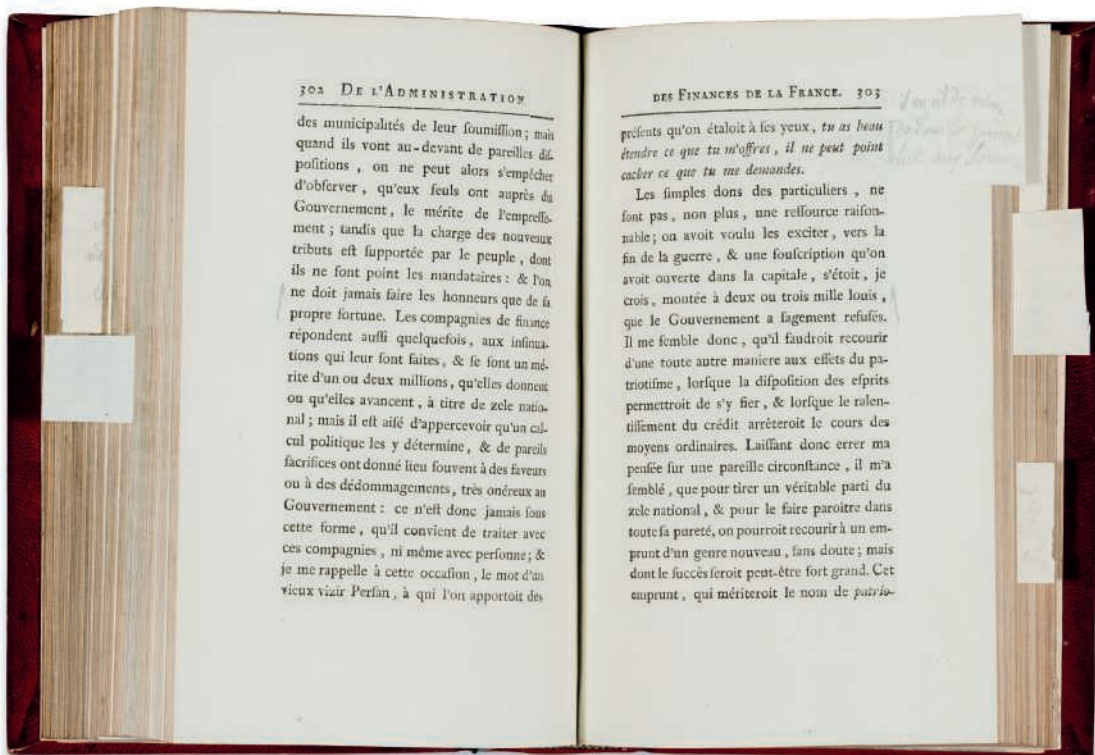
The enthusiastic autograph notes by the Tsarina Maria Feodorovna, all in French, are testimony to the breadth of Necker's views of what a good economical power should be. These notes were considered important enough to have been preserved by the binder who cut out the blank margin around them and folded the annotated parts.

Rahir, *Bibliothèque de l'amateur* 1924, p.560; McCulloch, *The Literature of Political Economy*, 1845, p. 347; Soultrait, *18th century* 108. (3)

£10,000–15,000

\$16,000–23,000

€14,000–21,000



des municipalités de leur soumission; mais quand ils vont au-devant de pareilles dispositions, on ne peut alors s'empêcher d'observer, qu'eux seuls ont auprès du Gouvernement, le mérite de l'empressement; tandis que la charge des nouveaux tributs est supportée par le peuple, dont ils ne font point les mandataires: & Ton ne doit jamais faire les honneurs que de sa propre fortune. Les compagnies de finance répondent aussi quelquefois, aux insinuations qui leur sont faites, & se font un mérite d'un ou deux millions, qu'elles donnent ou qu'elles avancent, à titre de zèle national; mais il est aisé d'appercevoir qu'un calcul politique les y détermine, & de pareils sacrifices ont donné lieu souvent à des faveurs ou à des dédommagemens, très onéreux au Gouvernement: ce n'est donc jamais sous cette forme, qu'il convient de traiter avec ces compagnies, ni même avec personne; & je me rappelle à cette occasion, le mot d'un vieux vizir Persan, à qui l'on apportoit des

présens qu'on étaloit à ses yeux, tu as beau étendre ce que tu m'offres, il ne peut point cacher ce que tu me demandes.

Les simples dons des particuliers, ne font pas, non plus, une ressource raisonnable; on avoit voulu les exciter, vers la fin de la guerre, & une souscription qu'on avoit ouverte dans la capitale, s'étoit, je crois, montée à deux ou trois mille louis, que le Gouvernement a fagement refusés. Il me semble donc, qu'il faudroit recourir d'une toute autre manière aux effets du patriotisme, lorsque la disposition des esprits permettroit de s'y fier, & lorsque le ralentissement du crédit arrêteroit le cours des moyens ordinaires. Laisant donc errer ma pensée sur une pareille circonstance, il m'a semblé, que pour tirer un véritable parti du zèle national, & pour le faire paroître dans toute sa pureté, on pourroit recourir à un emprunt d'un genre nouveau, sans doute; mais dont le succès seroit peut-être fort grand. Cet emprunt, qui mériteroit le nom de patrio-

0141

CURIOSA – *Contes nouveaux. Dans un conte parfois la vérité se trouve.* London [but Paris]: n.p., 1781.

Small 8° (151 x 90mm). Engraved and printed in red throughout. Six folding engraved plates. Contemporary mottled calf, flat spine gilt in compartments, red morocco label, red edges (joints expertly repaired, binder's blanks browned). *Provenance:* 'E.M.B.R.' (manuscript cipher on front endpaper verso) – Alfred Bégis (lawyer, bibliophile; by repute, manuscript inscription) – '1434' (manuscript shelf mark on small paper label).



ONLY EDITION, ENTIRELY ENGRAVED AND PRINTED IN RED, OF A COLLECTION OF EROTIC SHORT STORIES IN VERSE.

The illustrations include a title vignette, 3 tail-pieces and 6 folded erotic medallions.

Very rare: only a handful of copies can be traced.

Cohen I, 252 ('Il y a aussi des exemplaires avec les figures tirées en noir'); Gay, 710-711: ('Volume fort rare'); Soultrait, *18th Century* 33.

£6,000-8,000

\$9,100-12,000

€8,400-11,000

0142

CURIOSA – [ANDREA DE NERCIAT, André-Robert (1739-1800).] *Les Aphrodites ou Fragmens thali-priapiques, pour servir a l'histoire du plaisir.* 'A Lampsaque: 1793'.

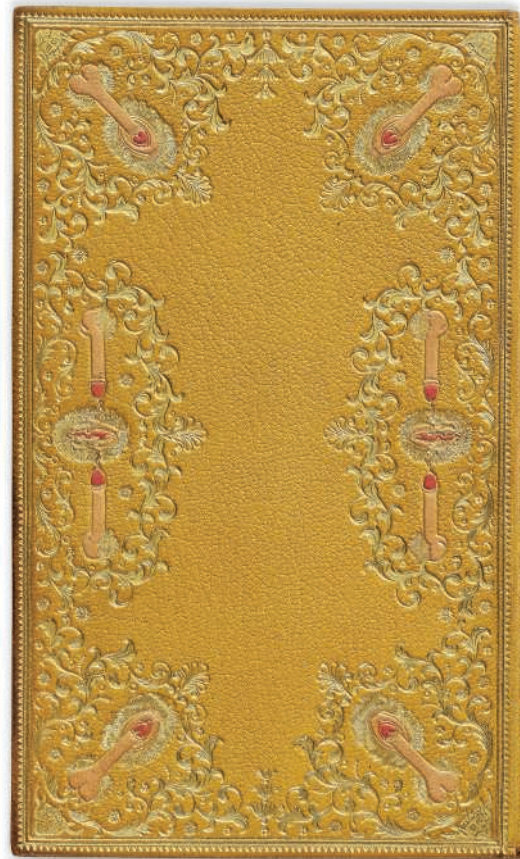
8 parts in one volume, 8° (191 x 115mm). Each part complete with the half-title and title, and with the errata leaf in part 4, and with the final two leaves of postscript. 8 engraved plates by Freudenberger. Full citron morocco by Trautz-Bauzonnet, matching leather doublures with an erotic border of scrolling foliate tools in gilt and incorporating pudenda composed of pink leather onlays, devil's head corner tools, spine with raised bands and lettered directly in gilt, edges marbled and gilt; morocco slipcase, spine lettered in gilt and with a capital 'H' above a miniscule 'y' in gilt at the foot (two light stains on spine). *Provenance:* Frederick Hankey (1823-1882; binding).

THE EXCEEDINGLY RARE FIRST EDITION OF THIS MASTERPIECE OF 18TH-CENTURY LIBERTINE LITERATURE: THE FAMOUS HANKEY COPY, COMPLETE WITH ALL ENGRAVINGS BY FREUDEBERG, AND IN AN INLAID BINDING WITH EROTIC DECORATIONS.

Les Aphrodites is Andréa de Nerciat's masterpiece and the prototypical libertine novel; Hubert Juin described it as 'decidedly the most diabolically well-tuned erotic machine that could be conceived'.

The eight exquisite engraved plates by Freudenberger (1745-1801) are of the highest quality, and complete suites are distinctly rare. Even in the 19th century the only complete copy known to Cohen-de Ricci was this one.

The Frederick Hankey copy bound for him by Trautz-Bauzonnet with an erotic inlaid decoration on doublures.



A retired British soldier, Frederick Hankey settled in Paris from 1840. He indulged his passion for erotic literature and built one of the great collections in the field. The Goncourts described him as 'a monster, one of those men who live on the edge of the abyss' – high praise, in this instance.

Cohen-de Ricci 750; Portalis, *Les Dessinateurs d'Illustrations au XVIIIe siècle*, I, p.230: Freudenberger, named by abbreviation Freudeberg, was born in Bern, Switzerland, in 1745. He died in 1801; Soultrait, *18th century* 109.

£30,000-40,000

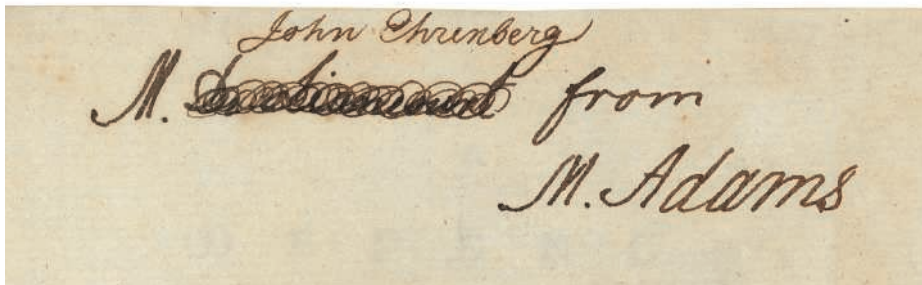
\$46,000-61,000

€42,000-56,000

0143

ADAMS, John (1735-1826). *A Defence of the Constitutions of Government of the United States of America*. London: C. Dilly [vol. 1] and C. Dilly and John Stockdale [vols 2-3], 1787-88.

3 volumes, 8° (212 x 130mm). With half-title in vol. 2. (Faint marginal dampstaining in volume 1, this a little darker and reaching into the text in last few gatherings, short wormtrack in the bottom margin of the first five gatherings of vol. 2, occasional faint marginal dampstain in vol.3.) Nearly uniform contemporary sprinkled calf, flat spines gilt ruled in compartments, red morocco labels, numbered directly in gilt, yellow edges (some joints expertly repaired, corners lightly rubbed, traces of earlier label at foot of spines). *Provenance*: John Adams (presentation inscription, dated Philadelphia, 27 December 1795, to:) – François Alexandre de La Rochefoucauld, duc de Liancourt, 1747-1827; his name crossed out by:) – John Ehrenberg.



RARE FIRST EDITION OF JOHN ADAM'S DEFENCE OF THE CONSTITUTION OF THE UNITED STATES OF AMERICA, COMPLETE IN THREE VOLUMES; AN EXCEPTIONAL INSCRIBED COPY, OFFERED BY THE AUTHOR TO ALEXANDRE, DUC DE LA ROCHEFOUCAULD-LIANCOURT.

Adams's essay played a key role in the development of American political philosophy, notably in defence of the separation of powers.

The inscription is dated Philadelphia, 27 December 1795, during Liancourt's travels in the United States to escape the turmoil of the Revolution. The two men met again in Paris, in about 1800, during the negotiations for the peace treaty between the USA and France.

As with other American books from La Rochefoucauld-Liancourt's library, this one has the duke's name crossed out and replaced by the name 'John Ehrenberg'. What prompted this change is unknown; perhaps Liancourt, returning to France in 1799, was worried that his library with its clearly aristocratic pedigree might otherwise have been seized by customs.

Together with Lafayette, Alexandre de La Rochefoucauld-Liancourt was one of the strongest contemporary proponents of the American model in France, and a leading propagandist of the American cause: after his return to France, he attempted to put into practice the advanced ideas he had studied during his travels.

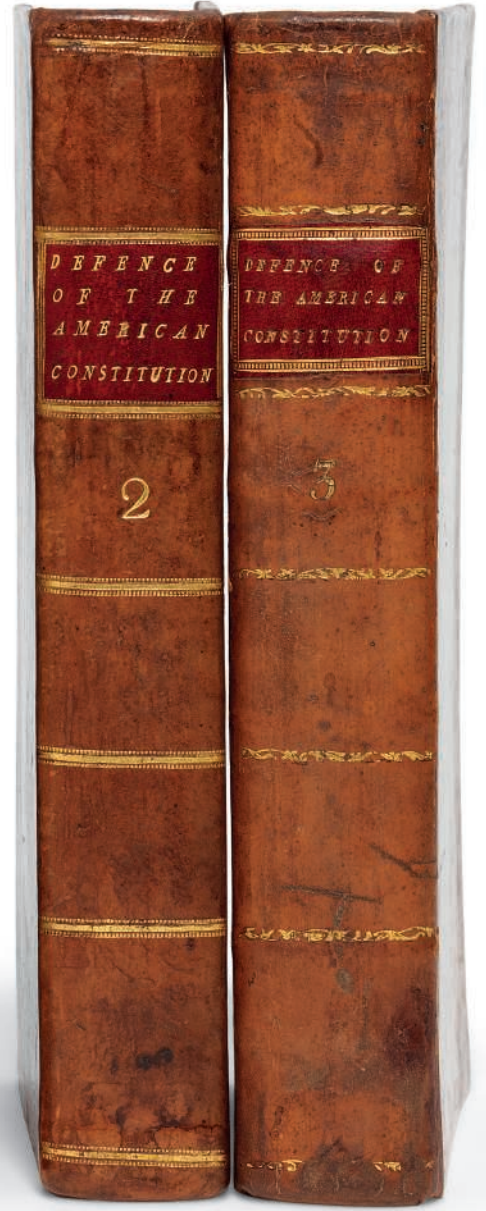
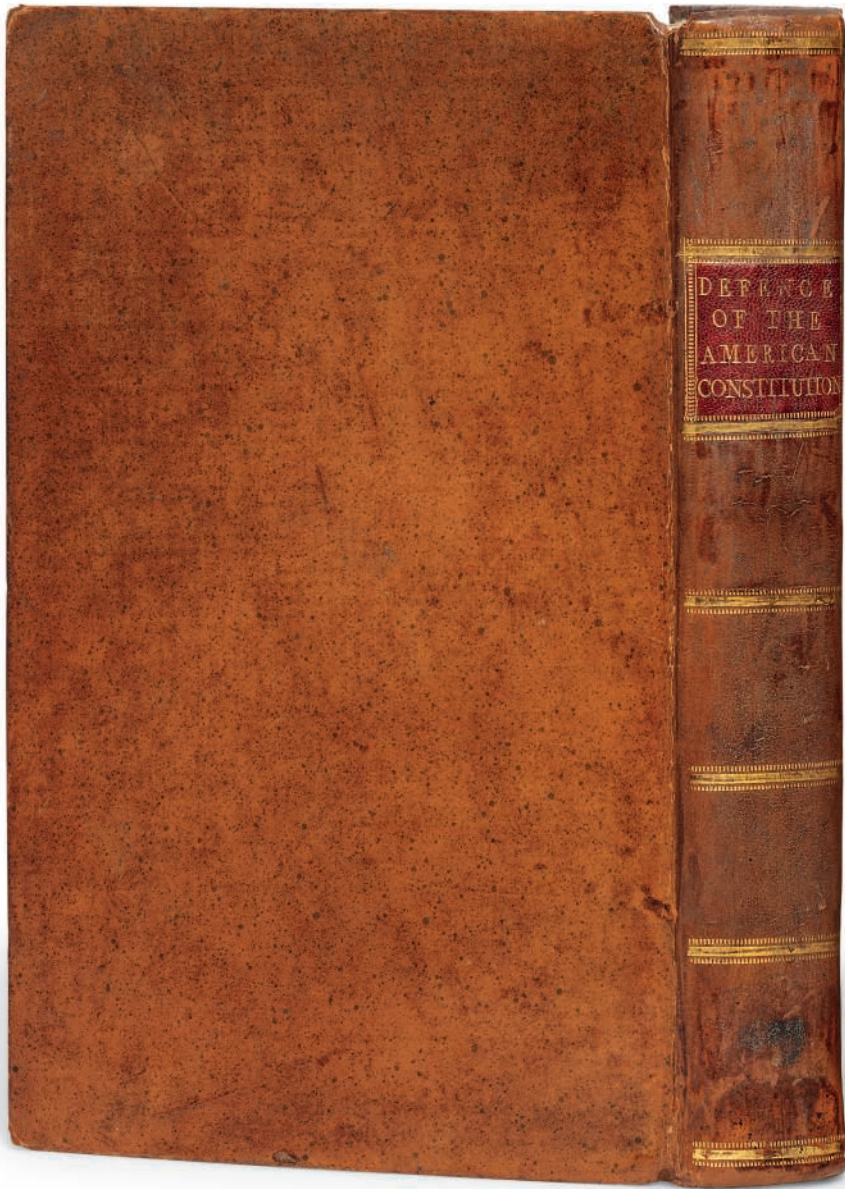
A FINE COPY

Sabin 233-4 (recording a longer title for vols. 2-3); Howes A-60; Soultrait, *18th Century 2*.

£40,000-60,000

\$61,000-91,000

€56,000-84,000



¶144

[CHATEAUBRIAND, François-René de (1768-1848)]. *Essai historique, politique et moral sur les révolutions anciennes et modernes, considérées dans leurs rapports avec la Révolution française*. London: J. Deboffe, J. Debrett [and 4 others], 1717 [for 1797].

2 parts in one volume, 8° (227 x 137mm). 2 folding letterpress tables, errata leaf bound in at front. (2H2 with repaired tear into text, 2L2, 3D1, 3E1 and 4K1 remargined, this slightly affects shoulder note on 3D1, some light browning throughout and occasional soiling.) Half calf by Joseph Thouvenin, 1820 or slightly later, gilt spine with raised bands, spine directly lettered and dated, and signed 'THOUVENIN' near foot, uncut (light rubbing, lower joint weak). *Provenance*: Jules Frédéric (sold Brussels, Miette, 11-12 January 1952, lot 987; also with signed pencil note by Maurice Chalvet on front endpaper, stating that only 7 copies with false date are known).

FIRST EDITION, FIRST ISSUE, WITH TITLE DATED 1717 AND WITHOUT THE NAME OF THE AUTHOR.

Maurice Chalvet, *Le Livre et l'Estampe* no. 36, pp. 309-321, records 25 copies of this rare first edition, describing this as no.4 of 10 known copies of the first issue.

CHATEAUBRIAND'S FIRST BOOK, PRINTED IN LONDON DURING HIS EXILE.

Written in London and completed in Suffolk, his *Essai* was printed in 1796 and released the following year. His biographer, Ghislain de Diesbach, underlines Chateaubriand's impartiality, all the more remarkable on the part of an aristocrat forced to escape and live in harsh conditions abroad. 'He was one of the first to understand that the history of the Revolution was still to be written, in spite of numerous pamphlets already published. (...) Even more appropriately, he expounded something that no-one would admit at the time, that one of the causes of this revolution was the revolt of the privileged classes' (*Chateaubriand*, 1995, p. 111).

This rather peculiar work, in which Chateaubriand appears somewhat estranged from the Christian faith, was a commercial failure. As he stated: 'C'est à la publication de l'Essai historique que je dois marquer le premier pas qui me fourvoya du chemin de la paix'.

A FINE COPY IN A CONTEMPORARY BINDING SIGNED BY THE LEADING BINDER OF HIS TIMES.

The signature R.(ELIÉ) P.(AR) THOUVENIN appeared on works produced before 1820; after this date, it became THOUVENIN.

£6,000-9,000 \$9,100-14,000
€8,400-13,000

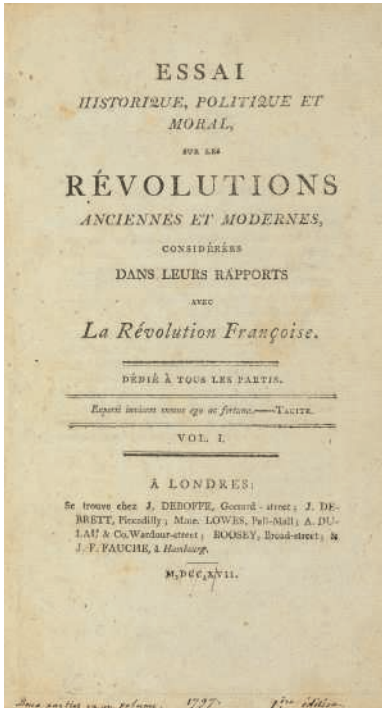
¶145

LAS CASES, Emmanuel de (1766-1842). *Mémorial de Sainte-Hélène, ou Journal ou se trouve consigné, jour par jour, ce qu'a dit et fait Napoléon durant dix-huit mois*. Paris: Lebégue for the author, 1823. [*With*:] – *Suite au Mémorial*. Paris: Carez for Raynal and Roret, 1824.

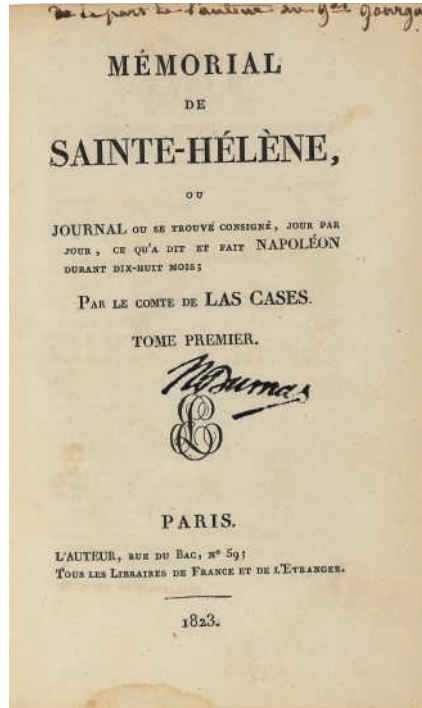
Together 10 volumes, 8° (200 x 125mm). With errata in vols 1-4, and 6 and 8, adverts in vols 4-5, and supplementary note in *Suite* vol. 1. Engraved portrait frontispiece in *Suite* vol. 1, two folding maps and one folding table. (Small loss in margin of vol. 4 leaf *3, occasional light browning, repaired tear in margin of vol. 5 leaf 24.8, occasional marginal dampstain in vol. 2.) 19th-century red quarter leather, flat spines gilt in compartments, yellow edges (some spine lightly discoloured, corners lightly rubbed). *Provenance*: Gaspard Gourgaud (1783-1852, general; author's presentation inscription to him, perhaps secretarial, stamp in the last volume, manuscript inscription, trimmed, responding to Las Cases in vol. 1, p.95) – N. Dumas (title stamp in each volume) – some pencilled marginal annotations.

FIRST EDITION OF THE 'BIBLE' OF THE NAPOLEONIC LEGEND, A FINE COPY INSCRIBED TO ONE OF ITS MAIN ACTORS.

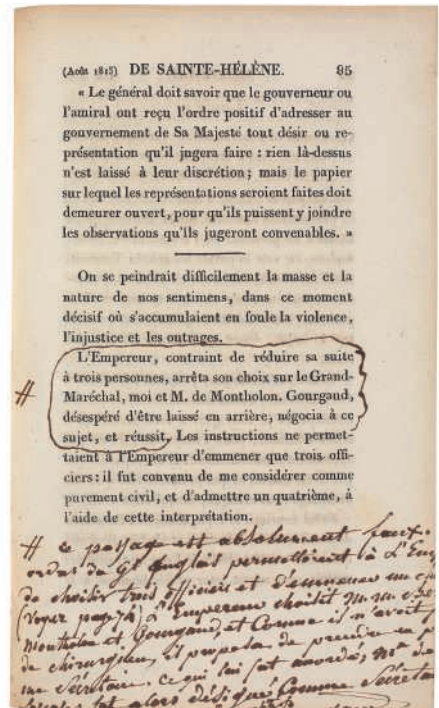
The complete copy with all plates and engraved maps as well as the supplementary volume published a year later.



144



145



145

As Jean Tulard once stated: 'to anyone who asks which was Napoleon's main victory among Rivoli, Austerlitz or Wagram, should not the answer be: St Helena? Defeated, dethroned, showered by the insults of hundreds of pamphlets, leaving as his only legacy in 1815 the memory of having been a modern Attila, Napoleon succeeded, through one single book, in revising his image, this *Mémorial* which recalled his glorious past and his misery at St. Helena... In his *Mémorial* Napoleon portrayed himself as the chief promoter of liberal and national ideas, as well as a martyr of the Coalition. *Vive Napoléon!* was often the motto shouted by the insurgents during the 1830 revolution. Thanks to Las Cases, Napoleon managed to confiscate for his own profit the two rising forces of 19th century'.

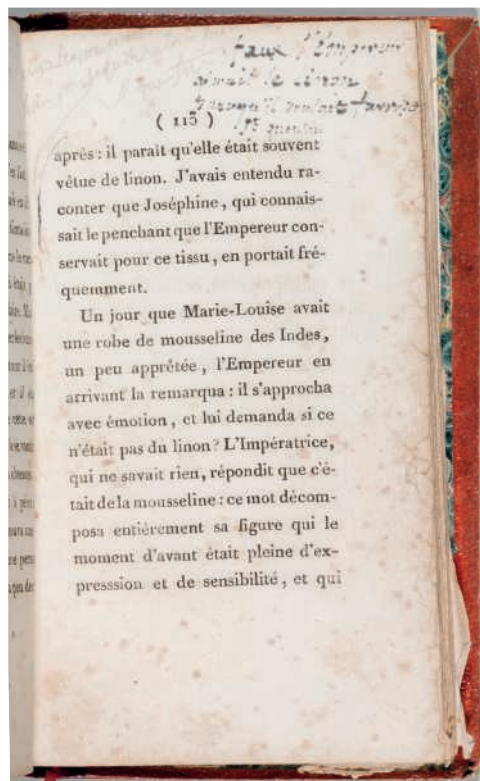
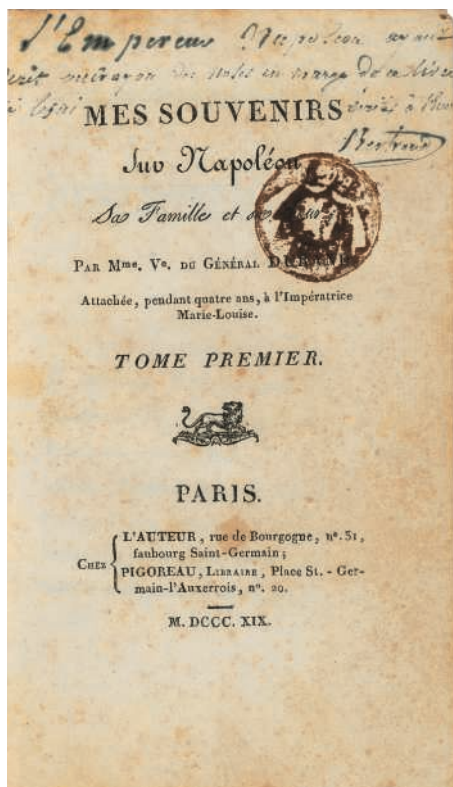
THE COPY IS INSCRIBED BY LAS CASES TO ONE OF NAPOLEON'S GREATEST YET MOST CONTROVERSIAL OFFICERS, BARON GOURGAUD.

Las Cases and Gourgaud vied with one another for Napoleon's attention. It must undoubtedly have been with some reluctance that Las Cases inscribed his book to the glorious soldier, but he may also have enjoyed the idea of proving through its publication that he himself was Napoleon's favourite. Next to a paragraph that is critical of him Gourgaud writes 'Ce passage est absolument faux', and explains why. This is one of the few mentions of Gourgaud in the *Mémorial*, while in his own memoir of his exile on St Helena, Gourgaud is often dismissive of Las Cases, nicknaming him 'the Jesuit'. The two keepers of Napoleon's flame never became friends: Gourgaud was a man of action for whom seeing Las Cases, an intellectual, become his idol's confidant was pure torture. But Napoleon eventually grew weary of Las Cases, discharging him in 1818, saying to General Bertrand: 'Qu'on ne me parle plus de cet homme. C'est un fou. Il était amoureux de moi. Que diable! Je ne suis pas sa femme et ne puis coucher avec lui!' ['Don't talk to me about that man: he's a madman. He was in love with me. Good grief! I am not his wife and cannot sleep with him!'].

Together with: Gourgaud, *Napoléon et la Grande Armée en Russie ou Examen critique de l'ouvrage de M. le comte Ph. de Ségur ... Seconde Edition* (Paris: Bossange Frères, 1825) in contemporary red quarter morocco. This sharp critique of Ségur's work provoked a duel between the two men in which Ségur was injured.

£4,000-6,000

(11)
\$6,100-9,100
€5,600-8,400



0146

NAPOLEON – DURAND, Sophie Cohonset (1772–1850). *Mes Souvenirs sur Napoléon, sa famille et sa cour*. Paris: Antoine Beraud for the author and Pigoreau, 1819.

2 volumes, 12° (171 x 104mm). With errata in volume 2. (Spotting throughout, a few corners torn probably by Napoleon.) Contemporary red quarter roan, front covers gilt-stamped 'Ste-Hélène', flat spines tooled and lettered in gilt (corners rubbed, sides lightly soiled, volume numbers transposed). *Provenance*: Elizabeth Fox, Baroness Holland (1771–1845; provenance recorded in Marchand's *Mémoires*) – Napoleon Bonaparte (1769–1821; ink stamp on title of vol. 1 and pencilled annotations throughout, these also transcribed in ink by Henri-Gatien Bertrand, 1773–1844) – Louis-Joseph-Narcisse Marchand (1791–1876; inscription recording the provenance and the gift to:) – Pierre-Nérée, Abbé Dassance.

Together with: Durand's *Mémoires sur Napoléon* (1828) in contemporary green quarter morocco.

'FAUX!', 'ABSURDE!', 'BÉTISES!': THE ANGRY REACTIONS OF THE EXILED NAPOLEON. ONE OF THE MOST FAMOUS RELICS FROM ST HELENA.

First edition. Sophie Cohonset, widow of General Durand, was *Première Dame* to the Empress.

Her book was sent to the exiled emperor by Lady Holland, one of his English admirers, who with her husband provided him with many books in St Helena. In his *Mémoires*, Marchand records the story of these two volumes, how they reached the Emperor, his anger upon reading them, and how Marchand found them the following morning, strewn on the carpet, peppered with fiery marginalia.

A UNIQUE COPY ANNOTATED IN NAPOLEON'S HAND.

The first volume bears 26 autograph annotations in pencil in Napoleon's characteristically difficult hand; Marshal Bertrand's ink transcription accompanies each of these. With the exception of three somewhat longer comments, they are generally one-word barbs: 'Faux' is used no fewer than 15 times.

The seven ink notes in volume two are in another hand, perhaps under Napoleon's dictation.

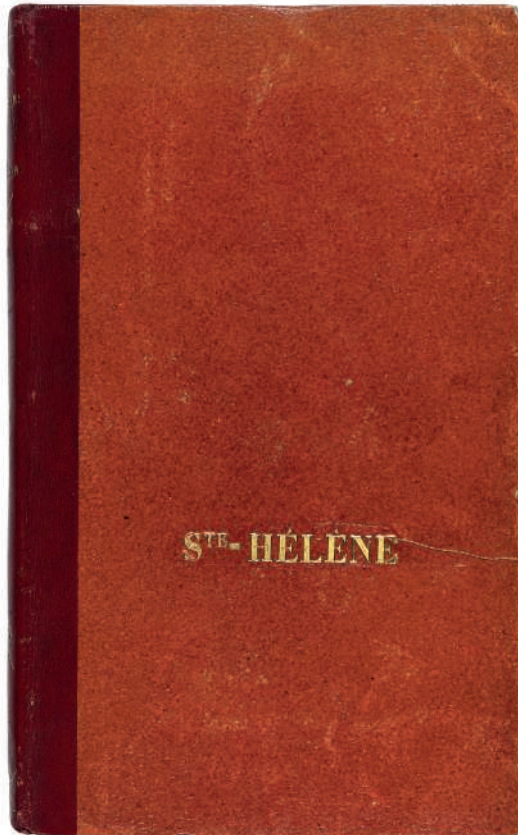
Napoleon's furious annotations reached Sophie Cohonset who, with a great flair for marketing, decided to reproduce them in a new edition of her *Souvenirs* with a title-page stating proudly: 'Avec des notes critiques faites par le prisonnier de Sainte-Hélène'. Cohonset, however, omits several, and suppresses two inappropriate chapters recording rendezvous with actresses. A copy of this revised edition is included in the lot.

Marchand kept the precious relic and, in 1847, noted that they were the most richly annotated books he had from Napoleon's library in St Helena (*De tous les livres que je tiens de l'empereur Napoléon, ces deux-ci sont les plus annotés de sa main*).

The catalogue of the St Helena Library auction (Sotheby's, 23 July 23 1823) included just five books annotated by Napoleon.

Tulard, *Nouvelle bibliographie critique des mémoires sur l'époque napoléonienne*, 479 (noting this copy).

£30,000-40,000 (3)
\$46,000-61,000
€42,000-56,000



0147

ABRANTÈS, Laure Junot, Duchess of (1784-1838). *Mémoires ou souvenirs historiques sur Napoléon, la Révolution, le Directoire, le Consulat, l'Empire et la Restauration*. Paris: Ladvoat et al., 1831-1835.

18 volumes, 8° (200 x 126mm). (Occasional spotting.) Contemporary green half morocco, sides ruled in gilt, spines richly gilt in compartments, the central compartments with the Hertford crest of a crowned phoenix rising from an earl's coronet, marbled edges (spines faded). *Provenance*: Richard Seymour-Conway, 4th Marquess of Hertford (1800-1872; binding).

SCARCE FIRST EDITION AND A FINE COMPLETE SET WITH ALL 18 VOLUMES PUBLISHED OVER A PERIOD OF SIX YEARS BY THREE SUCCESSIVE PUBLISHERS.

These colourful memoirs were sometimes attributed in part to the young Balzac who was then the lover of the duchesse d'Abrantès. As enjoyable as they are to read, the reliability of her memoirs is questionable: Théophile Gautier nicknamed the author 'la duchesse d'Abacadabrantès'; the *mot d'esprit* enjoyed as much success as the book. This set was handsomely bound for Richard Seymour-Conway, Marquess of Hertford, who assembled a remarkable collection of Napoleonic.

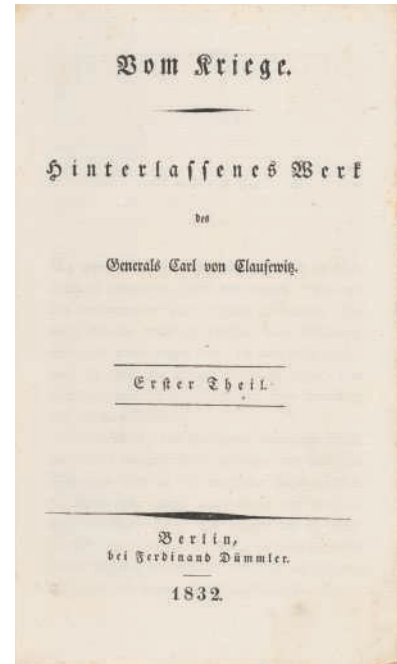
(18)

£2,000-3,000

\$3,100-4,500

€2,800-4,200





0148

CLAUSEWITZ, Carl von (1780-1831). *Vom Kriege*, in *Hinterlassene Werke über Krieg und Kriegführung*. Berlin: Trowbisch and son for Ferdinand Dümmler, 1832-1837.

10 volumes, 8° (202 x 120mm). Two folding engraved maps and one folding table. (Some light spotting mainly to the edges, faint dampstain in the margin of vol. 3, short tears at map folds.) Contemporary green quarter calf, flat spines ruled in gilt and blind, lettered and numbered directly in gilt (spines lightly faded).

THE SCARCE FIRST EDITION OF CLAUSEWITZ'S WRITINGS ON WARFARE: A COMPLETE SET WITH ALL 10 VOLUMES PUBLISHED IN BERLIN FROM 1832 TO 1837. THE FIRST THREE VOLUMES INCLUDE THE CELEBRATED *VOM KRIEGE*.

A Prussian general, Clausewitz was actively involved in all of the continental campaigns between 1793 and 1815. From 1818, he served as head of the Berlin military academy. *Vom Kriege* 'is less a manual of strategy and tactics... than a general inquiry into the interdependence of politics and warfare and the principles governing either or both. War, Clausewitz maintained, must always be regarded "as a political instrument"; for war, his most famous aphorism runs, "is nothing but politics continued by different means". His basic concept, that military decisions must always be subordinate to political considerations, is buttressed by the emphasis laid on morals and morale as the decisive factors in war. He therefore condemns all rigid blue-prints for campaigns and battles, defines strategy as "a perpetual alternation and combination of attack and defence", and implies the then startling proposition that there are no bad soldiers but only bad officers' (PMM 297).

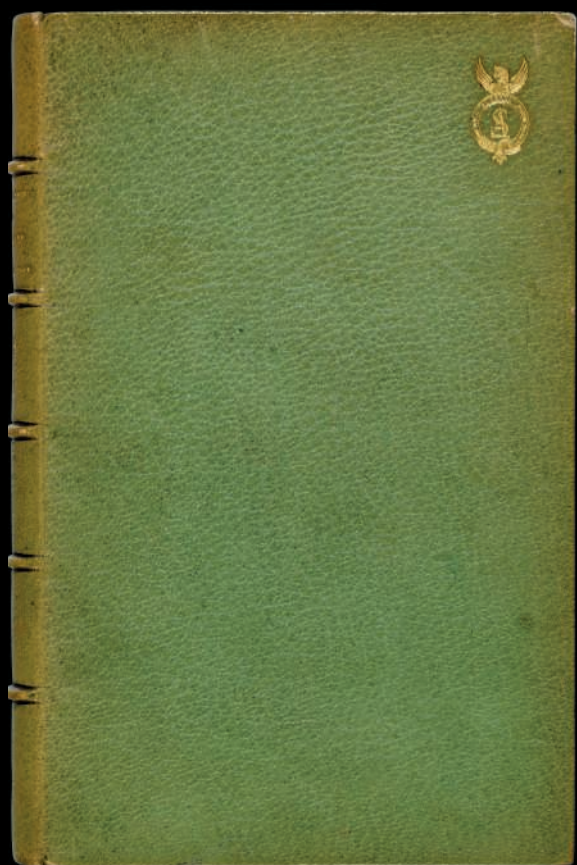
A fine set in a contemporary binding.

£7,000-9,000

(10)

\$11,000-14,000

€9,800-13,000



à madame A. Sabatier,
Ch. Baudelaire.

0149

POE, Edgar Allan (1809-1849). *Histoires extraordinaires ... nouvelle édition*, translated by Charles Baudelaire. Paris: Michel Lévy Frères, 1857.

12° (177 x 107mm). With half-title and contents leaf at end. (Some browning.) Contemporary green morocco for Madame Sabatier by Petit with her 'Vis superba formae' device on right-hand corner of upper cover, spine in six compartments with raised bands, directly lettered in two, gilt turn-ins, gilt edges (spine faded, some soiling on covers, corners rubbed); red morocco box by Loutrel. *Provenance*: presentation copy to Madame Sabatier (1822-1890; inscribed to her from the translator, Charles Baudelaire, in pencil at head of half-title) – Daniel Sicklès (sale Paris, 20-21 April 1989, lot 18) — Louis de Sadeleer (booklabel).

BAUDELAIRE'S CELEBRATED FRENCH TRANSLATION OF EDGAR ALLAN POE: A MARVELLOUS PRESENTATION COPY INSCRIBED TO HIS MUSE, THE 'PRÉSIDENTE' APOLLONIE SABATIER, ONE OF THE INSPIRATIONS FOR *LES FLEURS DU MAL*.

This third edition was published in March 1857 together with the first edition of the *Nouvelles Histoires Extraordinaires*; i.e. less than four months before *Les Fleurs du Mal* was launched. The text was corrected by the poet.

'A MADAME A. SABATIER, CH. BAUDELAIRE.'

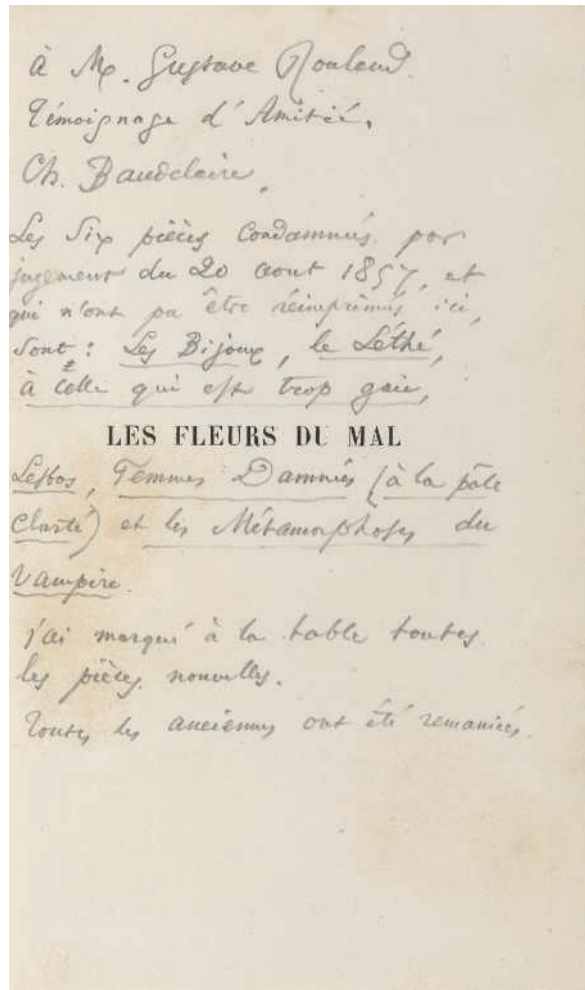
Nicknamed 'La Présidente' by Théophile Gautier, Aglaée Apollonie Sabatier held a famous literary salon where one could meet not only Baudelaire and Gautier, but also Flaubert, Maxime Du Camp, the painters Meissonier, Gustave Ricard and Charles Jalabert, the sculptors Préault and Christophe, or the composer Ernest Reyer. Fascinated by her, Baudelaire sent her anonymous letters and poems; he confessed that 9 poems of the *Fleurs du Mal* were written for her. They became lovers for a single night at the end of August 1857. In spite of the obvious disappointment which such a short adventure implies and which is confirmed by the correspondence, their relations remained friendly. Madame Sabatier commissioned this binding from her regular binder, Petit; her gilt stamp appears on the upper side with her device *Vis Superba Formae*, chosen by Théophile Gautier in *Les Baisers* by Jean Second. As is true of all books from her library, the spine of this copy is faded.

Graham, *Passages d'Encre*, no. 12: 'Des corrections nombreuses furent apportées sur la présente édition.'

£50,000-70,000

\$76,000-110,000

€70,000-98,000



0150

BAUDELAIRE, Charles (1821-1867). *Les Fleurs du mal*. Seconde édition augmentée de trente-cinq poèmes nouveaux. Paris: Poulet-Malassis et de Broise, 1861.

12° (183 x 115 mm). With the half-title, etched frontispiece portrait by Bracquemond on China. Red morocco by Simier, six spine compartments with raised bands ruled in blind, double blind rule on sides, gilt turn-ins, top edge gilt, others uncut. *Provenance*: presentation copy to Gustave Rouland (two-line presentation inscription signed 'Ch. Baudelaire', followed by an 11-line autograph bibliographical note, in pencil, on half-title, with new pieces marked in the 'table' at end) – Jacques Guérin (1902-2000; sale Paris pt. II, 1985, no. 19) – Daniel Sicklès (second sale Drouot, Paris, 28 November 1989, lot 279).

A SUPERB PRESENTATION COPY, ON LARGE PAPER, OF THE SECOND GREATLY ENLARGED EDITION.

Charles Baudelaire and his publisher Auguste Poulet-Malassis were sued for 'immorality' in 1857 for the publication of *Les Fleurs du Mal*. Six poems were censored. This second edition, the last one to be published during the author's lifetime, included 35 new poems and an engraved portrait of Baudelaire by Bracquemond, printed on China paper, as a frontispiece.

AN EXCEPTIONAL AUTOGRAPH INSCRIPTION TO GUSTAVE ROULAND, THE SON OF THE MINISTER OF PUBLIC INSTRUCTION WHO WAS PART OF THE GOVERNMENT WHICH SUED BAUDELAIRE.

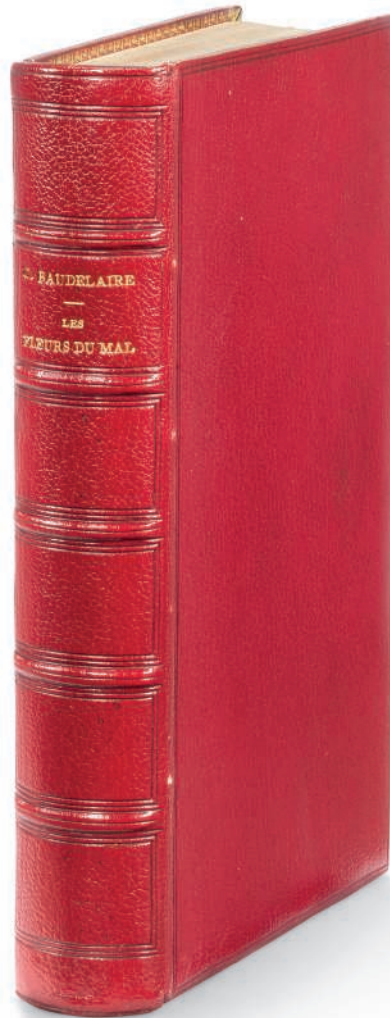
In his full-page pencil inscription, Baudelaire lists the titles of the censored poems, adding: 'J'ai marqué à la table toutes les pièces nouvelles. Toutes les anciennes ont été remaniées' [I have noted in the index all the new poems. All the others have been revised]. Baudelaire and Rouland's son were friends; the latter clearly respected the poet, given the fine binding he commissioned from Jean Simier. In June 1857, Gustave Rouland's father granted Baudelaire a 200-franc pension for his translation of Edgar Allan Poe; this was not revoked after Baudelaire's prosecution, and the ministry even confirmed it later.

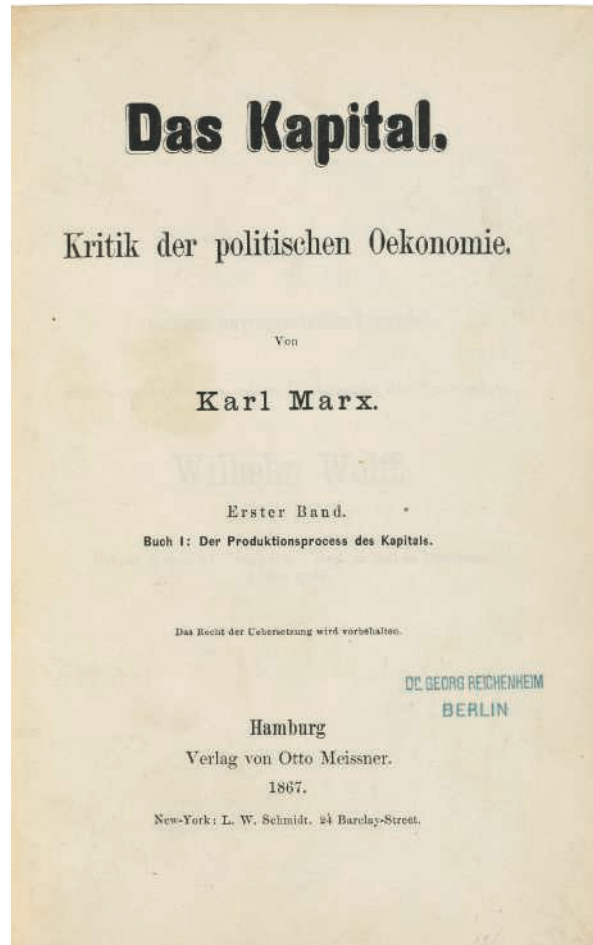
This exceptional copy belonged to two of the finest collectors of French literature in the 20th century: Jacques Guérin and Daniel Sicklès.

£60,000-90,000

\$91,000-140,000

€84,000-130,000





e151

MARX, Karl (1818-1883). *Das Kapital. Kritik der politischen Oekonomie*. Volume 1 only. Hamburg: Otto Meissner, 1867.

8° (213 x 136mm). (Occasional negligible spotting, light creasing in the last few gatherings, short marginal tear in leaf 46.6.) Contemporary black half roan, spine with raised bands, one compartment lettered directly in gilt, the others ruled in gilt, marbled edges (expertly rebacked preserving the original spine, corners neatly repaired); later slipcase. *Provenance*: Dr Georg Reichenheim, Berlin (1842-1903; neat title stamp) – Lorenskij (endpaper signature) – Feuerbacher Heide (bookplate with reference number 5582).

FIRST EDITION OF THE 'BIBLE OF MARXISM', ONE OF THE MOST INFLUENTIAL BOOKS IN THE MODERN ERA.

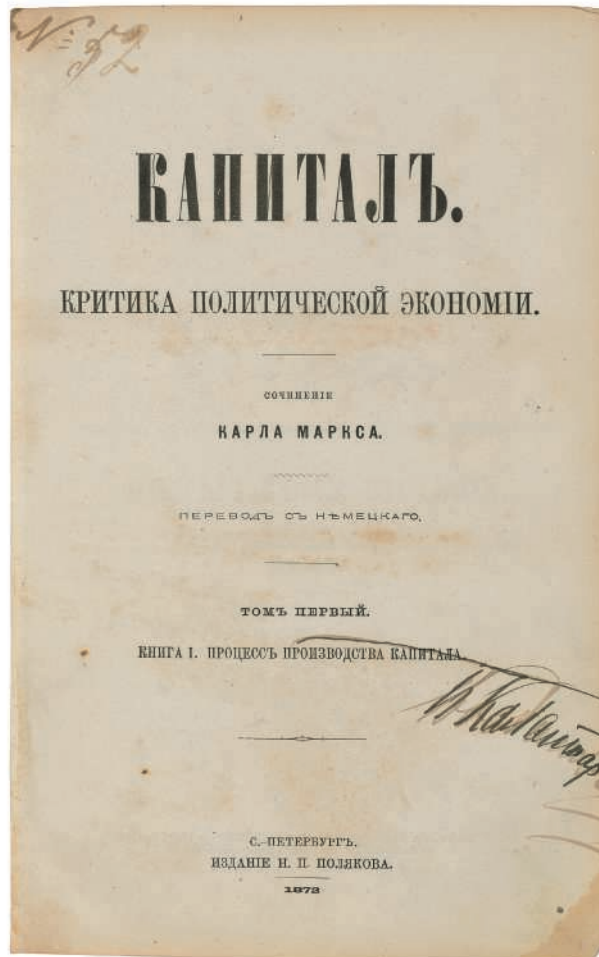
'The history of the twentieth century is Marx's legacy. Stalin, Mao, Che, Castro – the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognize them as such is quite another matter... Within one hundred years of his death half the world's population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature' (Wheen). Marx's great polemic was the summation of his quarter of a century of economic studies, mostly at the British Museum. Only this first volume was published in Marx's lifetime; his friend and supporter Friedrich Engels edited and published volume II in 1885 and volume III in 1894.

PMM 359; Rubel 633, 635, 636; Wheen, *Karl Marx*, p.1.

£15,000-20,000

\$23,000-30,000

€21,000-28,000



0152

MARX, Karl (1818-1883). *Kapital. Kritika Politicheskoi Ekonomii*. Volume 1 only. [Capital. A Critique of Political Economy.] St Petersburg: Poliakov, 1872.

8° (242 x 152mm). With half-title. (Some light browning, occasional marginal dampstaining, occasional soiling, occasional underlining in coloured pencil.) Contemporary Russian half sheep (spine caps chipped, board edges worn, sides scuffed, lacking the front free endpaper); modern dark green morocco clamshell case. *Provenance*: 'I.N.B.' (initials stamped on spine foot) – indistinct signature, and shelf mark 'No. 52' both on the title.

RARE FIRST EDITION IN RUSSIAN OF MARX'S GREAT POLEMIC, THE FIRST TRANSLATION MADE INTO ANY LANGUAGE.

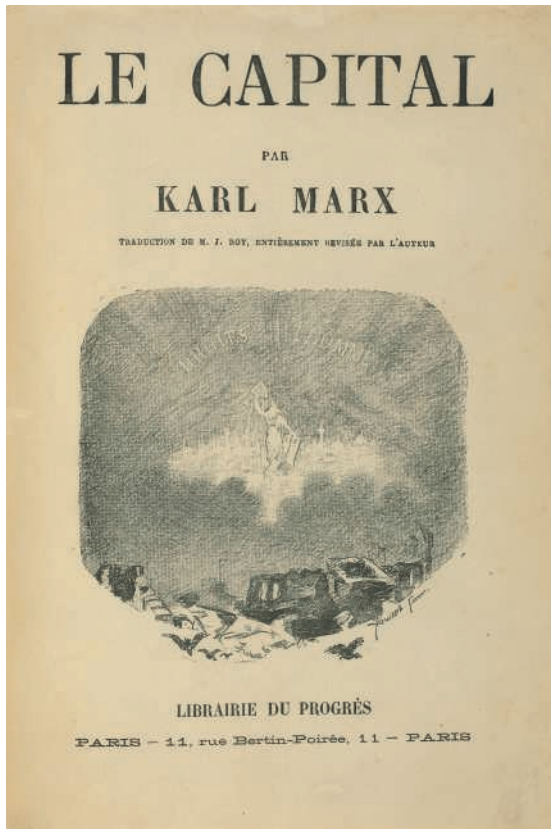
Considering the impact of Marx's works on 20th-century Russian history, it may seem futile to underline the importance of this first translation. "Giving his imprimatur, the censor, one Skuratov, had written "few people in Russia will read it, and still fewer will understand it". He was wrong: the edition of 3000 sold out quickly; and in 1880 Marx wrote to his friend F.A. Sorge that "our success is still greater in Russia where *Kapital* is read and appreciated more than anywhere" (PMM). The printing of a second edition was forbidden in Russia, and in 1890, a New York publisher issued a nearly identical reprint of vol. 1, sometimes mistaken for this first edition.

The copy shows traces of intensive reading. PMM 359.

£7,000-9,000

\$11,000-14,000

€9,800-13,000



0153

MARX, Karl (1818-83). *Le Capital*, translated by J. Roy, Paris: Librairie du Progrès, [1872-75].

4° (285 x 195mm). Engraved portrait of the author, one leaf with lithographic reproduction of Marx's letter to La Châtre, title illustration, engraved head- and tailpieces. (Small repairs in the inner margin of title and portrait frontispiece, faint dampstain in the fore-margin of the last few gatherings, light spotting, heavier in the index.) Contemporary burgundy quarter morocco preserving the original pictorial front wrapper, spine with raised bands, one compartment titled directly in gilt (extremities lightly rubbed, front wrapper with repaired tears).

FIRST EDITION IN FRENCH, PUBLISHED UNDER THE SUPERVISION OF KARL MARX IN PARTS BETWEEN AUGUST 1872 AND MAY 1875.

This copy from the second issue, with *Librairie du Progrès* instead of *Lachâtre* on the title-page and without the letter of the publisher to the author.

In the *Avis au Lecteur* dated 28 April 1875 and printed at the end of the volume, Karl Marx stresses that this edition 'has a scientific value independent from the original and must be read even by readers fluent in the German language'. Indeed, Marx included unpublished notes which he had kept for a second German edition. These eventually appeared in the 1887 English edition issued by Engels four years after the author's death.

Die Erstdrucke der Werke von Marx und Engels, 1955, p. 33; BNF, *Utopie*, 216 ('Œuvre majeure, à la traduction de laquelle son auteur a contribué, au point qu'elle rassemblait des réflexions inédites').

£1,000-1,500

\$1,600-2,300

€1,400-2,100

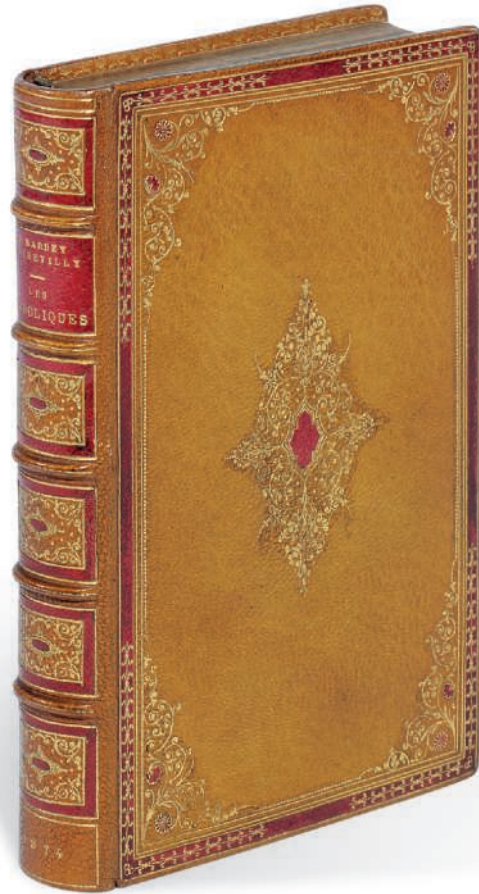
0154

BARBEY D'AUREVILLY, Jules Amédée (1808-1889). *Les Diaboliques*. Paris: E. Dentu, 1874.

12° (172 x 101mm). (Page 131 with corner clipped, blank verso of final leaf soiled.) Contemporary citron morocco by Gayler Hirou for the author inlaid in red, sides with central gilt decoration enclosing a red morocco polygon onlay and large corner-pieces with onlaid flower heads, gilt spine compartments inlaid in red, one with title label, gilt turn-ins, gilt and marbled edges. *Provenance*: Michel Ménard (three-line presentation inscription to him from the author, written in red ink, on front blank) — P. Groensteen (pencil attribution) — Louis de Sadeleer (booklabel).

FIRST EDITION. A FINE PRESENTATION COPY BOUND AT THE TIME BY GAYLER HIROU ACCORDING TO BARBEY'S PRECISE DIRECTIONS.

à Michel Ménard
 qui n'est pas Michel l'Archange, —
 mais Diaboliquement à lui,
 Jules Barbey d'Aurevilly



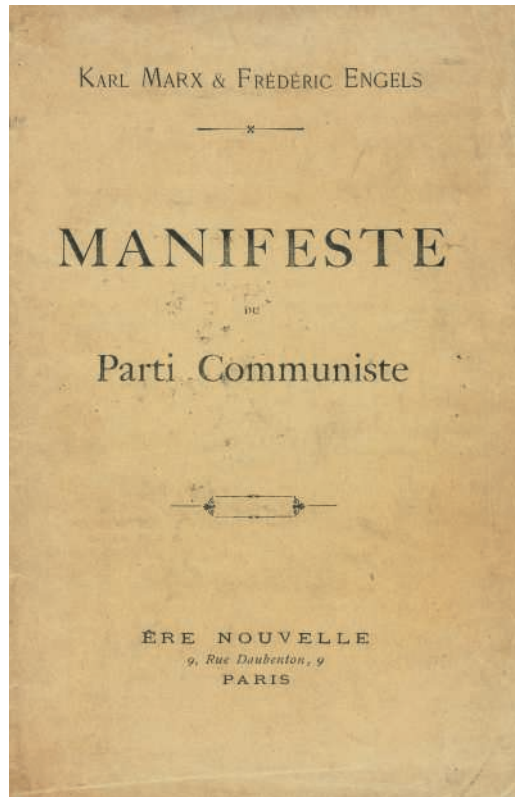
Like Baudelaire and Flaubert 17 years earlier, Barbey d'Aurevilly was sued for an affront to public decency when *Les Diaboliques* was released. He agreed to remove his book from sale and the charges against him were dismissed. Nevertheless, 480 copies from an edition of 2,200 were seized and destroyed. He was unable to reprint it before 1882. (*En français dans le texte*, 300).

A friend of Léon Bloy and Barbey d'Aurevilly, Michel Ménard was a mystic poet, author of a poem of 5,000 lines: *L'Épopée du Sang*. Born in the mid-1850s, he was a private tutor in Belgium from 1874 to 1877. He died very young, at the end of 1884 or beginning of 1885 in a Spanish monastery. Barbey may have met Michel Ménard through their common friend Léon Bloy, though, earlier, he had befriended his elder brother, Louis Ménard, a military doctor. Barbey liked the young poet and offered him a number of his books besides this copy of *Les Diaboliques*: a manuscript copy, in Léon Bloy's hand, of *Rhythmes oubliés* (no date), *Du Dandysme et de Georges Brummell* (1879) and *Une Histoire sans nom* (1882). The inscription, written in red ink on the front flyleaf in Barbey's usual calligraphic manner, reads: 'A Michel Ménard / qui n'est pas Michel l'Archange, — / mais Diaboliquement à lui' [To Michel Ménard, who is not Michael the Archangel, but diabolically to him]. As he did for all the books which he cherished and wanted to offer to his close circle, Barbey had this copy bound by Gayler Hirou, his favourite binder, in citron morocco inlaid with red morocco. The copy last belonged to Baron Louis de Sadeleer, certainly the finest collector of 19th-century French literature since the Second World War.

Regarding Michel Ménard, cf. Graham, *Passages d'Encre*, 9: for the manuscript of *Rhythmes oubliés* inscribed to the poet, also in Jean Bonna's collection.

£6,000–9,000

\$9,100–14,000
 €8,400–13,000



0155

MARX, Karl (1818-1893) and Friedrich ENGELS (1820-1895). *Manifeste du Parti Communiste*. Paris: Ère Nouvelle, n.d. [c.1895].

8° (240 x 158mm). (Neat repairs in the margins of the title and a few other leaves, margins browned.) Original printed wrappers (spine renewed, light soiling, light creasing near the edges); later red morocco backed slipcase. *Provenance*: André Breton (by repute; his sale, 7-17 April 2003, lot 1485).

THE FIRST FRENCH EDITION, AS ISSUED, WITH A GREAT LITERARY PROVENANCE.

André Breton's copy: the *Communist Manifesto* was of key importance to the author of the *Manifesto of Surrealism*. The translation by Laura Lafargue was revised by Engels and published in the first issue of the *Journal of the Parti Ouvrier Français* (29 August 1885), but did not appear in book form before 1895. (Catalogue *42 rue Fontaine*, 1485).

£1,500-2,000

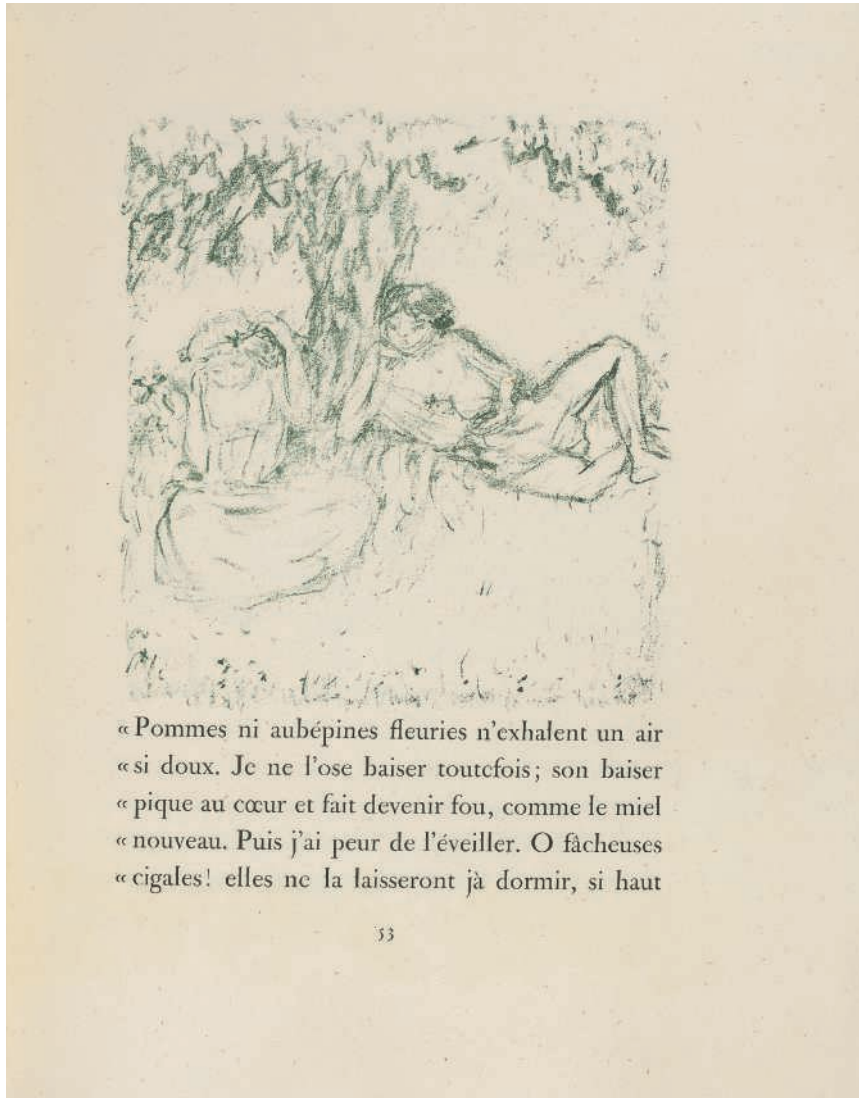
\$2,300-3,000

€2,100-2,800

0156

BONNARD, Pierre (1867-1947) — LONGUS. *Les Pastorales ou Daphnis et Chloé*. Paris: Ambroise Volland, 31 October 1902.

4° (294 x 240mm). 156 monochrome lithographic illustrations by Pierre Bonnard, comprising 143 illustrations, one title vignette, one fleuron, six headpieces, and 5 tailpieces. Red crushed morocco *janseniste* by R. Devauchelle, with the original printed wrappers bound in, spine titled and dated in gilt, grey moiré doublures, gilt ruled turn-ins, marbled slipcase, the front wrapper with a lithographic illustration by Bonnard.



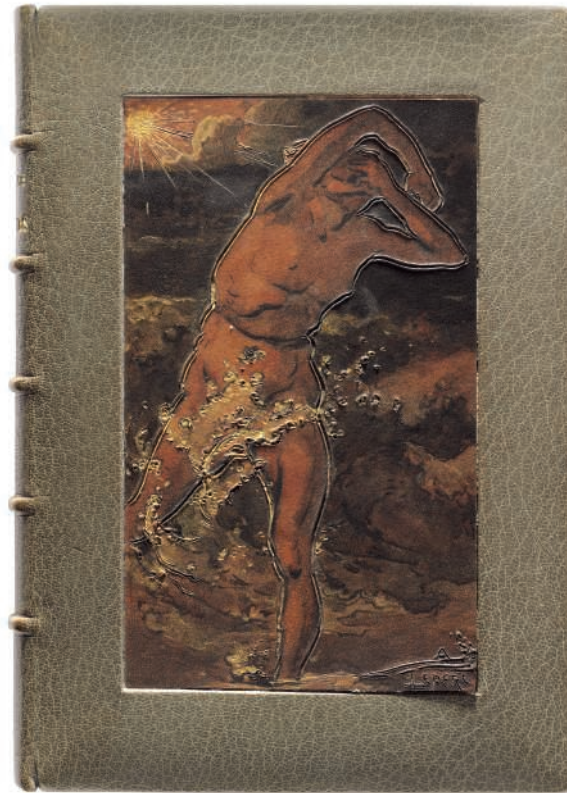
A MOST CHARMING ILLUSTRATED BOOK BY THE NABI PIERRE BONNARD; 156 ORIGINAL LITHOGRAPHS 'OÙ BONNARD ATTEINT LE SOMMET DE SON GENIE D'ILLUSTREUR' (Francois Chapon).

'The lithographs, of an unprecedented lightness of touch, have been printed with such subtlety and skill that you seem to see the original crayon, and they have that marvellous spontaneity that will remain for ever one of Bonnard's greatest gifts' (Guignard). Printed in 250 copies at the Imprimerie Nationale, this one number 200 of 200 on Holland Van Gelder paper.

The Artist and the Book 1860-1960, 28 ('the book is today considered one of the finest of its period'); Chapon 279; Guignard quoted in Barber, *Daphnis and Chloe: the Market and Metamorphoses of an Unknown Bestseller*, 1989, pp. 73-74; Ray 384; Rauch 22; Garvey 28; Bouvet, *Bonnard. Catalogue de l'Œuvre Gravé*, 1981, 75; *From Manet to Hockney* 18.

£2,000-3,000

\$3,100-4,500
€2,800-4,200



0157

LEPÈRE, Auguste — HUYSMANS, Joris-Karl (1848-1907). *À Rebours. Deux-cent-vingt Gravures sur bois en Couleurs de Auguste Lepère*. Paris: pour les Cent bibliophiles, 1903.

Large 8° (258 x 178mm). Colour woodcuts throughout by Lepère. Extra-illustrated with an original pencil and pen and ink drawing by Lepère for the front cover of this binding inscribed to Comar, and four letters by Lepère, dated c. 1911-1916, mainly relating to the binding. Finely bound by Canape after a design by Lepère, signed and dated 1919, light brown crushed morocco preserving the original printed wrappers, the front cover with an inset leather panel, incised and painted after Lepère's drawing, leather doublures with fine onlaid floral borders, free endpapers lined with grey moiré, brown morocco backed chemise and slipcase. *Provenance*: Dr C. Chauvet (printed statement of limitation) – Leon Comar (bookplate, correspondence; sale Paris 1951, lot 71).

FIRST ILLUSTRATED EDITION, PARTLY ORIGINAL: THE FOREWORD BY HUYSMANS EXPLAINING THE GENESIS OF THE NOVEL APPEARS HERE FOR THE FIRST TIME.

Printed in 130 copies on *Vergé*, the book is illustrated with 220 original wood-engravings by Auguste Lepère, some fully coloured, some barely tinted. 'When Carteret asserted in 1948 that *À rebours* was a "great star of the modern illustrated book" the judgement may have seemed surprising. It is now a truism' (Ray).

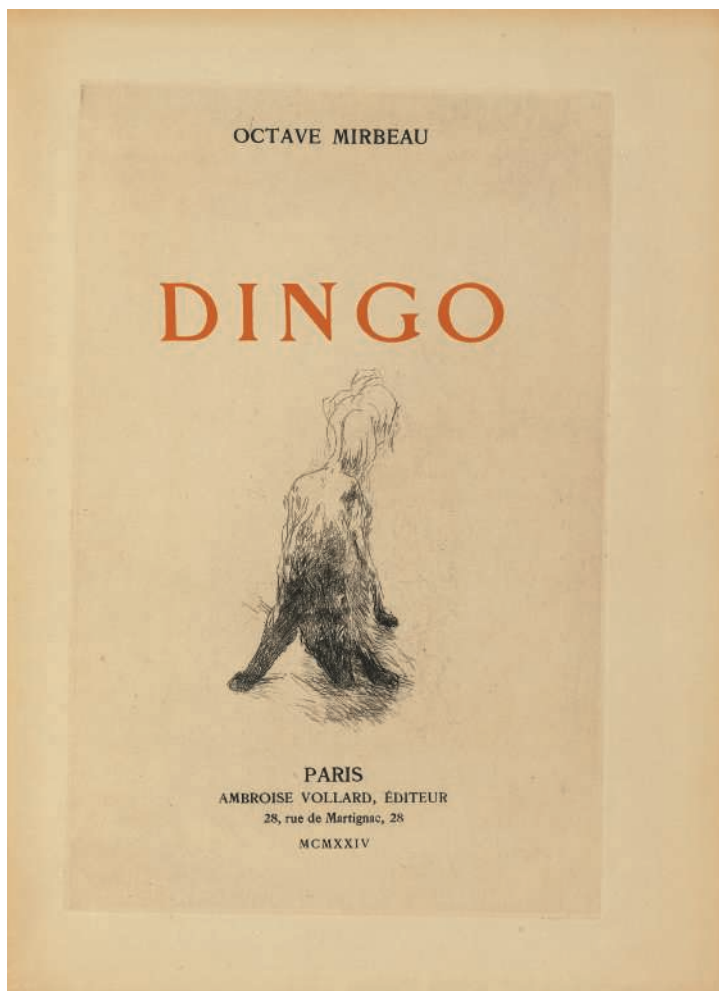
This copy is in a remarkable inlaid binding with a *cuir incisé* on the upper side executed by Canape after a composition specially drawn by Lepère. The original drawing is bound in and inscribed to Léon Comar, first owner of the book and commissioner of the binding.

Ray, *The Art of the French illustrated Book*, 328; *The Artist and the Book*, 167, for 'Nantes au Dix-Neuvième Siècle': 'Under Lepère's guidance, the French revival of wood-engraving reached a rare technical perfection.'

£3,000-4,000

\$4,600-6,100

€4,200-5,600



0158

BONNARD, Pierre (1867-1947) — MIRBEAU, Octave (1848-1917). *Dingo*. Paris: Ambroise Vollard, 1924.

Large 4° (382 x 281mm). 14 etched plates, and a duplicate suite of the 14 plates bound at the end; 41 etched illustrations in the text. (Two plates with mostly-marginal spotting and browning.) Bound by Jean Luc Honegger preserving the original wrappers, the spine and covers divided vertically into black and brown morocco panels, the covers with red and burgundy morocco onlays, some interlocking, above the dividing line (paper wrappers lightly yellowed); dark brown morocco-backed case lettered in gilt.

BONNARD'S FIRST ETCHED ILLUSTRATIONS: 55 ORIGINAL ENGRAVINGS INCLUDING 14 PLATES.

'The free, spirited and informal compositions illustrated the story of a little dog Dingo with the lively imagination characteristic of Bonnard's animal drawings' (*The Artist and the Book*, 30).

TIRAGE DE TÊTE: NUMBER 13 OF 30 FIRST COPIES ON JAPON ANCIEN, WITH A DUPLICATE SUITE OF PLATES, from an edition of 370 copies.

Garvey 30; Carteret *Illustrés* IV, p. 282; Skira, *Anthologie du Livre illustré*, 1946, 26; Bouvet, *Bonnard. Catalogue de l'œuvre gravé*, 90.

£1,500-2,000

\$2,300-3,000

€2,100-2,800



0159

CHAGALL, Marc (1887-1985; illustrator), Jean GIRAUDOUX, Paul MORAND, Max JACOB, André SALMON, Pierre MAC-ORLAN, and others. *Les Sept péchés capitaux*. Paris: Simon Kra, 1926.

4° (255 x 195mm). 31 engravings by Chagall, comprising a suite of 15 plates, a duplicate suite printed in sepia, and an additional plate printed in sepia. (Light offsetting from the plates onto the facing leaf of text.) Finely bound by Paul Bonet in 1930 preserving the original wrappers, the covers with an Art Deco design of interlocked polygonal morocco onlays in various shades of brown, the perimeter of each ruled in white, the front cover lettered with the seven deadly sins in variously coloured morocco against a gilt ground, the back cover with the names of the seven collaborators in a similar manner, titled up the spine in black morocco against a gilt ground, turn-ins matching the covers, silk doublures with a multi-coloured stripe pattern, housed in a paper covered slipcase with morocco-lined aperture and morocco backed chemise; Bonet's stamp on the inside front cover and, tipped on a blank, a typed letter signed on Bonet's letterhead, dated 20 December 1930, recording the conception of this fine binding in collaboration with R. Gorce and A. Jeanne (spine of chemise lightly and evenly faded, slipcase lightly scuffed).

FIRST EDITION OF THIS COLLECTION OF TEXTS ON THE SEVEN DEADLY SINS ILLUSTRATED BY MARC CHAGALL WITH 15 ORIGINAL ENGRAVINGS: A FINE COPY IN A SUPERB CONTEMPORARY ART DECO BINDING BY PAUL BONET.

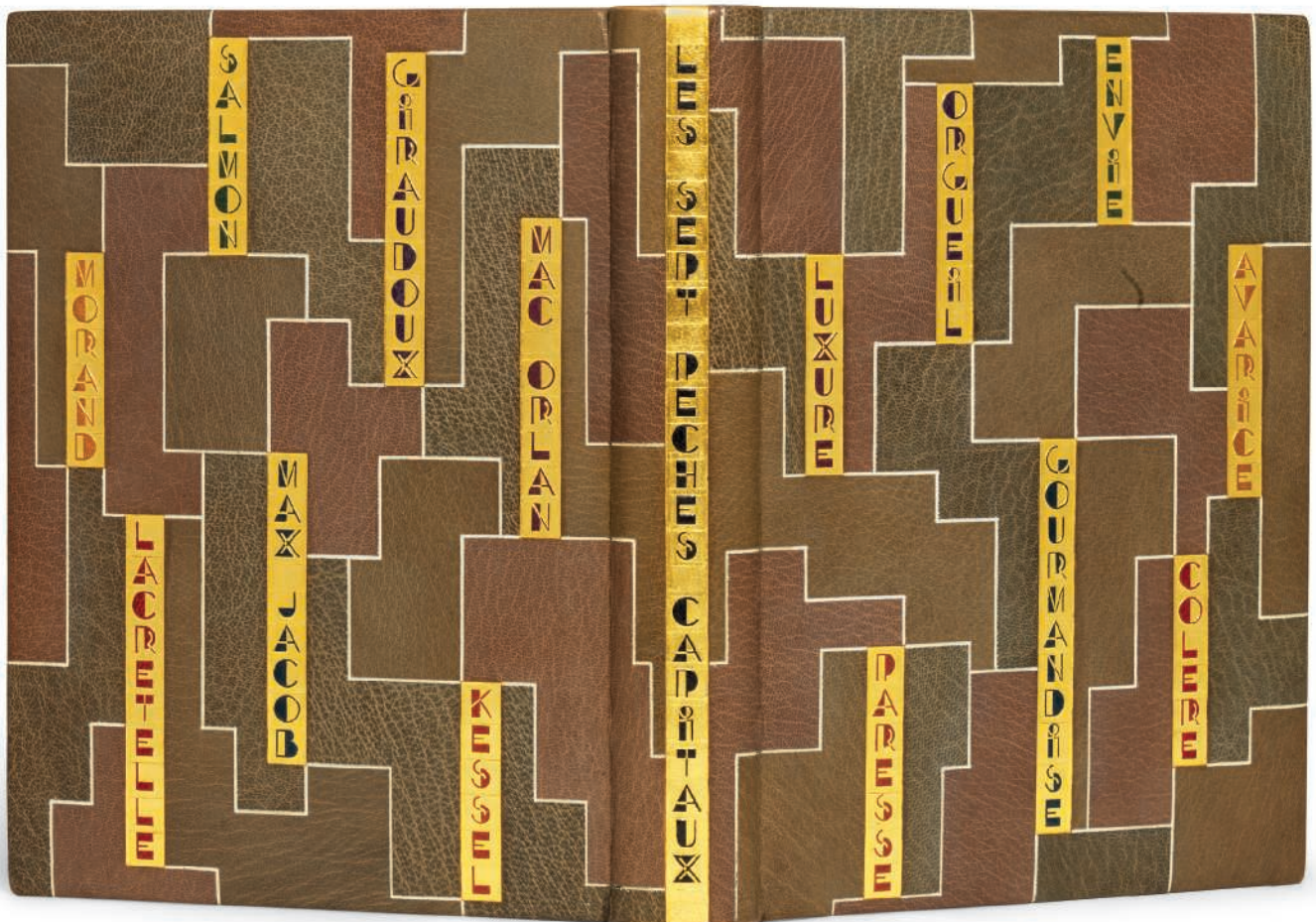
It is one of the first illustrated books by the Russian-born artist; Chagall's first original engravings for a book appeared in Berlin only three years earlier, in 1923. One of 240 copies on *vélin* from an edition of 300 copies.

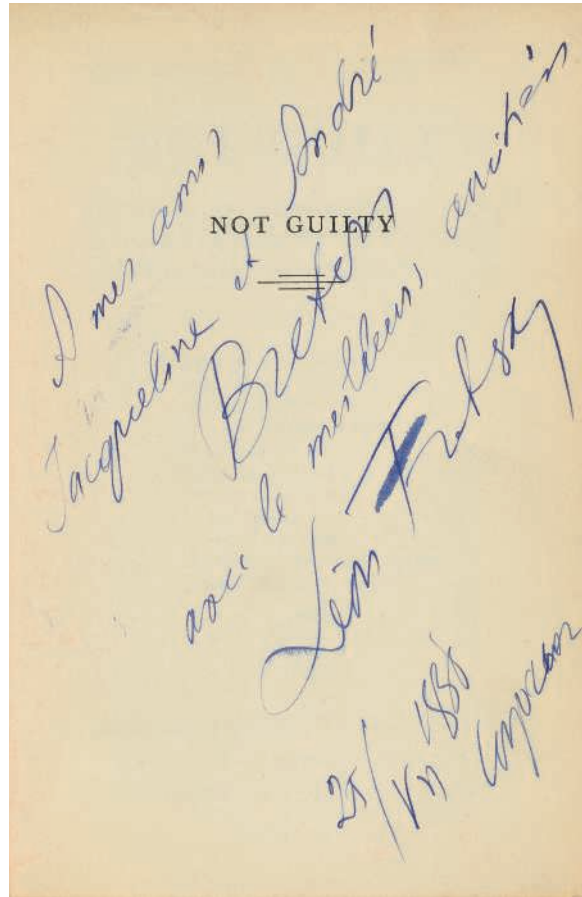
Rauch, *Les Peintres et le Livre*, 145; Kornfeld 47-62; Meyer-Cramer 7; Skira, *Anthologie*, 45.

£4,000-6,000

\$6,100-9,100

€5,600-8,400





e160

TROTSKY, Leon (1879-1940) – DEWEY, John and others. *Not Guilty. Report of the Commission of Inquiry into the Charges Made Against Leon Trotsky in the Moscow Trials*. New York and London: Harper & Brothers, 1938.

8° (217 x 140mm). Original red wrappers printed in black (head of spine chipped); modern red morocco backed chemise and slipcase. *Provenance*: Leon Trotsky (presentation inscription to:) – André Breton (1896-1966; his sale, 7-17 April 2003, lot 1495).

THE FINEST ASSOCIATION COPY OF THE REPORT PROCLAIMING LEON TROTSKY 'NOT GUILTY', INSCRIBED BY THE REVOLUTIONARY IN MEXICO, IN DIEGO RIVERA'S HOUSE, TO THE 'POPE OF SURREALISM', ANDRÉ BRETON.

The most ferocious opponent to Stalin after Lenin's death, Leon Trotsky was living in exile: ejected from power in 1925, expelled from the Communist party in 1927, and eventually banished from Russia in 1929. Two years after the publication of this report, he was murdered in Mexico by an agent of Stalin.

André Breton and his wife Jacqueline stayed in Mexico in Diego Rivera's house in Coyoacan from 18 April until 1 August 1938. It was there that Trotsky inscribed this copy, on 25 July 1938: 'A mes amis Jacqueline et André Breton avec les meilleures amitiés Léon Trotsky 25 VII 1938 Coyoacan'. Breton also inserted a photograph of himself, Diego Rivera and Leon Trotsky, taken during the 1938 visit.

£5,000-8,000

\$7,600-12,000
€7,000-11,000

0161

DERAIN, André (1880-1954) – RABELAIS, François (1483 ou 1494-1553). *Les Horribles et espouvantables faitz et prouesses du très renommé Pantagruel Roy des Dipsodes fils du grand géant Gargantua*. Paris: Albert Skira, 1943.

4° (342 x 275mm). 180 woodcuts by Derain, including on the front cover, frontispiece, and title vignette, 21 of these full-page. Finely bound by Robert Cochet, preserving the original wrappers, the covers with a large central panel with variously coloured leather onlays after the Derain design on p.179, the view from inside Pantagruel's mouth, lettered in aubergine morocco, all within a border of bands of alternating gilt and blind tools, gilt edges, doublures of tan suede, brown morocco-backed chemise and slipcase (slipcase with splits to some joints).



A JOYFUL AND RICHLY ILLUSTRATED EDITION WITH 180 WOODCUTS, PRINTED IN COLOURS, BY DERAIN .

For these fine woodcuts, directly inspired by the xylography of Rabelais's time, Derain, the great master of woodcut illustration, developed a process without black outlines which required significant intervention by hand to colour the blocks, resulting in variations between copies and the 'caractère pour ainsi dire unique de chaque volume' (Chapon).

Number 57 of 275 copies on Vélín d'Arches, signed by Derain. Rauch 38; Garvey 81; Chapon, *Le Peintre et le Livre*, p. 155.

£4,000-6,000

\$6,100-9,100
€5,600-8,400



0162

MATISSE, Henri (1869-1954). *Jazz*. Paris: Tériade, 1947.

2° (420 x 330mm). Text lithographed throughout, 20 stencilled colour plates, 15 of which double page, all mounted on stubs to ease viewing. (Very faint offsetting onto title from the facing plate.) Finely bound by Rose Adler and finished by Guy Raphaël, stamped and dated 1953, preserving the original wrappers, the upper cover in tan morocco with a mosaic of variously coloured morocco and calf onlays and with an abstracted design of rules and arcs tooled in white, silver and black forming the title 'Jazz', the lower cover in black crushed morocco, the spine panel divided lengthwise into tan and black morocco halves and titled across the spine with morocco onlays of the opposite colour, the author's name at the spine head in white and silver, the covers lined with suede, green and beige at the front, fuchsia and purple at the back, edges in silver, slipcase covered in silver textured paper and edged in black morocco, and with matching black morocco backed chemise (chemise and slipcase with light wear).

A MASTERPIECE OF 20TH-CENTURY BOOK ART IN A STUNNING CONTEMPORARY INLAID BINDING BY ROSE ADLER.

An exuberant celebration of jazz music, *Jazz* is illustrated with 20 stencils printed in colour after original cut paper compositions and collages by Matisse. The autograph text by Matisse is reproduced in lithographic facsimile, and the covers also reproduce the artist's handwritten original title. '*Jazz* is the only publication of which Matisse was both author and illustrator' (*The Artist and the Book 1860-1960*).

This copy is in an exceptional, contemporary inlaid binding by Rose Adler, its colourful and grand decoration riffing on Matisse's joyful illustrations. Copies bound near the time of publication are uncommon; this one, dated 1953, only six years after publication, is one of the finest ever executed.

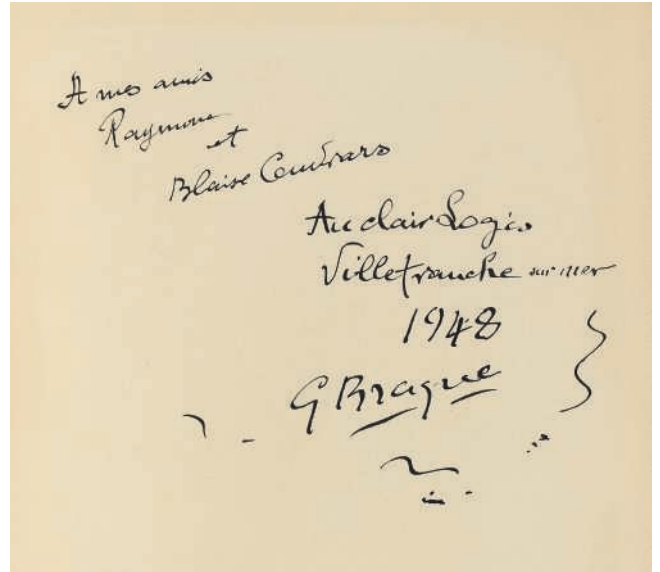
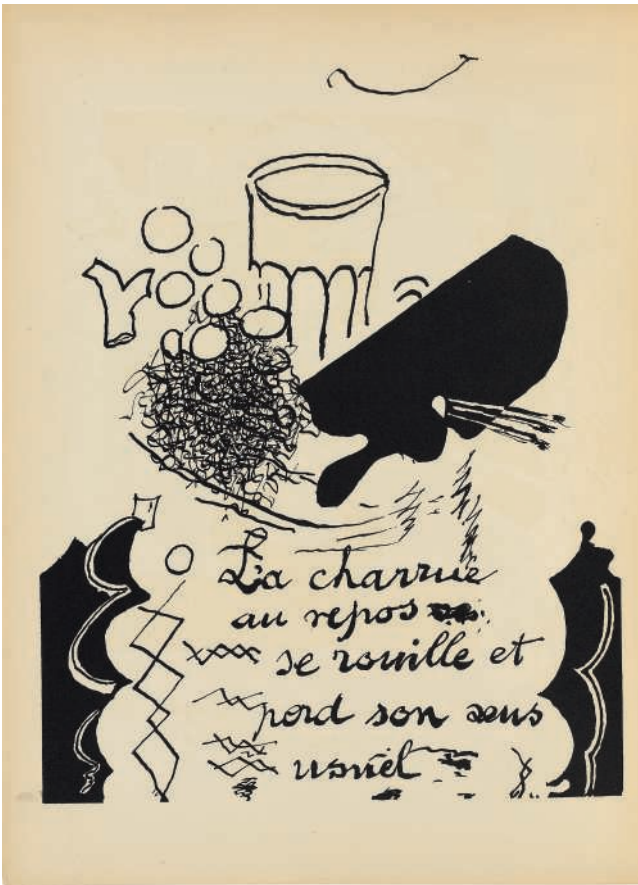
Number 217 of 270 copies on *Vélin d'Arches*. *The Artist and the Book 1860-1960*, 200; Castleman, *A Century of Artist Books*, 1994, p. 96.

£150,000-250,000

\$230,000-380,000

€210,000-350,000





0163

BRAQUE, Georges (1882-1963). *Cahier de Georges Braque*. 1917-1947. Paris: Maeght [1948].

2° (387 x 280mm). 94 reproductions after Braque, including the title, limitation and cover. (Occasional faint offsetting, margins faintly yellowed.) As issued in the publisher's original wrappers (corners lightly rubbed, shallow crease at the spine, back cover lightly yellowed and with some spotting); housed in a blue morocco backed chemise and slipcase. *Provenance*: Blaise and Raymone Cendrars (holograph note, laid in, from Braque to Cendrars, dated Paris, 21 January 1948, discussing plans to meet and an incident: 'tout va bien l'incident a été sans suite, un peu de sport c'est tout...').

AN EXCEPTIONAL PRESENTATION COPY OFFERED BY THE PAINTER GEORGES BRAQUE TO BLAISE CENDRARS AND HIS WIFE RAYMONE WITH A HOLOGRAPH SIGNED INSCRIPTION.

The provenance echoes the heroic pre-war years when Braque and Cendrars, along with Modigliani, Picasso and Léger were the leading figures of the Paris artistic avant-garde. This copy from the second edition published in 845 copies, and illustrated with an original lithograph by Braque on the cover. The book consists of a collection of thoughts by the painter.

Vallier, *Braque l'Œuvre Gravé*, no. 37.

£1,500-2,000

\$2,300-3,000

€2,100-2,800

0164

MIRÓ — PRÉVERT, Jacques (1900-1977). *Adonides*. [Paris:] Maeght, [1975].

2° (400 x 333mm). 45 colour plates, some of these embossed; complete with the double-page plate signed by Miró. (Faint offsetting to the signed print.) In sheets, as issued, in the publisher's original embossed wrappers, and in the original blue linen case with blue, green, red and yellow labels on the spine.

FIRST EDITION of the only book published jointly by the poet Jacques Prévert and the painter Joan Miró: this was also Prévert's last book.

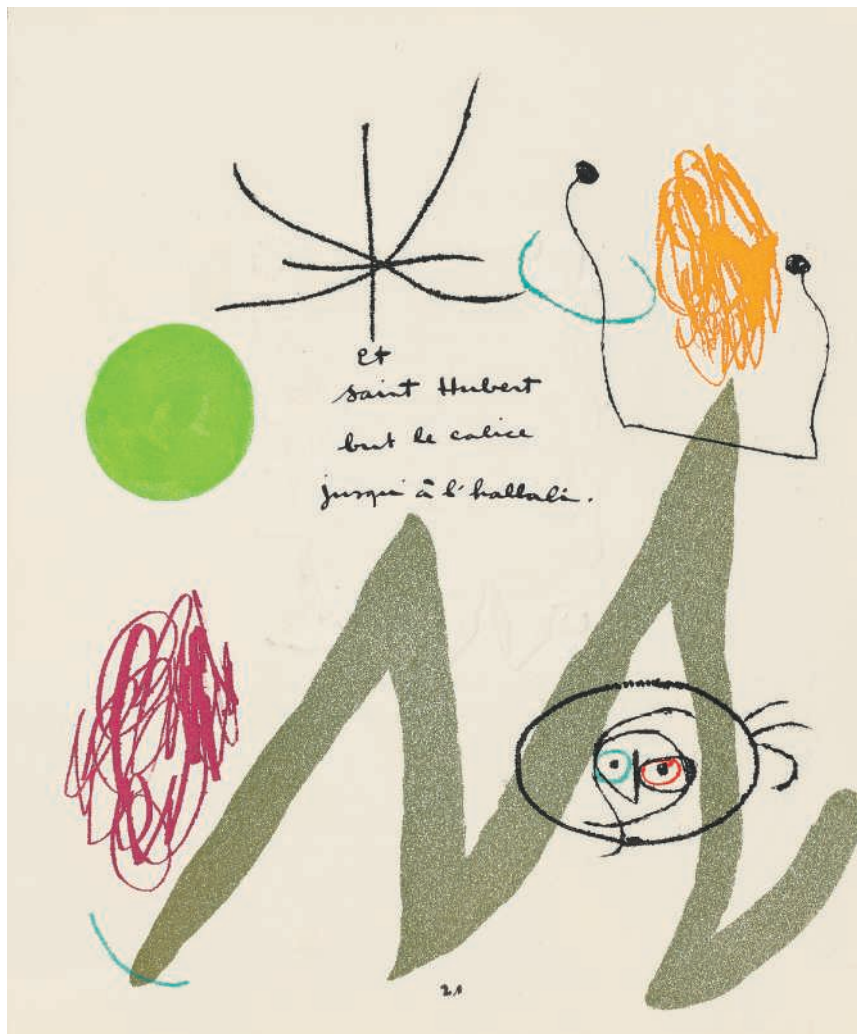
The poet's handwritten text is reproduced in lithographic facsimile, alongside original lithographs by Miró, some of these also embossed. Number 97 of 200 copies signed by Miró and the publisher Adrien Maeght.

Malet-Cramer 203.

£6,000-8,000

\$9,100-12,000

€8,400-11,000



0165

MIRÓ — ÉLUARD, Paul (1895-1952). *À toute épreuve*. Genève: G erald Cramer, 1958.

4  (323 x 253mm). 80 woodcuts in colours or in black, including the front cover, some plates heightened with collage; and a duplicate suite of plates printed on china paper. In sheets, as issued, in the original printed wrappers, and in the original vellum-backed chemise and slipcase.

FIRST ILLUSTRATED EDITION OF THIS POEM BY PAUL ELUARD; ‘ONE OF THE MOST TRIUMPHANT FEATS OF BOOK ILLUSTRATION IN OUR CENTURY’ (Soby).

Number VII of XXIV copies, signed by Mir o and with a duplicate suite of plates printed on china paper, from an edition of 130 copies only. Mir o’s original illustration includes 80 woodcuts, all but 4 in colour, and a few with collage. It took no less than 10 years to complete the book with 233 woodblocks and more than 42,000 runs on the press. When Mir o passed away in 1952, only a third of the engravings were completed. But the result was beyond all expectations: ‘a brilliance of invention and a vitality of form and colour sweep through the pages of this most distinguished example of Surrealist book production’ (*The Artist and the Book*).

Soby, *Joan Mir o*, 29 and pp. 135-139; Malet-Cramer 49; Coron, *50 livres illustr es depuis 1947*, 20 (‘Tant de gravures, tant de couleurs, d’invention, de po esie, au service de po emes d’un si pur accent situaient ce livre parmi les plus beaux illustr es. “Livre de Peintre” devrait-on dire plut ot, tant s’y manifeste l’emprise de Mir o, jusque sur le texte qu’il fit imprimer tant ot en gris, tant ot en noir, selon la couleur des gravures voisines’); *The Artist and the Book*, 209.

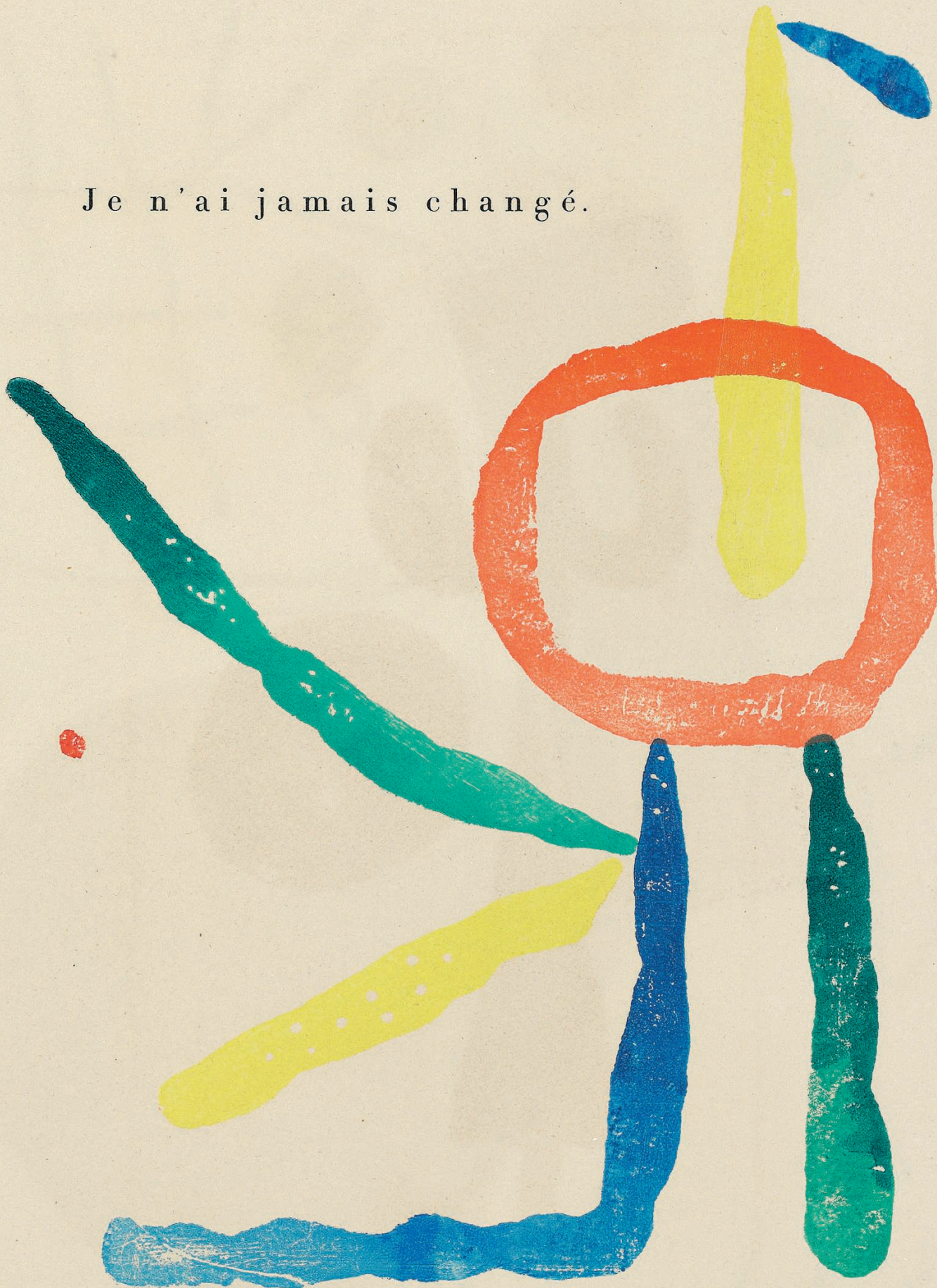
 7,000-11,000

\$11,000-17,000

 9,800-15,000



Je n'ai jamais changé.





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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
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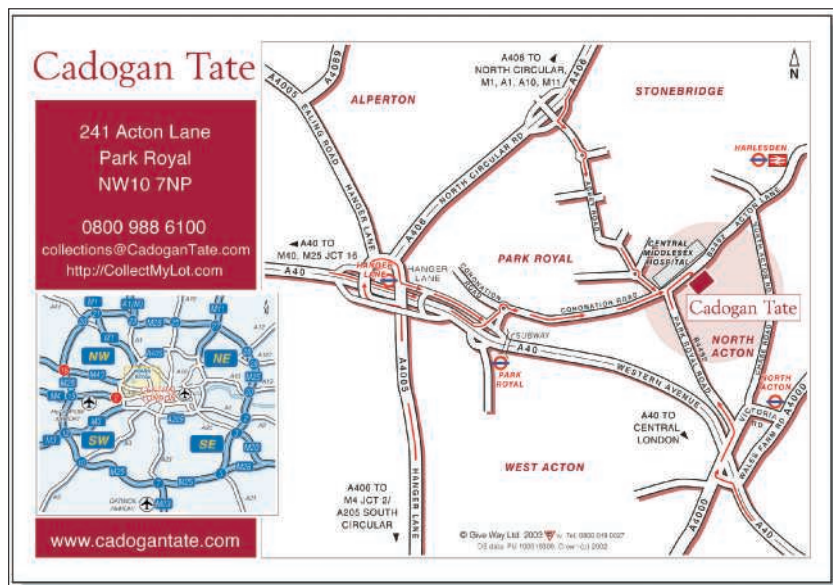
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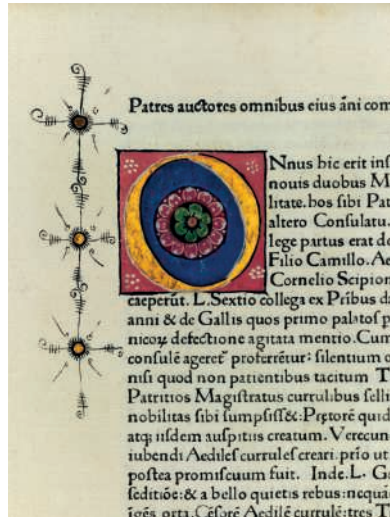
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