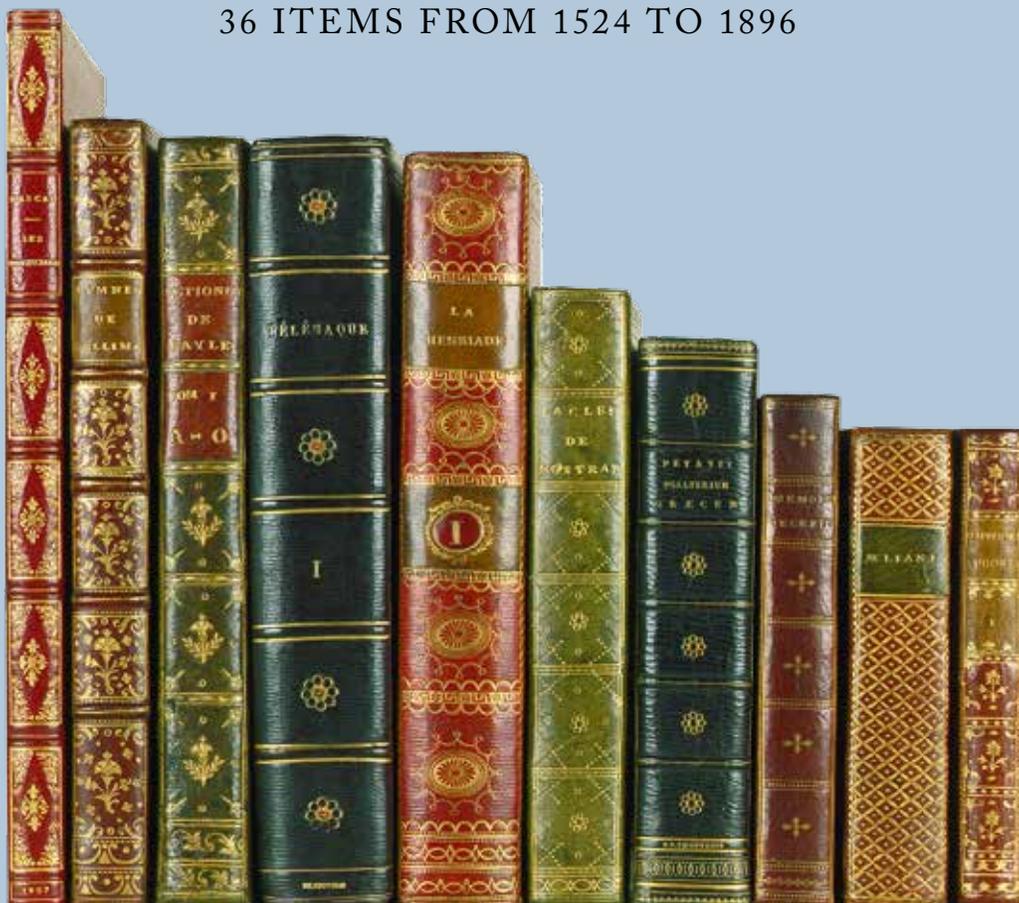


CATALOGUE XIII

# FRENCH BOOKS

36 ITEMS FROM 1524 TO 1896



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BRIGITTE REH  
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CATALOGUE XIII

FRENCH BOOKS



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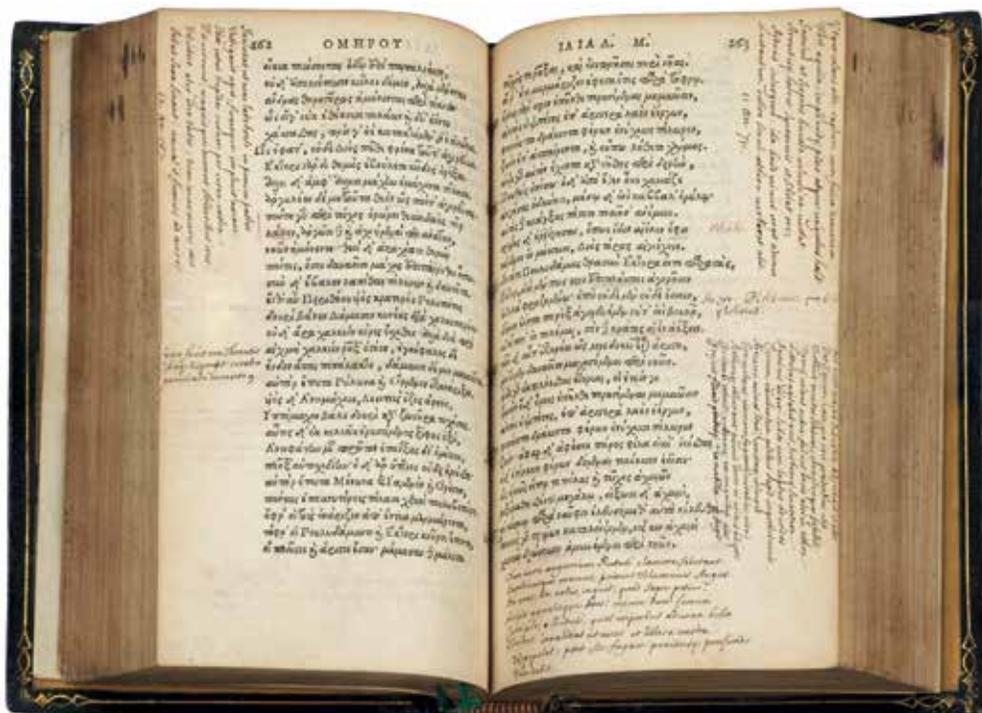
INDICES OF AUTHORS

ARTISTS · BINDERS

PROVENANCES

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In memoriam  
ROGER BRAUNSCHWEIG  
1939–2022  
*Scholar · Bibliophile · Friend*



1

*Homplaire en parfait du titre, de l'Homère de 1554  
ayant appartenu au père Fichot et chargé de  
notes de la main donnée à Paris le 7 mai 1841 au  
M<sup>re</sup> du Roure par le Marquis de Villeneuve Sargemont  
cité.*

1

# CLASSICS

Homer. *Ilias*. Paris 1554  
Persius. *Satyrae*. Paris 1586  
Aelianus. *Historiae*. Lyon 1587  
Plinius. *Epistolae*. Paris 1769  
Callimachus. *Hymnes*. Paris 1775  
Hippocrates. *Aphorismi*. Paris 1784

## ADRIEN TURNÈBE

### “FOUNDER OF HOMERIC TEXTUAL CRITICISM IN FRANCE”

1 **Homer.** *Ilias, id est de rebus ad Troiam gestis.* (graece). 8°. 4f., 554f., 2f. With Turnèbe’s basilisk woodcut device as the Royal Greek printer on title-page (probably a facsimile, see manuscript remark of a former owner on upper flyleaf). Nineteenth-century straight-grained green morocco profusely gilt. Ownership inscription in old brown ink at head of f. 2 r. Small neat MS annotations throughout, mainly Latin translations and comments, some in Greek and in French, and with some small drawings, all by the first owner PIERRE HÉLYOT (1660–1716). Paris, Adrien Turnèbe, 1554. € 2.200,-

FINELY ANNOTATED COPY OF A RARE AND EXCELLENT EDITION OF THE ILIAD, THE FIRST PARISIAN EDITION BY THE FAMOUS ROYAL PRINTER, ADRIEN TURNÈBE (1512–1565), edited without the Odyssey. Turnèbe, royal professor of Greek and Latin in Paris, was “the founder of homeric textual criticism in France”. His early Greek printed editions are considered “a milestone in Homeric scholarship.” (John Lewis). The text is elegantly printed in Claude Garamond’s “cicéro” font of the hailed “Grec du Roi”, some of the finest ever cut (Mortimer). – Page 535 with some loss in lower blank margin. A very well preserved copy in a fine binding and distinguished provenance. Reproduction p. 2

☛ Schoell I, 156; John Lewis: *Adrien Turnèbe, a humanist observed*, p. 157–158; Dibdin I, 391: “This is the elegant and excellent edition of Turnebus, and particularly valuable as being the only volume of Homer ever published by that learned printer... who was not only one of the most careful printers, but one of the most profound scholars and critics of the 16<sup>th</sup> century.”

## FINELY PRINTED BILINGUAL EDITION

2 **Persius, Aulus Flaccus.** *Brevissimis annotationibus illustratus. [Satyrae]. Le mesme Perse est en l'une des pages traduit en vers François, par forme de paraphrase.* Par Guillaume Durand conseiller du Roy. 8° (166 x 105 mm). 1 f., 83 f., 1 f., with woodcut vignette on title and numerous historiated initials, head- and tailpieces. Paris, Denys Dupré, 1586. € 940,-

Nineteenth-century French blue crushed morocco gilt: double gilt fillet round sides with small star on corners; spine raised on five bands, second compartment gilt-lettered, the others densely filled with gilt *pointillé* arabesques, at foot of spine the date 1586; gilt fillet on edges of boards; inside gilt dentelles; fine comb-marbled paper on liners and endleaves; gilt edges.

EXQUISITELY PRINTED AND ADORNED EARLY EDITION, corrected and enlarged with parallel text in Latin and French. Second edition after the Paris 1575 edition (Dionysii à Prato, i.e. Denys Dupré). Both are rare. The six surviving satires became very popular in the Middle Ages. – In very good condition. Repr. p. 5

♣ Schweiger 112, p. 709; Ebert 16276.

## IN ELEGANT FRENCH MOROCCO

3 **Aelianus, Claudius.** *Poikilās istorias / Variarū historiae libri XIII. Item, Rerum publicarum descriptiones ex Heraclide. Cum latine interpretatione Justi Witeij Wetterani.* (Greek & Latin). 12° (118 x 79 mm). Title with large woodcut arabesque border, 8 f., 460 p., 9 f. (Index), 1 f. with engraved device and motto of Jean de Tournes' printing house verso. Elegant red morocco of late 17<sup>th</sup>/early 18<sup>th</sup> century: triple gilt fillet on covers, flat spine with green morocco lettering piece, the rest profusely gilt with dots within diamond-shaped frames; edges of boards and turn-ins gilt, liners and end leaves of ivory-white paper with a *semé* of gilt stars and dots; edges gilt. Early fine ownership entry on upper flyleaf verso. A small library stamp on title-page below. Lugdunum (Lyon), Ioan. Tornaesius, 1587. € 890,-

A BEAUTIFUL LITTLE BOOK CONTAINING A VERY FINE FIRST BILINGUAL EDITION IN GREEK AND LATIN, edited by the translator J. Will (Justus Vulteius, 1528–1575, Wetter, Germany). The *editio princeps* in Greek was published by Antonio Blado in Rome, 1545. – The Roman historian and Stoic philosopher CLAUDIUS AELIANUS (c. 175–235) was renowned for his mastery of Greek. His *Variarū Historiarū* is a compendium of historical miscellanies on wonders, customs, myths and lives of philosophers, writers and historians, some from sources now lost. It is prefaced by the editor and translator JUSTUS VULTEIUS, a short remark by the renowned French printer Joannes Tornaesius (JEAN DE TOURNES, 1539–1615), a life of the author taken from Philostratus, and some remarks on the style of Aelianus.



## IN EXQUISITE CONTEMPORARY FRENCH MOROCCO

**5 Callimachus.** *Hymnes de Callimaque. Nouvelle édition; avec une version française & des Notes.* Par François Jean Gabriel de la Porte du Theil. 8vo (199 x 125 mm). LXIV (*Discours préliminaire*), 185 p., 1f. (Errata), on Holland paper with broad margins. With woodcut vignette on title page and numerous woodcut tail pieces. Paris, Imprimerie Royale, 1775. € 1.250,-

Contemporary Parisian red morocco elegantly gilt: a broad fillet between two thin ones round sides, small rosette on corners; five raised bands on spine decorated with a plain fillet and defined by dotted lines, in second compartment brown lettering piece, the others gilt with a central thistle surrounded by tiny dots, circles, rosettes and scrolls; gilt fillet on edges of boards; inside gilt dentelle border of two roll-tools consisting of three-lobe circles interlaced with a stem and rosettes in demi-circles; liners and endleaves of light-blue watered-silk, gilt edges.

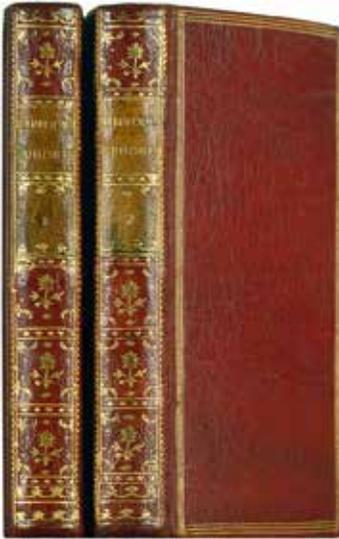
FINE EDITION OF THE HYMNS OF CALLIMACHUS, AFTER THEOCRITUS, THE GREATEST OF THE ALEXANDRIAN POETS. THIS 'NOUVELLE' EDITION IS THE RARE FIRST WITH THE PARALLEL TRANSLATION INTO FRENCH AND WITH INTRODUCTION AND NOTES BY THE EMINENT HELLENIST F. J. G. DE LA PORTE DU THEIL (1742–1815), praised as « le plus célèbre des traducteurs d'Eschyle ». It contains next to the extensive *Préliminaires* the parallel Greek-French text of the *Hymnes*, the *Fable d'Érésichton, tirée des Métamorphoses d'Ovide* (Latin-French) and the *Comparaison de la Fable d'Ovide avec l'Hymne de Callimaque*.

Finely printed with the Greek and Roman types of the ROYAL PRESS in Paris. Bound in A REMARKABLY ATTRACTIVE MOROCCO BINDING, a perfect example of the quality and the elegance of the Parisian bindings of the period, most probably by one of the famous Paris ateliers of the last quarter of the eighteenth century (such as Chaumont, Bisiaux, Derome le Jeune or Bradel). – All in best possible condition. Reproduction p. 7

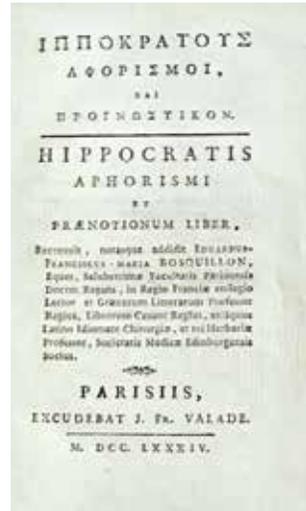
♣ Schweiger I, 76; Graesse II, 18.



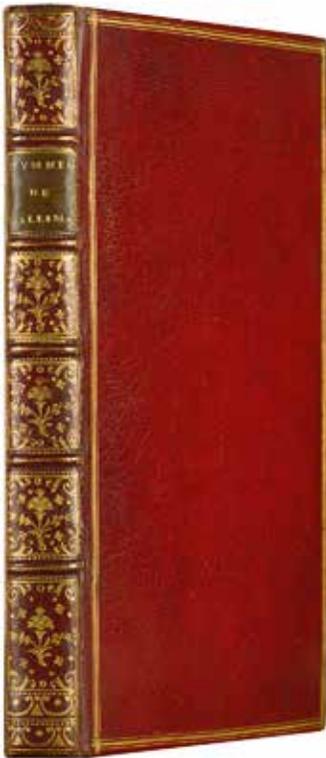
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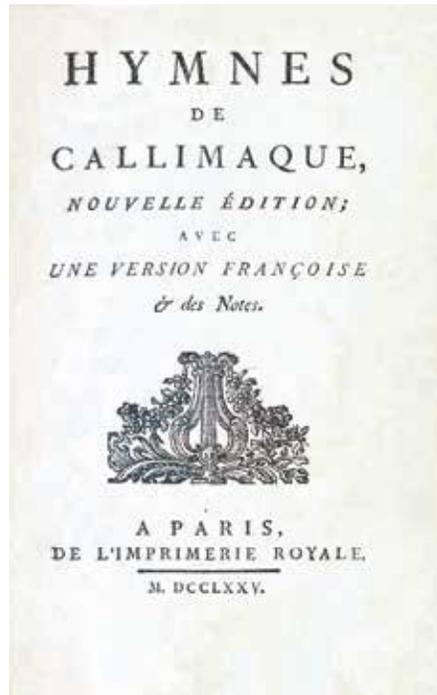
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## DELUXE COPY ON BLUISH PAPER D'ANNONAY

**6 Hippocrates.** *Aphorismi* (Greek & Latin). 2 vols. 12mo (120 x 70 mm). 255 p.; 1 f., title, 270 p., 1 f. Errata. With some woodcut vignettes. Elegant French contemporary red morocco gilt: triple gilt fillets round sides; flat spine divided by fillets into six compartments, in second and third gilt lettering on light-brown labels, in the others central flower surrounded by small tools; edges of boards gilt; turn-ins gilt; gilt edges. Paris, Valade, 1784. € 950,-

DELIGHTFUL DELUXE COPY OF THE ESTIMATED CAZIN POCKET-EDITION of the *Aphorisms* of the “Father of Medicine”, printed in Greek and Latin on the rare bluish *Papier d'Annonay*. “The most celebrated section of all is probably the ‘Aphorisms’, a collection of brief clinical observations many of which have become common place or proverbs such as the first one: ‘Art is long, life is short.’” (PMM). – In perfect condition.

Reproduction p. 7

• Brunet III, 174: « Jolie édition fort estimée »; *Printing and the Mind of Man* (PMM), 55.



7



7

# LITERATURE

Arioste. *Roland furieux*. Paris 1555

Pascal. *Provenciales*. Paris 1657

Fénelon. *Dialogues sur l'éloquence*. Paris 1718

Voltaire. *Zadig*. Paris 1748

Corneille. *Œuvres*. Paris 1817

Balzac. *La Peau de chagrin*. Paris 1838

## OF THE GREATEST RARITY

7 Arioste, L. *Roland Furieux*. 8vo (169x104 mm.) [8] 339f., [1f. blank]. Woodcut printer's device on title-page, woodcut vignette illustrating a Renaissance tournament at the head of first canto and numerous white woodcut initials on leafy ground. Contemporary Lyonese binding of brown calf, panelled sides with 2 frames of 3 blind fillets, at outer corners of inner panel a small gilt fleuron, in centres gilt arabesque ornament, spine raised on five bands, tiny gilt flower in each compartment; contemporary MS ink annotations on title-page: "Sans vertu rien de Grand, 1580" and "A Maurice le Grand escuyer Ste de Briesvart", another on flyleaf verso: "De Goudnecoun". Paris, Vincent Sartenas, 1555. € 2.200,-

EXTREMELY RARE EARLY EDITION OF THE FRENCH TRANSLATION OF "ORLANDO FURIOSO" IN A HANDSOME CONTEMPORARY LYONESE BINDING. According to Agnelli-Ravegnani, this edition is identical to Corrozet's 1552 issue. The first edition of the first complete French translation in prose of the *Orlando Furioso* was printed by Sabon-Thellusson in Lyon in 1543. The French text is usually attributed to Jean Des Gouttes, but in the dedication to CARDINAL HIPPOLYTE D'ESTE, Des Gouttes states clearly that the translation was made not by him, but at his request. *Roland Furieux* was one of the most successful and influential works of sixteenth-century French literature: « ... cette influence contribue à développer en France le goût des aventures et de l'analyse des passions. En même temps, elle ranime et entretient l'idéal de l'honneur chevaleresque, et nourrit de sa substance toute cette partie de la littérature qui est faite du désir de gloire et d'aventure... » (A. Cioranescu). – A few small dark-brown spots on covers of binding, minor repairs to head and tail of spine, light water stain to lower outer corner of some leaves, otherwise a remarkably well preserved copy.

Reproduction p. 6, 8

♣ Agnelli-Ravegnani: *Annali delle Edizioni Ariostee*, II, p. 279 ("rarissimo"). Not in Brunet, Graesse, Adams, BMSTC French 16<sup>th</sup> century, or IA.

**8 Pascal, Blaise.** *Les Provinciales ou les lettres écrites pour Louis de Montalte à un provincial de ses amis, & aux RR. PP. Jésuites: Sur le sujet de la Morale et de la Politique de ses Pères.* 4to (228x165 mm). 20 parts in one volume. Title, 3 ff. “Advertissement”, letters I–XV and the “Refutation”, letters XVI–XVIII. The title, the “Advertissement” and the “Refutation” were not inserted in all copies. – 19<sup>th</sup>-century French crushed red morocco gilt à la janséniste, signed by M. Godillot: triple gilt fillets round sides; spine raised on 5 bands, encased by double gilt fillets, central gilt ornament composed of a tiny star surrounded by gilt small tools and arabesques in corners; gilt thin fillet on edges of boards; inner gilt dentelles; doublures and endleaves of marbled paper; gilt edges. Cologne, Pierre de la Vallée, 1657. € 4.600,-

FIRST EDITION, COMPLETE WITH 18 LETTERS, BOUND WITH THE GENERAL TITLE, THE ‘REFUTATION’ AND THE ‘ADVERTISSEMENT’ IN A FINE MOROCCO BINDING BY M. GODILLOT. “The first example of French prose as we know it today, perfectly finished in form, varied in style, and on a subject of universal importance... a brilliant exposure of the casuistical methods of argument employed by the Jesuits... after which they never recovered their former position in France” (PMM). – The complete series of 18 letters was written and published separately from January 1656 to March 1657. After publication of the 17<sup>th</sup> letter and before the 18<sup>th</sup>, the letters were first collected with a general title-page under the pseudonym of Louis de Montalte and with three leaves “Advertissement” by Pierre Nicole. – The first four leaves are from a smaller copy here re-margined to size; a fresh and spotless copy; finely bound in a splendid “retrospective” binding in the style of the seventeenth century; in very good condition.      Reproduction p. 11

♣ Tchemerzine IX, 70; PMM no. 140; Le Petit 204.

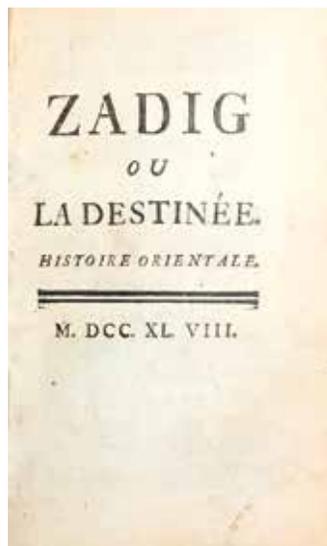
### RARE

**9 Fénelon, François de Salignac de la Mothe.** *Dialogues sur l'éloquence. Avec une lettre écrite à l'Académie Française.* 8vo (166 x 94 mm). 4 f., 419 p., 1 f. With woodcut headpieces and initials. 19<sup>th</sup>-century crushed dark-blue morocco gilt, signed by Capé: 3 fillets round sides; spine raised on five bands, the compartments encased by double fillets, in 2<sup>nd</sup> and 3<sup>rd</sup> compartments with gilt lettering, in the others a central flower surrounded by small tools; thin double fillets on edges of boards; turn-ins attractively roll-tooled; marbled paper on liners and endleaves; edges gilt. Bookplates of Jules Pardonneau and Lucius Wilmerding. Ownership inscription “Rochford” on title-page. Paris, Jacques Estienne, 1718. € 1.400,-

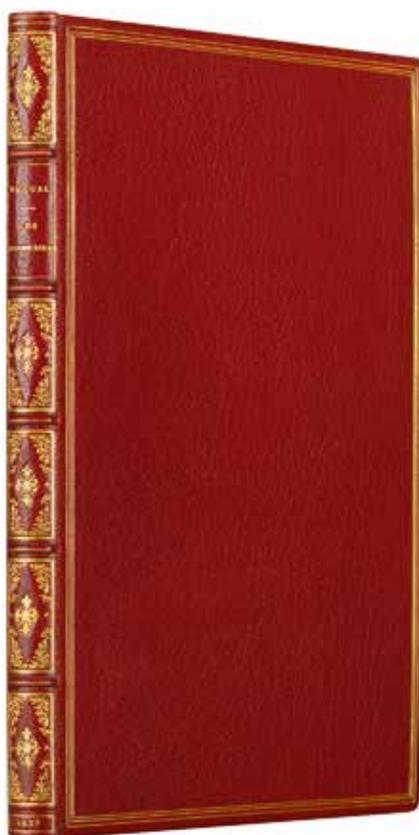
RARE FIRST EDITION. Fénelon (1651–1715), writer, archbishop and Royal Tutor of the Dauphin (until 1689, see below no.20), is pleading in his important *Dialogues on Eloquence* for greater naturalness and simplicity, in particular when preachers are in the pulpit. – The *Letter to the French Academy* (1714) contains “a series of general reflections on the literary movement of his time.” (Enc. Brit.).



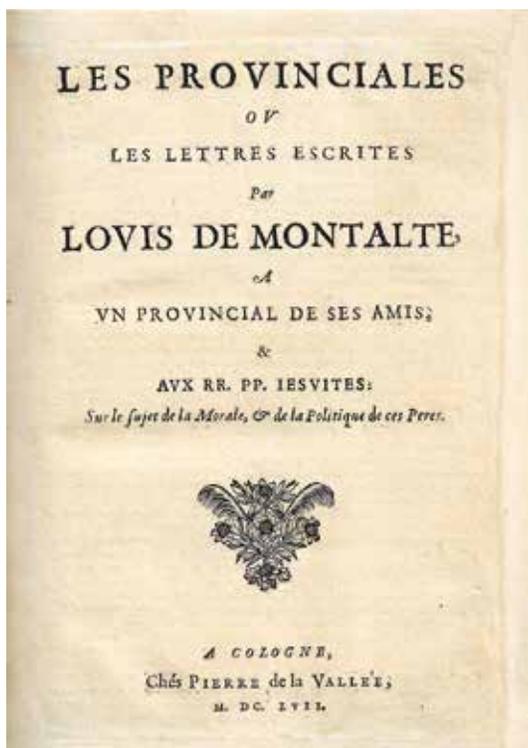
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The French binder CHARLES-FRANÇOIS CAPÉ (1806–1867), active in Paris, was one of the best craftsmen of his time. He excelled in the execution of pastiche bindings. He worked a.o. for the Empress Eugénie and important collectors such as Prince Labanoff and Baron Taylor. – In perfect condition. Reproduction p. 1, 11

♣ Tchermerzine V, 227; Ch. Ramsden: *French Bookbinders 1789–1848*, p. 46.

### RARE

**10 Voltaire.** *Zadig ou la destinée. Histoire orientale.* Small 8vo (142 x 83 mm). IX, 195 p. (Errata incl.). Red crushed morocco (ca. 1900), spine raised on five bands, title gilt-lettered in second compartment; two gilt fillets on turn-ins; fine marbled paper on liners and endleaves. (Paris) 1748. € 2.900,-

RARE FIRST EDITION, FIRST ISSUE, OF THE DEFINITIVE VERSION. This is the first of Voltaire's *Romans et Contes*. Written in the manner of an oriental tale, much en vogue in the eighteenth century, it tells the story of the Babylonian Zadig who makes career at the royal court and becomes king at the end. In this admirable work appears, more than in others, the typical quality of Voltaire, the ironic style without exaggeration and his unsurpassed sense of literary form and craftsmanship. Therefore it is still a pleasure to read it. According to Bengesco it is « à coup sûr une des œuvres les plus plaisantes et les plus représentatives de Voltaire. » – In very good condition. Reproduction p. 11

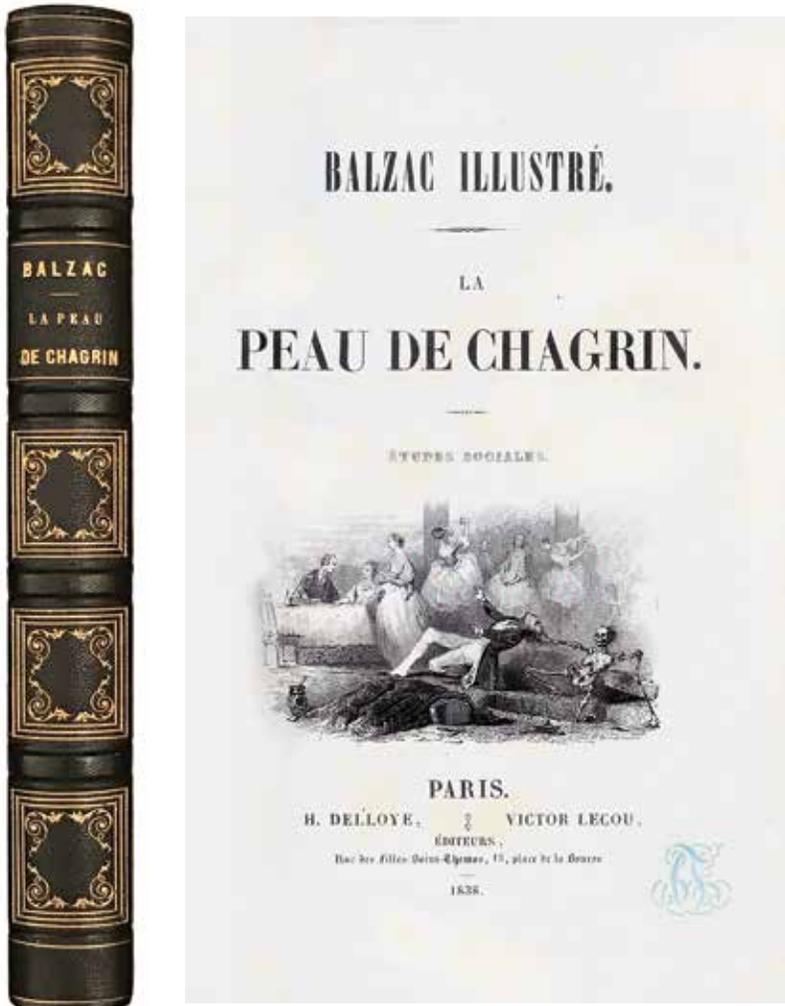
♣ Bengesco 1421; Cioranescu 64364; W. Kaiser Exhibition Cat. *Le Siècle de Voltaire*, Frankfurt 1995, p. 70, 71 (with information about the complicated editing & publishing).

### ATTRACTIVE ILLUSTRATED SET

**11 Corneille, Pierre.** *Œuvres, avec les commentaires de Voltaire.* Paris, Antoine-Augustin Renouard, 1817. Suivi des *Oeuvres de Thomas Corneille, avec les commentaires de Voltaire.* – Volume XII : **Corneille, Thomas.** *Œuvres, avec les commentaires de Voltaire.* 12 vols. in 8° (210 × 125 mm). With 26 engraved plates: after Moreau le Jeune (23), Auguste de Saint-Aubin (2) and Proudhon (1); according to Cohen, the latter engraving is usually missing, being « très recherché ». Contemporary French polished calf bindings elegantly gilt: small gilt border on covers, smooth spine with two labels in red morocco with gilt lettering, edges of boards gilt; gilt edges. Paris, Antoine-Augustin Renouard, 1817. € 1.900,-

« ÉDITION LA PLUS BELLE, LA PLUS COMPLÈTE ET L'UNE DES PLUS CORRECTES QUE NOUS AYONS EUES JUSQU'ALORS » (Quérard). Exquisitely illustrated in the neo-classical style, mainly by MOREAU LE JEUNE (1741–1814), the leading illustrator of the period. Noteworthy are the elegant bindings. – A beautiful set in very good condition. Reproduction p. 52

♣ Quérard II, 292; Cohen-de Ricci 256.

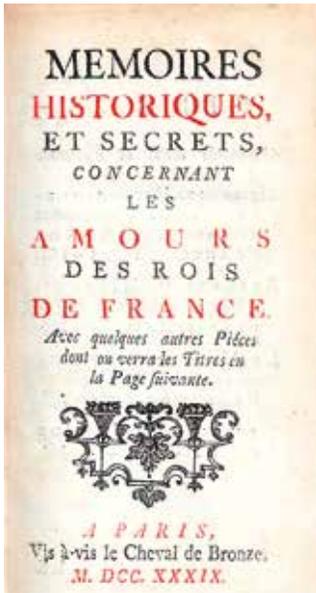


WITH THE RARE SKELETON VIGNETTE

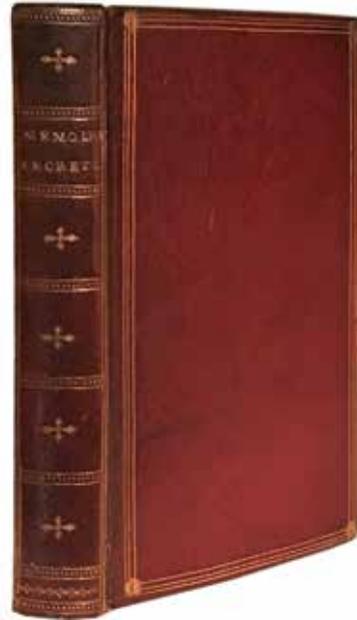
12 Balzac, Honoré de. *La peau de Chagrin*. Études sociales. Large-8vo. 2 f., 402 p., 1 f. With 101 engraved text-vignettes plus 1 title-vignette by Baron, Gavarni, Français a. o., engraved by Brunellière, Nargeot, Langlois a. o., under the direction of Janet. – Contemporary half-morocco binding gilt. Stamped initials CS on title-page. Paris, Delloye & Lecou, 1838. € 690,-

FIRST ISSUE OF THE FIRST ILLUSTRATED EDITION IN THE RARE AND SOUGHT-AFTER VERSION WITH THE FAMOUS SKELETON-VIGNETTE ON TITLE. – Half-title and title only slightly stained, otherwise in remarkably fresh, very good condition.

♣ Sander 43; Carteret III, 41 f.; Brivois 15 f.



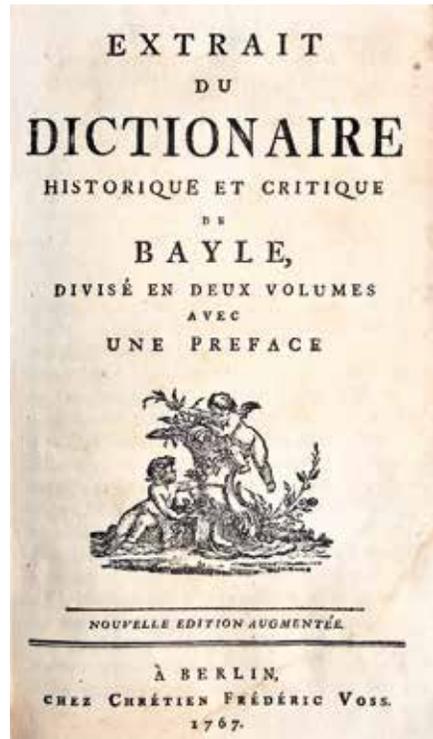
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# HISTORY

- Perefixe. *Histoire du Roy Henry le Grand*. Amsterdam 1661  
Marquis d'Argens. *Mémoires historiques et secrets*. Paris 1739  
Bayle/Frederick the Great. *Dictionnaire*. Berlin 1767  
Napoleon. *Discours sur les vérités...* Paris (1791) 1826  
Saint-Simon. *Mémoires*. Paris 1829–1830  
Vétault. *Charlemagne*. Tours 1877

**13** Perefixe, Hardouin de. *Histoire du Roy Henry le Grand*. 12° (132 x 73 mm). With engraved frontispiece, title, 4 unnn. f., 522 p., 2 f. blank. 18<sup>th</sup>-century red morocco gilt; attractive marbled paper on liners and endleaves; gilt edges. Amsterdam, L. & D. Elzevier, 1661. € 440,-

FIRST ELZEVIER EDITION in the year of the original edition (published by Edmé Martin in Paris). HARDOUIN DE PEREFIXE (1606–1671), bishop of Rodez, dedicated his famous apology of the French King Henry IV to Cardinal Mazarin who charged him with the education of the dauphin Louis, later King Louis XIV. – In very fresh, spotless condition. 🐼 Willems 1272.



## IN ELEGANT FRENCH NEO-CLASSICAL MOROCCO

**14** (Argens, Jean Baptiste de Boyer, Marquis d'). *Mémoires historiques et secrets, concernant les amours des Rois de France. Avec quelques autres Pièces dont on verra les Titres en la Page suivante*. 12° (128 x 74 mm). Title printed in red and black, woodcut title-vignette and several head and tailpieces; 2 f., VI, 303 p. – Crimson red crushed French morocco gilt of the last quarter of the eighteenth century: triple gilt fillet round sides with rosette on corners; flat spine divided by gilt dotted line between fillets into six compartments, in second gilt lettering, in the others a gilt ornament (four flowers forming a little cross); edges of boards and turn-ins gilt with oblique dashes interlaced with a gilt dotted line; attractive marbled paper on endleaves; edges gilt. Paris, vis-à-vis le Cheval de Bronze, 1739. € 980,-

RARE FIRST EDITION. The historical compilation contains next to the *Mémoires* reflections on *La Mort de Henri le Grand*, *Le Mal de Naples* (Syphilis) and *Tresors des Rois de France*. The author became famous with his *Lettres juives, chinoises et cabalistiques* (1738–1769). Frederick the Great invited d'Argens to join him as

chamberlain at the Royal Court in Berlin and Potsdam (1742–1769). He was also appointed as director of the *Classe de Belles Lettres* of the Berlin Academy. Next to Voltaire, d'Alembert, Maupertuis, Algarotti, La Mettrie a. o. he was a regular guest of the King at his Round Table at Sanssouci which was between 1750 and 1753 a “Focal point of European Enlightenment” (G. Knoll). – Binding and text in best condition. Reproduction p. 14

♣ Barnier III, 228; B. Krieger: *Friedrich der Große und seine Bücher* (1914), p. 171 (V. 497, later edit.). – See also below no. 15

### RARE

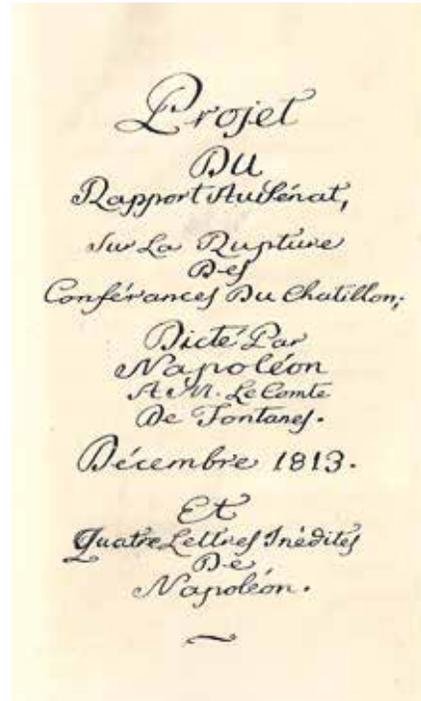
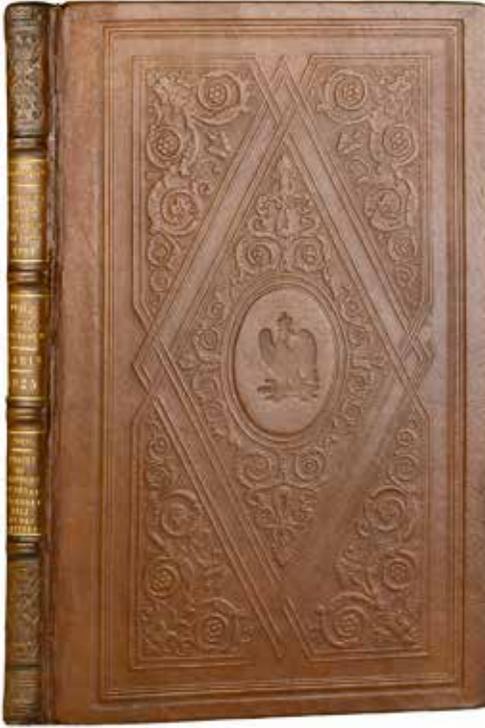
#### WITH A PREFACE BY FREDERICK THE GREAT BOUND IN FINE CONTEMPORARY FRENCH MOROCCO

**15 Pierre Bayle – Frederick the Great & Marquis d'Argens a. o. (Edit.).** *Extraits du Dictionnaire historique et critique... avec une préface.* Two vols. 8vo (193 x 115 mm). Portrait of Bayle, engraved by Schleuen, 2 charming rococo woodcut-vignettes on titles, woodcut head- and tailpieces; title, VI, 1 f., 335 p.; title, 449 p. – Contemporary French green morocco gilt, triple gilt fillet round sides, flat spine with two red labels gilt-lettered and floral tools, edges of boards and turn-ins gilt, attractive marbled paper on liners and endleaves, edges gilt. Berlin, Christian Friedrich Voss, 1767. € 2.900,-

RARE EDITION OF THIS SHORTENED VERSION OF BAYLE'S CELEBRATED HISTORICAL AND CRITICAL DICTIONARY. It was compiled by Frederick the Great, helped by the Marquis d'Argens (see above no. 14) and Dieudonné Thiebault, both members of his Round Table at Sanssouci, a “Focal Point of European Enlightenment” (G. Knoll). The king had copies of Bayle's four volumes in-folio of the 4<sup>th</sup> edition in Potsdam and Sanssouci. Preferring books in the smaller octavo format, he decided to make an extract, favouring the philosophical essays. HE WROTE THE PREFACE HIMSELF, EXPLAINING HIS SELECTION PRINCIPLE. In a letter to Voltaire: « Cet extrait du dictionnaire de Bayle est de moi [referring to the first edition in 1765]. Je m'y étais occupé dans un temps où j'avais beaucoup d'affaires, l'édition s'en est ressentie. On en prépare à present une nouvelle, où l'article des courtisanes sera remplacé par ceux d'Ovide et Lucrèce et dans laquelle on restituera le bon article de David. » The king was referring to our item, the enlarged second version from two years later.

Provenance: M. Poinson, Chanoine à Strasbourg (canon at the Strasbourg Cathedral), see bookplate inside upper cover. – Slight water staining on the first few leaves of vol. 1 (lower right corner), otherwise in very good condition and in a very elegant French morocco binding, thus very rare. Reproduction p. 14

♣ Cioranescu 10614; Krieger: *Friedrich der Große und seine Bücher* (1914), p. 130 (P. 10 and S. 10, 11); W.J. Kaiser: *Die Bücher des Königs* (2012), no. 16.6.



### IMPORTANT NAPOLEONIC PROVENANCES

#### A. N. DEMIDOV, PRINCE OF SAN DONATO & PRINCE ROLAND BONAPARTE

**16 (Napoleon I).** *Discours de Napoléon sur les vérités et les sentiments qu'il importe le plus d'inculquer aux hommes pour leur bonheur, suivi de pièces sur quelques époques importantes de sa vie, publié par le général Gourgaud.* 8° (125 × 203 mm). III, IV, 5–170 pp. With the engraved frontispiece portrait of Napoleon. Paris, Baudouin Frères, 1826. (Bound with:) (Napoleon I). *Projet du Rapport au Sénat, sur la rupture des Conférences du Chatillon; dicté par Napoléon à M. Le Comte de Fontanes. Décembre 1813. Et quatre Lettres inédites de Napoléon.* Copies of manuscript in dark brown ink. 1 f., 46 pp., 1 f. S.l.n.d. € 1.600,-

Contemporary reddish-brown sheepskin binding richly blind-stamped, in centre of covers the imperial crowned eagle within oval; original bookmarker in green silk. Ink stamp of « Bibliothèque de San Donato » on half-title; bookplate of « Bibliothèque du Prince Roland Bonaparte ».

#### Interesting collection of historical documents about Napoleon I:

Ad I: *The Discours sur les vérités et les sentiments* was written by Napoleon in 1791 while he was in Valencia, on a subject proposed by the Academy of Lyon. Rousseau's work on *L'inégalité* was for Napoleon a rich source of inspiration.

Ad II: *The Projet du Rapport* deals with the interruption of the Conferences of Chatillon (December 1813), to which Napoleon had sent his aide-de-camp, Armand Augustin Louis de Caulaincourt, 1<sup>st</sup> Duke of Vicenza, for peace negotiations.

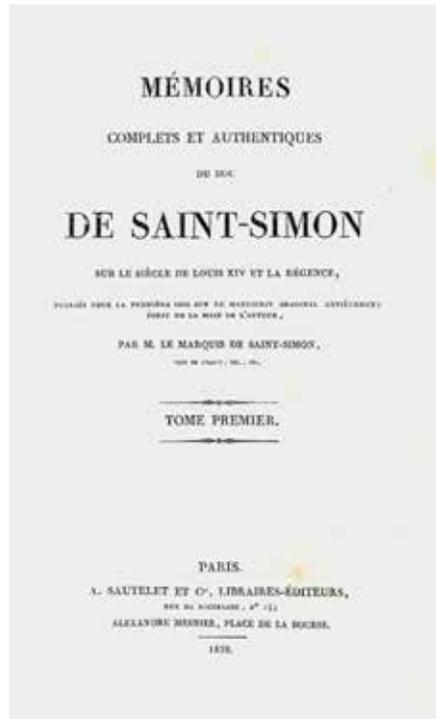
Ad III: The letters, addressed by Napoleon to various dedicatees, treat different subjects: the request for certain books, such as J. J. Rousseau's *Confessions*; the shipping of Italian objects of art to France; the purchase of a castle for his mother; and, finally, the *approvisionnement de troupes* in Barcelona.

DISTINGUISHED NAPOLEONIC PROVENANCE: 1. ANATOLE NIKOLAEVITCH DEMIDOV, PRINCE OF SAN DONATO (1813–1870), member of the richest Russian family after the Czar. He married Princess Mathilde Napoleon, the daughter of Jerome Napoleon, the youngest brother of the Emperor. Demidov was an explorer and patron of the arts who lived in Florence where he finished the construction of the Villa San Donato where he placed his art collection. – 2. ROLAND BONAPARTE, SIXTH PRINCE OF CANINO AND MUSIGNANO (1858–1924), was a grandson of Lucien Bonaparte, brother of Napoleon. – Binding with minor rubbing at spine, the first part of text minimally foxed in places, otherwise a very good copy.

Reproduction p. 17 & below

☛ The manuscript documents are copies of extracts taken from two 19th cent. magazines published in Paris: the *Projet du Rapport* and the first three letters are from *Revue Rétrospective, ou Bibliothèque Historique*, Paris, October, 1835. The last letter is from *La Nouvelle Minerve*, Paris, 24 Avril 1836. Tome 5me: pp. 95–100.





FROM THE LIBRARY OF MARIA THERESA OF AUSTRIA-ESTE  
THE LAST QUEEN OF BAVARIA

**17** Saint-Simon, Louis de Rouvroy, Duc de. *Mémoires complets et authentiques*. 21 vols. in large-8°. With 1 facsimile-letter and 2 plates. Contemporary half calf bindings with two green labels and gilt ornaments on spine; blue small library labels at foot of spine (royal library), marbled paper on covers, liners and endleaves of fine marbled paper. Paris, A. Sautelet et Cie, 1829–1830. € 1.900,-

FIRST EDITION OF SAINT-SIMON'S FAMOUS MEMOIRS. He was intensely interested in the life and all the transactions at the Court of Louis XIV and his 'successor', the regent Philippe, Duke of Orléans. An indefatigable writer, Saint-Simon ranks among the most striking memoir writers of France. "The interest of the *Memoirs*, independent of the large addition of positive knowledge which they make, is one of constant surprises at the novel and adroit use of word and phrase." (Enc. Brit.).

Reproduction above & p. 51

With a distinguished provenance: From the library of MARIA THERESA OF AUSTRIA-ESTE, THE LAST QUEEN OF BAVARIA (1849–1919). – Fresh, nearly spotless copy in fine contemporary bindings.

♣ Quérard VIII, 375.

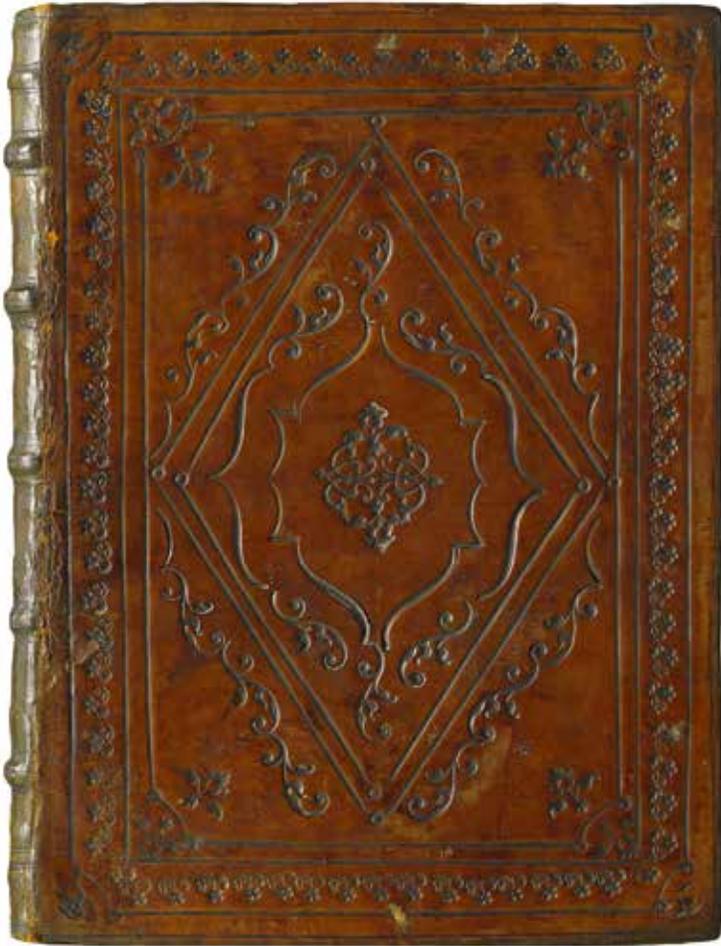


FROM THE LIBRARY OF PRINCE ANTOINE D'ORLÉANS

**18 Vétault, Alphonse.** *Charlemagne*. Introduction par Léon Gautier. 4to. With numerous illustrations in the text and 22 plates including important documents in facsimile, partly in colour, and some folded maps (hors texte). XXV, 556 p. Original red half-morocco binding profusely gilt and black stamped; attractive gilt stamped paper on liners and endleaves; gilt edges (285 x 200 mm). Armorial bookplate on upper doublure, blind stamped owner initials „AO“ on title page and ownership inscription „Pilar“ on half-title verso. Tours, Alfred Mame et Fils, 1877. € 980,-

MAGNIFICENT COPY OF THE FIRST ILLUSTRATED EDITION IN A SPLENDIDLY DECORATED BINDING. In this deluxe state this item was possibly presented by the publisher Alfred Mame to the PRINCE ANTOINE D' ORLEANS, DUKE OF MONTPENSIER (1824–1890). He was the youngest son of the French King Louis-Philippe. He married the Infanta Luisa Fernanda of Spain in 1846. From 1848 he lived in Spain where he was regarded for some time as a candidate for the Spanish throne (this became impossible after he killed the Duke of Sevilla in a duel in 1870). The second provenance *Pilar* may be MARÍA DEL PILAR DE BORBÓN (1936–2020), elder sister of Juan Carlos I, the father of the actual Spanish King Felipe. – In very good condition. Repr. above, upper inside cover & p. 21





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## FINE BINDINGS

Renaissance Binding. Paradin. Lyon 1542

Bozerian l'ainé. Fénelon. Paris 1784

Derome le jeune. Florian. Paris 1786

Ernst Vogel. Tasse. Paris 1814 / 1825

Gosselin. Voltaire. Paris 1770 /1828

Marius Michel. Heredia. Paris 1907

### IN A FINE FRENCH RENAISSANCE BINDING

**19 Paradin, Guillaume.** *De antiquo statu burgundiae liber.* Small-4° (196 × 142 mm). Two printer's devices, 2 large historiated woodcut initials, 9 lines, and numerous smaller historiated initials; 158p, 4f., ruled throughout. Lyon, Étienne Dolet, 1542.

**BINDING:** strictly contemporary brown calf richly blind-tooled: on covers border of 2 double fillets enclosing a small roll composed of small marguerites with tiny ›Aldus‹ leaves, at inner corners two fleurons, in centres large lozenge composed of double fillet enclosing a cartouche of curved stems and leaf tools, containing a central ornament composed of two different and repeated fleurons; five raised double bands on spine with a small leaf tool in compartments. € 5.600,-

A SUPERB, INTERESTING BINDING, PROBABLY BY ONE OF THE GREAT FRENCH BINDERS OF THE PERIOD, CONTAINING THE RARE FIRST EDITION OF THE ANNALS OF BURGUNDY BY THE FRENCH HISTORIAN GUILLAUME PARADIN. Our elegant and harmonious binding bears several tools identical or similar to those employed by CLAUDE DE PICQUES on his earliest bindings, in particular for Jean Grolier, before he became ›Relieur du Roi‹ (after 1556). The fleuron in corners, also used in the central ornament, and the leaf tool on the curved stem employed on our item appear to be identical with two tools on the covers of Erasmus, *Les Apophthegmes*, Paris 1539, described and reproduced by Martin Breslauer Inc., Cat. 104, II, no. 151, and attributed to Claude de Picques. See also the exhibition catalogue of the British Museum, *Bookbindings from the Library of Jean Grolier* (1965), where on binding no. 41 the fleuron appears identical (similar or identical to Claude de Picques' tool no.1 on Nixon's plate C). The other fleuron of the central ornament of our item appears to be the same as Claude de Picques' tool no. 42 (Plate D). The leaf tools on the curved stems appear to be C. d. P.'s tools no. 8a and 8b of H. M. Nixon's list on Plate C of the aforementioned catalogue. The fleuron and leaf-tool described before are found also on two other Grolier bindings on two Aldines, a Lucretius of 1515 and a Catullus of 1515, described and reproduced by M. von

Arnim. On the other hand, A. R. A. Hobson stated in his more recent in-depth study that we don't know much of Claude de Picques' work before 1556, when he joined the royal workshop. A definite attribution to Claude de Picques seems, therefore, to be difficult.

The author GUILLAUME PARADIN DE CUYSEAULX (c. 1510–1590) was a canon at Beaujeux. The present history of Burgundy contains a general treatise on the name and the antiquities of Burgundy, followed by an account of the Dukes descendants of Hugo Capet and the history of the four Dukes descendants of King Jean de France of the house of Valois. – Corners and head of spine skillfully restored, otherwise a very good copy. Reproduction p. 22

☛ Brunet IV, 359; Manfred von Arnim: *Europäische Einbandkunst*. Otto Schäfer-Bibliothek (1992), p. 37 & 38; Anthony Hobson: *Humanist and Bookbinders* (1989), p. 207–213.

WITH GRACEFUL ILLUSTRATIONS BY MARILLIER BEFORE LETTERS  
IN EXQUISITE MOROCCO BY JEAN-CLAUDE BOZERIAN

**20 Fénelon, François de Salignac de La Mothe.** *Les Aventures de Télémaque, fils d'Ulysse*. Imprimé par ordre du roi pour l'éducation de Monseigneur le Dauphin. 2 vols. in-8° (192 x 116 mm). 6 f., 453 p., 1 f.; 2 f., 438 p., 1 f. printed on velin paper. With one engraved portrait of Fénelon engraved by Hubert after Vivien and 24 plates within frames and before letters after Clément-Pierre Marillier, engraved by Dambrun, Delvaux, Langlois, Ponce a. o. Paris, Didot l'aîné, 1784. € 2.800,-

BINDING: contemporary dark-blue-aubergine straight-grained morocco gilt, signed at the foot of spine of both vols. REL. P. BOZERIAN »: covers framed with a palmette-fleur-de-lis-roll between double fillets, in corners a rosette; spine divided by five half-bands defined by fillets into six compartments, in second title, in fourth vol.-no., in the others a large rosette with a red inlay centre; on edges of boards plain fillet with oblique dashes at corners; turn-ins with narrow chain roll; liners and endleaves of pink watered-silk; gilt edges.

EXCEPTIONAL COPY WITH 24 DELIGHTFUL ILLUSTRATIONS BY CLÉMENT-PIERRE MARILLIER, IN EXCELLENT NEO-CLASSICAL MOROCCO BINDINGS OF GREAT QUALITY AND ELEGANCE BY JEAN-CLAUDE BOZÉRIAN, DATING FROM HIS BEST PERIOD.

Marillier is celebrated for his “grace, liveliness, and firmness of drawing” (Ray). This is probably the first edition of these graceful illustrations. This edition of 1784 is unknown to Cohen. He mentions only the edition of 1796 with the 24 illustrations by Marillier, cf. Cohen 387-9. The book is printed in 350 copies with the new types of Didot l'aîné on large velin paper from Annonay (cf. colophon on last leaf of vol. II). Our copy is one of only a few with the plates « avant la lettre ».



20



20



20

THE HIGHLY ELEGANT BINDINGS WERE EXECUTED BY JEAN-CLAUDE BOZERIAN, CALLED "THE ELDER". He was active from c. 1790 to c. 1810, for Napoleon and his court, Tsar Alexander I and the great bibliophiles of his time. The tools used are partly reproduced by Culot: the border is *roulette 34*, the inside border is *roulette 9* and the signature is no. 1.

The *Télémaque* was first published in 1699. It was one of the most widely printed and illustrated texts of the eighteenth century. This enlightened and didactic romance on the nature of good government was written « pour l'éducation de Monseigneur le Dauphin » who was Fénelon's pupil. – In excellent condition, thus a most desirable and very rare copy of the famous book.      Reproduction p. 25

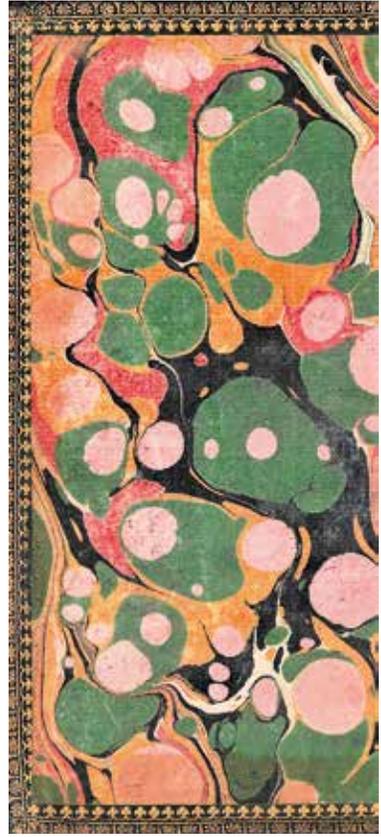
♣ Unknown to Cohen; Ray I, pp. 82–86 (Marillier); Paul Culot: *Jean-Claude Bozerian*, Bruxelles 1979.

HANS FÜRSTENBERG'S DELUXE COPY  
IN FINE MOROCCO BY DEROME LE JEUNE

**21 Florian, Jean-Pierre Claris de.** *Numa Pompilius, second roi de Rome*. 8vo (185 x 112 mm). Half-title, frontispiece with engraving by Dambrun after F. M. Quéverdo, title with woodcut printer device with the initials FDA, 418p., 1f. (Approbation & Privilège). With Hans Fürstenberg's bookplate. Paris, Didot l'aîné, 1786.      € 1.200,-

**BINDING:** contemporary green morocco binding gilt: triple gilt fillet on covers with gilt rosette on corners; flat spine divided into six compartments by a roll-tool of circles on squares alternating with three upright dashes between dotted lines, in second compartment gilt-lettered, in the others gilt with a central diamond-shaped ornament; on edges of boards a gilt zig zag line with small circles; inner dentelle: Derome's usual two roll tools: rosettes in semi-circles and small leaves alternating with fleur-de-lis; attractive stone marbled paper on doublures and end-leaves; gilt edges. Bookplate. In the original morocco lined slipcase with marbled paper over boards; with HF library label (CF 278) on foot of spine. – Binding covers slightly stained, text fresh and nearly spotless.

FIRST EDITION, DELUXE COPY ON FINE DIDOT WOVE PAPER IN A FINE MOROCCO BOUND BY NICOLAS-DENIS DEROME, CALLED DEROME LE JEUNE (†1790), praised as "the greatest French bookbinder of his time" (Breslauer). Although the binding is unsigned, it can be confidently attributed to Derome le Jeune for its great technical accomplishment and the restrained elegance of its neo-classical designs which Derome preferred at the end of his life. Our item shares a number of tools with signed bindings in the Schiff Collection (cf. De Ricci: *French Signed Bindings in the Mortimer L. Schiff Collection*, vol. I, nos. 35, 38, 41, 42, 44 (inner dentelle), nos. 40–44 (zig-zag line with circles on edges of boards), no. 46 (diamond-shaped ornament on spine).



The author JEAN-PIERRE CLARIS DE FLORIAN (1755–1794), a French poet and fabulist, is chiefly known for his collection of fables. In 1788 he was elected to the Académie française. The present fiction is an undisguised imitation of Fénelon's *Télémaque* (see above no. 20). The deluxe copy is further of interest for the fine printing of the celebrated printing house DIDOT L'AÎNÉ.

DISTINGUISHED PROVENANCE: 1. Ex musaeo HANS FÜRSTENBERG (1890–1982) with his elegant bookplate on upper flyleaf verso. 2. OTTO SCHÄFER (1912–2000) who had one of the most important private libraries of the last century. He bought a great part of Fürstenberg's hailed bibliophile collection (see the labels of both libraries on foot of spine of the slipcase).



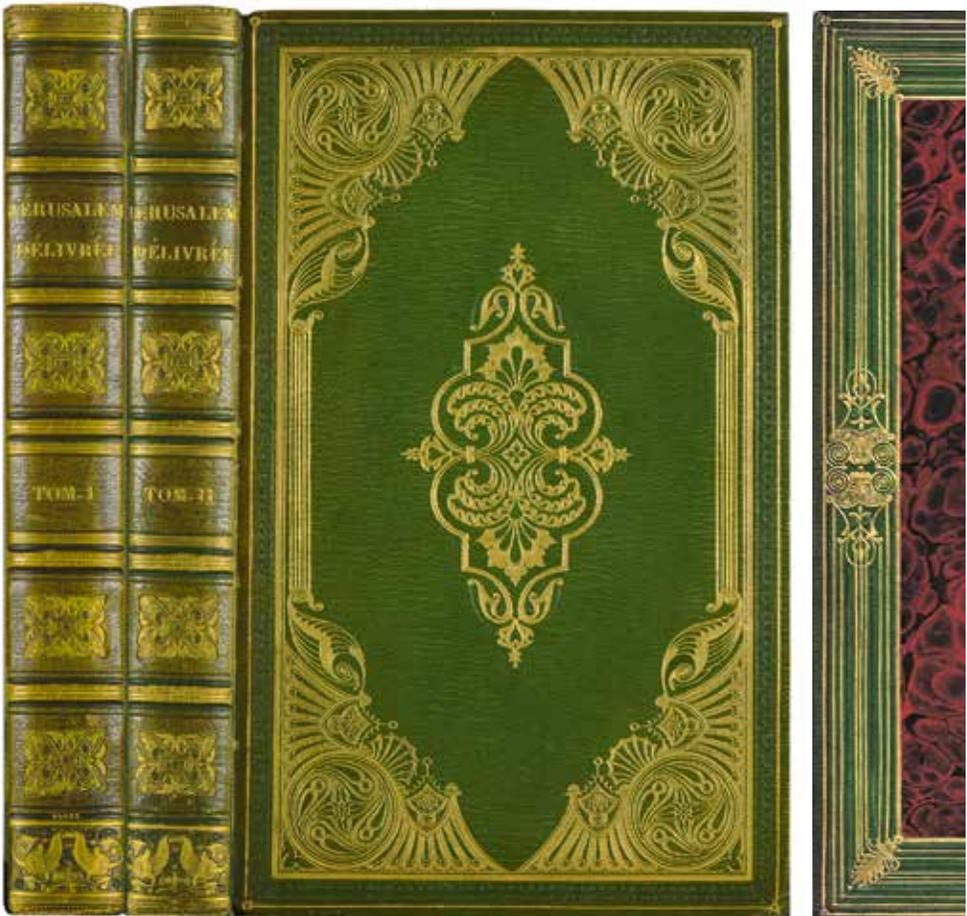
VERY RARE  
STRIKING BINDING BY ERNST VOGEL  
DELUXE COPY WITH CHARMING ILLUSTRATIONS

22 Tasso, Torquato. *Jérusalem délivrée, poëme traduit de l'italien, nouvelle édition, revue et corrigée, enrichie de la Vie du Tasse*. 2 vols. 8° (228 x 140 mm). 2 f., XCII, 328 p.; 376 p. With engraved portrait after a drawing by Chasselat and 20 engraved plates after Le Barbier and two extra suites of the illustrations in different states. Bookplate. Paris, Bossange & Masson, 1814. € 2.900,-

BINDING: green straight-grained morocco of ca. 1820–1825, profusely gilt and blind stamped *à la cathédrale*, signed by VOGEL at foot of spine of vol. I: covers framed with a thin fillet with a tiny star on corners, a blind wavy roll, a thick and small fillet, large gothic style cornerpieces, at sides connected with five thin fillets, at centres a large lozenge; spine raised on five half bands decorated with triple fillets, in second and fourth compartment gilt-lettered, in the others a gilt and blind-tooled ornament; edges of covers gilt in the angles; large turn-ins defined by nine fillets with stylised flower on corners and large arabesque ornament in centre of sides; attractive stone-marbled paper on doublures and endleaves; gilt edges. Bookplate of D<sup>n</sup> Francisco Domecq Victor / Cádiz 1852 on upper flyleaf verso. Blue oval label “Galerie de Bossange Père, Rue de Richelieu No 60”.

A SPLENDID ROMANTIC BINDING « À LA CATHÉDRALE » BY ERNST VOGEL ON A DELUXE COPY ON LARGE WOVE PAPER AND WITH THE ILLUSTRATIONS IN THREE STATES BY LE BARBIER. Ernst Vogel (born in Görlitz/Germany (?)–1849 in Paris), active in Paris after 1814, belonged to the best Parisian Romantic binders. His work shows the technical perfection of the great Thouvenin with whom he might have worked at some stage (cf. Ramsden, p. 218). As many of his German colleagues he was forced to leave Germany, impoverished after the Napoleonic Wars (and before, by the Seven Years' War), seeking his fortune abroad. He worked for imperial libraries and rich clients, a. o. for Count Etienne Méjan (a great part of his important collection of fine bindings is in the State Library Berlin, cf. Max Joseph Husung: *Bucheinbände aus der preussischen Staatsbibliothek*. Leipzig 1925, plate XCIV, repr. 163, 164, pl. IC, repr. 180; see also Pierre Berès, cat. 93 (2014), nos. 181–184, the latter binding showing similarities with our item).

The book contains the second edition (first 1803), corrected and with the exquisite illustrations by JEAN-JACQUES-FRANÇOIS LE BARBIER in three states. He became famous for the illustration of Gessner's *Œuvres* (1786–1793) and Choderlos de Laclos' *Les Liaisons dangereuses* (1796). – The broad-margined text at the beginning slightly foxed, otherwise in very fine condition; the elegant binding is, apart from slight fading of spines, in very good state. Reproduction p.29, 51



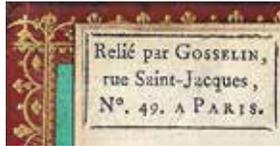
☛ Cohen 978 (first ed. 1803); Sander I, 1894; Fürstenberg 102; Guillemillot-Chrétien, Geneviève: *Vogel E.*, in: *Un âge d'or des arts décoratifs 1814–1848*, exposition à Paris, 1991; Devauchelle: *La Reliure en France de ses origines à nos jours*: « Excellent relieur-doreur, dont le travail pouvait rivaliser avec celui du grand Thouvenin. »; Ch. Ramsden: *French Bookbindings 1789–1848*, London 1989.



ILLUSTRATED IN TWO STATES BY CHARLES EISEN  
EXQUISITE ARMORIAL MOROCCO BINDING  
BY JEAN-BAPTISTE GOSSELIN

**23** **Voltaire.** *La Henriade*. Nouvelle édition. 8vo (186 x 116 mm). Printed on strong Holland paper. Engraved frontispiece, title vignette (portrait of V.), in addition a further engraved portrait of the author after Largillière, 10 plates before letters and 10 head-pieces by Charles Eisen, engraved by de Longueil. In addition 10 extra proof impressions of the vignettes before all letters. Bookplate. Paris, Veuve Duchesne, Saillant, Desaint, Panckouke & Nyon, Libraires (imprimerie Barbou), 1769–1770. € 3.200,-

**BINDING:** French straight-grained red morocco gilt of c. 1828, signed by GOSSELIN (ticket on upper flyleaf verso «Relié par GOSSELIN, rue Saint-Jacques, No. 49. A Paris.»): covers framed by two roll-tools between fillets, in centres gilt coat-of-arms; flat spine divided by a row of grecque ornaments alternating with tiny six-lobed rosettes, between rolls of half circles, into six compartments, in second and fourth light-brown labels gilt-lettered, in the others gilt oval ornament; plain gilt fillet on edges of boards; inside dentelle: a roll-tool of semi-circles accompanied by flowers, fleurs-de-lis and dots (De Ricci, no. 156); green glaze paper on liners and end-leaves; gilt edges.



BEAUTIFUL EDITION OF VOLTAIRE'S FAMOUS ÉPOPÉE «À LA GLOIRE DU HENRI IV» ON HOLLAND PAPER, ADORNED WITH 10 ENGRAVED PLATES AND 10 HEAD-PIECES IN TWO STATES AFTER CHARLES EISEN (1720–1778), in a splendid armorial morocco binding by Jean-Baptiste Gosselin. The head-pieces are the most brilliant in the early proofs as here in the added 10 engravings before letters. Voltaire, very pleased with Eisen's illustrations, wrote: « Je commence à croire, Monsieur, que la Henriade passera à la postérité en voyant les estampes dont vous l'embellissez. L'idée et l'exécution doivent vous faire également honneur. Je suis sûr que l'édition où elles se trouveront sera la plus recherchée. »

**Provenance:** from the libraries of PIERRE-ADOLPH DU CAMBOUT, 5<sup>e</sup> MARQUIS DE COISLIN (1805–1873), see coat-of-arms, and Clarence Bemen, see armorial bookplate. – Superb copy on strong handmade paper, at the beginning a few pages slightly spotted, otherwise in very good condition. Reproduction p. 31, 50

♣ Cohen 1026; Fürstenberg 92; Sander 2002; Vera Salomons 172 („Holland paper copies exist.“); Ramsden: *French Bookbinders*, p. 96; De Ricci: *Schiff Collection*, II, no. 156.



23



23

MAGNIFICENT INLAID MOROCCO BY MARIUS MICHEL  
WITH AN AUTOGRAPH POEM BY HEREDIA

**24 Heredia, José-Maria de.** *Les Trophées*. Nouvelle édition augmentée de deux sonnets nouveaux et d'une préface inédite. Large 4to (321 x 231 mm). With 50 engravings by Léopold Flameng after Luc-Olivier Merson, of which 1 frontispiece and 18 whole-page plates, 24 *bandeaux*, two fine historiated initials and five vignettes; 7 f., 231 p. Paris, Ad Poesis Gloriam (Carteret for René Descamps-Scrive), 1907.

BINDING: contemporary green morocco with inlaid bandwork and laurel branches on covers and spine; doublures of red morocco framed with triple fillet, the inner panel surrounded with a light and dark brown morocco inlaid frame gilt with laurel tools, signed on upper inside cover "MARIUS MICHEL"; endleaves of richly patterned light-brown silk brocade, second pair of endleaves of hand-crafted marbled paper with bookplate "awf" (Adrian Flühmann); top edges gilt, other edges gilt on the rough. Original illustrated vellum wrapper and backstrip bound in. Suede-lined half-morocco chemise, in slipcase (Marius Michel). € 9.800,-

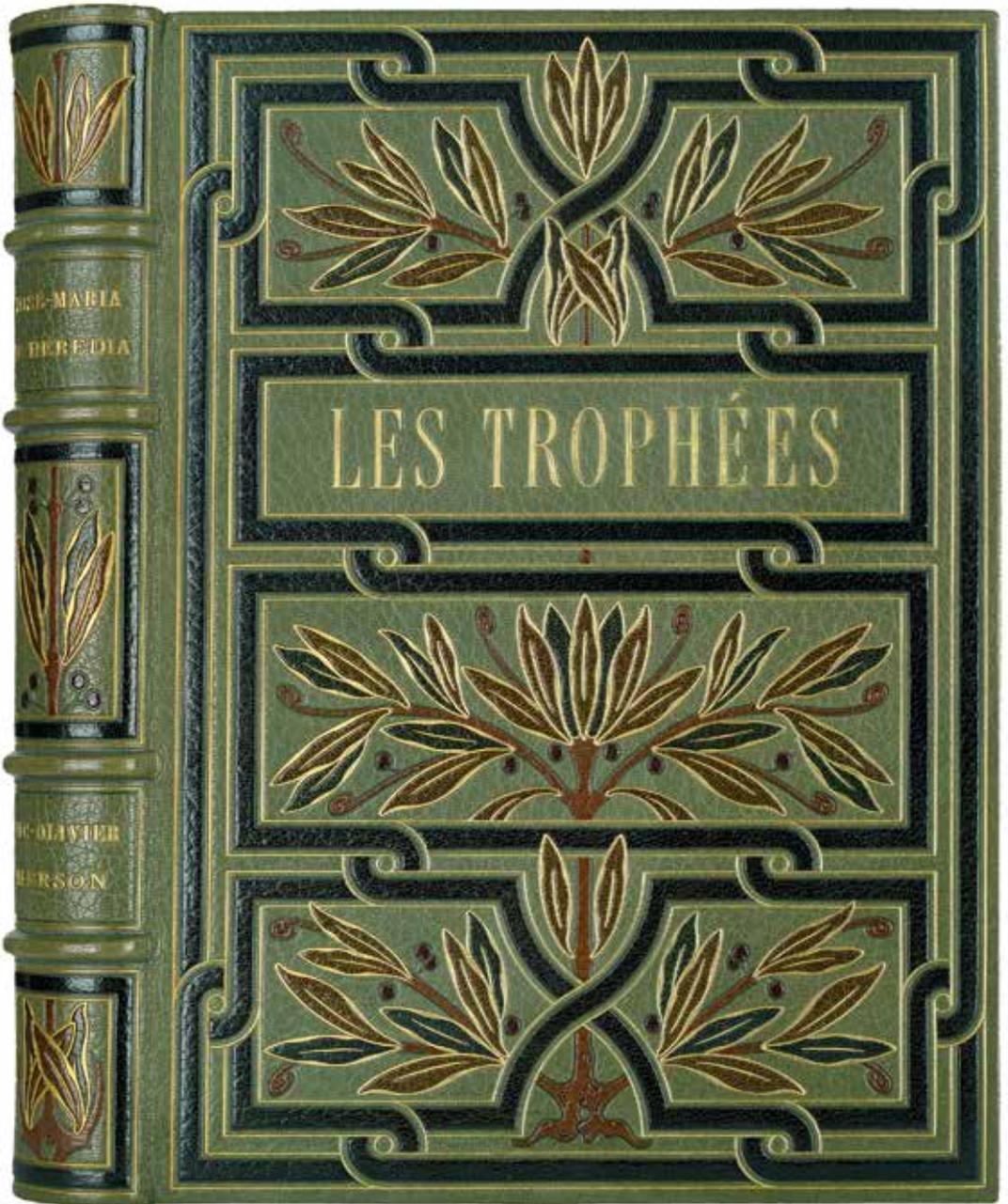
STRIKING DELUXE INLAID BINDING BY THE CELEBRATED FRENCH BINDER HENRI-MARIUS MICHEL (1846–1925) who after his early «dégor à flore ornemental» (Béraldi) was acknowledged with his fully developed ART NOUVEAU style at the turn of the century as France's supreme binder, called the founder of the 20<sup>th</sup> century French school of binding. He bound several copies of *Les Trophées* which was a "cult book" at the time, although in different style, one quite similar to our item for René Descamps-Scrive who owned over 340 bindings by Marius Michel.

The Cuban born French poet JOSÉ MARIA DE HEREDIA (1842–1905) was acclaimed in his own lifetime as the greatest master of the French sonnet. The publication of *The Trophies* in 1893 caused a national sensation. Our new edition has two additional sonnets and an unedited preface. The second line of the title page is printed in red. It is no. 2 of the limited edition of 150 copies (total 175) on paper *vélin du Marais*. The edition is sumptuously illustrated by LUC-OLIVIER MERSON (1846–1920), who became first famous with his book illustrations of Victor Hugo's *Notre-Dame de Paris*. – In excellent condition.

IN ADDITION HEREDIA'S AUTOGRAPH POEM *Pour le vaisseau de Virgile*, mounted before the printed poem on page 63.

Reproduction p. 33–35 & lower inside cover

♣ Catalogue Descamps-Scrive III, 137; Monod 5957; Henri Béraldi: *La Reliure du XIXe Siècle*, Paris 1895–1897, part III, p. 109, no. 152 and plate facing p. 108; A. Duncan & G. de Bartha: *Art Nouveau and Art Deco Bookbinding*, London 1989, p. 144 ff.; Exposition Catalogue Galerie Hahn: *Luc Olivier Merson*, Clérmont-Ferrand 1996, no. 151; Exh. Cat.: *L'étrange Monsieur Merson*, Editions Lieux Dits, 2008.



24 Inlaid Marocco Binding by Henri-Marius Michel, 1907

Pour le vaisseau de Virgile

Que vos astres plus clairs gardent mieux du danger,  
Dioscures brillants, divins frères d'Alcène,  
Le poète latin qui veut, au ciel hellène,  
Voir les Cyclades d'or de l'oeur émerger.

Que des souffles de l'air, de tous le plus léger  
Que le doux Égée, redoublant son héliène,  
D'une brise embaumée enfle la voile pleine  
Et pousse le navire au voyage étranger.

Ô travers l'Archipel où le dauphin se joue,  
Guidez heureusement le Chanteur de Mantoue;  
Prêtez lui, fils du Cygne, un fraternel rayon.

La moitié de mon âme est dans la nef fragile  
Qui sur la mer sacrée où chantait Chiron,  
Vire la terre des Dieux porte le grand Virgile.

José Maria de Heredia

24 Heredia. *Les Trophées*. 1907: added autograph poem (prindet version on opposite p.)



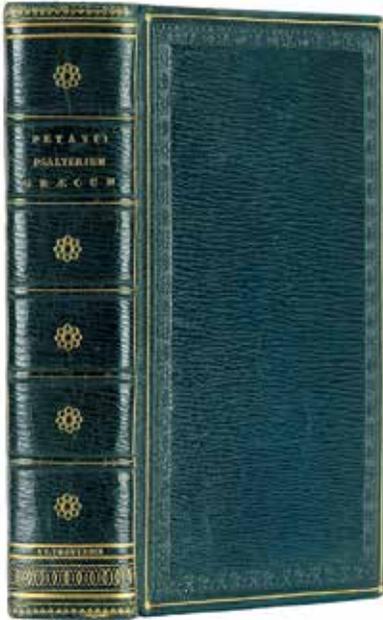
POUR LE VAISSEAU DE VIRGILE

QUE vos astres plus clairs gardent mieux du danger,  
 Dioscures brillants, divins frères d'Hélène,  
 Le poète latin qui veut, au ciel hellène,  
 Voir les Cyclades d'or de l'azur émerger.

Que des souffles de l'air, de tous le plus léger,  
 Que le doux lapyx, redoublant son haleine,  
 D'une brise embaumée enfle la voile pleine  
 Et pousse le navire au rivage étranger.

A travers l'Archipel où le dauphin se joue,  
 Guidez heureusement le chanteur de Mantoue;  
 Prêtez-lui, fils du Cygne, un fraternel rayon.

La moitié de mon âme est dans la nef fragile  
 Qui, sur la mer sacrée où chantait Arion,  
 Vers la terre des Dieux porte le grand Virgile.



25

ΔΙΟΝΥΣΙΟΥ  
 ΤΟΥ ΠΕΤΑΒΙΟΥ  
 τῷ ἐν τῷ ἁγίῳ ἱεροῦ

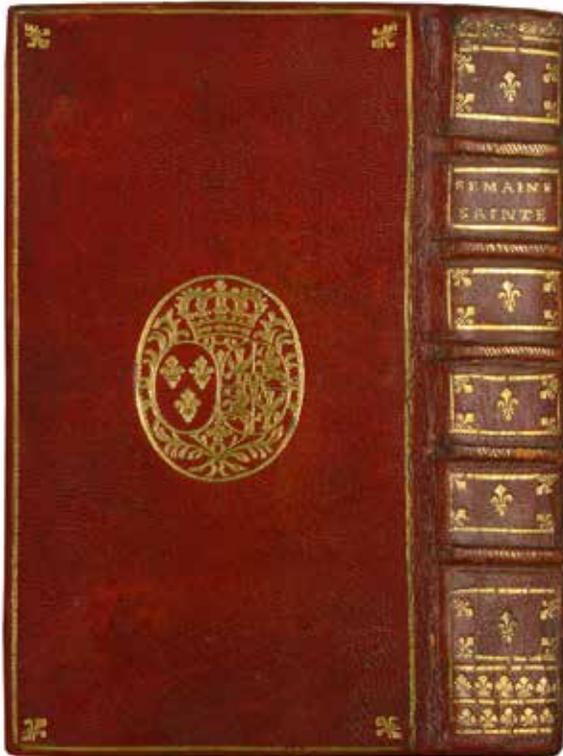
ΠΑΡΑΦΡΑΣΙΣ ΕΜΜΕΤΡΟΣ  
 ἁπάντων τῶν ἐν Δαβίδου Ψαλμοῖς ἐπιπέδιον  
 τῶν ἁγίων ἱερῶν ἀποστόλων κειμένων ἑβραϊ-  
 κῶς καὶ Παλαιῶν ἑλληνικῶς, ἃ καὶ ἐν ἱε-  
 ραῖς ἀπὸ ἁποστόλων καὶ τῶν ἐκκλησιαστικῶν  
 λόγων ἀπέλεξε ἕως ἁνῶτα.

DIONYSII  
 PETAVII  
 E SOCIETATE IESV  
 PARAPHRASIS PSALMORVM  
 omnium Davidis, nec non Cantico-  
 rum, quæ sparsim in Bibliis occurrunt,  
 Græcis verbis edita, cum Latina in-  
 terpretatione, quæ ipsa per se Græcè  
 nescientibus Commentarij instar esse  
 possit.

PARISIIS.  
 Apud SEBASTIANVM CLEMENSIV. Typogra-  
 phum Regium, via Jacobæ, sub Cloacis.

M. DC. XXXVII.  
 CVM PRIVILEGIO REGIS.

25



27

L'OFFICE  
 DE LA  
 SEMAINE SAINTE.  
 EN LATIN ET EN FRANÇOIS,  
 SELON  
 LE MISSEL ET LE BRÉVIAIRE ROMAIN,  
 & le nouveau Missel & Bréviaire de Paris.  
 AVEC DES RÉFLEXIONS ET MÉDITATIONS,  
 Prières & Instructions pour la Confession & Communion.  
 DÉDIÉ A LA REINE,  
 pour l'usage de sa MAISON.



A PARIS,  
 Chez JEAN-BAPTISTE GAIGNIER, Imprimeur-Libraire  
 de la Reine, & de Madame la Dauphine, rue de la  
 Harpe, au coin de la rue l'Épée, à la Providence.

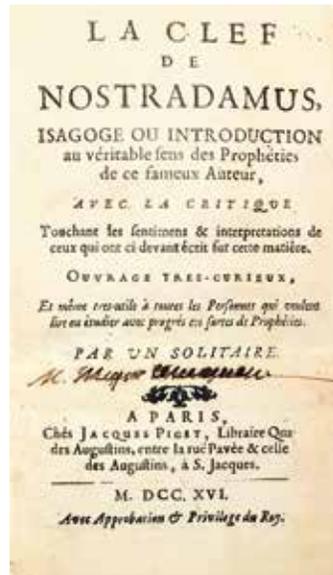
M. DCC. LII.  
 Avec Approbation & Privilège du Roi.

27





26



26

lobed rosette, surrounded by small circles and dotted lines, plain fillet on edges of boards, inside two roll tools, first with rosettes in semi-circles and second with small leaves alternating with fleur-de-lis (an imitation of those used usually by Derome le Jeune, see above no. 21); attractive stone marbled paper on liners and endleaves; gilt edges.

COMMENTARY ON NOSTRADAMUS' DARK PROPHECIES IN AN ELEGANT MOROCCO BINDING. Nostradamus (Michel de Notre-Dame 1503-1566) was one of the most famous of astrologers. Some of his obscure prophecies ("Centuries", 1555) seem to have been fulfilled and became subject of many commentaries. In 1781 they were condemned by the Pope (most probably because N. predicted the decline of the papacy) and were put on the Index. The author of our commentary was traced by Brunet to be a certain Leroux. He signed only L.R., and *ancien curé de Louvicamp*. As announced at the end of the preface, his autograph can be found on page 161.

THE ELEGANT BINDING WAS EXECUTED BY AN IMPORTANT PARISIAN ATELIER AT THE END OF THE EIGHTEENTH CENTURY. Although without signature, it might be attributed to PIERRE-JOSEPH BISIAUX, one of the leading Parisian binders at the end of the eighteenth century (Ramsden), because of its design and use of tools known from Bisiaux's signed bindings (cf. De Ricci). – In very good condition.

☛ Brunet II, 92: « Livre curieux » ; S. de Ricci: *French Signed Bindings in the Mortimer L. Schiff Collection*, vol. I, no.124; Ramsden: *French Bookbinders*, 1950.

The image shows a handwritten signature in cursive script. The signature reads 'R. de Louvicamp'. The ink is dark and the paper is aged and slightly yellowed.

FINE MOROCCO BINDING  
FOR MARIE LESCZINSKA, QUEEN OF FRANCE

**27** OFFICE DE LA SEMAINE SAINTE, *en Latin et François, selon le Missel et le Bréviaire Romain, & le nouveau Missel & Bréviaire de Paris... dédié à la Reine, pour l'usage de sa Maison.* 8° (167 × 95 mm). With woodcut vignette on title and woodcut headpiece (containing within pictorial design the combined arms of the Queen). XLVI, 629 pp., 2 ff., 4 pp. Paris, J.-B. Garnier, 1752. € 2.250,-

Contemporary French armorial red morocco bound for Marie Lesczinska, Queen of France: gilt fillet round sides with small fleur-de-lis in corners, in centres the combined coat of arms of Marie Lesczinska and Louis XV, King of France; spine raised on five bands, in the second compartment gilt-lettered, in the others a central fleur-de-lis with small fleur-de-lis at corners; edges of boards and turn-ins gilt; liners and endleaves of marbled paper; gilt edges. On upper inside cover bookplate "Bibliothèque de Monsieur de Boynes, à Bellavilliers" with MS "No 902".

ELEGANTLY BOUND MISSAL FOR THE FRENCH QUEEN MARIE LESCZINSKA (1703–1768), daughter of the former Polish King Stanislas Lesczinski, married to Louis XV, King of France, in 1725. Renowned for her intelligence and virtue, she is the dedicatee of this book of devotion (see f. 1 under the dedicatory headpiece with her coat of arms) and the first owner of the book with her arms on both covers. – Small discreet repairs at extremities, otherwise in very good condition.

Reproduction p. 1, 36

☛ Olivier 2507.

COMPLETE GUIDE WITH STREET MAPS OF PARIS  
DUC DE LA ROCHEFOUCAULD'S COPY

**28** Alletz, Pons-Augustin. *Le géographe parisien, ou le conducteur chronologique et historique des rues de Paris.* 2 vols. 8vo (195 x 121 mm). With 29 engraved maps (one coloured). 2 f., 386 p., 2 f.; 2 f., 420 p., 4 f. – Contemporary marbled calf bindings gilt, sides framed with triple gilt fillets, in centre of both sides gilt coat of arms; spine raised on five bands, in second compartment red morocco labels gilt-lettered, in third compartment vol.-no., in the others an "alérion", a little eagle without beak and claws, the heraldic animal of the coat of arms on covers (Montmorency); gilt fillet on edges of boards; marbled paper on liners and endleaves. Engraved armorial bookplate (La Rochefoucauld). Paris, Valleyre a. o., 1769. € 2.600,-

FIRST EDITION OF THE MOST COMPLETE MANUAL OF THE STREETS IN PARIS AT THE END OF THE *ANCIEN RÉGIME*. Sought after for the excellent historical and topographical information (Mareuse 1687). It describes all the city's districts with its streets, churches, schools, hospitals, important monuments, police stations, jurisdiction, libraries, theatres, etc. With a printed dedication to Monsieur

de Sartine (1729–1801), lieutenant general of the police, famous and able head of the Paris police.

Distinguished provenance: From the Library of SOSTHÈNES M. CH. GABRIEL, DUC DE LA ROCHEFOUCAULD (1825–1908), 4<sup>th</sup> Duke of Doudeauville, and 1<sup>st</sup> Duke of Bisaccia (by decree of the King of the Two Sicilies in 1851). The binding bears the coat of arms of Sosthènes' maternal family, the ducal house of Montmorency-Laval. – In fresh, nearly spotless condition. Reproduction p. 41



☛ Lacombe 1390; Vallée 1897; Rietstap: *Armorial general*, II, p.254, arms of Montmorency: « D'or à la croix de gueules, canton de quatre alérions d'azur »; R. de Warren: *Grand Armorial de France*, vol. VI, p.32, 33, arms of de la Rochefoucauld: « Burelé d'arg. et d'az. à 3 chevrons de gueules, brochant sur le tout, le premier [chev.] écimé. »

**29 Moreau, Jean-Michel, called Moreau le jeune – Le Barbier, Jean-Jacques François.** Suite of 38 plates for Jean-Jacques Rousseau's *Collection complète des Œuvres*, comprising 1 portrait after La Tour, 30 plates after Moreau le Jeune and 7 plates after Le Barbier, to the 12 vols. 4to. The plates (ca. 270 x 200 mm) are bound in later marbled boards with lettering piece on spine. London (Brussels), 1774–1783.

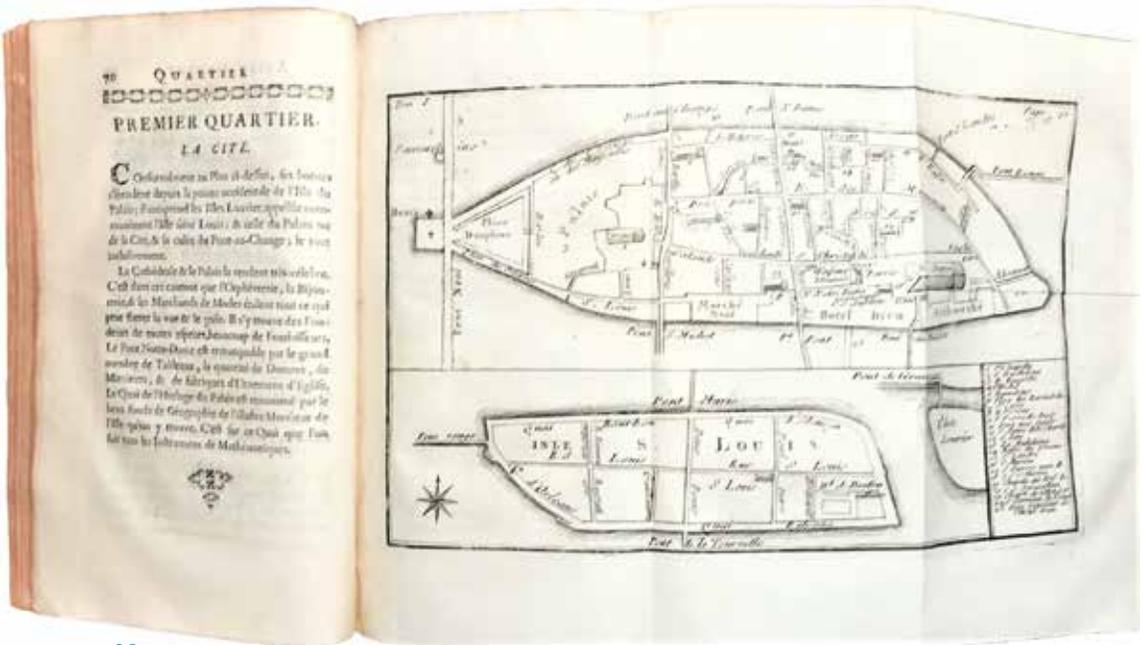
€ 1.650,-

PRIVATELY BOUND COLLECTION FROM THE FAMOUS SUITE OF IDYLIC AND CHARMING ILLUSTRATIONS OF ROUSSEAU'S WORKS, MAINLY BY THE GREAT MOREAU LE JEUNE, BELONGING TO HIS BEST WORK. "These designs were a labour of love for Moreau, who admired Rousseau and had an intimate familiarity with his books... the finest are the nine for *Emile* and especially the twelve for *La Nouvelle Héloïse*. These last, indeed, are among the best illustrations for any novel in any language" (Ray). And Portalis writes with regard to the famous design entitled *Le premier baiser de l'amour* (Love's first kiss): "It is the novel itself which takes form under the artist's hand, inspired himself by these burning pages." (cf. reproduction). – A fine set of impressions in various states. Occasionally slightly spotted, otherwise in very good condition. Reproduction p. 43

☛ Cohen 908–909; Gordon Ray: *The Art of the French Illustrated Book 1700 to 1900*. New York 1882.



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28



RARE FRENCH EMBROIDERED ALMANAC  
GRAND-CARTERET'S COPY

**30** *Le Goût des Dames*. 16° (97 x 59 mm). With engraved title, 8 engravings and 2 folded *tabellae* (calendar for 1815). The text (*chansons*) reproduced opposite the illustrations is entirely engraved: 1. *La jardinière*. – 2. *Troubadour et bergerette*. – 3. *Rose pompon*. – 4. *Gérard*. – 5. *Le page blessé à Pavie*. – 6. *L'Amour chez moi*. – 7. *Souvenir de Berthe*. – 8. *Le tournois*; 32 pages. Added between p.16 and p.17 is a *cabier* of 12 leaves containing printed *Ariettes et chansons nouvelles*. Paris, chez Janet (1814). € 2.400,-

Contemporary cream-white satin finely embroidered with gilt copper sequins (*paillettes*) and gilt threads, in centres of covers oval painted miniatures under glass gilt framed: on upper cover a young boy feeding a hare and on lower cover a young lady playing the lyre. Flat spine divided by embroidery into four compartments. The often missing mirror present here in undamaged condition inside upper cover; rosa silk pasted on upper flyleaf, on lower cover a pocket lined with rosa silk.

RARE FRENCH ALMANAC, TOTALLY ENGRAVED. THE EMBROIDERED BINDING WITH TWO GRACEFUL MINIATURES UNDER GLASS ON COVERS. FROM THE PRIVATE COLLECTION OF JOHN GRAND-CARTERET, MENTIONED IN HIS BIBLIOGRAPHY (see below no. 36). On covers only five small *paillettes* missing, altogether in very good condition. Reproduction above

• Grand-Carteret II, no. 1739: « Coll. de l'auteur » (see below no. 36).

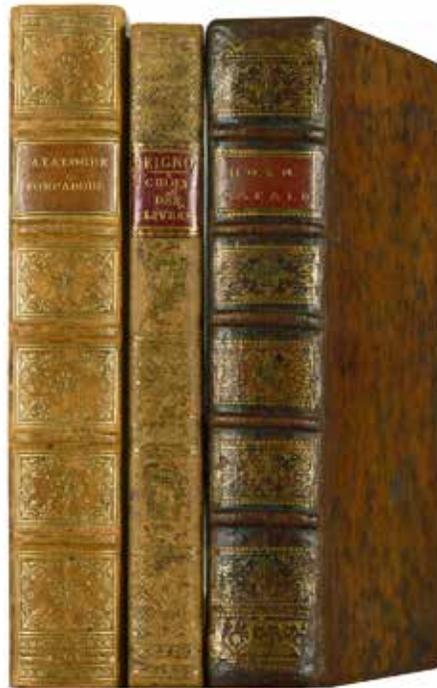




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Catalogue *Hoym*. Paris 1738  
Catalogue *Pompadour*. Paris 1765  
Peignot. *Traité du choix des Livres*. Paris 1817  
Nodier. *Une jolie collection de Livres*. Paris 1844  
Grand-Carteret. *Napoléon en images*. Paris 1895  
Grand-Carteret. *Les Almanachs français*. Paris 1896

## RARE THE LIBRARY OF COMTE DE HOYM

**31 Martin, Gabriel.** *Catalogus Librorum Bibliothecae ... Caroli Henrici Comitis de Hoym, olim regis Poloniae Augusti II. apud Regem Christianissimum Legati extraordinarii*. 8vo (197 x 121 mm). 4f., XX, 528p., 29f. (Index), with the coat of arms of Count Hoym on title-page. Contemporary mottled brown calf, spine raised on five bands, in second compartment red morocco label gilt-lettered, the others richly gilt; edges of boards gilt; attractive marbled paper on liners and endleaves. Bookplate of Joseph Martin (Giuseppe Martini, 1870–1944). Paris, Gabriele & Claude Martin, 1738. € 1.250,-

RARE SALE CATALOGUE OF COUNT HOYM'S FAMOUS BOOK COLLECTION, here with annotation of prices by the first owner. CHARLES-HENRY COUNT HOYM (1694–1736), one of the great German bibliophiles of the eighteenth century, was Minister Plenipotentiary in France of August II, called "The Strong", Elector of Saxony and King of Poland. In Paris Hoym formed his "Library of Choice Books". In disgrace with the new King August III and his first minister, Count Brühl, he had to return to Germany where he ended his life by suicide in 1736. Most of his splendid collection was sold in Paris in 1738, of which our item is the auction catalogue for his books. – Apart from minor repairs to joints in very good condition. Reproduction p. 44

• Brunet III, 1497; Bogeng: *Die großen Bibliophilen*, vol. II, p. 52; Pichon: *Vie de Charles-Henri Comte de Hoym, Ambassadeur de Saxe-Pologne en France et célèbre amateur de livres*. Paris 1880, vol. I, p. 178, 179.

VERY RARE  
THE LIBRARY OF MADAME DE POMPADOUR

**32 (Pompadour).** *Catalogue des livres de la Bibliothèque de feu Madame la Marquise de Pompadour.* 8vo (200 x 126 mm). XVI (including half-title), 404 p., LXXII. Later light-brown marbled calf gilt: covers framed with double gilt fillets, on corners gilt rosette; spine raised on five bands, in second compartment brown morocco label gilt-lettered, in the others richly gilt with floral tools; turn-ins gilt with triple fillets and rosette on corners; marbled paper on liners and endleaves; gilt edges. Bookplate of Léon Duchesne de La Sicotière. Paris, J. T. Hérisant, 1765. € 1.500,-

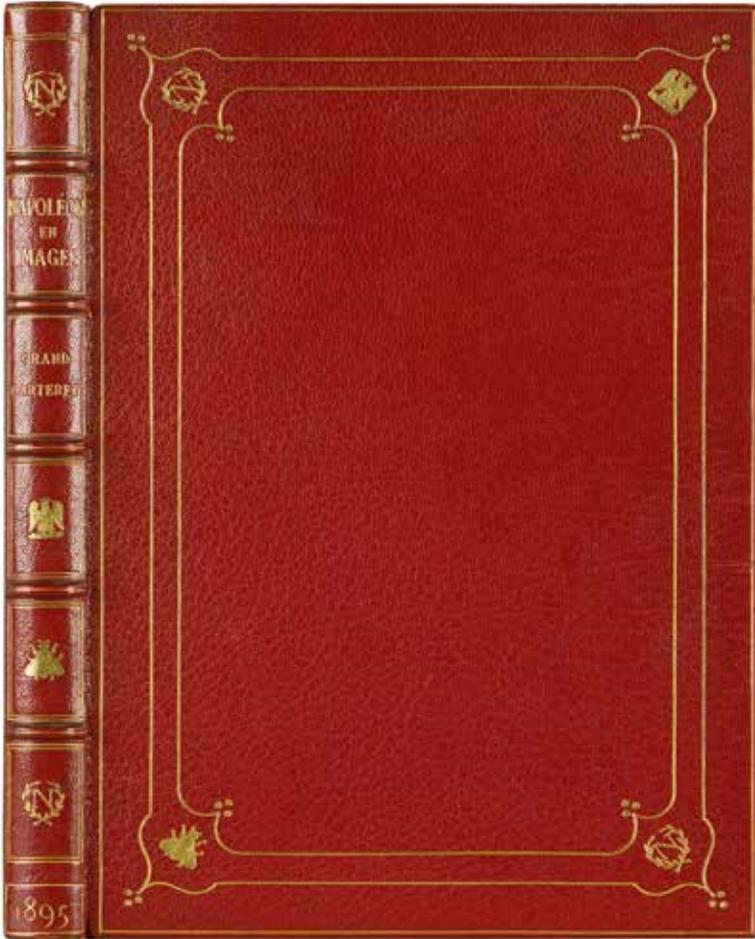
THE FAMOUS CATALOGUE OF THE LIBRARY OF JEANNE-ANTOINETTE POISSON, MARQUISE DE POMPADOUR (1721–1764). The fascinating *Maîtresse en titre* of King Louis XV had an important library, most noteworthy because it includes « la partie du théâtre qui est une des plus complètes que l'on connoisse. On y trouve aussi le recueil des Mercurès, l'un des plus complets et de plus riches en *extraordinaires* qu'il y ait en Europe. » (Peignot). The sale price of each item (3796 lots) is noted in fine brown ink on margins by the first owner. – Binding slightly rubbed, text at the end with light staining in upper margins, otherwise in very good condition. Very rare. Reproduction p. 44, 50

♣ Blogie II, 19; Pollard & Ehrmann, p. 339; Archer & Taylor, p. 106, 135, 256. G. Peignot, p. 119; M. Harrwitz: *Die Bibliothek der Marquise de Pompadour*, in: *Zeitschrift für Bücherfreunde* 8 (1904), p. 199.

**33 Peignot, Gabriel.** *Traité du choix des livres.* 8vo (196 x 125 mm). 295 p. Contemporary half-leather binding with red morocco label gilt-lettered and gilt in compartments. Bookplate and label of Librairie Clavreuil on inside cover. Paris, A.-A. Renouard, 1817. € 180,-

FIRST EDITION. It contains « 1° Des observations sur la nature des ouvrages les plus propres à former une collection. 2° Des recherches littéraires sur la prédilection particulière que les hommes célèbres ont eue pour certains ouvrages. 3° Une Mémorial bibliographique des éditions les plus correctes et plus belles des chefs-d'oeuvre de la littérature sacrée, grecque, latine, française et étrangère. 4° Enfin, une notice sur l'établissement d'une bibliothèque, sa construction, sa division, le soin que l'on doit prendre des livres, ... » – In best condition. Repr. p. 44

**34 Nodier, Charles.** *Description raisonnée d'une jolie collection de livres ... Précédée d'une introduction par M. G. Duplessis de la vie de M. Ch. Nodier, par Francis Wey et d'une notice bibliographique sur ses ouvrages.* 8vo (222 x 134 mm) 2f., VII, 36 p.; 24 p.; 492 p.; 28 p.; 3 p. Contemporary brown half-leather binding, raised on four bands, in second compartment gilt-lettered; marbled paper on liners and endleaves, uncut on two sides. Paris, J. Techener, 1844. € 220,-



35

FIRST EDITION of the eminent French Romantic author CHARLES NODIER (1780–1844). His love of books started early. In 1824 he was appointed librarian at the *Bibliothèque de l’Arsenal* where he established a celebrated literary salon, named *Le Cénacle*. The members were called the *Romanticists* (1830), a.o. Victor Hugo, Alphonse de Lamartine and Gérard de Nerval. The description is a sort of a catalogue of the books in his library and a complete bibliography of his numerous works. – Binding slightly rubbed on spine, the interior in excellent condition.

### ATTRACTIVE MOROCCO BINDING WITH NAPOLEONIC EMBLEMS



**35 Grand-Carteret, John.** *Napoléon en Images. Estampes anglaises.* (Portraits et caricatures). Avec 130 reproductions d’après les originaux. With portrait of Napoleon and numerous woodcuts. 4to (257 x 183 mm). 190p. Contemporary red crushed morocco elegantly gilt, a. o. with Napoleon’s monogram „N“ and some of his emblems: eagle and bee; edges of boards and turn-ins gilt; marbled paper on liners and endleaves; top edges gilt, signed by the Hatchards bindery, 187 Piccadilly. Owner-stamp on upper flyleaf. Paris, Firmin-Didot, 1895.

€ 890,-

FIRST EDITION OF THE IMPORTANT BIBLIOGRAPHY OF NAPOLEONIC PORTRAITS AND CARICATURES, IN A MOST ELEGANT MOROCCO BINDING WITH

NAPOLEONIC EMBLEMS. With a portrait of Napoleon and numerous woodcut-illustrations after the original prints. From the Library of WALTER HAYES BURNS (1838–1897), eminent collector of Napoleonica. – In very good condition.

Reproduction p. 47

### STANDARD BIBLIOGRAPHY OF FRENCH ALMANACS

**36 Grand-Carteret, John.** *Les Almanachs français.* Bibliographie – Iconographie. 2 vols. 4to. CX, 1 f., 342 p.; 343–846 p., 1 f. With five colour plates and numerous illustrations. Contemporary half-morocco with marbled boards, spine raised on five bands gilt, title gilt-lettered. Top edges gilt. Original wrappers bound in. Paris, J. Alisie et C<sup>ie</sup>, 1896.

€ 560,-

STANDARD BIBLIOGRAPHY OF FRENCH ALMANACS 1600 to 1895. Richly illustrated with reproductions of engravings (five plates in colour) and bindings. Numbered copy of 1.200 on velin paper. – The fine bindings slightly rubbed, text in best condition.

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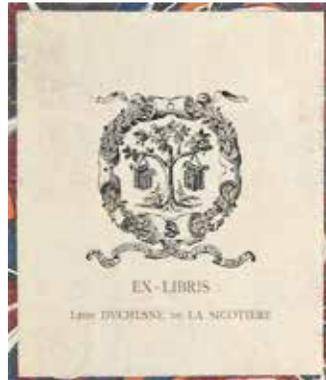
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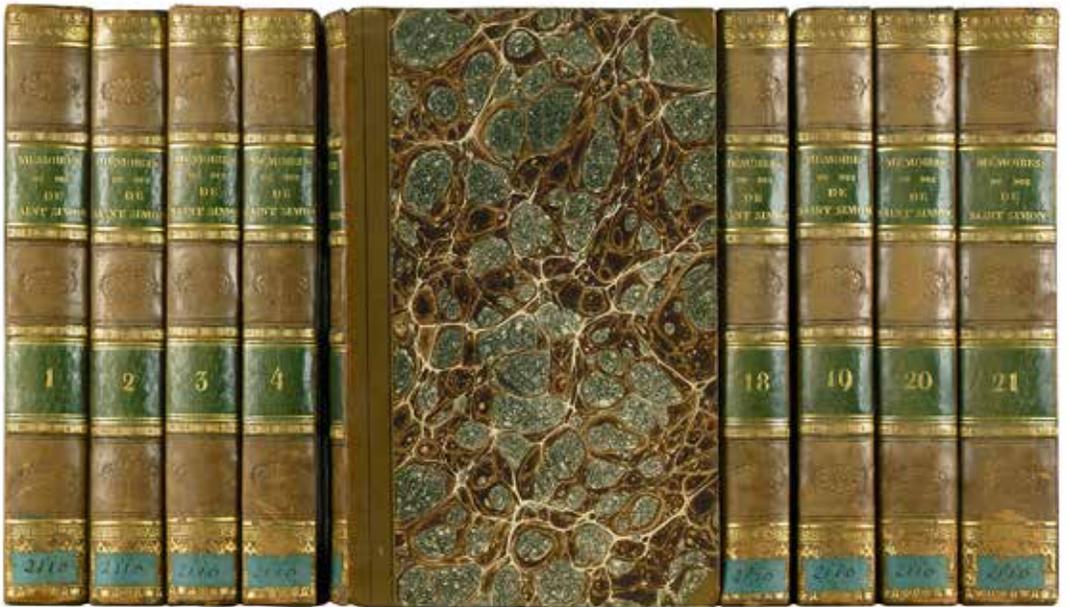




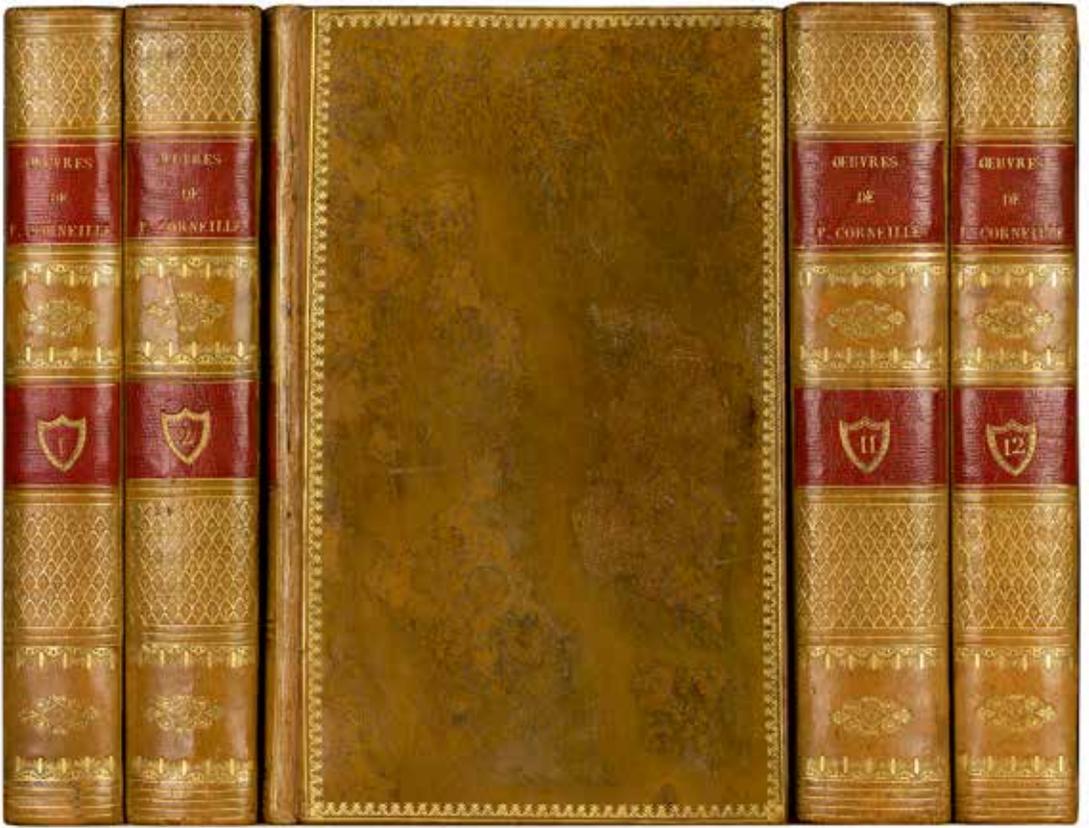
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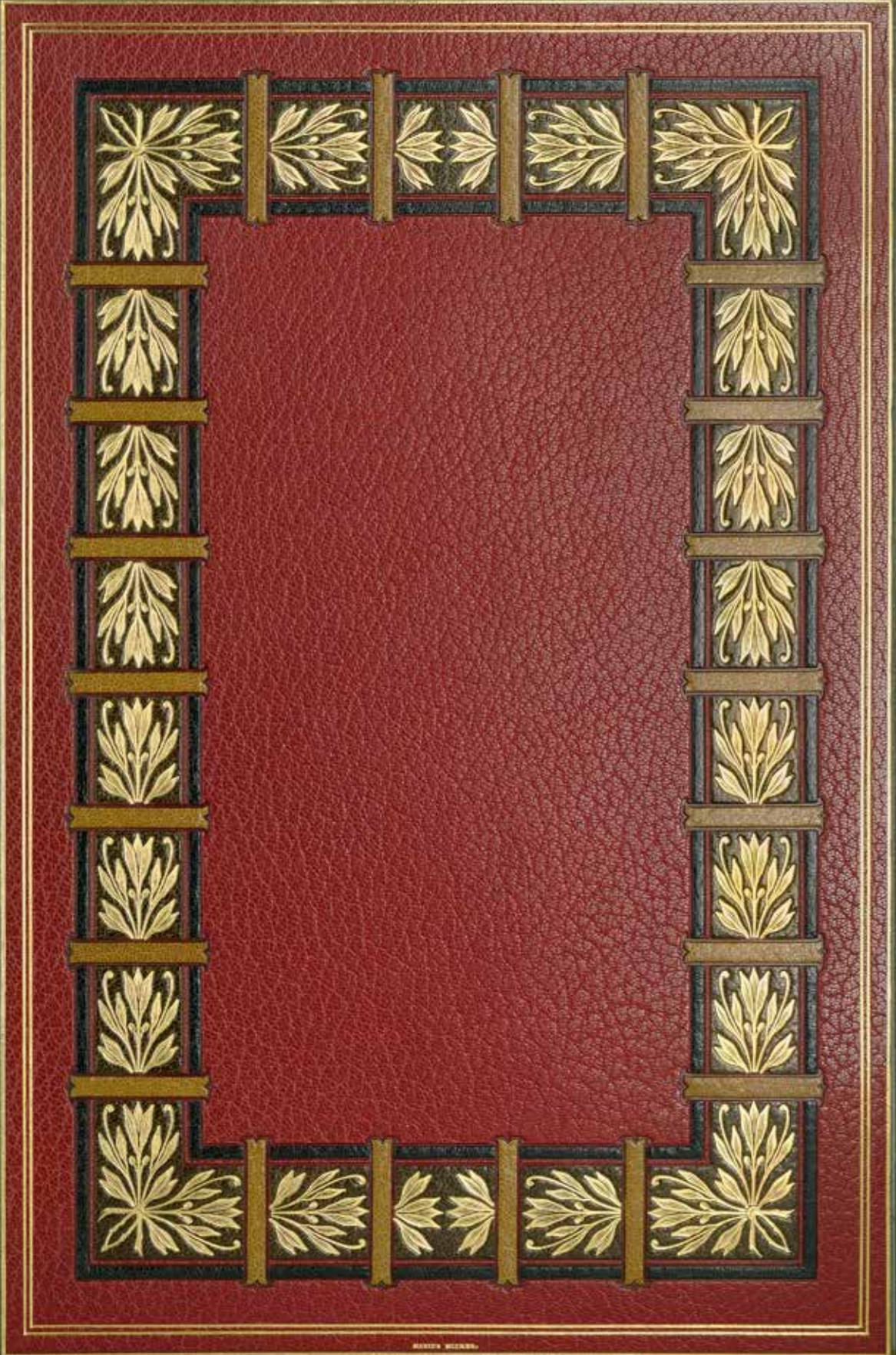
Text & Design

Wolfgang J. Kaiser

Photography Christoph Anzeneder

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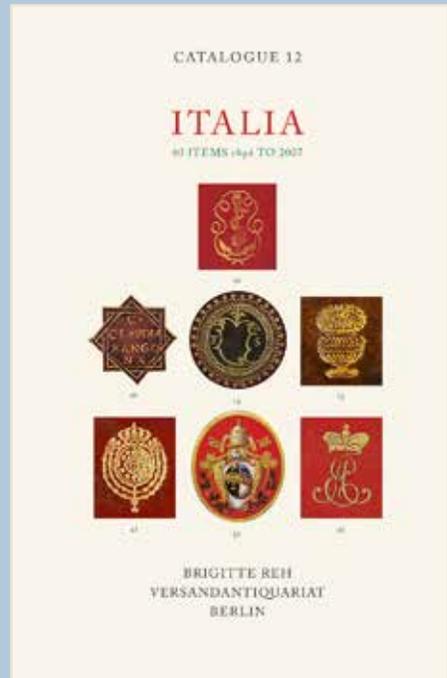
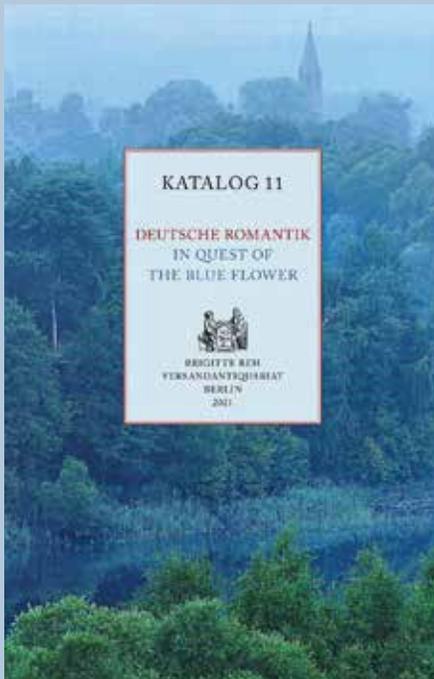
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