



Librairie Thomas-Scheler

Bernard & Stéphane Clavreuil

Additional List of Books Exhibited at the
International Antiquarian Book Fair

5 – 7 March 2015

Hotel Grand Palace

1-1-1, Iidabashi, Chiyoda-ku

Tokyo

102-0072 Japan





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One of the most sumptuous and politically significant ballets of the era

1. [DURAND, Étienne]. Discours au vray ballet dansé par le Roy, le dimanche XXIX^e jour de Janvier M.VI.^eXVII. Avec les desseins, tant des machines & apparences differentes, que de tous les habits des masques. Paris, Pierre Ballard, 1617. 4^o (224 x 162 mm) 34 pp., 13 full page-engravings etchings of ballet scenes, printer's wood-cut device, initials, head and tail-pieces ; 12 pages of typographic musical notation ; modern flexible vellum, bound in style. 75 000 €

Soleinne, III, p. 79, 3142.

Extremely rare first edition of the celebrated court ballet, *La Délivrance de Renaud*, which was based on Torquato Tasso's *Gerusalemme Liberata*, with King Louis XII (as the Demon of Fire) and Charles Albert, duc de Luynes (as Rinaldo), dancing the lead roles.

The ballet was conceived by Durand, with music and verse by René Bordier, Pierre Guédron, Antoine Boësset (1585-1643) and others.

"The story of Rinaldo and Armida, where love conflicts with duty, magic plays a role; and morality wins the day, lend itself to being dramatized, and a number of librettists adapted it for the stage in the 17th and 18th centuries. In France, where the Ballet de cour was the prime dramatic entertainment, the earliest adaptation of Tasso for the theatre was the Ballet du roy danced by Louis XIII and his courtiers in the Salle du Louvre on Sunday, 29 January 1617. The fifteen-year-old King chose the subject from several proposed to him by Étienne Durand, the designer placed in charge of the occasion. La Délivrance de Renaud, the name by which this ballet de cour is universally known, was given to it after the event... La Délivrance de Renaud was one of the more elaborate of the ballets de cour that were a consistent feature of French court life from the Ballet Comique de la Royné in 1581 until their metamorphosis in the second half of the 17th century into hybrid forms that were better able to accomodate strongly developing interests in drama and, particularly, sung drama... Not only was La Délivrance de Renaud one of the most sumptuous and politically significant ballets of the era, but is is by far the best documented. It belongs to a tiny group of European court entertainments for which a well-rounded picture can be constructed... The Discours belongs to the tradition of livrets that give descriptions of the ballet and sometimes (but not always) included poetry sung as récits during the performance" (Gree Garden, in: La Délivrance de Renaud, Brepols 2010).

Very good copy of this rare book of which we could only trace one copy offered at auction for more than 70 years.



19, rue de Tournon - 75006 Paris

Tél. : +33 (0)1 43 26 97 69 - Fax : +33 (0)1 40 46 91 46

E-mail : basane@thomas-scheler.fr

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2. TURRECREMATA, Juan de Torquemada, dit. *Meditationes. Rome, Stephan Plannck, 21 August 1498.* Small 4° (182 x 135 mm), 29 nn.ll. (without the last blank); dark blue morocco, covers decorated in blind, spine with five raised bands with name of author, title and date, gilt edges, (19th century French binding).

75 000 €

Goff, T-541 ; HC, 15728 ; GW, M48267 ; CIBN, T-394 ; IGI, 9883 ; Proctor, 3725 ; BMC, IV, 100 (17 copies incl. 4 incomplete) ; Sander, 7409 : "L'encadrement et les bois sont dans le style de l'artiste qui à illustré l'Esoppe de Tупpo, 1485" ; Arnim, Schäfer Kat., 1984, 342 ; Cat. Brunshwig, 1955, n° 194 : this copy.

ONE OF THE MOST FAMOUS ILLUSTRATED ITALIAN INCUNABLES.

The *Meditationes*, written by the influential Spanish Dominican Cardinal Juan de Torquemada (1388-1468), are a collection of 34 spiritual tracts tracing the entire history of salvation, from Creation to the Last Judgment. The 28th chapter praises Saint Dominic and compares the order to a vine. The first edition of the *Meditationes* (Rome, 1467), is the first illustrated Italian printed book.

THE PRESENT EDITION - THE FIRST IN THIS FORMAT (OVERALL THE 8TH) - IS FINELY ILLUSTRATED WITH 33 WOODCUTS USED HERE FOR THE FIRST TIME.

"Plannck's earliest printing, 1480, was done, unsigned, 'in the former house of Ulrich Han', and he had possession of Han's Turrecremata cuts, which he used in two Chancery folio editions, of 13 march 1484 (Goff T-540) and 11 February 1490 (H 15727). The Chancery quarto edition uses a series of considerably reduced free copies ; they are less than linewidth, and could even have been used for a fully portable, Chancery octavo edition. It is possible that they were in fact made some years earlier for such and such an edition which either was not created, or has disappeared ; as Arnim has noted, one cut from the series, Christ giving the Keys to Peter, was used in Besicken & Mayer's 1494 editions of Mirabilia Romae. The historiated white-on-black title-page border, showing the influence of the borderpieces of the del Tuppo Aesop 1485, may also be older than 1498, and originally designed for other use. In the present edition, and in Plannck's very rare Ordo Missae of 18 September 1498 (H 4102, Sander 1452), the border has visibly, and crudely, had its center cut out wider, to permit the introduction of the Turrecremata cuts (ca. 68 x 80 mm). Originally, it was designed to hold a square vignette cut of about 73 x 73 mm." (see Otto Schäfer sale, cat. 1994, I, n° 185).

Fine copy with good margins.

Some early occasional notes or underlining, title very slightly stained.

Provenance : Huth (book plates) - Silvain S. Brunshwig (book plate, sale 1955, lot 194).





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Charles Baudelaire's own copy

3. VILLIERS DE L'ISLE-ADAM, Auguste. Elën. Drame en trois actes, en prose. *Paris, Impr. Poupart-Davyll et Comp., 1865.* Large 8°, 24 pp. ; slightly later cloth backed boards. 85 000 €

Clouzot, p. 276 ; Pichois & Avice, pp. 478-481 ; Pichois & Ziegler, pp. 440-442 ; Charles Baudelaire, Correspondance, Bibliothèque de la Pléiade, 1973, tome II ; Lettres à Charles Baudelaire, Neuchâtel, 1973., pp. 388-389.

FIRST EDITION, RARE.

The fourth book published by Villiers de l'Isle-Adam (1838-1889), one of the leaders of the Symbolists, friend of Verlaine and Mallarmé.

CHARLES BAUDELAIRE'S OWN COPY INSCRIBED TO HIM BY THE AUTHOR ON THE TITLE PAGE:

*A Charles Baudelaire
Auguste Villiers de l'Isle-Adam*

"C'est évidemment l'ivresse 'de poésie et de vertu' qui permet d'éclairer leurs relations... La musique et Wagner en particulier jouèrent aussi un grand rôle dans leur rapprochement... Il faut aussi remarquer la place de la 'spiritualité' dans leurs relations, Villiers ayant presque réussi à conduire Baudelaire à Solesmes après lui avoir fait l'éloge de Dom Guéranger, le restaurateur de la règle de saint Benoît en France" (Pichois & Avice).

THE BOOK ALSO CONTAINS A CORRECTED PROOF OF THE THIRD CHAPTER OF VILLIERS DE L'ISLE ADAM'S *ELËN*, SIGNED BY THE AUTHOR.

The 3 leaves, printed in one single column, contain many corrections in the text and punctuation with the author's signature on the recto of the third leaf. It is a known fact that Villiers de l'Isle Adam sent proofs of *Elën* to Baudelaire during his stay in Belgium.

Bound in at the beginning is the note on Villiers by Verlaine, published in "Les Hommes d'aujourd'hui" (Paris, Léon Vanier, n.d.), 4 nn. pp.n.ch., illustrated by Coll-Toc.

