



CAMILLE SOURGET

LIBRAIRIE



Adultus andreas dimisi: qui  
relinquens habedi dereliquit. e  
renunciavit. B. Gregorio.

Jesus vidit simo  
nem et andrea frat  
em matthei cum  
in mare ibant

Sanctus elias  
pro facie elegerit  
et iohannes quos  
sua pater. Luc. 9.

Sanctus andreas episcopus  
die celebrat: qui in  
edificat: athenis  
sermone sue  
pater. Act. 17.

anmi gressum fixerat: unde iure celsitudi  
nem diuine maiestatis mereretur. Stab  
illam virtutum arcem conscenderat:  
nullis tentationum improbitatibus  
Stabant cum illo discipuli: quia magisterium eius con  
sum ambulatio iesu dispensatione  
Ambulatio iesu dispensatione  
nis qua ad nos venire ac no  
cut mansio eius eternitate  
qua semper est patri co

Et respexit iesus  
culmine perfectio  
quia iam in magis  
Et respexit iesus  
culmine perfectio  
quia iam in magis

Et respexit iesus  
culmine perfectio  
quia iam in magis

Et respexit iesus  
culmine perfectio  
quia iam in magis

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SLAM 



- Front cover : N°3 – **BREVIARY**. *Breviaru(m) praedicatoru(m) lectionibus per ferias & oct. refertum, ac etia(m) cu(m) quotationib(us) in margine psalmor(um)...* Venise, Lucantonio Giunta, 28 Juni, 1516.  
- Back cover : N°1 – **HIERONYMUS, S. EUSEBIUS**. A remarkable witness of the time of Charles the Great. Complete single leaf from Jerome's commentary on the Book of Amos, manuscript on vellum, c. 782-800.  
And N°45 - **KNORR**, Georg Wolfgang and **WALCH** Johann Ernst Immanuel. *Recueil de monumens des catastrophes que le globe de la terre a essuiées, contenant des pétrifications et d'autres pierres curieuses, dessinées, gravées et enluminées d'après les originaux...* Nuremberg, [1768-1778].

**Testimonies of the political and cultural ideal of the Carolingian Empire,  
the manuscripts were produced by the most eminent scholars and artists of their time  
and contributed to the cultural influence in Europe.**

1.

**HIERONYMUS**, s. Eusebius. *Commentariorum in Amos prophetam libri tres*.  
Around 782-800.

Fol. Leaf size approx. 30.5:19.5 cm, writing area approx. 26:16 cm. 20 lines and 3 lines in capitals as explicit, blind ruled (29 lines). Early Carolingian minuscule in brown ink, the first and third lines of the explicit in red ink.

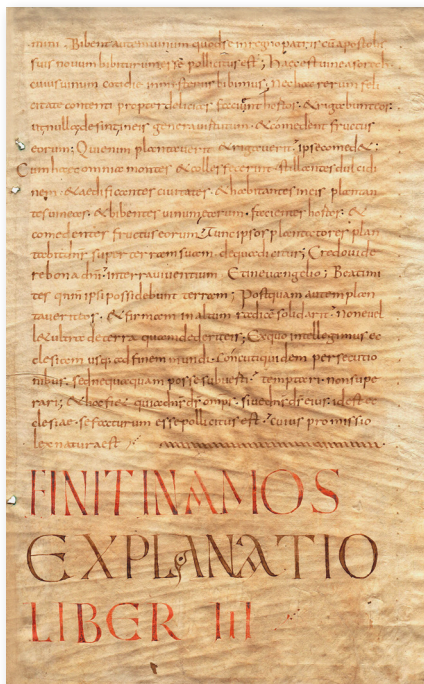
A REMARKABLE WITNESS OF THE TIME OF CHARLES THE GREAT (742-814). COMPLETE SINGLE LEAF (last leaf) from Jerome's commentary on the Book of Amos, in Latin, manuscript on vellum, c. 782-800.

Apparently the earliest textual witness for this version of the text. Written in an early Carolingian minuscule in brown ink, the explicit written in capital letters and partly in red.

VERY RARE AND EARLY MANUSCRIPT FROM THE TIME OF CHARLEMAGNE - in a beautiful, clear handwriting and well preserved.

Completely preserved folio leaf from a manuscript of the Amos commentary by the church father Jerome. This leaf contains the end of the third book and thus the end of the entire work, beginning with «[inebria]mini. Bibent autem vinum» (Migne, PL XXV, 1096 B to the end). The explicit reads «FINIT IN AMOS / EXPLANATIO / LIBER III». Blank on the reverse. Jerome's commentaries on the 12 minor prophets have often not been handed down as a complete work, but also in small groups or separately for individual prophets. According to the edition in the Corpus Christianorum, the text versions agree with two other early manuscripts: In Cologne, Cathedral Library, Cod. 54, from the turn of the 8<sup>th</sup> to the 9<sup>th</sup> century (CLA 8, 1151), of the 12 commentaries, those on Abdias, Jonah and Naum are included, followed by writings by Origen. In Namur, Bibliothèque Communale, Ms. 16 (according to Bischoff from the 2<sup>nd</sup> quarter of the 9<sup>th</sup> century) the commentaries on Amos and Jonah are

included; this manuscript is therefore significantly younger than the Cologne one. There is no relationship in terms of readings to the earliest tradition of the work, an Irish manuscript from the 2<sup>nd</sup> half of the 8<sup>th</sup> century. The present fragment is therefore the oldest surviving tradition of this text version, at least for Amos. The scribe used a late antique manuscript as a model, as can be seen from the final formula for Amos and the type of book decoration there, as well as from the abbreviations in both commentary fragments. In addition to the shortening line for «m» within the word and especially at the end, as well as «ter», he used a semicolon for the endings «-us» and «-que». He shortened «per», «pro», «ut» and «quoniam» in the usual way and ligated «et», «ct», «rt», «re» and «ri» as well as «st» across words, in line with his largely non-observed word separation. Characteristic of his neat, early Carolingian minuscule are the juxtaposition of Carolingian a and a formed from a double c, his moderately thickened, high ascenders of the shafts and the almost always separate writing of the «ae» diphthong.



MAGNIFICENT COMPLETE AND DECORATED CAROLINGIAN MANUSCRIPT THAT HAS SURVIVED TWELVE AND A HALF CENTURIES UNHARMED. AN ARTISTIC, CULTURAL, AND HISTORICAL TREASURE PRODUCED BETWEEN 782 AND 800.

One of the masterpieces of 15<sup>th</sup> century engraving  
and the first large illustrated book by Durer (1471-1528).

2. DURER, Albrecht. *Apocalypsis cũ[m] figuris*.  
Nuremberg, Albrecht Durer, 1511.

Folio [431 x 300 mm]. Title a little soiled and very slightly shorter in the outer margin, two small holes filled in the outer margin. One plate remargined (*martyrdom of St. John*) with very discreet small hole affecting the engraving. One leaf slightly shorter in the lower margin (*The seven-headed dragon*). Slight foxing. Slipcase and case a little rubbed. Ebony morocco, flat spine, inner gilt fillets (*G. Cretté successor of Marius Michel*), blue cloth folder and case.

ONE OF THE MASTERPIECES OF ENGRAVING AND THE FIRST  
LARGE BOOK ILLUSTRATED BY DURER.

16 woodcuts by Durer including the title, text in Latin on the reverse. All the engravings, except the title, bear the artist's monogram.

It is between 1496 and 1498 that Durer begins this series of 15 xylographs of the *Apocalypse* during his trip to Italy. In 1498, a Latin and a German edition were published simultaneously.



A few years later, in 1511, he published a new printing with the Latin text for which he conceived a title.

“The *Apocalypse* is the first large illustrated book designed by Durer. The first book to be exclusively designed and published by an artist, without recourse to the financial support of a publisher, it is a resolutely innovative and ambitious undertaking.”

With this book, woodcutting achieves an unprecedented level of technical virtuosity, rarely equaled in later years. Never before had the network of woodcuts been so complex; the combination of different sizes enabled the artist to achieve totally new effects of light and volume.

A FINE COMPLETE COPY OF THE 1511 EDITION IS FOUND EVERY FIFTEEN YEARS, AND ITS VALUE CONTINUES TO RISE.

A VERY FINE COPY OF THE 1511 EDITION OF DURER'S APOCALYPSE.



Superb copy of this breviary printed over 500 years ago,  
entirely hand-colored at the time and preserved in its original German binding  
in blind-stamped calfskin over wooden boards.

3.

**BREVIARY.** *Breviaru(m) praedicatoru(m) lectionibus per ferias & oct. refertum, ac etia(m) cu(m) quotationib(us) in margine psalmor(um), hymnoru(m) & an(n)arum, ac etia(m) cap(itu)lorum & historia- rum quo libro biblie & quoto cap(itu)lo facillime inveniunt(ur) nuperrime figuris insinitum impressum est.* Venise, Lucantonio Giunta, 28 Juni, 1516.

4to [236 x 170 mm] in Latin of (20) ll., 441 ll. (i.e. 425), 13 full-page color engravings, numerous woodcut color illustrations in the text.



Text printed in red and black in two columns, lower white corner of leaf 145 restored. Some spotting and thumbing, occasional faint browning. Blind-stamped calf over wooden boards, restored blind-stamped ribbed spine, clasps, new endpapers. *Authentic German contemporary binding.*

SUPERB COPY OF THIS RARE BREVIARY FOR DOMINICAN USE, DECORATED WITH NUMEROUS HAND-COLORED ILLUSTRATIONS IN PARTICULARLY VIVID HUES.

Edit 16, CNCE 17469, bohatta 1668, essling 980, sander 1329.

The woodcuts of this edition had already appeared in the edition of the same work published on September 28, 1508. The Giunta family are a renowned family of printers and booksellers from the Renaissance, originally from Florence but later expanding to other cities, notably Venice, Lyon, and Spain.

This breviary is adorned with 13 superb full-page woodcuts and numerous smaller illustrations and decorated initials, all hand-colored at the time in particularly vivid shades.

Among the large woodcuts are scenes such as the *Annunciation*, the *Adoration of the Virgin*, *Christ at the Sea of Galilee*, and the *Resurrection of Jesus*...

There is some confusion over the collation of this edition, almost certainly arising from an error in the printed foliation, which jumps from f. 360 to 377 without any omission of text. Essling and Sander call for a quire gg of 12 leaves, yet they omit it from their page counts, and Bohatta notes the error, but calls for quite a different and not wholly comprehensible collation at the end (aa-dd12 ee8 gg bis mm12 nn10). All three authorities call for 20 preliminary leaves, followed by 425, as the present copy.

SUPERB COPY OF THIS BREVIARY PRINTED OVER 500 YEARS AGO, ENTIRELY HAND-COLORED AT THE TIME AND PRESERVED IN ITS ORIGINAL GERMAN BINDING IN BLIND-STAMPED CALFSKIN OVER WOODEN BOARDS.



The famous illustrated Hours of 1527 by Geoffroy Tory (1480-1533), very rare, from the Royal Museum of Berlin; Paul Harth and H. P. Kraus, preserved in their old morocco binding.



4.

**TORY**, Geoffroy. *Hore in laudem beatissime Virginis Marie : secundum consuetudinem ecclesie Parisiensis.*

Paris, Simon du Bois pour Geoffroy Tory, 22 octobre 1527.

Small 4to [196 x 136 mm] of (140) ll. signed a-r<sup>s</sup> s<sup>4</sup>, complete, printed in red and black, bastard letters, ruled in red, 13 woodcuts, mark “au pot cassé” of Tory on the title, each page (except 3, the 2 pp. of privilege and the one with the colophon) is framed with a superb engraved border in 26 different compositions, presenting flowers, birds, insects, animals, vases, etc. and in the lower part of the border coats of arms including those of François I, those of his mother Louise of Savoy, those of the king of Navarre Henri d’Albret and his wife Marguerite d’Angoulême (François I’s sister).

Red morocco, triple gilt fillet around the covers, finely decorated flat spine, green morocco lettering pieces, inner gilt border, gilt edges, modern burgundy half-morocco case. *Eighteenth century bnding.*

FIRST ISSUE OF THIS INNOVATIVE BOOK OF HOURS BY GEOFFROY TORY.

THE ILLUSTRATION INCLUDES 13 LARGE WOODCUTS, unsigned - whereas those in the 1525 Hours were signed with the famous Lorraine cross that has been attributed to TORY himself -, SURROUNDED BY TWENTY-SIX TYPES OF BORDERS derived from the Florentine models of Baccio Baldini and Francesco Rosselli, among others, as well as from Venetian examples of the late fifteenth or early sixteenth century. As in the *Hours* of 1525, the Annunciation scene consists of two compositions facing each other and two figures with black details reminiscent, as R. Mortimer has pointed out, of Florentine illustrations of the 1490s and of several French books prior to 1550.

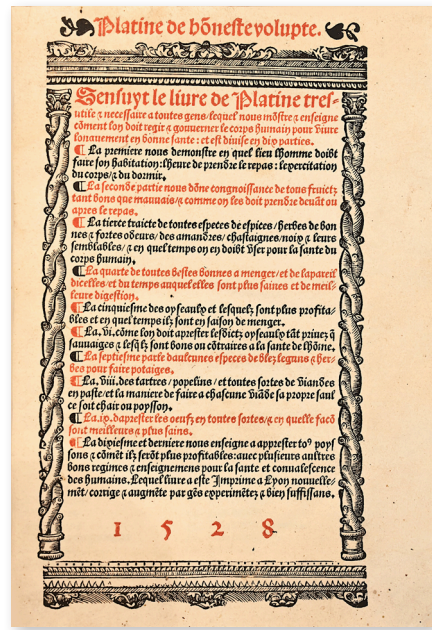
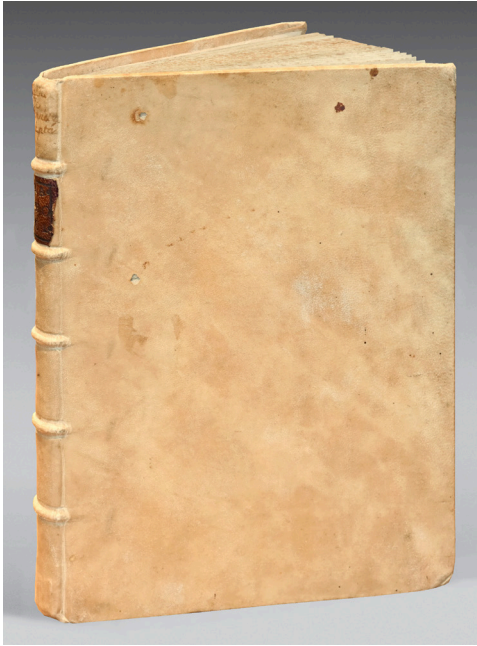
THE TWENTY-SIX BORDERS ARE MADE OF FLORAL OR VEGETAL ORNAMENTS, AND OF INSECTS, BUTTERFLIES, FLIES, ETC., AS WELL AS VARIOUS ANIMALS.

THE BOOK IS ENTIRELY PRINTED IN RED AND BLACK IN GOTHIC CHARACTERS, which correspond to the modern term of the time since the round letters, which Tory had Simon de Colines use in his Hours of 1525, were considered to be antique characters.

A BEAUTIFUL UNWASHED COPY OF EXCEPTIONAL PROVENANCE.

VERY RARE: on May 5, 2002, 23 years ago, the copy of the Comte de Lignerolles, bound around 1870, with shorter margins, WAS SOLD for 68 500 €.

The most beautiful copy in old binding recorded for a century of the rarest French-language edition of the 16<sup>th</sup> century.



5.

**PLATINE** en françois [Bartolomeo Sacchi dit] (1421-1481). *Platine de honeste volupte. Sensuyt le livre de platine très utile & nécessaire à toutes gens, lequel nous montre & enseigne coment lon doit regir & gouverner le corps humain pour vivre longuement en bonne santé : et est divisé en dix parties.* (A la fin :) - *Cy Finist Platine, qui traicte de honeste volupte et de toutes viâdes profitables a lhome lèql a este trāslate de latin en françois, [...] et imprime nouvellement a Lyon par Antoine Dury, lan mil cinq cens vingt huit le iiii iour de iung, (1528).*

4to [238 x 167 mm] (4) ll: title page printed in red and black within a frame, table, cxi ll., (1) l. with the mark of Antoine du Ry; printed in Gothic type on two columns, numerous decorated initials with vegetal or historiated motifs. Ivory pigskin over wooden boards, spine with raised bands, brown morocco title label, mottled edges. *Old binding.*

SUPERB COPY OF THE RAREST EDITION OF PLATINA PRINTED IN THE 16<sup>TH</sup> CENTURY.

In the 15<sup>th</sup> century, while the success of certain medieval culinary manuscripts is undeniable, it is with the invention of printing that recipes are disseminated more widely in Italy, Germany, and France. The first cookbook to benefit from this technology is *De honesta voluptate et valetudine* by Platina of Cremona, known as “*Il Platina*”, pseudonym of Bartolomeo Sacchi (1421-1481).

Written in Latin and printed in Rome in 1473, THIS VERY ORIGINAL GASTRONOMIC TREATISE MIXES LITERARY REMINISCENCES OF ANTIQUITY, COOKING RECIPES, AND MEDIEVAL MEDICINE. More than a cookbook, *De honesta voluptate et valetudine* will serve as a “manual for good living” in humanist Europe of the 16<sup>th</sup> century.

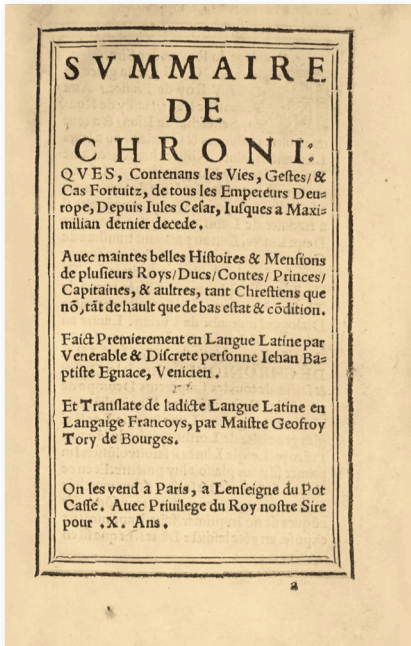
THE FIRST PART OF THE WORK LISTS THE MAIN FOODS AND THE BEST WAY TO PREPARE THEM. THE SECOND PART CONTAINS ALMOST 200 RECIPES OF DISHES CLASSIFIED ACCORDING TO THEIR MEDICINAL VIRTUES.

THE MOST BEAUTIFUL COPY IN ANCIENT BINDING RECORDED FOR A CENTURY.

Precious and rare first edition of one of the only two French-language books  
 printed and translated by Geofroy Tory (1480-1533),  
 the first printer of King Francis I, writer, engraver, and painter.

6.

**TORY**, Geofroy (1480-1533). *Summaire de chroniques, Contenans les Vies, Gestes et Cas Fortuits, de tous les Emperours d'Europe, Depuis Iules Cesar, jusques a Maximilien, dernier decede... Et Translate de ladicte Langue Latine en Langaige Francoys, par Maistre Geofroy Tory de Bourges.* On les vend a Paris, a Lenseigne du Pot cassé. (à la fin) : *Ce present Livre fust acheve dimprimer a Paris le XIII. iour d'apvril M.DXXIX, pour Maistre Geofroy Tory de Bourges, qui le vend au dict Paris a Lenseigne du Pot casse* (13 avril 1529).



Small 8vo [161 x 103 mm], containing (16) preliminary ll., 99 ll. of text, and (13) ll of table, round letters, broken pot mark on the last leaf, the entire text is printed within a triple frame of fillets. Full ivory vellum, flat spine, title and date handwritten in brown ink, tiny wormhole gallery in the inner margin of about twenty leaves not touching the text, ink stains on 2 leaves, final endleaf renewed. 17<sup>th</sup> century binding.

PRECIOUS AND RARE FIRST EDITION OF ONE OF ONLY TWO FRENCH-LANGUAGE BOOKS PRINTED AND TRANSLATED BY GEOFFROY TORY (1480-1533), THE FIRST PRINTER OF KING FRANCIS I, WRITER, ENGRAVER, AND PAINTER.

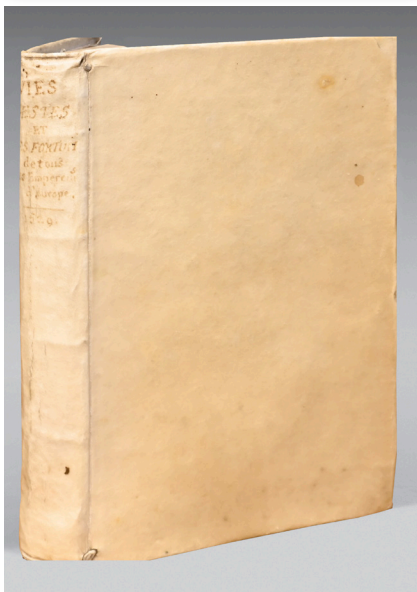
IT PRECEDES THE PUBLICATION OF CHAMPFLEURY BY FIFTEEN DAYS (April 28, 1529).

"Geofroy Tory, this great artist who seems to have been universal, like the men of genius of his time, was versed in Greek, Latin, and even Hebrew literature. He was one of the most zealous promoters of the French language, of which he reformed the spelling. He abandoned teaching to learn the art of printing, to which he would later lay down rules. His talents as an artist, writer, and typographer earned him from Francis I (in 1529) the title of royal printer, a title that was later passed to Néobar for Greek, to Robert and Charles Estienne for Latin and Hebrew, to Olivier Mallard, Tory's successor, for French, and to Denys Janot for the same language" (A. Firmin Didot).

RARITY: ONLY THREE COPIES APPEARED ON THE PUBLIC MARKET SINCE 1960.

Two complete copies in American libraries: *Harvard Univ.*; *Newberry Libr.* (bound in the 20<sup>th</sup> century by Honnelaître).

COMPLETE LITERARY RARITY, WELL PRESERVED IN ITS BEAUTIFUL 17<sup>TH</sup> CENTURY VELLUM BINDING, ONE OF THE MOST BEAUTIFUL TYPOGRAPHICAL ACHIEVEMENTS OF THE RENAISSANCE.







First edition of the masterpiece by Hans Schüfelein (1480-1538), the pupil of Albrecht Dürer, decorated with 73 full-page engravings, engraved in Frankfurt in 1537.



8.

**SCHAUFLEIN**, Hans Leonhard (1480-1538). *Doctrina, vita et passio Jesu Christie... Lere, Leben, unnd Sterben Jesu Christi. Inhalt des ganzen Newen Testaments künstlich fürgebildet.* Francfort, Christian Egenolff, 1537.

Small 4to [135 x 144 mm] of (39) ll. and a last blank, A-K<sub>4</sub> (last blank); hazelnut morocco, covers decorated with gilt and cold fillets, spine ribbed decorated, gilt edges (*F.Bedford*).

FIRST EDITION OF THIS MASTERPIECE BY HANS SCHÄUFELEIN (1480-1538), A PUPIL AND ASSISTANT OF ALBRECHT DÜRER UNTIL ABOUT 1505.

His imagination matched his knowledge and his works are very interesting. His first known work is the painting of the *Retable d'Ober-Sankt-Weit*, Altarpiece, the drawing of which was done by Dürer. Schüfelein did little engraving himself; he executed the drawings on wood. He illustrated the novel "Theueurdank" to a large extent.

THIS MASTERPIECE ILLUSTRATING THE PASSION OF CHRIST IS DECORATED WITH 73 FULL-PAGE ENGRAVINGS by Schüfelein, a pupil of Albrecht Durer.

"First edition: others appeared in 1542, 1550. Title in 10 lines, Latin in roman and German in gothic, with woodcut mark of Schüfelein (IS interlaced, on a large shovel) above the lower line. The book consists of 73 cuts, c. 140 x 102 mm, one on each page with the title in Latin above with Scriptural reference and the German equivalent below. The series of cuts ends K2 vo...

All the cuts are by Schüfelein except the first (Annunciation) which is probably by a different, though masterly hand: 48 are signed with the IS monogram and shovel, and many are evidently adapted from the larger subjects by Schüfelein published in 1507." (*Fairfax Murray, German, 393*).

A publishing success, it was republished twice in 1542 and 1550. USTC locates 8 institutional copies, 7 of which are in Europe and only 1 in the United States (*New York Public Library*).

Provenance : *Musée Huth* (ex-libris).

**Fore-edge painting attributed to Cesare Vecellio  
on a book that is part of Antonio Pillone's acquisitions.**



9.

**JOSEPHUS FLAVIUS.** *Antiquitatum judaicarum libri XX.*  
*De bello judaico lib. VII. Contra Apionem lib. II. De imperio rationis sive de Machabeis.*  
Bâle, J. Froben et Nic. Episcopi, 1540.

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Folio [Dimensions of the binding: 326 x 225 mm] of (10) ll., 839 pages, (1) page of mark, outer margin of the first 14 ll. restored. Pigskin over beveled wooden boards, covers blind-stamped with stylized and varied motifs, spine with four raised bands, painted fore-edge, two clasps, upper extremity of the spine restored. *Contemporary binding.*

THE DECOR PAINTED BY CESARE VECELLIO EXTENDS OVER THE THREE EDGES: a little blurred on the lateral edge, it presents on the bottom and top edges compositions of astonishing magnitude, rich in colors, representing the siege and burning of Jerusalem.

PRECIOUS BINDING PAINTED BY VECELLIO BEFORE 1590, TITIAN'S NEPHEW, FOR ODORICO PILLONE OR HIS SON GIORGIO.

IN THE 16<sup>TH</sup> CENTURY, BOOKS WERE STORED IN THE OPPOSITE DIRECTION THAN TODAY, AND THE SPINES OF THE BINDINGS DID NOT YET BEAR TITLES: VISIBLE EDGE WITH THE AUTHOR'S NAME WRITTEN ON IT. IT IS REMARKABLE THAT THE PILLONE WERE THE ONLY ONES AT THE TIME TO WANT TO DECORATE THEIR BOOKS IN A MORE PERSONAL WAY. THE COLLECTION OF THESE BOOKS, GATHERED IN A CABINET PROBABLY INTENDED FOR THIS PURPOSE, PRESENTED THEIR DECOR WITH THE SPLENDOR ONE CAN IMAGINE. These Pillone books, kept together for three centuries in Italy, were acquired en bloc in the 19<sup>th</sup> century by the English collector Thomas Brooke and kept in his library for over a century. Brought to France in 1957 following their acquisition by Pierre Berès, many of these books have already entered public libraries or prestigious collections.

THE BOOKS OF THE PILLONE LIBRARY, AS SCATTERED AS THOSE OF GROLIER OR MAHIEU, HAVE MANY ATTRACTIVE CHARACTERISTICS AND ARE VALUABLE AS THE ONLY KNOWN ANCIENT EXAMPLE OF THE EXTERIOR DECORATION OF BOOKS BY A FAMOUS ARTIST.

This volume was sold for 16,000 French Francs by Pierre Berès in 1975, at a time when Cazin volumes in morocco leather were selling for 10 Francs each at the Parisian bookstore Marcel Domergue. They are now traded at 350 Euros per volume.

PRECIOUS AND EXTREMELY RARE EXAMPLE FROM THE PILLONE LIBRARY.  
IT IS ONE OF THE RARE VOLUMES TO PRESENT ALL THREE EDGES ENTIRELY PAINTED.

**The Works of Isocrates printed in Greek in 1540 bound at the time for Marcus Függer (1529-1597), rival of Giovanni Batista Grimaldi.**



10. **ISOCRATES** (436-338 av. J.-C.). *Orationes omnes [Graece], quarum nomina in sequenti invenies pagina...*  
Frankfurt, n.n., [1540].

8vo [157 x 96 mm] of (28) ll., 349 ll. of which the first blank, (3) ll. Fawn calf, triple blind-stamped fillet around the covers, gilt tool representing a double-headed eagle in the centre, corner fleurons, spine ribbed, lettering piece on vellum, title in ink on the edge. *Contemporary Parisian binding.*

Dimensions of the binding: 163 x 100 mm.

VERY RARE EDITION PRINTED IN GREEK IN FRANKFURT AROUND THE YEAR 1540.

The wealth of his father, who owned a flute factory, allowed Isocrates to receive a thorough education. His masters were Gorgias and probably Teisias, Theramene and Prodicus of Teos, renowned sophists and rhetoricians. Thanks to his astonishing longevity, Isocrates shared the history of his city for a century, from the time of hegemony under Pericles to the beginning of the political and economic decline that accompanied the Peloponnesian War. Then he witnessed the vain efforts of Athens to regain its power thanks to the Second Confederation and, finally, the loss of its autonomy under Philip II of Macedonia.

ONE OF THE FAMOUS PARISIAN RENAISSANCE BINDINGS MADE FOR MARCUS FUGGER (1529-1597).

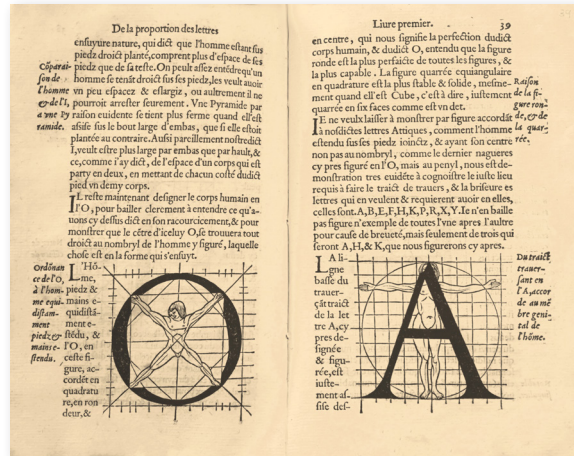
AN ELEGANT COPY BOUND IN PARIS FOR MARCUS FUGGER (1529-1597). Born into one of the richest European families, Marcus Fugger, son of Anton Fugger, appointed banker to Charles Quint, was himself a banker of the city of Augsburg and adviser to Rudolf II. His taste for books and splendid decorated bindings made him a rival of Mahieu, Grolier and Battista Grimaldi. As for the bindings of his libraries, they are in glazed fawn calf, perfectly executed: ribbed spine, and sober decoration on the covers, enhanced by corner fleurons and a characteristic central iron. Part of the collection, which passed into the family of the Princes of Öttingen-Wallerstein, was dispersed at public auction in Munich in the 1930s (Catalogue IV, Munich, 1935, n° 185). The copies bear his initials as an *ex libris* or, as in this case, his autograph signature on the back cover.

In this case, it is an "*exceptional combination of a major text of European history and one of the most enviable provenances of the Renaissance*".

Provenance: *Marcus Fugger* (1529-1597, sale of May 11<sup>th</sup>, 1934, lot 251, with his full name handwritten in brown ink on the inside cover) - *Detting-Wallerstein* library (wet stamp on first title).

*“The result of this work was an immediate and complete revolution in French typography and orthography” (Bigmore/Wyman).*

**A very wide-margined copy (height: 166 mm) in superb contemporary ivory vellum binding from the Bormet and B. Fillon libraries.**



11.

**TORY, Geoffroy. [Champfleury]. *L'art & science de la vraye proportion des Lettres Attiques, ou Antiques, autrement dictes, Romaines, selon le corps & visaige humain...la manière d'ordonner la langue François, par certaine règle de parler élégamment en bon & plus sain langage François...***

On les vend à Paris à l'enseigne Saint-Martin, Rue Saint-Jacques, par Vivant Gaultherot, 26 aout 1549.

8vo [166 x 115 mm] of (16)-168 ll. (wrongly numbered, 136-(24), leaves 48 and 127 formerly redone, full ivory overlapping vellum, remains of ties, flat spine. *Contemporary binding.*

“VERY RARE AND SOUGHT-AFTER SECOND EDITION VERY DIFFERENT FROM THE FIRST ONE AND PUBLISHED 20 YEARS LATER, OF THIS BRILLIANT WORK, G. TORY'S MASTERPIECE AND ONE OF THE MOST BEAUTIFUL BOOKS OF ALL TIME. IT IS ILLUSTRATED WITH XYLOGRAPHIC REPRODUCTIONS OF THE VARIOUS ALPHABETS, WRITING MODELS, FLOWERY LETTERS, INTERLACED FIGURES AND NUMEROUS WOODCUTS.” (Jacques Guérin).

“THIS IS THE FIRST DIDACTIC WORK WRITTEN IN FRENCH. GEOFFROY TORY WANTED TO LAY *the foundations of a new French grammar* (HE PROPOSED THE USE OF APOSTROPHES, ACCENTS AND THE CEDILLA) AND CREATE FIXED RULES FOR THE MANUFACTURE OF PRINTING TYPEFACES. IT WAS UNDER CHAMPFLEURY'S INFLUENCE THAT GOTHIC LETTERS WERE ABANDONED; GARAMOND WAS A PUPIL OF GEOFFROY TORY”.

“The apology of the French language, and the exhortation to use it in preference to Latin, play an important role. Tory attempted to simplify, or even establish, certain rules of grammar and pronunciation: his truculent *Notice to the reader*, which Rabelais copied in part in his *Discours du beau parleur limousin*, deals, among other things, with the pronunciation of words by foreigners or provincials. Tory's work predates Du Bellay's *Deffense et Illustration de la Langue françoise* by twenty years, and precedes François I's Edict of Villers-Cotterêts by ten years, which made the use of French compulsory in acts of state.”.

An unwashed copy, in an antique binding, with almost all its marginal letters, which is rare, as Tory demonstrated multiple typographical prowess in the outer margins of his book, often tested by the binder's knife.

AN EXCEPTIONALLY WIDE-MARGINED COPY PRESERVED IN ITS FINE CONTEMPORARY IVORY VELLUM (h: 166 mm).

**This volume contains the first book of Lopes de Castaneda in which the author gives an account of the voyage of Pedro Alvarez Cabral in India in 1500, in the course of which Brazil was discovered.**

12.

**CASTANEDA**, Fernand Lopez de. *L'Histoire des Indes de Portugal, contenant comment l'Inde a été découverte, par le commandement du Roy Emanuel, & la guerre que les capitaines Portugalois ont menée pour la conquête dicelles, fait par Fernand Lopez de Castaneda, & traduit de Portugés en François par Nicolas de Grouchy.*

Antwerp, Jehan Steelsius à l'escu de Bourgogne, 1554.

Small 8vo [151 x 92 mm] of (4) ll., 211 ll. Light-brown calf, double blind-stamped fillet around the covers with corner fleurons, spine ribbed and decorated in the same manner, gilt edges, inner gilt border. *Petit successor of Simier.*

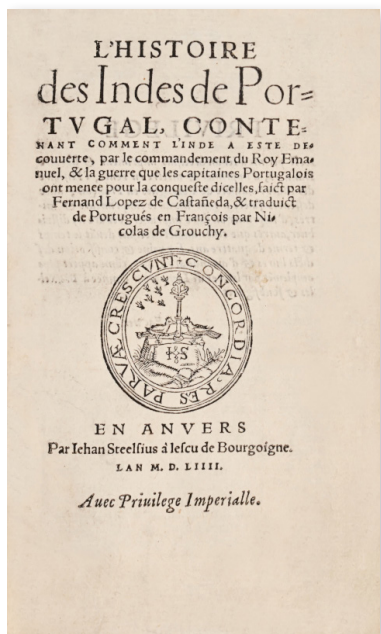
SECOND EDITION OF THE FRENCH TRANSLATION BY NICOLAS DE GROUCHY, PUBLISHED ONLY ONE YEAR AFTER THE ONE GIVEN BY MICHEL DE VASCOSAN.

THIS VOLUME CONTAINS THE FIRST BOOK OF LOPES DE CASTANHEDA IN WHICH THE AUTHOR GIVES AN ACCOUNT OF THE VOYAGE OF PEDRO ALVAREZ CABRAL IN INDIA IN 1500, IN THE COURSE OF WHICH BRAZIL WAS DISCOVERED.

This first book comprises the account of Cabral's discovery of Brazil.

It is worthy of note that the English translation of this first book by Nicholas Lichfield was not published in London till 1582.

Pedro Alvarez Cabral was a Portuguese navigator born around 1467 in Belmonte (Portugal), who died probably around 1520, perhaps in Santarem (Portugal). The son of Fernão Cabral and Isabel de Gouveia, Pedro Álvares Cabral was born into a noble family with a long tradition of service to the Portuguese crown.



The young man was highly regarded by King Manuel I. Cabral was appointed admiral and took command of a squadron of 13 caravels that left Lisbon in March 1500 for the Indies. His aim was to follow the route opened by Vasco da Gama in 1497 in order to consolidate the commercial links established in the East and to continue the conquest of new territories begun by his predecessor.

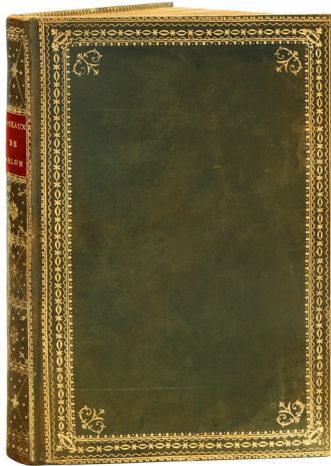
THIS WORK IS VERY RARE AND MUCH SOUGHT-AFTER, BECAUSE IT IS THE MOST COMPLETE HISTORY OF THE CONQUEST OF THE INDIES BY THE PORTUGUESE.

*"Only a part of this history was reprinted in Antwerp in 1554. The first book only was translated into French under the following title: 'Le Premier livre de l'Histoire de l'Inde, contenant comment l'Inde a été découverte par le commandement du roi Emmanuel'... Paris, 1553, 4to."*

A PRECIOUS COPY OF THIS RARE ACCOUNT OF A JOURNEY TO INDIA AND BRAZIL PRESERVED IN ITS BINDING SIGNED BY SIMIER'S SUCCESSOR PETIT.

*"This unusual volume is only valuable when it is well conditioned."*

**A remarkable unwashed copy bound in fine 18<sup>th</sup> century morocco.**



13.

**BELON, Pierre.** *L'histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel. Escrite en sept livres, par Pierre Belon du Mans. Au Roy.* Paris, Gilles Corrozet, 1555. Avec privilège du Roy.

Folio [330 x 215 mm] of (14) ll., 381 pp., (1) p., three small pieces of paper previously glued to the title. Full green morocco, large gilt border around the covers, decorated flat spine, red morocco lettering piece, inner border, gilt edges. 18<sup>th</sup> century binding.

FIRST EDITION DEDICATED TO KING HENRI II, ILLUSTRATED WITH 159 WOODCUTS DEPICTING BIRDS IN THEIR NATURAL ENVIRONMENT. Divided into 7 books, the work offers a complete overview of the birds contemporary known.

"THIS BEAUTIFUL BOOK, IN ADDITION TO THE 159 BIRD FIGURES ON EVERY PAGE, IS ENRICHED WITH BEAUTIFUL INITIALS. SOME COPIES BEAR THE NAME OF CAVELLAT. THE SECOND BOOK, DEVOTED TO BIRDS OF PREY, CONTAINS INTERESTING CHAPTERS ON FALCONRY." (Thiébaud).

Pierre Belon (1517-1564), a friend of Ronsard, traveled throughout Italy, the States of the Great Lord, Greece, Egypt, Palestine and Asia Minor. He is considered one of those who made a powerful contribution to the progress of science in the 16<sup>th</sup> century. Possessor of a valuable collection, he returned to Paris in 1550, after three years' absence, put his materials in order, and published various works.

"THIS HIGHLY DOCUMENTED TREATISE ON ORNITHOLOGY IS THE MOST IMPORTANT OF THE 16<sup>TH</sup> CENTURY."

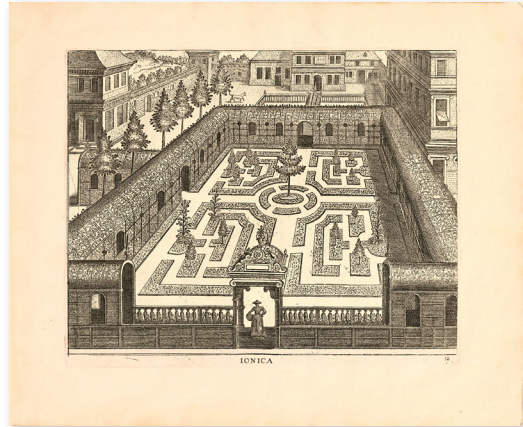
*"This work is illustrated with numerous figures of birds, most of them drawn by Pierre Goudet, Parisian, and engraved by various artists, including Gabriel Lafèche and Pierre Woëiriot"*

This volume suffered the same fate as the original edition of *La Fontaine's Fables*; often leafed through and manipulated for the pleasure of its interesting woodcuts, very few copies have come down to us "well conditioned" as Brunet reminds us, so prices vary considerably depending on their binding.

FINE COPIES IN ANTIQUE MOROCCO ARE EXTREMELY RARE.

Unique collection of 5 extremely rare first editions of 82 sixteenth century engravings on gardens, their architecture and embellishments.

Provenance : *Rothschild ; Baron Alexis de Rédé.*



## 14. VREDEMAN DE VRIES, Jan, FLORIS, Cornelis and GALLE, Philippe.

- *Hortorum viridariumque elegantes & multiplicis formae...*

Antwerp, Philippe Galle, 1583. Oblong folio (260 x 323 mm). Frontispiece and 20 numbered engravings of gardens.

- [Bound with] : by the same : JARDINS.

Antwerp, Philippe Galle, c. 1583. 6 numbered engravings.

- [Bound with] : by the same: *Artis Perspectivae plurium generum elegantissimae Formulae, [graphic], multigenis Fontibus, nonnullisq[ue] Hortulis affabre factis exornatae, in cōmodum Artificum, eorumq[ue] qui Architectura, aedificiorumq[ue] cōmensurata uarietate delectantur, antea nunquam impressae.*

Antwerp, Gerardus de Jode, 1568. Frontispiece and 17 engravings.

- [Bound with] : by the same : PUITES ET FONTAINES.

Antwerp, Philippe Galle, 1573. 24 numbered engravings on 12 leaves, tiny tear to one plate.

- [Bound with] : **FLORIS**, Cornelis. *Veelderleij nieuwe inventien van antijcksche sepultueren diemen nou zeere ghebruikende is met noch zeer fraeije grotissen...*

Antwerp, Jérôme Cock, 1557. Title and 15 engraved plates showing fantastic decorations, and funerary monuments in the grotesque style.

Bound in antique vellum, endpapers renewed. Title of the first suite rubbed and chipped with marginal tears and fold and joint to endpaper; stains to some plates.

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*"Important album of 5 suites of 16<sup>th</sup> century Dutch engravings by Vredeman de Vries and Conerlis Floris comprising 3 engraved titles and 82 engravings of gardens, fountains and wells, and grotesque tombs. All bound in an old parchment binding".*

Rare first edition of this series of 20 plates of gardens associated with the Doric (6), Ionic (7) and Corinthian (7) orders: parterres, alleys, courtyards, with beautiful buildings in the background. Attractive engraved title on a floral architectural background. The engraver has not been identified.

EXCEPTIONAL WIDE-MARGINED SET OF 5 RARE AND VERY RARE FIRST EDITIONS ILLUSTRATED WITH EIGHTY-TWO 16<sup>TH</sup> CENTURY ENGRAVINGS ON GARDENS AND THEIR EMBELLISHMENT : WELLS, FOUNTAINS ETC...



15.

**A superb copy of this rare 1561 first edition printed on large laid paper, complete with all its volvelles, preserved in its remarkable contemporary overlapping vellum binding.**

**TRITHÈME**, Abbot. (1462-1516). *Polygraphie, et Universelle escriture Cabalistique de M. I. Trithème Abbé, Traduite par Gabriel de Collange, natif de Tours en Auvergne.* Paris, Jacques Kerver, imprimé par Benoît Prevost, rue Fremontel, 1561.

Thick 4to [247 x 190 mm], comprising three parts as follows: (18) ll. including a title-page in a frame, portrait of Collanges on verso, 192 ll., title of the second part “Clavicule, et interprétation sur le contenu és cinq livres de Polygraphie” with portrait repeated on verso, ll. 194-244, title of the third part “Tables et figures planisphériques” (portrait repeated on verso), ll. 246-300, with Kerver’s fine printer’s mark with unicorn on verso of last leaf; 13 very fine full-page planispheric figures with volvelles, printed in red and black; charts in the text, initials, headpieces. Printed in red and black. Full overlapping vellum, handwritten title on spine. *Contemporary binding.*

EXTREMELY RARE FIRST EDITION OF THE FIRST FRENCH TRANSLATION OF THIS CABALISTIC WRITING MANUAL, IN WHICH THE AUTHOR GIVES THIRTEEN ALPHABETS MADE UP OF CHARACTERS IN USE, NUMERALS AND CONVENTIONAL SIGNS.

FIRST FRENCH EDITION OF THE FIRST TREATISE ON CRYPTOGRAPHY, by the German historian and Benedictine Jean Trithème (1462-1516), known as Trithemius. This is by far the best edition of this translation by Charles IX’s valet de chambre and mathematician Gabriel de Collange, who was born in Tours, Auvergne, in the 1520s and was murdered on the night of Saint-Barthélémy...

MAGNIFICENT VOLUME WITH REMARKABLE TYPOGRAPHY, ILLUSTRATED WITH LARGE CAPITAL LETTERS.

The title is presented in a frame especially wood-engraved for this volume, containing the royal coat of arms, scientific instruments, motto and anagram of Gabriel de Collange. The verso of the title features a portrait of the translator, Gabriel de Collange, a true masterpiece of wood engraving. The second part begins with the same title ornament, bearing the same portrait on the verso, and is entitled “*Clavicule et interprétation sur le contenu des cinq livres de Polygraphie et universelle escriture Cabalistique*”.

This original is illustrated with 13 full-page planispheric figures, with volvelles, decorated with masks and animal heads, and four spandrels adorned with allegorical figures and loves, all elegantly wood-engraved.

“*A fine copy of a rarely complete book*”. (Catalogue de la magnifique et précieuse collection de M. Brisart, n°117).

SUPERB VOLUME - marginal wormtrack on leaves 158 to 188 - PRINTED ON LARGE, BEAUTIFUL LAID PAPER; COMPLETE WITH ALL ITS FIGURES AND VOLVELLES, PRESERVED IN ITS REMARKABLE CONTEMPORARY OVERLAPPING VELLUM BINDING.



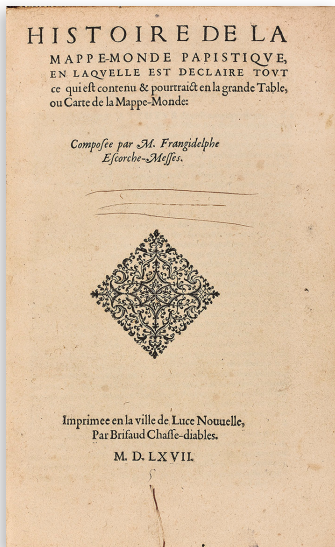
**First edition of great rarity  
of one of the most virulent Calvinist pamphlets of the 16<sup>th</sup> century.**

**16.** **TRENTO**, Jean-Baptiste / [**FRANGIDELPHE**]. *Histoire de la Mappede-monde papistique, en laquelle est declaire tout ce qui est contenu & pourtraict en la grande Table, ou Carte de la Mappede-Monde. Composed by Mr. Frangidelphe Escorche-Messes.*  
Imprimée en la ville de Luce Nouvelle, par Brisaud Chasse-diables [Genève, François Perrin], 1567.

Large 8vo [229 x 143 mm] of (4) ll, 190 pp, (1) bl. l., few spotting, pale waterstain in the lower part of the last 7 ll.

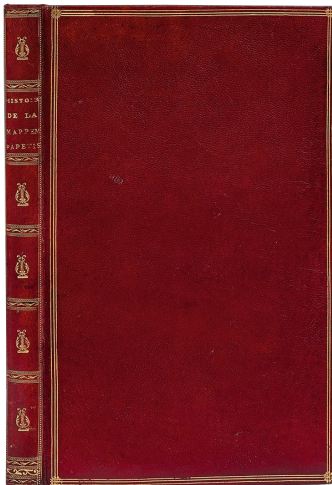
Red morocco, triple gilt fillet around the covers, flat spine decorated with gilt fillets and lyres, decorated edges, gilt inner border, gilt edges. *Bound by Derome le jeune* with his label.

VERY RARE FIRST EDITION OF THIS VIOLENT SATIRE AGAINST THE COURT OF ROME.



THIS IS ONE OF THE MOST VIRULENT CALVINIST PAMPHLETS OF THE 17<sup>TH</sup> CENTURY; Trento calls for a second sack of Rome. Rarely the satire will have used such virulence: the author invites the reader to visit the various provinces of the Christianity, singularly the nineteen papal provinces; thus the provinces of the monkery, of the mass, of the clerics, of the pilgrimages, of the Sorbonne, etc. The whole is directed by the pope who corrupted the world with his “stinking drugs of superstitions & execrable idolatries”.

“In the ‘Histoire de la Mappede-Monde Papistique’ that Jean-Baptiste Trento published in 1566 in Geneva under the pseudonym of Frangidelphe Escorche-Messes, the imaginary cosmography is used to describe a New World even more barbaric than the one that had just been discovered by the Spaniards and the Portuguese. Populating the deep forests of the provinces of Clerics, Mass and Sacramentary, the priests are represented as naked butchers, cannibals and theophagi. Since the Catholic religion ‘consists entirely of the Mass, and not of anything else’, the holy sacrament of the altar haunts this allegorical geography with its polymorphous and monstrous presence.”



The work is presented as the explanatory book of a world map, a map engraved by Pierre Eskrich, known in two copies in the world, both incomplete. The book, published after the map, forms a whole. It was sold separately.

PRECIOUS COPY PRESERVED IN ITS ELEGANT RED MOROCCO BINDING BY DEROME LE JEUNE with his engraved label dated 1785.

THE COPY COMES FROM PRESTIGIOUS LIBRARIES: *D.M. Méon* (Paris, 1803, n°363) for whom the copy was bound; *Antoine-Auguste Renouard* (Paris 1854, n°157); *Robert Samuel Turner* with ex libris (Paris 1878, n°97); acquired at the sale of the latter by the bookseller *Auguste Fontaine* (catalog with marked prices, Paris 1879, n°129). The copy was then found at the sales of *Pastor Goulden of Sedan* (Paris 1921, n°192) and *Edouard Moura* (Paris 1923, n°57).

A masterpiece of Grimaldi bookbinding by the famous Bolognese bookbinder "Vittorio Villa", on a Venetian binding dating from 1576.

These very rare bindings, of interest to the Grimaldi family, are now considered artistic specimens and are actively sought-after.



17.

[MUZIO, Girolamo (1496-1576)]. *Il duello del Mutio Justinopolitano. Con le riposte Cavalleresche. Nuovamente dall'autore riveduto.* Venice, Domenico Farri, 1576 and 1575.

2 parts in 1 8vo volume of (16) ll, ll. 9 to 223, small tear on upper corner of l. 156, printer's mark on titles, handwritten inscription Andrea Torcello on first title and last leaf.

Contemporary Italian red morocco binding, with gilt and blind-stamped decoration on the covers in the style of the famous "Grimaldi bindings". The covers are framed with five gilt fillets, with blind-stamped Apollo and Pegasus in the center of a horizontal oval encircled by a Greek motto in gilt letters, gilt scrolls and fleurs-de-lys on either side of the oval, gilt scrolls in the corners, flat spine framed with four gilt fillets.

Binding dimensions: 147 x 102 mm.

Bindings stamped with the distinctive Apollo and Pegasus medallion were famous long before their original Renaissance owner was identified as the Genoese Giovanni Battista Grimaldi. Their fame prompted at least two bookbinders, and perhaps more, to produce counterfeit or falsified Apollo and Pegasus bindings between the end of the 19th century and the first quarter of the 20<sup>th</sup> century. The best-known of the late 19<sup>th</sup> century Apollo and Pegasus forgers was Vittorio Villa, of Bologna and Milan, acting in concert with Monte.

BEAUTIFUL EXAMPLE OF THE CELEBRATE GRIMALDI BOOKBINDING BY THE EMINENT BOLOGNESE BOOKBINDER VITTORIO VILLA (D. 1892), ACTIVE C. 1870-1883. The version of the horizontal medallion with only four spokes for the chariot wheel and the motto being part of a block rather than stamped separately with more irregular lettering than here are obvious signs of this. In addition, Villa preferred to add his "stamping art" to existing antique bindings, so, in our case, to a fine contemporary morocco.

Ancient editions of Muzio's *Duello* with *Le Riposte Cavalleresche*. Both works are rare, as they were first published together in 1558.

THESE VERY RARE BINDINGS, OF INTEREST TO THE GRIMALDI FAMILY, ARE NOWADAYS CONSIDERED AS ARTISTIC SPECIMENS AND ARE ACTIVELY SOUGHT-AFTER.

A very curious illustration drawn and copper-engraved by the author himself, comprising 26 engravings, of which 12 out-of-text, combining figures, mnemonics and information on the customs and habits of the Mexican Indians.

Among these is a remarkable folding plate showing a view of Mexico City with a human sacrifice ritual in the center.

18.

**VALADES** (Didaco) Tlaxcala (1533-1582). *Rhetorica Christiana ad concionandi, et orandi vsvm acj commodata, vtrivsq[ue] facultatis exemplis svo loco insertis...*

An°. Dni. M. D. LXXVIII. Cvm licentia svperiorvm Sanctissimo. D. nô. D. Papa Gregorio XIII dicata Ano Dni. 1579. [Colophon:] Perusia. \ Apud Petrumiacobum Petrutium. 1579.

4to [242 x 174 mm] of (10) ll. (engraved title, with the arms of Gregory XIII to whom the book is dedicated and the date 1579, dedication, preface, index), 378 pp. including 7 full-page plates, (8) ll., (1) bl.l., 9 plates out of text including 1 folding (depicting the human sacrifice of the ancient Mexicans), each page framed with two fillets, 26 copper-engravings by the author, between pages 298 and 299 a folded table has not been preserved. Limp vellum, remains of ties, mention *Double* written in ink on the inside cover, flat spine with handwritten title lengthwise, beginning of title written in ink on the upper edge. *Contemporary binding*.

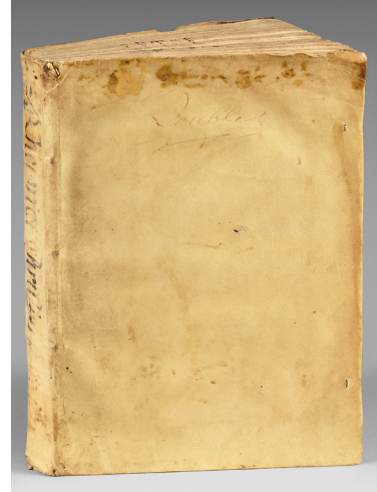
EXTREMELY RARE FIRST EDITION OF THIS PRECIOUS AMERICANA, WHICH IS BOTH A REMARKABLE MANUAL FOR MISSIONARIES IN NEW SPAIN AND A DESCRIPTION OF THE CULTURE OF THE ANCIENT MEXICANS.

Scarce first edition of one of the most interesting documents for the evangelization of colonial Mexico and the region's literary and graphic culture, of special interest for its conflation of the Renaissance memory treatise and Native American picture scripts. The son of a conquistador and a Tlaxaca Indian (thus making him one of the first mestizos), Valades is the first Mexican to be published in Europe.

VERY CURIOUS ILLUSTRATION DRAWN AND COPPER-ENGRAVED BY THE AUTHOR HIMSELF, COMPRISING 26 ENGRAVINGS, OF WHICH 12 OUT-OF-TEXT, combining figures, mnemonics and information on the customs and habits of the Mexican Indians. Among these is a remarkable folding plate showing a view of Mexico City with a human sacrifice ritual in the center (this plate is upside down in our copy).

Valadès published the important work *Rhetorica Christiana* in Perugia in 1579, in which he summarized the theological arguments on the nature of the natives and their capacity to learn and practice Christianity. He abounds in the missionary methods of the mendicant orders and the methods they use to evangelize, which is the main focus of several of his engravings, intended to illustrate aspects of this way of preaching, such as engravings 9 and 10, in which he reproduced Ludovico Dolce's mnemonic alphabet, and the eleventh, in which he presented the one that Spanish missionaries had developed to teach the Latin alphabet to the natives.

A PRECIOUS COPY PRESERVED IN ITS CONTEMPORARY LIMP VELLUM BINDING, WITH THE TITLE HANDWRITTEN IN INK ON THE UPPER EDGE AND ON THE SPINE LENGTHWISE.



Obviously the first printing of this famous series of ornithological engravings.



19.

**COLLAERT**, Adriaen (1560–1618). *Avium Vivae Icones, in aes incisae & editae ab Adriano Collardo. Iacomo Paulini Formis.* [Venice, Iacomo Paulini, ca 1580-1600].

Oblong 4to [191 x 260 mm.], engraved title and 15 plates. Mottled roan, flat spine. *Antique binding.*

OBVIOUSLY THE FIRST PRINTING OF THIS FAMOUS SERIES OF ORNITHOLOGICAL ENGRAVINGS.

COLLAERT ENGRAVED THESE PLATES IN ANTWERP, BUT THEY WERE EVIDENTLY SENT TO ITALY FOR PUBLICATION.

“At the end of the sixteenth and beginning of the seventeenth centuries, small albums of flower and animal plates were published in the Netherlands for modest purses. ONE OF THE MOST REMARKABLE IS THE LITTLE BIRD BOOK IN TWO VOLUMES BY THE FLEMISH COPPER ENGRAVER ADRIAAN COLLAERT” (Antwerp, ca. 1560-1618).

*Under the titles «Avium vivae icones» and «Avium iconum edition secundo» appear two series of 16 bird engravings, executed by Collaert in 1580 and around 1600 respectively. In the first, each bird is given a Latin name. Most of the figures depict native species, such as magpies, jays, starlings, sparrows, great tits, European waxwings and others. Also featured are selected species of domestic animals: roosters, pigeons, etc., as well as exotic birds: ostriches, crowned cranes, guinea fowl and parrots. The second series, numbered from 1 to 16 (including the title page), is not a reprint of the first, as the title would suggest, but a sequel. After a few native birds, which were already included in the first collection, the choice extends to rarer birds, both indigenous and exotic. In contrast to his predecessors, Collaert presents his birds in a landscape setting, with an easily recognizable plant or tree in the foreground on most plates. Without wishing to see him as a precursor of those who depicted the habitat, WE CAN, in any case, SUPPORT THAT HIS NEW WAY OF PRESENTING BIRDS IS THE ORIGIN OF THE MOST BEAUTIFUL LATER ORNITHOLOGICAL ILLUSTRATIONS.*

“ADRIAAN COLLAERT’S BIRD PLATES ARE ALSO OF GREAT SCIENTIFIC VALUE.”

A VERY FRESH COPY WITH VERY WIDE MARGINS.



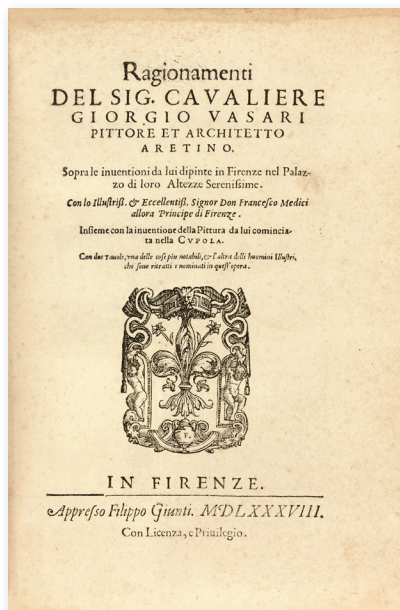
20.

*"The work is fundamental to the study of Renaissance iconography, in that it is one of only a very few sixteenth-century texts in which the artist himself analyses his own choice of subjects and their representation."*

**VASARI, Giorgio (1511-1574).** *Ragionamenti... Sopra le inventioni da lui dipinte in Firenze nel Palazzo di loro Altezze Serenissime... Insieme con la inventione della Pittura da lui cominciata nella cupola.* Florence, Filippo Giunta, 1588.

4to [218 x 148 mm] of (8) pp., 186, 18; woodcut portrait of Vasari. Full ivory vellum, marbled edges. Contemporary binding.

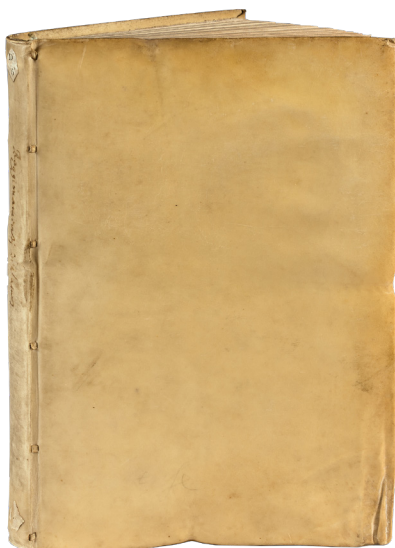
FIRST EDITION OF VASARI'S CRITICAL STUDY ON HIS OWN PAINTED WORKS IN THE PALAZZO VECCHIO.



*"The work, written in the form of a dialogue between Vasari and the dedicatee, Francesco de Medici, is fundamental to the study of Renaissance iconography, in that it is one of only a very few sixteenth-century texts in which the artist himself analyses his own choice of subjects and their representation."*

Giorgio Vasari (1511-1574) reached a position of the highest rank in the artistic world: from 1550 he worked in Rome for the new Pope Julius III, and towards the end of 1554 he settled in Florence, where he became "officer" of Duke Cosimo, whose interpreter he was in the artistic field. With the "Offices", Vasari built his architectural masterpiece. But he also prepared the second edition of the *Lives* (1568), enlarged and extended to the artists of his time (it even includes his autobiography).

His other works are the *Reasonings on his painted works in the palace of Their Serene Highnesses (Ragionamenti di G. Vasari sopra le inventioni da lui dipinte in Firenze nel Palazzo di LL. Altezze Serenissime).*

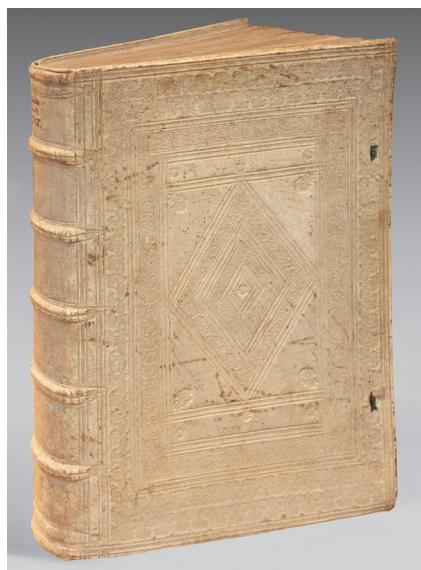


"THE LIVES OF THE MOST EXCELLENT PAINTERS, SCULPTORS AND ARCHITECTS' IS THE FIRST MODERN HISTORY OF ART. IT HAS MADE VASARI'S NAME IMMORTAL, though in his own day he was considered first and foremost a painter and architect (he worked mainly in Rome and Florence where he was a protégé of the Medici)."

PRECIOUS COPY IN BEAUTIFUL CONTEMPORARY VELLUM having belonged to Nicolas Joseph Foucault (1643-1721).

"His successes at the bar and the protection of Colbert earned him the position, at a very young age, of general prosecutor at the requisitions of the hotel, attorney general at the grand council, and master of requests. Later appointed and successively intendant of Montauban, Pau, Poitiers and Caen, Foucault showed himself, in difficult circumstances, to be an enlightened, skillful, and firm administrator. In all the generalities where he resided, he had roads built, bridges constructed, hospitals and schools established. An excellent intendant, he was also a distinguished archaeologist."

**First edition of the most richly illustrated Italian work  
on horsemanship from the Renaissance.**



21. **FERRARO**, Giovanni Battista. *Cavallo frenato di Pirro Antonio Ferraro napolitano, cavallerizzo della Maestà Cattolica di Filippo II Re di Spagna N. S., nella Real Cavallerizza di Napoli. Diviso in quattro Libri. Con discorsi notabili, sopra briglie, antiche, & Moderne [...].* Napoli, Appresso Antonio Pace, 1602.

Two parts with general titles, each divided into 4 books with separate titles in 1 folio volume [340 x 238 mm]. 135 full-page woodcuts, some minor foxing or marginal stains. Blind-stamped pigskin over wooden boards, remains of ties, spine with raised bands and handwritten title. *Contemporary binding.*

RARE FIRST EDITION OF THIS SUPERB WORK ABUNDANTLY ILLUSTRATED WITH OVER 130 WOODCUTS, MOSTLY FULL-PAGE, followed by two very simplified Venetian editions in 1620 and 1653.

It was published by Giovanni Battista II and Berardino Ferraro, after the death of the author, their father, Pirro Antonio, equerry to Philip II of Spain, who had composed and illustrated it in manuscript form from 1575. Like his father Giovanni Battista, he follows the equestrian tradition of the Neapolitan school of Grisone and Pignatelli.

It is placed after the treatise on horsemanship by Giovanni Battista I Ferraro, father of Pirro Antonio, who preceded him in the role of equerry to Philip II.

Pirro Antonio's *Cavallo Frenato*, on the other hand, is an almost exhaustive catalog of bits and bridles used in the second half of the 16<sup>th</sup> century, remarkably drawn by the author himself.

IT IS THE MOST RICHLY ILLUSTRATED ITALIAN WORK ON HORSEMANSHIP FROM THE RENAISSANCE.

THIS MAGNIFICENT WORK IS ILLUSTRATED WITH 135 WOODCUTS, MOSTLY FULL-PAGE, and sometimes printed in red and black. They mainly depict bits drawn very artistically, some of which exhibit true technical prowess.

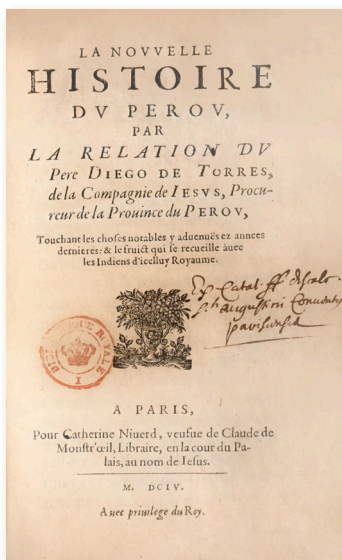
SUPERB COPY WELL-COMplete OF THIS FIRST EDITION OFTEN UNKNOWN TO COLLECTORS WHO PRESENT THE FOLLOWING OF 1620 AS ORIGINAL. IT IS PRESERVED IN ITS MAGNIFICENT CONTEMPORARY BINDING IN BLIND-STAMPED PIGSKIN OVER WOODEN BOARDS.

**Extremely rare first French edition of 1604  
(missing from Leclerc, Chadenat, Brunet, etc.)  
dealing with American Indians and the History of Peru.**

**Provenance: library of the Augustins convent.**

22. **TORRES**, Diego de, ou **DETORRES BOLLUS** (1550-1638). *La Nouvelle histoire du Pérou, par la relation du Père Diego de Torres, de la Compagnie de Jesus, Procureur de la Province du Pérou, Touchant les choses notables y advenuës ez années dernières : & le fruit qui se recueille avec les Indiens d'icelluy royaume.* A Paris, pour Catherine Niuerd, veufve de Claude de Monstr'œil, 1604. Avec privilège du Roy.

8vo [165 x 100 mm] of (16) pp., (56) ll., ā in four, ē in four, A-O in four, small tear on l. 27. Limp ivory vellum, flat spine. *Contemporary binding.*



EXTREMELY RARE FIRST FRENCH EDITION OF 1604 DEALING WITH THE AMERICAN INDIANS AND THE *Histoire du Pérou*.

In 1603, Diego de Torres Bollo, Jesuit procurator of the province of Peru, published in Rome his *Relatione Breve*, one of the first printed accounts of early Jesuit missionary activities in South America. The work was an instant success: in 1604 a second Italian edition was published in Venice, as well as translations into Latin and French. The *Relatione* was typical of many Jesuit accounts of the period, that is, it consisted of a skillfully arranged montage of letters from the missions, written for the express purpose of attracting new vocations to missionary work in South America. To the detriment of this editorial success, with the exception of the major bibliographical repertoires, de Torres Bollo's text is rarely used and seldom cited by historians, and is even paradoxically absent in historical undertakings such as Rubén Vargas Ugarte's *Historia de la Compania de Jesús en el Perú*; furthermore, there is no modern edition, not even a diplomatic transcription, in the important *Monumenta Peruana*.



Sent to Peru in 1580, Diego de Torres Bollo was successively rector of the colleges in Cuzco, Quito and Potosí. Back in Europe in 1600, three years later he received the blessing of Pope Clement VIII and the general of his order to embark on the project of creating Indian reductions in Paraguay, which would be protected from slavery and the covetousness of Spanish and Portuguese colonists by becoming autonomous vassals of the Spanish Crown, protected by law, a right guaranteed by the Jesuits. Diego de Torres Bollo returned to America as provincial of Chile, Paraguay and Tucumán and created the first successful Jesuit reductions in Latin America.

His relation was first published in Italian by the Roman printer Luigi Zannetti, a year before this French edition, translated by Pierre Victor Palma Cayet, who prefaced it with a double dedication to Henri IV, in French, and to Marie de Medici, in Italian. Funding for the edition was shared between Jean Richer and Claude de Monstr'œil's widow, Catherine Niverd, whose first publication this is.



The Spanish writer Marcelino Menéndez y Pelayo (1856-1912) described this first work on Inca history as : "most genuinely American book that has ever been written, perhaps the only one in which a reflection of the soul of the conquered races has survived".

The precious copy in contemporary binding from the Bodleian Library.

23.

**GARCILASO DE LA VEGA**, Inca. *Primera parte de los Comentarios reales, que tratan del origen de los Yncas, reyes que fueron del Peru, de su idolatria, leyes, y gouierno en paz y en guerra : de sus vidas y conquistas, y de todo lo que fue aquel Imperio y su Republica, antes que los Espanoles passaran a el.* Lisbonne, Pedro Crasbeeck, 1609.

4to [268 x 177 mm] of †<sup>6</sup> 2†<sup>4</sup> A-Z<sup>8</sup> 2A-K<sup>8</sup> (2†<sup>4</sup> blank): 274 leaves, A1r- 2K8r numbered 1-264. Woodcut initials, text printed in two columns. Colophon dated 1608, as appropriate. Fawned calf, double gilt fillet around the covers, spine ribbed and gilt, gilt edges. *Contemporary binding.*

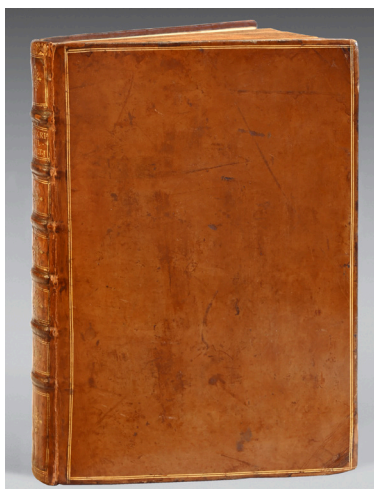


"Uncommon first edition which is much sought after" (Brunet).

THE PRESENT WORK IS DEVOTED TO THE INCAS HISTORY.

The founding text of the history of the Incas, by the first historian of pre-Hispanic Peru.

Garcilaso de la Vega is considered to be America's first cultural mestizo who was able to take on and reconcile his two cultural heritages: Inca and Spanish, achieving great intellectual reputation at the same time. Luis Alberto Sánchez describes him as "*the first mestizo of universal personality and ancestry to be born in America*". In his masterpiece, the *Royal Commentaries on the Incas*, published in Lisbon in 1609, he set out the history, culture and customs of the Incas and other peoples of ancient Peru, a book that after the uprising of Tupac Amaru II would be banned by the Spanish Crown in all its American provinces, deeming it seditious and dangerous to their interests, since it promoted the memory of the Incas. This ban had been in force since 1781, although the work continued to be printed in Spain.



"AMONG THE AVALANCHE OF BOOKS PUBLISHED AT THE TIME ON THE DISCOVERY, ONE WORK WAS TO OCCUPY A PLACE OF CHOICE IN SHAPING THE IMAGE OF AMERICA IN EUROPE. *Las Casas* had succeeded in arousing in European readers a kind of compassion for the Indians; GARCILASO DE LA VEGA'S HISTORY OF THE INCA EMPIRE IN HIS 'COMMENTAIRES REALES' (LISBON, 1609) WILL IN TURN engender a feeling of admiration for a culture and a society that were until then unknown."

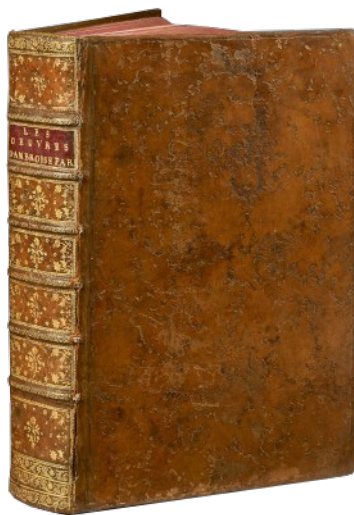
GARCILASO DE LA VEGA SHOWS WHAT THE INCA EMPIRE WAS, *its extremely rigorous social organisation, its community structure, its land distribution system, its agrarian collectivism and its fundamental monotheism. He recalls the empire's achievements in the fields of agriculture, hydraulics, architecture and civil engineering.*

A PRECIOUS COPY IN CONTEMPORARY CALF.

One of the folio editions of Ambroise Paré's Works,  
of which "each has about the same value" (Brunet, IV, c. 366).

**PARÉ, Ambroise.** *Les Œuvres d'Ambroise Paré, conseiller et premier Chirurgien du Roy, corrigées et augmentées par lui-même, peu auparavant son décès.*  
Paris, chez Nicolas Buon, 1614.

Folio [346 x 223 mm] of (13) ll., 1128 pp., (1) bl. l., (57) ll. of table. Title reinforced, a few handwritten notes in ink in the margins, hole in the margin pp. 755 and 913, clear stain p. 923.  
Light brown granite-like calf, blind-stamped fillet around the covers, spine ribbed and richly decorated, lettering piece in red morocco, red edges. *Binding from the beginning of the 18<sup>th</sup> century.*



SEVENTH EDITION OF AMBROISE PARÉ'S WORKS, SOUGHT-AFTER LIKE ALL THE FOLIO EDITIONS OF THE AUTHOR, WHICH ACCORDING TO BRUNET, ARE ALL DIFFERENT FROM ONE ANOTHER AND HAVE A SIMILAR VALUE.

This edition includes "*l'Apologie et traité contenant les voyages faits en divers lieux*", which is not found in the first two editions, of 1575 and 1579.

It is only from the fifth edition, in 1598, that this collection contains the 29 books forming this seventh edition, the previous editions having only 27 or 28.

"*The total number of leaves is the same in 1607 and 1614, but the latter is not a page-for-page reprint.*"

(Janet Doe, Ambroise Paré, a bibliography, n°35).

Since 1607, the printer of Ambroise Paré's *Works* is none other than Nicolas Buon, the son of Gabriel Buon, himself at the origin of the first 5 editions of Ambroise Paré's *Works*.

BRUNET BELIEVES THAT IT IS AN "ESTIMATED COLLECTION", and of which each folio edition has approximately the same value. They are not the same however."

THE EDITION IS RICHLY ILLUSTRATED WITH MANY WOODCUTS, SIMILAR TO THOSE OF 1585 AND BESIDES CONTAINS A PORTRAIT OF THE AUTHOR, then aged 75, dated 1585 and signed by Vallée. This portrait was already present in some copies of the 1585 edition, but it is here a new issue since the cartouche specifying the name of the artist and the date of the portrait has been slightly enlarged. The printing of the text is besides punctuated with many tail-pieces, banners and historiated initials.

ALL IN ALL, AMBROISE PARÉ'S CAPITAL CONTRIBUTION CONCERNS TWO ESSENTIAL AREAS: GUN SHOT WOUNDS AND HEMOSTASIS.

BEAUTIFUL COPY, WITH WIDE MARGINS, PRESERVED IN AN ELEGANT BINDING FROM THE BEGINNING OF THE 18<sup>TH</sup> CENTURY.

Rare and famous first edition - complete and in contemporary colors - of the *Theatrum Geographiae Veteris* of 1618-1619 containing 47 maps in all.

A precious complete copy of the 1618-1619 Ptolemy, including the often-missing folding map of Egypt, in superb contemporary colors.



25.

**PTOLEMY**, Claudio (100-170) - **ORTELIUS**, Abraham (1527-1598). *Theatri geographiae veteris Tomus prior [CON:] tomus posterior in quo Itinerarium Antonini imperatoris..vsque Tabula Peutingeriana*. Leiden; Amsterdam: Isaac Elzevir; Jodocus Hondius, 1618-1619.

2 folio volumes [408 x 275 mm]: I/ (7) ll. including 1 portrait of Petrus Bertius, 253 pp., 1 l.; II/ 28 double-page maps, 28 pp., (20) ll., (2) ll.; 46 pp., 8 map segments spread over 4 double-pages, 20 pp. 1 full-page map between pp. 10 and 11, (1) l., "*Abrahami Ortelii Geographiae veteris Tabulae aliquot*" in 35 ll. including a half-title and 14 double-page maps, complete. Full ivory vellum, decorated and varnished spines, covers of the first volume renewed. *Elegant contemporary binding*.

A COMPLETE COPY CONTAINING 28 DOUBLE-PAGE MAPS ORIGINALLY PUBLISHED BY MERCATOR IN 1578, 19 maps, 15 double-page of Ortelius' *Parergon*, a folding map and the 4 double-page maps that make up the famous *Tabula Peutingeriana*. The *Tabula* reproduces the renowned manuscript map of the XII century, now preserved at the Albertina in Vienna, which incorporates an original Roman road map of the third century, printed for the first time in 1591 by Welser in Venice.

FIRST EDITION OF THE FAMOUS AND EXTREMELY RARE "THEATRUM GEOGRAPHIAE VETERIS". A COPY IN SUPERB CONTEMPORARY COLORS, COMPLETE, IN PARTICULAR WITH THE OFTEN MISSING FOLDING MAP OF EGYPT, FROM THIS 1618-1619 PTOLEMY, EXTREMELY RARE, AND CONSIDERED BY THE GREAT BIBLIOGRAPHER SABIN AS "*An important and valuable work*".

"AN IMPORTANT AND VALUABLE WORK, CONTAINING 47 MAPS IN ALL. The 28 maps in the first part are on double pages, with one exception, and were evidently printed from the same plates as those in the editions of 1578, 1584, and 1605. They comprise the "*Vniversalis Tabula iuxta Ptolemaeum*," ten of Europe, five of Africa, and twelve of Asia. The 14 maps of Ortelius comprise: *Evropa; Britannica Insulae; Hispania; Gallia Strabonis; Belgivm; Germania; Italia; Sicilia; Dacia et Moesia; Pontvs Evxins; Thracia; Graecia; Africa Propria; and Palaestina*. Most of them had been engraved for earlier editions of Ortelius's Atlas, and some are dated 1590, 1595, 1596, 1603, etc." (Sabin)

OUR COPY CONTAINS THIS RARE PORTRAIT OF PETRUS BERTIUS ON THE VERSO OF THE DEDICATION TO LOUIS XIII AT THE BEGINNING OF THE FIRST VOLUME.

PRECIOUS COMPLETE ATLAS IN SUMPTUOUS CONTEMPORARY COLORS AND BINDING, EXTREMELY RARE.

Complete first edition preserved in its pure binding  
in contemporary overlapping ivory vellum.

26. **BRY**, Joh. Theod. De (1561-1623). *Anthologia magna, Sive Florilegium novum & absolutum, variorum maximeque rariorum Germinum, Florum ac Plantarum, quas pulchritudo...*  
Francofurti, in off. Br̄yana, 1626.

Folio [313 x 195 mm] of (6) ll., fine engraved title (with a fountain at the centre, pots of lilies and cyclamens and swags of fruit adorn the structure), illustrated with 142 engraved plates (5 of which folding), numbered 1-23, 1-116. Numbers 37 and 50 were used twice, the last plate has no number. Many non-European plants appear in the *Florilegium novum*... Other plates show examples of the floral « monstrosities » that were cultivated in Baroque gardens. *Contemporary vellum binding*, stains on lower board, title in ink on spine.

Complete copy with 142 plates of one of the most famous and influential of early florilegia, first published in 1612 with only 87 plates.

“The unsurpassed artistry for which de Bry was renowned throughout Europe emerges clearly in the plates of this florilegium. Each has been carefully composed, and the confident line of the engraving, with their fine shading, denote the hand of a true master”.

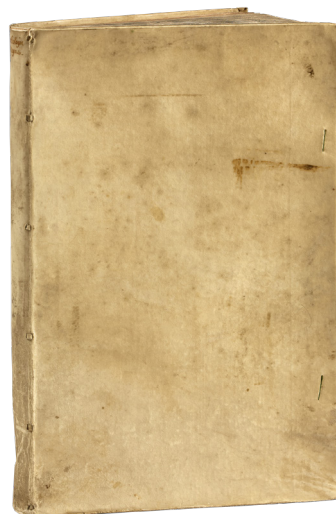
“Many of the figures on the plates are copies (in reverse) from Pierre Vallet’s *Le Jardin du Roy*, 1608, with the deletion of some of the insects shown in the Vallet, and with addition of bulbs for some of the plants. Nissen... mentions Besler’s *Hortus Eystettensis*, 1613, and van de Pas’ *Hortus Floridus*, 1614, as other source material for De Bry’s later work” (Hunt).



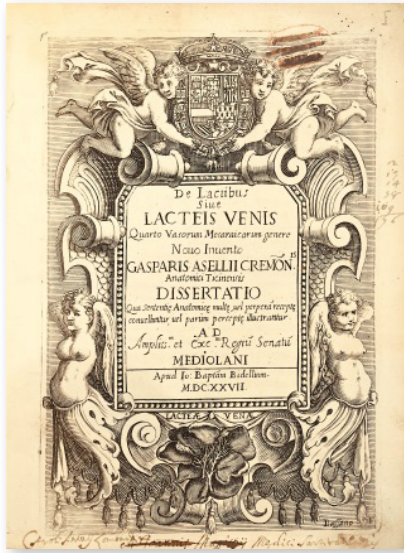
Jean-Théodore de Bry, born in Liège in 1561, died in Frankfurt in 1623, was a skilled engraver who, according to Heineken, surpassed his brother and even his father. He drew and engraved flowers for the *Florilegium novum*, Frankfurt, 1612-18, 3 folio vols.; reprinted in 1641, in Frankfurt, by Merian, under the title of *Florilegii renovati et aucti*; and for the *Anthologia magna*, 1626, or 1692, folio: these figures were useful to embroiderers and wallpaper makers as well as to botanists.

COMPLETE COPIES, LIKE THIS ONE, OF THE FLORAL WORKS OF JEAN-THEODORE DE BRY PRESERVED IN THEIR PURE CONTEMPORARY BINDING ARE VERY RARE.

A SUPERB COMPLETE COPY OF THE ORIGINAL EDITION OF 1626 PRESERVED IN ITS PURE BINDING IN CONTEMPORARY OVERLAPPING IVORY VELLUM.



Very rare and sought-after first edition of the first anatomy book including illustrations printed in color.



27.

- **ASELLI**, Gaspare. *De Lactibus sive Lacteis venis Quarto Vasorum Mesaraicorum genere Novo Invento Gasparis Aselli Cremon Anatomici Ticinensis Dissertatio...* Mediolani, Baptram Bidellaum, 1627.

4to [225 x 175 mm] of (8) leaves, including 1 engraved frontispiece in a beautiful heraldic frame and 1 portrait of the author, 79 pages, (4) leaves of index, 4 folding color plates, handwritten ex libris in the lower margin of the title. Engraved title, engraved author portrait, both by Cesare Bassano, four large folding chiaroscuro woodcut plates. Contemporary vellum with a few stains, smooth spine with handwritten title, small lack of vellum on lower cover. *Authentic contemporary binding.*

RARE FIRST EDITION OF THE FIRST ANATOMY BOOK INCLUDING ILLUSTRATIONS PRINTED IN COLOR.

THE WORK CONTAINS A BEAUTIFUL ENGRAVED TITLE PAGE AND A PORTRAIT OF ASELLI by the Milanese painter and engraver *Cesare Bassano* (1584-1648), and FOUR FOLDING CHIAROSCURO WOODCUTS PRINTED IN BLACK, RED, AND TWO SHADES OF BROWN. In its use of colour printing to more accurately distinguish the different types of vessels depicted, *De lactibus* was the “*first publication to use colored illustrations in the interest of scientific accuracy*” (Grolier Medicine).

The woodcuts are treated in a very spirited manner and in coloured chiaroscuro. On each plate four colours are used as follows: black for the background, the contours, and the crosshatching, and also for indicating the veins and for the letter engraved upon the figures; white, the colour of the paper, for numbering the plates on the black background and for the chyliiferous vessels in the figures; dark red for the arteries, for cross-hatching, and for shadows en masse; light red for the surfaces of the intestines, the mesentery, and the liver (Choulant, 240).

The colour-printed illustrations were of animal organs, and were not replicated in colour in the 1628 and 1640 editions.

A SCARCE, IMPORTANT BOOK FOR THE HISTORY OF MEDICINE AND MEDICAL BOOK ILLUSTRATION.

VERY BEAUTIFUL COPY PRESERVED IN ITS CONTEMPORARY VELLUM BINDING.

## 28.

## The first "circumnavigation" voyage by an English explorer.

**DRAKE.** *Le Voyage de l'Illustre Seigneur et chevalier François Drach, Admiral d'Angleterre, à l'entour du monde. Augmentée de la Seconde partie. A Monsieur de S. Simon, Seigneur & Baron de Courtomer.* A Paris, chez Jean Gesselin, rue saint Jacques, à la belle Image : & en sa boutique au Palais en la gallerie des prisonniers. M.DC.XXVII (1627). Avec privilège du Roy.

8vo volume [166 x 106 mm] of (4) leaves (complete with the often missing blank leaf a4), 230 pages, (1) leaf, manuscript ex libris on the title, small paper loss in the margin of pages 97 to 105 not affecting the text, small wormtrack in the margin of a few leaves, full vellum, few defects to the binding, first blank flyleaf frayed. *Contemporary binding.*



THE FIRST ENGLISH CIRCUMNAVIGATION VOYAGE BEGAN IN 1577 TRANSLATED INTO FRENCH BY F. DE LOUVENCOURT, SIEUR DE VAUCHELLES.

FIRST FRENCH EDITION OF REFERENCE IN 230 PAGES, GREATLY EXPANDED COMPARED TO THE FIRST OF 1613 WHICH CONTAINED ONLY THE FIRST PART IN 90 PAGES.

The bibliography of D.B. Quinns shows that no maps were published in the French editions of 1613 and 1627.

Drake departed from Plymouth on November 13, 1577, and entered the Strait of Magellan on August 20, 1578. Upon reaching the exit of the strait on September 6, he encountered a storm the next day that drove him south. Returning to the end of the strait, he named the bay where he anchored "Parting of Friends" because one of his ships was separated from him when leaving. Further gales pushed him south again; he found himself among islands that geographers long placed on maps 800 kilometers West of America. Fleurieu demonstrated their identity with the numerous and still poorly known islands forming the southwestern part of the Tierra del Fuego archipelago and proved that Drake recognized Cape Horn, a discovery that should have brought him glory. On November 20, Drake reached the island of Mocha, south of Chile, where he had set the meeting point for his fleet. Seeing none of his ships, he continued North along the coasts of Chile and Peru, seizing every opportunity to capture Spanish ships and make land raids. His crew, somewhat sated with plunder, followed the North American coast to the 48<sup>th</sup> parallel north, hoping to find a passage to return to the Atlantic Ocean. Disappointed in this hope and forced by the cold to retreat to the 38<sup>th</sup> parallel, he named the land where he repaired his ship *New Albion*, took possession in the name of Queen Elizabeth, and on September 29, 1579, set course for the Moluccas. On October 13, he encountered islands inhabited by the most barbaric people he had seen on his voyage, and on November 4, he anchored at Ternate. He nearly perished near Celebes on January 6, 1580. Upon leaving Sumatra, he intended to go to Malacca, but circumstances forced him to take the route to England. He returned to Plymouth on November 3.



BEAUTIFUL COPY OF THIS VERY RARE FIRST FRENCH EDITION, PRESERVED IN ITS ORIGINAL CONTEMPORARY VELLUM BINDING.

*“Champlain's last cartographic contribution: his rare 1632 map, arguably the first to depict the existence of the entire Great Lakes network” (Burden).*  
This map covers the same territory as Champlain's map of circa 1616, but with greater detail, especially improving on the Great Lakes.



29.

**CHAMPLAIN, Samuel de (1567-1635).** *Les voyages de la nouvelle France occidentale...*

A Paris. Chez Clavde Collet au Palais, en la Gallerie des Prisonniers, à l'Estoille d'Or. M.DC.XXXII. Avec Priuilege du Roy.

4to [224 x 163 mm], pp. 16, (1) bl.l., 308 pp., engravings in the text pp. 245, 291, 299 and 304, full-page engravings pp. 259 and 265. Second Part: 310 pp., (1) bl. l., Doctrine Chretienne 20 pp., Traitté de la marine et du bon marinier par Le Sieur de Champlain, 54 pp., 1 map p. 23, Table, 8 pp. Map, Nouvelle France, 1632, 2 sheets, 520 x 860 mm. Full ivory vellum, flat spine, speckled edges. *Contemporary binding.*

THE COMPLETE COPY, IN CONTEMPORARY VELLUM, OF FOUQUET'S PROTÉGÉ.

“EXTREMELY RARE AND SOUGHT-AFTER EDITION. THIS IS THE MOST COMPLETE EDITION OF CHAMPLAIN'S BOOK”. (Leclerc, Bibliotheca Americana).

THE EDITION, DEDICATED TO CARDINAL DE RICHELIEU, FEATURES 6 INTAGLIO ENGRAVINGS, 4 in the text and 2 full-page, showing an attack on an Iroquois village, a deer hunt, a ritual, etc., and two woodcuts in the text, one of which is an example of a navigation chart.

CHAMPLAIN RETURNED TO THE NEW WORLD AND STAYED THERE FOR 3 YEARS. HE MADE NUMEROUS EXPLORATIONS ON THE COASTS AND INLAND, WHICH ARE RECORDED IN THESE VOYAGES.

RETURNING TO FRANCE IN 1607, CHAMPLAIN STAYED ONLY SIX MONTHS AND SET OFF ON A THIRD VOYAGE, WITH THE TITLES OF GEOGRAPHER AND CAPTAIN FOR THE KING OR THE NAVY. THIS THIRD EXPEDITION WAS HIS MOST IMPORTANT. HEADING UP THE ST. LAWRENCE WITH THE INTENTION OF ESTABLISHING A PERMANENT SETTLEMENT IN CANADA, HE CHOSE A SPOT SOME 130 LEAGUES FROM THE RIVER'S MOUTH, WHERE ITS SHORES SUDDENLY NARROW. IN 1608, HE LAID THE FOUNDATIONS OF THE CITY OF QUÉBEC, whose name means “strait”.

A PRECIOUS COPY IN CONTEMPORARY VELLUM THAT BELONGED TO JEAN PECQUET, NICOLAS FOUQUET'S PROTÉGÉ, COMPLETE WITH THE LARGE, PRECIOUS MAP MEASURING 520 X 860 MM.

The precious stones, pearls, diamonds, sapphires, topaz, rubies, emeralds, etc..., their price "dedicated to the Grande Mademoiselle, Duchess of Montpensier".

Edition illustrated with the portrait of the Duchess of Montpensier with pearls and necklace drawn by Larmessin in 1664.

30.

**BERQUEN, Robert de.** *Les Merveilles des Indes Orientales et Occidentales ou nouveau traité des Pierres précieuses et perles, contenant leur vray nature, dureté, couleurs et vertu : Le tiltre de l'Or et de l'Argent... du prix des Diamants, & des Perles.* Paris, 1669.

4to [219 x 155 mm] of (4) ll., 1 portrait and 152 pp. Olive green morocco, double frame of gilt fillets on the covers decorated with lateral motifs with small tools and a central decor composed of a heart pierced with an arrow encircled with small gilt tools, spine ribbed and decorated with fleurdelys, mottled edges. Contemporary binding.



VERY RARE AND PRECIOUS VOLUME DEDICATED TO PRECIOUS STONES AND JEWELRY DEALING WITH VARIOUS STONES SUCH AS DIAMOND, SAPPHIRE, TOPAZ, RUBY, EMERALD, PEARLS, GOLD AND SILVER.

One of the most interesting works about precious stones and jewelry.

This second edition is more interesting than the first of 1661 because it is enlarged with a "current price" for diamonds and pearls and with the chapter "*contre la fausse Pierre Philosophale et souffleurs d'Alquemie*" and a "*Suite du chapitre de la perle*" which relates to South America (Palau II, 194).

Robert de Berquen was a goldsmith merchant based in Paris.

"In terms of substance, this edition is considerably superior to the first; both are rare" (Sinkankas).

BEAUTIFUL EDITION DEDICATED TO THE GRANDE MADEMOISELLE, DUCHESS OF MONTPENSIER, "sole daughter of Gaston d'Orléans and Marie de Bourbon", born in 1627. IT IS ILLUSTRATED WITH HER PORTRAIT DRAWN BY LARMESSIN IN 1664 ENHANCED WITH HER PEARLS NECKLACE.



The unusual presence of a morocco binding on this book, the even rarest one of the fleurs de lys decorating the spine of the volume, the heart pierced with an arrow in the center of the covers responding to the dedication where the author begs Mademoiselle to consider the rarity of things contained in this book and "*le cœur de celui qui la luy présente*"..., the autograph signature of the Police Lieutenant of Louis XIV, Nicolas Gabriel de La Reynie, allow us to consider this copy as a Present of the author to the Grande Mademoiselle.

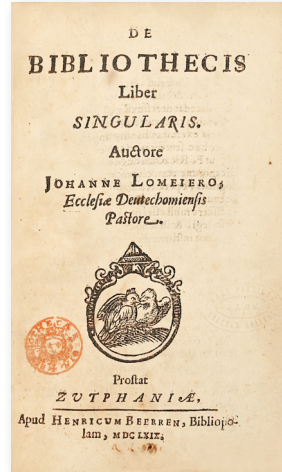
Provenances: *La Grande Mademoiselle, Duchess of Montpensier*, born in 1627; *Gabriel de La Reynie*, first General Lieutenant of Police of Paris (1625-1709) and *Madam the Duchess of Vendome*.



Extremely rare first edition

*“of an early work on the history, architecture, and organization of libraries, on librarians and enemies of books.”*

Provenances: Louis XIV (1643-1715); Mark Pattison (1813-1884); James Thompson; Gibson Craig (1799-1886), friend of Sir Walter Scott; James W. Ellsworth; A.S.W. Rosenbach; Harrison D. Horblit (1994).



31. **LOMEIER**, Jean (1636-1699). *De Bibliothecis Liber singularis*. Zutphen, Henri Beerren, 1669.

8vo [151 x 89 mm] of (8) leaves, 341 pp., 1 leaf of errata, scattered foxing, full red morocco, triple gilt fillet around the covers, royal coat of arms in the center, spine with raised bands decorated with the crowned cipher of Louis XIV repeated five times, inner gilt border, gilt edges. *Royal contemporary binding.*

FIRST EDITION OF AN EARLY WORK ON THE HISTORY, ARCHITECTURE, AND ORGANIZATION OF LIBRARIES, ON LIBRARIANS AND ON THE ENEMIES OF BOOKS.

This work is divided into fifteen chapters, in which the author discusses the origin of libraries; the means used before Moses to preserve the memory of important events; the libraries of the Hebrews, Chaldeans, Arabs, Phoenicians, and Egyptians; those of the Greeks, Romans, and Christians, before, during, and after the centuries of barbarism; the most famous libraries of Europe, and other parts of the world; certain works known from only a single copy; the talents and duties of a librarian; the location, arrangement, and ornaments of a library; and finally the insects that gnaw books and manuscripts. The part of this work concerning the libraries of antiquity is the most peculiar.

Jean Lomeier, a Dutch philologist, was born in 1636 in Zutphen, where his father served as a minister. He attended the lessons of the most famous professors in Germany and Holland and distinguished himself in all his courses by his diligence and insight. He then received holy orders, served as a pastor in Deutschan, and was recalled in 1674 to Zutphen to lead the church there. The curators of the academy in that city appointed him, in 1686, to the chair of belles-lettres and philosophy, which he held with great distinction while continuing to care for his flock. Lomeier died in Zutphen on December 2, 1699.

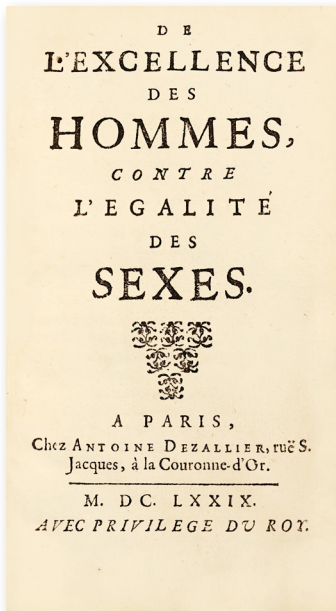
PRECIOUS COPY BOUND IN RED MOROCCO FOR LOUIS XIV AND BEARING HIS COAT OF ARMS ON THE COVERS AND HIS CROWNED MONOGRAM REPEATED FIVE TIMES ON THE SPINE.

32.

*“Without Descartes, there would have been no Poulain de la Barre; without Poulain de la Barre, the history of feminism would have stalled for a long time. We should not hesitate to see him as the most important doctrinaire of women’s emancipation that we have had from the Middle Ages to the mid-19<sup>th</sup> century”.*

**POULLAIN DE LA BARRE**, François. *De l’excellence des hommes, contre l’égalité des sexes*. Paris, Antoine Dezallier, 1679.

12mo [142 x 78 mm] of 329 pp., (5) pp., (1) blank leaf. Mottled calf, spine with raised bands, decorated panels, marbled edges, joints slightly rubbed. *Contemporary binding*.



RARE SECOND EDITION OF THIS FEMINIST MANIFESTO DISGUISED UNDER A PROVOCATIVE TITLE.

French philosopher and linguist, François Poulain de la Barre is mainly known for his three feminist treatises inspired by Cartesian philosophy: *De l’égalité des deux sexes* (1673); *De l’éducation des dames* (1674); and *De l’excellence des hommes* (1675).

Facing strong and violent reactions provoked by the publication of his essay on the equality of the sexes, he marvels that “after so many threats to write against the equality of the sexes, no one has done so yet.” The author decides to take up the challenge to “respond to the expectation these threats have created” so that the reader can judge the debate for themselves. Because no one dared to respond to his plea, he proposes to fill this gap to determine if the thesis of male superiority over female nature can be considered viable in light of reason...

POULLAIN DE LA BARRE’S FEMINIST WORK CONSTITUTES AN ESSENTIAL MOMENT IN THE HISTORY OF PHILOSOPHY AND FEMINISM. Firstly, because, as the title of his first work on this question in 1673 recalls, he advocates for equality between women and men. This point is important because we must remember that most pro-women writings since the Middle Ages are based on the idea of women’s superiority over men. Equality is not a given concept in a society of order and rank like that of the Ancien Régime in France, even more so when it is supposed to apply to both sexes. And, while this idea was remarkably defended by Marie de Gournay in a short polemical writing of 1622, *Égalité des hommes et des femmes*, Poulain proposes an entirely different type of demonstration to support his point. HE INDEED RELIES ON CARTESIAN ANTHROPOLOGY AND METAPHYSICS TO HIGHLIGHT THIS EQUALITY OF THE TWO SEXES. Descartes’ clear distinction between body and mind allows him to affirm that “*the mind has no sex.*” There is therefore no reason to deny women the same intellectual and moral capacities as men. Poulain also examines the potential physical differences between the sexes: they are reduced to the genital organs alone, with all other differences being socially constructed. Thus, the author denies any substantial inequality based on sex.

AN ATTRACTIVE COPY PRESERVED IN ITS CONTEMPORARY BINDING OF THIS INNOVATIVE TEXT.

## The Sainte Geneviève Library.

One of the very first "Cabinet Books".



33. **DU MOLINET**, Claude. *Le Cabinet de la Bibliothèque de Sainte Geneviève divisé en deux parties...* Paris, Antoine Dezallier, 1692.

2 parts bound in 1 folio volume [426 x 285 mm] of : I/ 1 frontispiece, 1 full-page portrait of the author, (4) ll., 183 pp., 39 plates of which 5 on double-page showing the inside of the library and 34 full-page; II/ 1 frontispiece, pp. 185 to 224, (4) ll., 6 full-page plates.

Blind-stamped vellum, ribbed spine, red morocco lettering piece, mottled edges. *Contemporary binding.*

FIRST EDITION OF THIS DESCRIPTION OF THE FAMOUS CABINET OF CURIOSITIES ASSEMBLED AT THE ABBEY OF SAINTE-GENEVIÈVE BY PÈRE DU MOLINET, DIRECTOR OF THE LIBRARY SINCE 1675.

The work is divided into two parts. The first is devoted to antiquities, the second to natural history. IT IS ILLUSTRATED WITH A COPPER-ENGRAVED PORTRAIT OF THE AUTHOR by *Antoine Trouvain*, 2 frontispieces and 45 plates out of text (including 5 on double-page) engraved in intaglio by *Franz Ertinger*.

The plates show the library and the various "sideboards lined with shelves" filled with rare birds, petrified plants, coral branches, medals, engraved stones, clothing and weapons from various countries, musical instruments, minerals, clocks, etc.

The book opens with a double page picture of the library with bookcases and busts of famous historical persons on either side, and monks, who consult the collection. The following five plates show different bookcases, walls with paintings, and cabinets with bloated animals, as they were displayed at the time. Several of these animals, for instance the armadillo, walrus, swordfish, reappear on the plates in the second part of the book, which deals with natural history. The specimens of natural history are depicted on six plates in the following categories: birds, interesting animals, fish, plants, shells, and minerals. The other plates show the cabinet's collection of antique and medieval coins and medals.

A SUPERB COPY OF PERFECT FRESHNESS AND WIDE-MARGINED, PRESERVED IN ITS CONTEMPORARY VELLUM BINDING, OF THIS WORK WHICH GIVES A GOOD IDEA OF HOW A NATURAL HISTORY COLLECTION WAS PRESENTED IN THE SECOND HALF OF THE 17<sup>TH</sup> CENTURY.

**This book chronicled the first years of Spanish colonization in the New World; however, it did provide a view of the severe maltreatment of the local tribes in the Caribbean islands. It provides early information on Cuba, Nicaragua, Jamaica, and many other ports and islands.**

**This 1697 first French edition of *The Discovery of the West Indies* was among the first books printed to expose the torture and oppression to Caribbean peoples.**

34. **LAS CASAS**, Don Bartolomeo de. *La Decouverte des Indes occidentales, par les Espagnols. Ecrite par Dom Balthazar de Las Casas, Evêque de Chiapa. Dédié à Monseigneur le Comte de Toulouse.*  
Paris, André Pralard, 1697.

12mo [162 x 89 mm] of (6) leaves including 1 engraved frontispiece, 382 pages, (1) leaf of table. Extremities of the spine worn, some leaves slightly browned. Full tawny calf, coat of arms in the center of the upper cover and supralibros in the center of the lower cover, decorated spine, marbled edges. *Contemporary binding.*

FIRST EDITION OF THE FRENCH TRANSLATION BY ABBE DE BELLEGARDE.

The Spanish Dominican Bartolomé de Las Casas (1484-1566) is famous for denouncing the cruel practices of the conquistadors in America and defending the Indians during the Valladolid controversy.

*"[He] was the first to expose the oppression of the Indians by Europeans and to call for the abolition of Indian slavery"* (Howgego).

THIS BOOK CHRONICLED THE FIRST YEARS OF SPANISH COLONIZATION IN THE NEW WORLD; HOWEVER, IT DID PROVIDE A VIEW OF THE SEVERE MALTREATMENT OF THE LOCAL TRIBES IN THE CARIBBEAN ISLANDS. IT PROVIDES EARLY INFORMATION ON CUBA, NICARAGUA, JAMAICA, AND MANY OTHER PORTS AND ISLANDS. This work also provides details on the exploration and findings of Hernando Cortez.

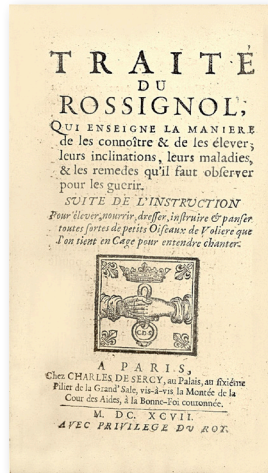
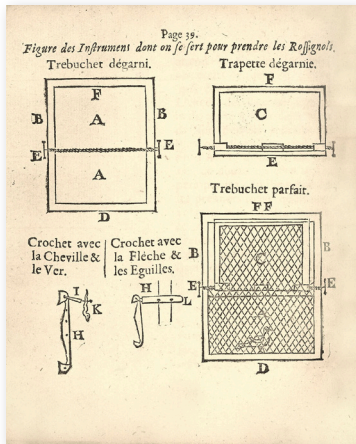
It is adorned with a frontispiece depicting Hernán Cortés and Montezuma and a vignette with the coat of arms of the Count of Toulouse, the dedicatee of the work, both engraved by *Pierre Giffart fils*.

BEAUTIFUL COPY BOUND WITH THE ARMS AND SUPRALIBRIS OF THE FINANCIER FROM MONTPELLIER, BONNIER DE LA MOSSON.

Embarking on a military career, Joseph Bonnier de la Mosson (1702-1744) was a colonel in the Dragons-Dauphin regiment and quartermaster of the Royal Household before taking over his father's position as general treasurer of the States of Languedoc. He built the Château de la Mosson near Montpellier, but it was in Paris, at his hotel on Rue Saint-Dominique, that his cabinet of curiosities and his rich collections of books, medals, paintings, and art objects were kept. The work is described under no. 1574 in the catalog of his library, dispersed in Paris in 1745, and contains his armorial bookplate.



First edition of the *Traité du Rossignol*,  
preserved in its attractive contemporary vellum binding.



35.

**VENETTE**, Nicolas. *Traité du rossignol, qui enseigne la manière de les connaître & de les élever ; leurs inclinations, leurs maladies, & les remèdes qu'il faut observer pour les guérir.*

A Paris, chez Charles de Sercy, au Palais, au sixième pillier de la Grand'Sale, vis-à-vis la Montée de la cour des Aides, à la Bonne-Foi couronnée, [1697]. Avec privilège du roy.

- [Preceded by] : **MANCINI**. *Instruction pour élever, nourrir, dresser, instruire & panser toutes sortes de petits Oiseaux de Volière que l'on tient en Cage pour entendre chanter. Avec un petit Traité pour les Maladies des Chiens [...]*

Paris, Charles de Sercy, 1697.

2 parts in 1 volume 12mo [151 x 87 mm] of (12)-84, (8)-82-(2) pp. and one folding plate. Full ivory vellum, flat spine. *Contemporary binding.*

FIRST EDITION OF VENETTE'S *Traité du Rossignol*, WHICH DISCOVERED THE CHARM OF THE NIGHTINGALE AT AN OLDER AGE: "It is a marvel of nature that the Nightingale, being such a small bird, should have such a loud voice, and that it should sing for so long without losing its breath. There is no music so perfect, nor instruments so sweet & so harmonious, that men have invented, that this bird does not imitate by its small throat."

Nicolas Venette was a medical doctor and professor of anatomy and surgery at La Rochelle, born there around 1632 and died in 1698.

The first treatise deals with linnets, goldfinches, finches, canaries, larks, etc., with a particular focus on nightingales. The "*Traité sur les chiens*" deals with a variety of issues, including "*Pour rendre l'odorat aux chiens*", "*pour connaître si les chiens deviendront mouchetez*", "*Pour guérir les chiens mordus par le renard, ou par un chien enragé.*"

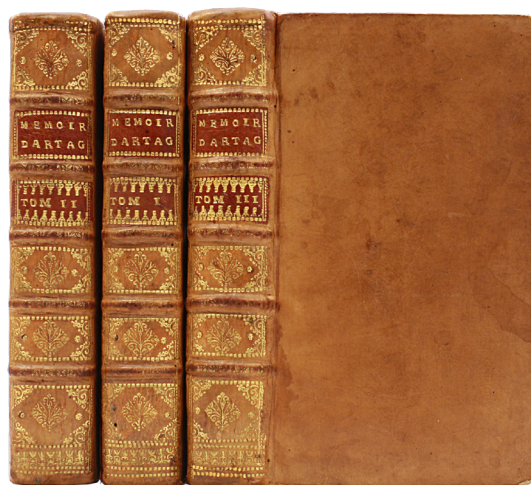
Very rare early work on raising and training birds, as well as treating illnesses in dogs.

First published in 1671 with the title *La méthode d'élever, nourrir et guérir toute sorte d'oiseaux de ramage, composée en italien par Cesar Mancini Romain, et traduite nouvellement en français par A.S.D.L.P.M.D.C.E.S. 1671*, but this first edition was without the tract on dogs.

A VERY ATTRACTIVE VOLUME PRESERVED IN ITS FIRST CONTEMPORARY VELLUM BINDING, AN EXTREMELY RARE CONDITION.

The rare first edition of the  
*Mémoires de d'Artagnan*  
from which Alexandre Dumas wrote  
*Les Trois Mousquetaires*.

A beautiful copy preserved in its original  
binding.



36.

[COURTILZ DE SANDRAS, Gatien]. *Mémoires de Mr d'Artagnan, Capitaine-Lieutenant de la première Compagnie des Mousquetaires du Roi, Contenant quantité de choses particulières et secrettes qui se sont passées sous le Règne de Louis le Grand.*  
Cologne, Pierre Marteau, 1700.

3 volumes 12mo [164 x 92 mm] of: I/ (3) leaves, 440 pages; II/ (1) leaf, 497 pages, (1) blank page; III/ (1) leaf, 492 pages. Marginal tear without loss on page 271 of the 2<sup>nd</sup> volume. Full blond calf, spines with raised bands adorned, title and volume labels in red morocco, red speckled edges. *Contemporary binding.*

RARE FIRST EDITION OF THESE MEMOIRS FROM WHICH DUMAS WROTE "THE THREE MUSKETEERS".

"We must see in the 'Memoirs of d'Artagnan' a prefiguration of the realistic novel, for Sandras gave them the appearance of historical truth only to better captivate his readers. In the preface, the author claims to draw the material of his work from D'Artagnan's papers." (Dictionnaire des Auteurs, I, 699).

Successful writer Gatien de Courtilz sieur de Sandras (1644-1712) lived a rather tumultuous life due to his polemical writings. Attacking French politics, "*The boldness of his pen earned him twelve years in the Bastille.*" (Quérard). He provides in his writings a colorful picture of the end of the grand century, rich in anecdotes, scandals, and juicy details. The author wrote the work in the Bastille, where he supposedly met D'Artagnan and where censored, seized books were deposited in his "hell", which would become "*the finest library, carefully inventoried, of banned books in the kingdom*" (p. 201, Portier des Chartreux, Les Provinciales de Pascal).

Often reprinted despite seizures and bans, this text elaborates on the real life of *Charles de Batz-Castelmore, Count d'Artagnan* (1611-1673), a cadet of Armagnac who came to seek his fortune in Paris in 1640, became a musketeer, and served Mazarin. Courtilz de Sandras is said to have been inspired by the papers left by Charles de Batz after his death at the siege of Maastricht. The text gives prominence to military feats and court intrigues, including the arrest of Fouquet by D'Artagnan.

As this text was quickly reprinted, most copies of this original edition consist of volumes from successive printings dating from 1700, 1701, or 1702. This copy includes all three volumes in the first edition dated 1700.

A BEAUTIFUL COPY OF THIS RARE LITERARY FIRST EDITION PRESERVED IN ITS ELEGANT CONTEMPORARY BINDINGS.

Provenance: handwritten ex libris on the title "*Abraham Dyvernois, 1718*".

37.

**First edition of 1704 engraved with 54 plates of garden decorations and obelisks on very large Holland paper preserved in its original binding, an absolutely rare condition.**

**SCHYNVOET**, Simon (1653-1727). *Voorbeeldex der Lusthof-Cieraaden zynde Piramiden, Eerzuylen en Andere Bywerken.*

[Amsterdam, H: de Witt, 1704]. 30 plates.

- *Voorbeelden der Lusthof-Cieraaden, zynde vaasen, Pedestallen, Orangie Bakken, Blompotten En Andere Bywerken &c.*

[Amsterdam, H: De Wit, 1704]. 24 plates.



2 parts bound in one folio volume [444 x 278 mm] comprising 54 copper-engravings. Red half-sheepskin.

*18<sup>th</sup> century binding.*

EXCEEDINGLY RARE FIRST EDITION COMPLETE WITH ALL 54 PLATES.

Complete sets of engravings after Simon Schynvoet (1653-1727), Dutch garden architect and collector, engraved by his son Jacobus (1653-after 1733) and by J. Goeree (1670-1731).

1<sup>st</sup> part contains 24 pl. (num. 1-24), all engraved by Jacobus Schynvoet, including a title p. and a dedication to Christoffel Van Brants; representing large vases, pedestals, plantpots, urns... placed in various garden settings.

2<sup>nd</sup> part contains 30 pl. (num. 1-30), engr. by Schynvoet (9), Goeree (19), Ruyter (1) and Scherm (1), incl. a title p. and a beautiful dedication to C. Van Brants picturing i.a. 12 smaller views of the Summer Palace in St Petersburg; representing funeral or marriage monuments, Baroque or Antique style obelisks..., arranged in foliage niches.

“LOUIS XIV STYLE.

SCHYNVOET (J.), architect in Amsterdam. 1701.

A suite of thirty pieces, obelisks. S. Schynvoet inv., J. Goree del et fecit. M.DCCCI.”

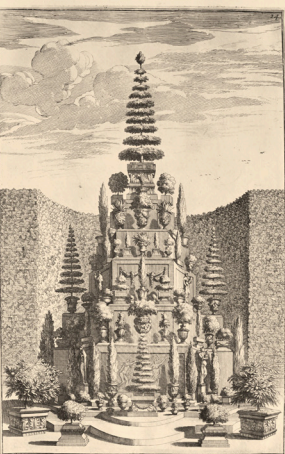
A suite of twenty-four pieces, vases. S. Schynvoet inv., J. Schynvoet fecit. Amsterdam by H. de Wit in Hugo Grottius.

- Foulc Collection.

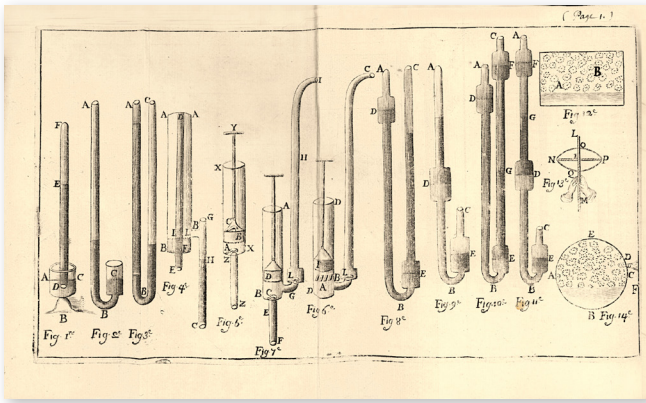
These pieces are very rich in composition and very well engraved.

Complete suite of two series of plates engraved in intaglio by Jan Goeree and Jacobus Schynvoet after drawings by the architect, horticulturist, poet and collector Simon Schynvoet (1652-1717) father of Jacobus.

A PRECIOUS COPY ENGRAVED ON VERY LARGE HOLLAND PAPER (height: 444 mm) PRESERVED IN ITS FIRST BINDING, AN ABSOLUTELY RARE CONDITION.



**Extremely rare mathematical and scientific first edition analyzing the Barometer, its operation, variations and uses, printed in Nancy in 1717, illustrated with a plate and a folding table.**



38.

**LA BROSSÉ**, Louis-Philippe. *Traité du baromètre, ouvrage mathématique, physique et critique, Dans lequel on fait voir quelle est la nature de toutes sortes de Baromètres ; la manière de s'en servir ; à quels usages un Baromètre peut être bon ; & quelle est la cause de sa variation...*

Nancy, chez Jean-Baptiste Cusson, 1717.

12mo [163 x 93 mm], (14) ll., 1 folding plate out of text, 1 folding table, 320 pp., full mottled calf, spine ribbed, red morocco lettering-piece, red speckled edges. *Contemporary binding.*

FIRST AND ONLY MATHEMATICAL AND SCIENTIFIC EDITION, VERY RARE, ANALYZING THE BAROMETER, ITS OPERATION, VARIATIONS AND USES, PRINTED IN NANCY IN 1717.

Louis-Philippe La Brosse, canon of Notre-Dame de Foy de Giroviller, was a scholar and man of letters, in touch with the scientists of his day. He lived in Lorraine at the beginning of the 18<sup>th</sup> century.

This treatise on the barometer is the development of a memoir the author had sent in 1715 to the competition opened by the Bordeaux Academy.

“The way of writing and philosophizing of this author, who is appearing in the literary field for the first time, is quite similar to that of the illustrious Mr Descartes; this is what has given him the opportunity to include in a small work, with great order and clarity, a very large number of questions, all of which have to do with the liquid in which we live, and most of which have not yet been sufficiently clarified, or which have perhaps never even been discussed in books or in schools of philosophy. The system he proposes to explain the variation of the Barometer, as well as that admirable movement of air we call wind, is new, very simple, best imagined, & assumes nothing that is not at least very possible & very easy to conceive. In the body of the work, he explains, in a way that is as new as it is solid & natural, several passages of Scripture that relate to the story of the creation of the world... He makes it quite clear that he felt he had to do so, in order to make his book intelligible to a very large number of people who have Barometers, & who, not being sufficiently literate, will apparently be quite at ease to find in it something to learn about the nature of this admirable instrument, without being obliged to resort elsewhere, in which he was undoubtedly right; the common man should even be grateful to him, and as there is plenty to keep the Sçavans busy, it can be said that it is of a nature to please all sorts of people. This trial run by an Author gives reason to expect something more, if care is taken to provide him with the means to cultivate & employ his talent”.

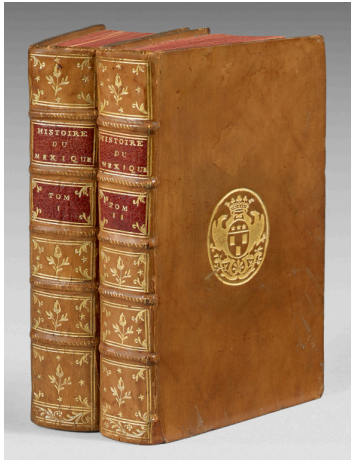
This first edition is illustrated with a folding table and a plate showing barometers.

A FINE COPY PRESERVED IN ITS CONTEMPORARY BINDING.



The *Histoire de la conquête du Mexique* by Cortez illustrated with 14 plates,  
contemporary bound for Nicolas Roujault, President of the Parliament of Paris.

From the *Maynon de Farcheville* and *de Fourqueux* libraries, with armorial ex-libris.



39.

**CORTEZ**, Fernand. *Histoire de la conquête du Mexique, ou de la Nouvelle Espagne. Traduite de l'Espagnol de Dom Antoine de Solis.* Paris, Par la Compagnie des Libraires, 1730.

2 parts in 2 volumes 12mo [165 x 95 mm] with : I/ (16) ll., 606 pp., (13) ll., 9 folding plates including 2 maps and 2 full-page plates; II/ (6) ll., 560 pp., (11) ll., 3 folding plates.

Full blond calf, gilt-stamped arms in the center of the covers, richly decorated ribbed spines, red morocco lettering-pieces, red edges. *Contemporary armorial binding.*

PRECIOUS EDITION OF THE HISTORY OF THE CONQUEST OF MEXICO BY FERNAND CORTEZ ILLUSTRATED WITH 2 FOLDING MAPS AND 12 PLATES OF WHICH 10 ARE FOLDED: "Map of Mexico, Gulf of Mexico, surroundings of Lake Mexico, view of the Rio de Canoas, the Island of Cuba at the port of St Jacques, Cortez's ships on a beach, battle in the Otumba valley, view of Mexico City, etc".

"The History of the West Indies has as its foundation in three great deeds which can be compared with anything that past centuries have produced of greater brilliance. The first is the navigation of Christopher Columbus, & the discovery of the new world. The second, the conquest of the New Spain, due to the prudence & courage of Ferdinand Cortez; and the third, the enterprise of Francis Pizarro, with the exploits of his successors, who provided Spain with South America. However closely linked these three actions may be, it is not easy to bring them together under a single narrative, because of the confusion that arises from the multitude of events. Dom Antoine de Solis intended to avoid this inconvenience, when he took on the task of writing only the history of the New Spain, of which he had amassed a quantity of relations and memoirs, which he placed in a fine order, and to which he added judicious reflections of morality and politics. He has also used singular skill to put Fernand Cortez's actions in a beautiful light. He begins with his birth, which he takes from Martin Cortez de Monroi, & from Catherine Pizarre Altamirano, describes the occupations of his youth, his studies, his travels, & his first exploits in the Isle of Cuba. From there, he moves on to Diego Velasquez's choice of him to command the small fleet destined to conquer the New Spain. He recounts his departure from the Isle of Cuba, & his arrival in the lands dependent on the empire then commanded by Motezuma [...]." This travel account is composed with the help of numerous documents, letters from Fernand Cortez and works by Lopez de Gomara and Diaz del Castillo; it includes a detailed history of the relations between Fernand Cortez and Montezuma.

A VERY GOOD COPY BOUND WITH THE ARMS OF THE ROUJAUULT FAMILY. *Guigard* attributes these arms to *Vincent-Etienne-Nicolas Roujault*, President of the Parliament of Paris.

**First edition of "Recueil de testes dessinées par Léonard de Vinci"  
belonging to the issue with engraving 60 enhanced with wash,  
preserved in its unrestored contemporary binding.**



40.

**LEONARDO DA VINCI.** Caylus, comte de. *Recueil de Testes de caractère & de charges dessinées par Léonard de Vinci Florentin & gravées par M. le C. de C.* Paris, chez Mariette, 1730.

4to [287 x 216 mm]. Title engraved after Augustin Carracci and enhanced with sepia wash, and 32 plates presenting one to two character heads engraved in etching by Caylus after Leonardo da Vinci and Lodovico Cigoli, 60 heads in all, printed in bistre, the last enhanced with sepia wash. Followed by 22 pp. and 1 leaf. Full marbled calf, spine ribbed with fleurons, burgundy lettering piece, mottled edges. *Contemporary binding.*

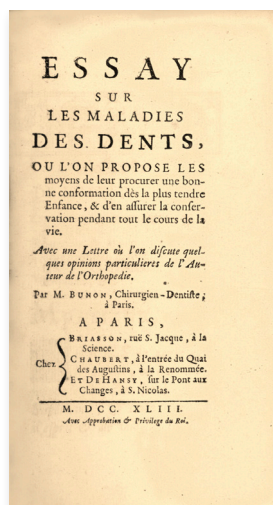
FIRST EDITION of the Caylus Album, featuring 60 expressive heads (57 in circular medallions and 3 in square or rectangular frames) signed "C[aylus]". Each figure is numbered, with the exception of the last, which is entitled "di mano di Lodovico Cigoli".

The Count engraved these figures from Pierre-Jean Mariette's collection of drawings, unless otherwise stated: piece 55 is from the King's cabinet and figures 56 to 59 are from Crozat's cabinet. The plates are followed by Mariette's *Lettre sur Léonard de Vinci, peintre florentin, à monsieur le C. de C.*, and two pages of the *Catalogue des pièces qui ont esté gravées d'après les Tableaux, ou Dessins de Léonard de Vinci*.

In 1730, at "Aux Colonnes d'Hercule" in Paris, the *Recueil de Testes de caractere et de Charges dessinées Par Leonard de Vinci Florentin et gravées par M. le C. de C.*, i.e. Count Anne-Claude de Caylus, was published. The publication brings together engravings reproducing grotesque faces then attributed to Leonardo da Vinci. These images are preceded by a *Lettre sur Leonard de Vinci, peintre florentin, a monsieur le C. de C.*, a twenty-page text that Pierre-Jean Mariette signs with the words "votre très-humble et très obéissant Serviteur M\*\*\*". Attached to this introduction is a brief but invaluable *Catalogue des pièces qui ont été gravées d'après les Tableaux, ou Dessins de Leonard de Vinci*. In this work, Mariette sets out to describe Leonardo's "manner", considerations that the reader will be able to put to the test, a few pages later, by examining the images produced by Caylus. To do so, the expert invokes categories that are now recurrent in so-called artistic literature. The question of the imitation of nature and the representation of human passions are thus critically examined. A similar approach is used to define the catalog of (rare) prints reproducing Leonardo's compositions: Mariette sets out to distinguish between the Florentine master's "manner" and that of the engravers who attempted to translate the master's inventions. them in his memory.

A PRECIOUS COPY IN AN UNRESTORED CONTEMPORARY BINDING FROM THE ISSUE WITH THE WASH ENGRAVING 60.

First edition of the first book specializing in odontological research.



41. **BUNON, Robert.** *Essay sur les maladies des dents, ou l'on propose les moyens de leur procurer une bonne conformation dès la plus tendre Enfance, & d'en assurer la conservation pendant tout le cours de la vie. Avec une Lettre où l'on discute quelques opinions particulieres de l'Auteur de l'Orthopedie.* Paris, Briasson, Chaubert, et De Hansy, 1743.

12mo [165 x 95 mm] with xii pp., 237 pp. and (3). Full marbled calf, blind-stamped fillet around the covers, decorated ribbed spine, foot of spine chipped, red edges. *Contemporary binding.*

FIRST EDITION OF THE FIRST BOOK SPECIALIZING IN ODONTOLOGICAL RESEARCH.

Following in the footsteps of Pierre Fauchard, Robert Bunon (1702-1748) is considered one of the great French dental surgeons. Above all, he was the first to provide a scientific study of dental hypoplasia, observed in the patients he treated at the Salpêtrière and General Hospital.

*"Essai sur les maladies des dents"* is considered THE FIRST SPECIALIZED BOOK ON ODONTOLOGICAL RESEARCH, in which Bunon summarizes all his previous publications.

Very early on, he advocated the extraction of milk teeth to facilitate the tidying up of permanent teeth; he also spoke out against the aberrant idea that pregnant women could not receive dental care. Protected by Jean-François Caperon, Louis XV's dentist, Bunon was appointed Mesdames' dentist in 1747.

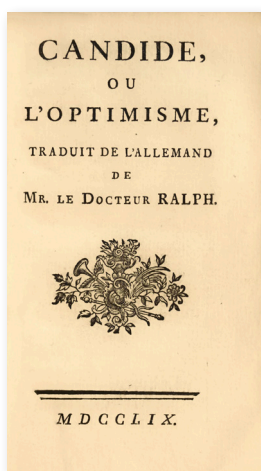
*"One of the outstanding French dentists in the period following Fauchard's Chirurgien dentiste (1728) was Robert Bunon, who was the first to perform specialized odontological research".* Garrison-Morton.

Dissatisfied with the incomplete coverage of dental problems that he found in the works of Fauchard and Gerauldy, Bunon addressed such issues as dental erosion, tooth development and the prophylaxis of dental caries and other maladies of the teeth in his *Essay*, the first of his important dental works. Three years later he published *Expériences et démonstrations . . . pour servir de soute et de preuves à l'Essai . . .*, in which he proved the assertions of his earlier *Essay* through a series of dental researches conducted on patients at the Salpêtrière and at the hospital of St. Côme-the first such ever performed. In this work he discussed for the first time the genesis of enamel hypoplasia (which he found was caused by various childhood diseases), as well as the prevention of tooth decay; he also included in it the first dental pharmacopeia.

A VERY FINE COPY WITHOUT FOXING, PRESERVED IN ITS CONTEMPORARY BINDING, A VERY RARE CONDITION.

The most beautiful copy of the first edition of *Candide* recorded on the market for half a century.

The copy of *Georges Heilbrun* bound in contemporary marbled calf with the arms of the Marquis de Caraman (1731-1806).



42. **VOLTAIRE.** *Candide ou L'optimisme. Traduit de l'allemand de M. le docteur Ralph.* N.p. (Genève, Cramer), 1759.

12mo [159 x 93 mm] of 299 pages. Signatures A-N<sub>4</sub>. Full marbled calf, coat of arms gilt-stamped in the center of the covers, spine decorated with crowned coat of arms repeated five times, red edges. *Contemporary armorial calf binding.*

“Very rare and much sought after” FIRST EDITION.

“There are eight different editions of *Candide*, published in 1759 without the name of the city or the printer, all printed in the same format, and all having an identical title. Of these eight editions, this is the first.”

“IT IS CERTAIN THAT VOLTAIRE IS THE MASTER OF IRONIC PESSIMISM. *Eugène Marsan* observes in this respect: “Of all his veins, it is this one that has suffered the least from time. What he had of caduc in his poetry, of dry in his history, of short in his philosophy ended up repulsing, instead of the pessimism of *Candide* seducing more and more”.

THIS FIRST EDITION OF CANDIDE IS RARE AND VERY RARE IN FINE CONDITION.

A PRECIOUS AND BEAUTIFUL COPY - THE ONLY ONE TO APPEAR ON THE MARKET IN CONTEMPORARY MARBLED CALF WITH ARMS FOR HALF A CENTURY - BOUND WITH THE ARMS AND PIECES OF ARMS OF THE MARQUIS DE CARAMAN (1731-1806).

VOLTAIRE AND THE MARQUIS DE CARAMAN WERE FREQUENTING EACH OTHER AT THE COURT OF STANISLAS.

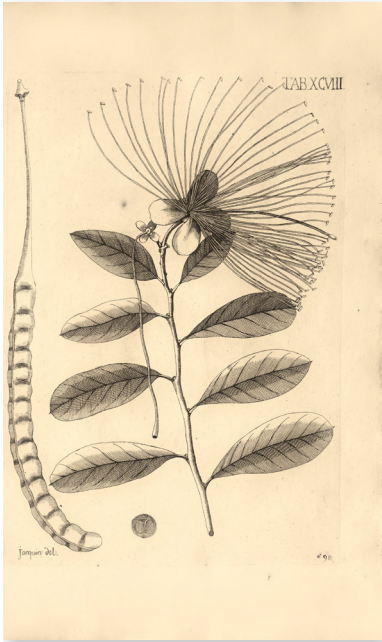
Among the main guests who came successively to charm and entertain the court of Lunéville, we must mention the Prince of Conti, the Crown Prince of Hesse-Darmstadt, Miss Charolais, the Bishop of Toul, Mgr Drouas de Boussey, the count and the MARQUIS DE CARAMAN, the count of Stainville, the marshal of Bercheny, an old friend of Stanislas, who lives near Châlons, Mgr de Choiseul-Beaupré, the marshal of Maillebois and his son, etc., etc. His tolerance was the same for all; he welcomed as liberally the philosophers who fled the Bastille as the Jesuits who fled the wrath of the Parliament. At his court, everyone had complete freedom of conscience: his first doctors and his treasurer were Protestants. For Stanislas, the greatest pleasure of all was to talk with people whose minds were as lively and cultured as his own; he didn't care about their opinions, he loved to discuss.

First edition of Jacquin's first major publication and his first illustrated work.

An exceptional copy of high bibliophily, untrimmed (height: 378 mm),  
in contemporary binding.

43.

**JACQUIN**, Nikolaus Joseph, Baron Von (« Nicolai Josephi Jacquin ») (1727-1817). *Selectarum stirpium Americanarum historia in qua ad Linnaeanum systema determinatae descriptaeque sistuntur plantae illae, quas in insulis Martinica, Jamaica, Domingo, Aliique, et in Vicinia continentis parte, observavit variores ; adjectis iconibus in solo natali delineatis.* Vindobonae (Vienna), ex officina Krausiana, 1763.



Folio [378 x 240 mm]. Quarter-sheepskin, spine ribbed, lemon morocco lettering-piece, untrimmed, some wear to extremities of the spine and corners. *Contemporary binding.*

FIRST EDITION OF JACQUIN'S FIRST MAJOR PUBLICATION AND HIS FIRST ILLUSTRATED WORK.

ONE OF THE EARLIEST DETAILED ACCOUNTS OF AMERICAN BOTANY.

In 1752, the Dutch physician and botanist Gerard van Swieten, an old friend of Jacquin's father, invited the young man, aged 25 at the time, to come study in Vienna. The young man showed such great promise in his botanical studies that he attracted the interest of Francis I, Maria Theresa's husband, while working in the Schönbrunn gardens. The Emperor soon commissioned him to produce a systematic catalogue of the plants in the gardens, and in 1754 asked him to voyage to the West Indies to collect tropical plant specimens and live animals for the gardens at Schonbrunn and the royal Menagerie.

Jacquin spent the next four years exploring the Antilles and part of South America diligently amassing plants, natural history specimens, and ethnographica. 'Ants damaged Jacquin's herbarium material, and he therefore supplemented his descriptions and notes on the new species with watercolour drawings'. The project was a great success, and Jacquin's work provided the first solid foundation for European knowledge of the natural history of this area.

THE SUPERB ILLUSTRATION FEATURES 184 PLANT PLATES, INCLUDING 6 FOLDING, AND A FRONTISPIECE SHOWING two Amerindians holding up a banner containing a map of the West Indies surrounded by Caribbean plants and animals. The plates were engraved by *J. Wagner* after the author's drawings. Jacquin had previously published his short *Enumeratio* of newly-discovered Caribbean plants; "*the 1763 publication is an important complement to the 1760 Enumeratio and should always be consulted with it*" (Stafleu).

"*The magnificent plates engraved according to drawings by the author are excellent for the period*".

AN EXCEPTIONAL UNTRIMMED COPY PRINTED ON LARGE HOLLAND PAPER.



Unique copy enriched with 3 extremely rare original plates by Zanetti after Parmigiano, an autograph letter, bound in blond calf with the coat of arms of the Pair de France,

*Guillaume Pavée de Vendevre*, born March 5, 1779.



44.

**PAPILLON, J.-M.** *Traité historique et pratique de la gravure en bois par J.-M. Papillon, Graveur en Bois, & ancien Associé de la Société Académique des Arts. Ouvrage enrichi des plus jolis morceaux de sa composition & de sa gravure... - Supplément du Traité historique... Tome troisième...* Paris, Pierre Guillaume Simon, 1766.

3 parts in 2 volumes 8vo [196 x 123 mm]. Full blond calf, double gilt fillet around the covers, gilt-stamped coat of arms, richly decorated ribbed spines, red and green morocco lettering-pieces, gilt edges. *Armorial binding circa 1840.*

EXTREMELY RARE FIRST EDITION OF THIS FUNDAMENTAL TREATISE ON WOOD ENGRAVING.

“A much sought-after work” (Brunet).

UNIQUE COPY ENRICHED WITH THREE ORIGINAL PLATES BY ZANETTI AFTER PARMIGIANO, WOOD-ENGRAVED AND EXECUTED IN MONOCHROME.

THE ILLUSTRATIONS INCLUDES A PORTRAIT OF THE AUTHOR engraved by *Caron*, A MONOCHROME DEPICTING SAINT ANDRÉ, A SUITE OF 5 WOODCUTS SHOWING THE DECOMPOSITION OF COLORS IN A MONOCHROME, 20 FULL-PAGE WOODCUTS INCLUDED IN THE PAGINATION AND SEVERAL WOOD-ENGRAVED VIGNETTES, HEADPIECES, INITIALS, MARKS AND TAILPIECES.

Jean Michel Papillon (1698-1776) was considered in the 18<sup>th</sup> century to be the only learned wood engraver, an art long considered as minor. He was the author of an important *Traité historique et pratique de la gravure en bois* (1766), which was the source of much information, and from 1747 he collaborated closely with the editors of the *Encyclopédie*, providing the decorative letters, vignettes, fleurons and tailpieces in the dictionary and the volumes of illustrations.

A PRECIOUS COPY ENRICHED WITH A FOLDED AUTOGRAPH LETTER, BOUND IN BLOND CALF WITH THE COAT OF ARMS OF *Guillaume Gabriel Pavée de Vendevre*, born in Paris in 1779, deputy then peer of France.

First French edition - more sought after than the German first edition - illustrated with 273 magnificent hand-colored engravings of fossils.

Magnificent Presentation copy on large paper bound with a unique title, in sumptuous Parisian bindings of the time.



45.

**KNORR**, Georg Wolfgang et **WALCH** Johann Ernst Immanuel. *Recueil de monumens des catastrophes que le globe de la terre a essuïées, contenant des pétrifications et d'autres pierres curieuses, dessinées, gravées et enluminées d'après les originaux, avec leur description par George Wolfgang Knorr.* Nuremberg, [1768-1778].

3 folio volumes [410 x 259 mm] of: I/ 1 portrait, (3) ll., 59 pp., 1 engraved title, 127 plates including 10 on double page ; II/ (3) ll., 159 pp., 78 plates including 3 on double-page ; III/ pp. 1 to 172, 68 plates including 2 on double-page. Full red morocco, covers decorated with a large rocaïlle dentelle, spines ribbed and decorated with a rich gilt grotesque decoration, inner gilt border, gilt edges. *Contemporary dentelle binding.*

FIRST FRENCH EDITION "MORE SOUGHT AFTER THAN THE FIRST GERMAN EDITION". (Brunet)

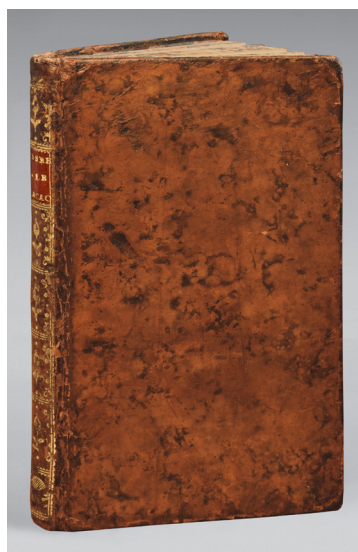
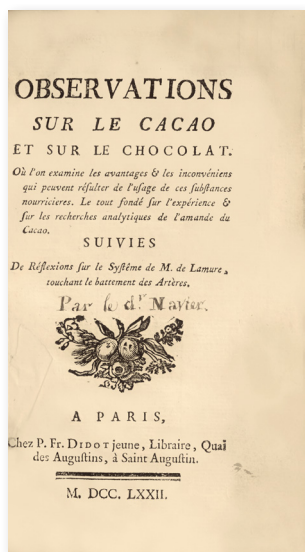
UNIQUE PRESENTATION COPY ON LARGE PAPER WITH A SPECIAL TITLE SUMPTUOUSLY BOUND IN RED PARISIAN MOROCCO WITH LARGE ROCAÏLLE DENTELLE AND WITH THE SPINES DECORATED WITH A SUPERB GROTESQUE GILT DECOR, illustrated with an aquatint portrait of Walch after *J. Elias Haid*, 273 ENGRAVINGS, 15 OF WHICH ON DOUBLE PAGE, PRINTED IN COLOR AND ENHANCED BY HAND, IN CONTEMPORARY BINDING without part IV and the text of part III, "as often" (Graesse: "The second part of the third volume, containing the table, is often missing").

Knorr, a German engraver, was born in Nuremberg on December 30, 1705. He first learned the trade of a turner, which he did until the age of eighteen. But he also took up engraving. He even painted some landscapes. Later, reading books on natural history gave him a taste for this science, to which he mainly devoted his talent.

A SPLENDID SET OF THIS FRENCH EDITION, "plus généralement recherchée que l'originale" (Brunet) OF AN OUTSTANDING SCIENTIFIC WORK ON FOSSILS.

A VERY ATTRACTIVE WORK; THE PLATES IN SUPERB CONDITION.

Extremely rare first edition of this treatise on the virtues of chocolate  
by King Louis XVI's doctor.



46.

**NAVIER**, Pierre-Toussaint. *Observations sur le cacao et sur le chocolat. Où l'on examine les avantages & les inconvénients qui peuvent résulter de l'usage de ces substances nourricières...*  
Paris, P. Fr. Didot jeune, 1772.

12mo [166 x 95 mm] of (2) ll., 144 pp., engraved headpieces and tailpieces, foxing on the title-page. Granite calf, flat spine decorated with gilt fleurons, red morocco lettering piece, marbled edges. *Contemporary binding.*

FIRST EDITION: THE VIRTUES OF CHOCOLATE, BY LOUIS XVI'S DOCTOR.

Correspondent of the Royal Academy of Sciences of Paris, the author gives a description of the cacao tree and its fruit (part 1) before studying the use of chocolate and its effects on health (part 2).

“Mr. Navier first gives a description of the Cacao tree, its fruit, & its kernels. He shows that while there is only one species of cocoa tree that produces this fruit, there is nevertheless an important difference in the species of cocoa that come to us from America, whose main distinction is the cacao des Iles & the cacao Cattaque. Mr. Navier sets out to explain these differences. He then reports on the analysis that various scientists have made of this almond, and compares them with his own. In this respect, he goes into a detail that reveals a large number of precious substances in cocoa that were previously unknown. His research extends as far as cocoa husks, which show that they are not devoid of virtue, and that it is not wrong to use them. He compares the analysis of cocoa with that of coffee, on which he had also worked, and shows how these substances relate to each other. Mr. Navier then examines the action & effects of cocoa & chocolate on the solids & fluids of the human body, & how this substance, rich in fine & incorruptible principles, can be useful to health [...].

Mr. Navier had experience of the good effects of salep, which he had used successfully against chest illnesses, & to bring much sweetness to the blood, which led him to advise the inclusion of salep cream in Cataque chocolate; but it is important not to substitute, out of greed, coarse mucillages for that of salep; for as much as the latter can give beneficial sweetness & lightness to chocolate, so much the former would be harmful to it. Cocoa must also be chosen from the finest shells, and stripped of all the altered almonds that are usually found in them. Mr. de Londres, a Paris merchant, is known to make chocolate according to these principles, with as much success as fidelity”.

A PRECIOUS COPY PRESERVED IN ITS CONTEMPORARY BINDING.

Provenance: ex-libris *Rouvier de Vaulgran* (pseudonym of chef Raymond Oliver).



*“A rare work, highly sought after since the development of aviation has brought works on the flight of soaring birds to the forefront.” (Thiébaud, 508).*

47. **HUBER, Jean** (1721-1786). *Observations sur le vol des oiseaux de proie, par M. Huber, de Genève. Accompagnées de figures, dessinées par l'Auteur.* Geneva, Paul Barde, 1784.

4to [252 x 198 mm] of 51 pages, 7 large engraved folded plates: the first (Different species of falcons) unnumbered; the second (Wing of a falcon) numbered 1, and the others five numbered 1 to 5. Full mottled Havana calf, spine with raised bands decorated with interlacing fillets, double title piece, double gilt triple fillet frame on the covers with fleurs-de-lis at the corners framing the arms of the house of Beaufort, large gilt inner border, gilt edges. *Binding with the arms of the house of Beaufort with the motto «In bello fortis» (Brave in battle).*

FIRST EDITION.

*“A scarce and instructive treatise on the flight of falcons and hawks. The book is evidently the outcome of a great deal of observation and study” (Schwerdt).*



Huber first became known as a silhouette cutter and caricaturist. He was very successful in Geneva, where he popularized the art of silhouette cutting. His talent allowed him to create the most complex scenes: he could reproduce dense forests hinting at distant views and mountains; his figures displayed unparalleled foreshortening. Numerous silhouette cuttings of Voltaire, whom he regularly visited since the philosopher settled in Geneva at Les Délices in 1756, then in Ferney, are known. The critic Melchior Grimm, who appreciated his talent, introduced him to the Parisians.



Huber also created several self-portraits in pastel, including one kept at the Musée historique de Lausanne. In 1783, Huber published in the *Mercure de France* a Note on how to steer balloons, based on the flight of birds of prey. In 1784, he published in Geneva *Observations sur le vol des oiseaux de proie*, accompanied by seven plates of his own. He was working on a *Histoire des oiseaux de proie* when he died.

The illustrations depict, among other things, “Different species of falcons”, the wing of a falcon, and the wing of a kite.

BEAUTIFUL COPY BOUND WITH THE ARMS OF THE HOUSE OF BEAUFORT.

The 177 engravings of 18<sup>th</sup> century theater actors and actresses.

48.

**LE VACHER DE CHARNOIS**, Jean-Charles (1749-1792). *Costumes et Annales des grands théâtres de Paris, accompagnés de notices intéressantes et curieuses, avec privilège du roi... Il paraît tous les samedis un numéro de ce journal.*

[Paris], On souscrit au Palais-royal au bureau du journal des costumes des théâtres, au-dessus du Café du caveau & du Sallon des arts. Et chez Mérigot le jeune, libraire, Desene, au Palais-royal. L'Esclapart, libraire de Monsieur, frère du Roi, n.d. [April 15, 1786 - November 8, 1789].

5 volumes 4to [245 x 190 mm] containing 5 parts: XXIV issues containing **25 costume plates** out of text, 22 of which in colors and 11 pages of music partitions; XXIV issues (XXV to XLVIII) containing **24 costume plates** out of text 17 of which are in colors; 2ll., 198 pp., 200 pp. (from n°XXIV to XLVIII) containing **48 costume plates** out of text 40 of which are in colors, one technical plate in



black, and 2 pages of music; 196 pp. (containing XXIV issues), 224 pp. (containing XXIV issues (from n°XXV to XLVIII) containing **48 costume plates**, 45 of which are in colors and 1 page of music; 226 pp. (containing XXVI issues), 50 pp. (containing 6 issues (from XXVII to XXXII) containing **33 costume plates** out of text, 22 of which are in colors, and one folding plate; plates under tissue guards. Excellent overall condition. Copy with wide margins on large paper, bluish for the most part. Marbled brown roan, decorated spines with raised bands, title and volume labels in blond calf, rubbed joints, red edges. *Contemporary binding.*

FIRST EDITION ILLUSTRATED WITH 179 ENGRAVINGS INCLUDING 177 OF 18<sup>TH</sup> CENTURY THEATER COSTUMES, WITH 146 IN CONTEMPORARY COLORS.

“There are large-paper copies in 4to format, in these, the first six issues are printed with larger justification and the six plates are in 4to format; these six plates are reduced in size in the 8vo edition.” (Colas)



Superb album of plates by Janinet, engraved in aquatint and colored, for the review of *Costumes et Annales des Grands Théâtres de Paris*, published from 1786 to 1789, including colored portraits of Misses Arnould, Colombe, Dumesnil, Mmes Favart or Gontier, Mr. Contat, Dugazon, Le Kain, etc. This review appeared as weekly issues, every Saturday, then Friday from July 21, 1786.

PRECIOUS COPY FROM THE DELUXE ISSUE IN 4TO FORMAT ON LARGE PAPER.

FIRST EDITION OF THIS PRECIOUS WORK FOR THE HISTORY OF THEATER DECOR AND COSTUME, ILLUSTRATED WITH 177 FIGURES IN FIRST ISSUE ON LARGE PAPER.

Provenance: printed ex-libris of *Louis Jouvet*, a famous French actor and theater director, professor at the Conservatoire national supérieur d'art dramatique.

A copy containing these three series was auctioned and sold for € 58,350  
on June 9, 2011, 14 years ago.



49.

**[CHINA]. HELMAN, Isidore-Stanislas.** I - *[Conquêtes de l'Empereur de la Chine]*. Suite des seize Estampes représentant les Conquêtes de l'Empereur de la Chine, avec leur Explication.

A Paris, chez l'Auteur et chez Ponce, [1783-1788].

- [Followed by] : II - *Abrégé historique des principaux Traits de la Vie de Confucius, Célèbre Philosophe Chinois. Orné de 24 estampes in-4. Gravées par Helman, d'après des Dessins Originaux de la Chine envoyés à Paris par M. Amiot, missionnaire à Pékin, et tirés du Cabinet de Mr. Bertin.*

A Paris, chez l'Auteur et chez M. Ponce, graveur, n.d [1786].

- [And by] : III - *Faits mémorables des empereurs de la Chine, Tirés des Annales Chinoises, Ornés de 24 estampes in 4° Gravées par Helman en 1788, d'après des Dessins Originaux de la Chine, Tiré du Cabinet de Mr. Bertin...*

A Paris, chez l'Auteur, n.d [1788].

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Large oblong folio entirely engraved [545 x 405 mm], containing three works: I/ title and 24 large plates with legends at the bottom (including a triple folded formed by plates XVIII, XIX, and XX); II/ a title, 24 leaves containing 24 numbered plates and 28 pages of explanatory text; III/ title and 24 plates each consisting of two pages placed side by side with a plate on the left and the explanatory text on the right. All mounted on tabs. Thus, an album composed of three series adorned with three titles and 72 engravings. Copy with wide margins, small stains in places. Brown quarter-morocco, flat spine renewed. Binding signed by the successor of Petit Simier.

PRECIOUS AND RARE ALBUM BOUND IN THREE SERIES.

I/ Series of 24 plates in first issue, rare and sought after, illustrating the victories of Emperor K'ien-Long (Qianlong), made by the engraver Helman after the drawings of four missionaries and the series engraved under the direction of Charles Nicolas Cochin.

II/ This *Abrégé historique des traits de la vie de Confucius* by Helman is far from being a simple decorative series: IT IS ONE OF THE MOST ELEGANT AND SUBTLE WAR MACHINES IN FAVOR OF THE SPIRIT OF THE ENLIGHTENMENT, AT THE DAWN OF THE REVOLUTION.

III/ The engraver Isidore-Stanislas Helman created this collection based on 'original drawings from China taken from Mr. Bertin's cabinet.'

PRECIOUS COPY OF THIS HIGHLY SOUGHT-AFTER COLLECTION, RARELY COMPLETE WITH ALL THREE SERIES AND THE FULL SET OF 72 ENGRAVINGS DEVOTED TO CHINA.

**Exceptional first collective edition, of great rarity, of the literary Works of Olympe de Gouges (1748-1793), a prominent figure of feminism in France.**

50.

**OLYMPE DE GOUGES.** *Œuvres de Madame de Gouges, dédiées à Monseigneur le duc d'Orléans...* Paris, chez l'auteur et chez Cailleau, 1788.

3 parts in 3 volumes 8vo [197 x 122 mm]:

I/ (8) ll. *Le mariage inattendu de Chérubin, comédie en trois actes et en prose.* À Seville et se trouve à Paris, chez Cailleau, et chez les marchands de Nouveautés, 1788. 111 pp. *Le philosophe corrigé, ou le cocu supposé, comédie en cinq actes et en prose, par Madame de Gouge.* 179 pp.

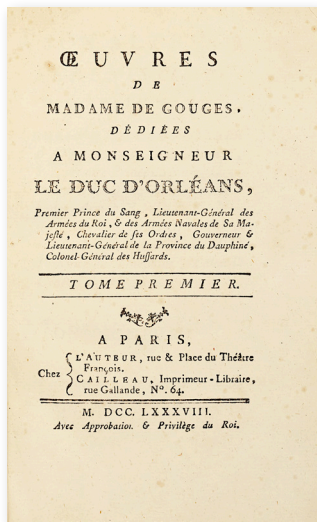
II/ (2) ll. *L'homme généreux, drame en cinq actes et en prose.* Paris, chez l'auteur et Knapens, 1786. Xi pp., 140 pp. *Préface pour les dames, Mémoire de Madame de Valmont, Dialogue entre mon esprit, le bon sens et la raison ou critique de mes œuvres, Postface.* 160 pp. Réminiscence. 10 pp. (2) ll.

III/ (4) ll. *Préface de Zamor et Mirza - 23 pp. Zamor et Mirza ou l'heureux naufrage, drame indien, en trois actes et en prose, Réflexions sur les hommes nègres.* 99 pp. *Préface de Molière chez Ninon.* 15 pp. *Molière chez Ninon, ou le siècle des grands hommes, pièce épisodique, en pose et en cinq actes.* 211 pp. *Bienfaisance, ou la bonne mère : conte mêlé d'anecdotes.* 58 pp.

Light brown half sheepskin, decorated flat spines, red title pieces, yellow edges speckled with red, one rubbed hinge with two cracked. *Contemporary binding.*

FIRST COLLECTIVE EDITION, OF GREAT RARITY, OF THE LITERARY WORKS OF OLYMPE DE GOUGES (1748-1793), A MAJOR FIGURE OF FEMINISM IN FRANCE.

A provincial who arrived in Paris at around twenty, this woman took a stage name: Olympe de Gouges. She frequented circles of writers and intellectuals close to the Duke of Orléans. Initially making a name for herself with fashionable plays and novels, from 1785, she published for the Théâtre-Français a violent denunciation of slavery. In 1786, she denounced the forced marriage of girls and advocated for women's emancipation, weaving on the theme of the *Mariage de Figaro*. From 1789, Olympe de Gouges multiplied pamphlets to demand first the equality of rights among all citizens regardless of sex, color, or income. She went even further by parodying the decorous Declaration of the Rights of Man with her *Déclaration des droits de la femme et de la citoyenne*, a text dedicated to Marie-Antoinette, where one can read:



'Woman has the right to mount the scaffold; she must also have the right to mount the rostrum.' Wishing for a constitutional monarchy like the English, she campaigned at the Jacobin club under the Convention and denounced the death penalty. Against the Terror, she was arrested on Robespierre's orders and guillotined on November 3, 1793.

AN EXCEPTIONAL COPY OF THIS HIGHLY SOUGHT-AFTER FIRST COLLECTIVE EDITION OF OLYMPE DE GOUGES' LITERARY TEXTS, PRESERVED IN ITS UNIFORM CONTEMPORARY BINDINGS.

No copy has been recorded on the market since records began in 1950.

Rare first edition of a brilliant “Apology” for the Jews.

51.

**HOURLWITZ**, Zalkind. *Apologie des Juifs en réponse à la question : Est-il des moyens de rendre les Juifs plus heureux & plus utiles en France ? Ouvrage couronné par la Société Royale des Arts & des Sciences de Metz. Par M. Zalkind-Hourwitz, Juif Polonois.* Paris, Gattey et Royer, 1789.

8vo [212 x 133 mm] of 14 pages, (2), 90, (4) (browned, water-stain at the top with small tear, few holes and paper weakening not affecting the text, some underlining in black pencil). In wrappers, plain later gray paper cover, untrimmed.

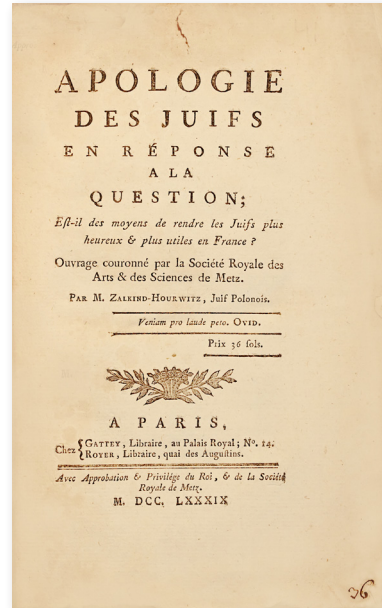
FIRST EDITION OF THIS MASTERFUL MEMOIR BY ZALKIND HOURLWITZ (1751-1812), a Polish Jew from the Lublin area, who took refuge in France in 1774.

The Royal Academy of Metz had chosen the “Jewish question” as the theme of its annual competition in 1787. The city then had the largest Jewish population in Eastern France with about 2000 souls. Hourwitz was the only Jew competing. He shared the honors with Claude Antoine Thiéry, a Protestant jurist from Nancy, and the famous Abbé Grégoire. All three advocated for Jews’ access to citizenship rights, but with different means.

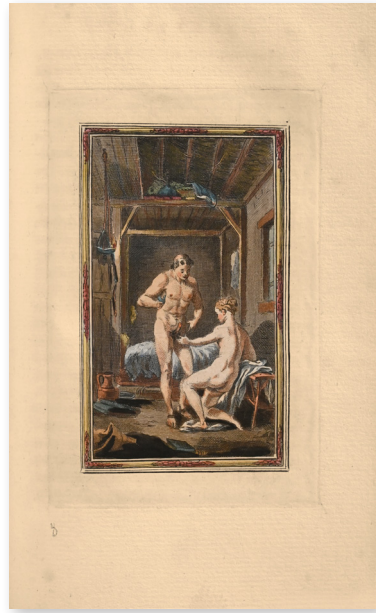
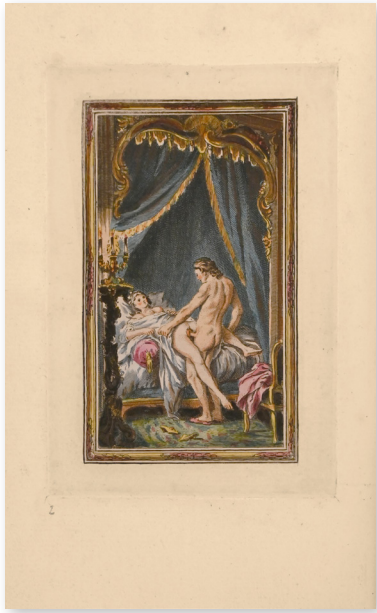
HOURLWITZ’S MEMOIR STANDS OUT DISTINCTLY FROM THOSE OF HIS COMPETITORS DUE TO HIS FREEDOM OF SPIRIT AND HUMOR. HE ATTACKS THE PREJUDICES OF THE PUBLIC AS WELL AS THOSE OF PHILOSOPHERS LIKE VOLTAIRE AND ROUSSEAU. A key phrase repeatedly appears: “*Jews are men like those of other peoples*”. His Enlightenment-inspired remarks would resonate particularly when the Revolution broke out. As for the author, the publication of his memoir earned him the position of curator of Oriental manuscripts at the Royal Library.

The son of a rabbi, born in Lublin (Poland) in 1740, Zalkind Hourwitz studied in Berlin with Moses Mendelssohn, settled in Paris in 1786, where he joined the diverse group of Parisian Jews who came from various backgrounds and communities in France and abroad, having fled the ghetto or the control of their community for the freedom represented by this cultural capital. More deist than orthodox (he «prayed to the Supreme Being in Hebrew»), he remained on the fringes of existing Jewish communities (“Portuguese” Alsatian, “Pope’s Jews”), becoming an exemplary figure of the uncompromising universalism that marked Parisian Jews’ struggle for emancipation. Engaged in the National Guard, he participated in the Jewish delegation to the general assembly of the Paris Commune. He demanded equality for the Jews, on par with all other categories of citizens. IN JANUARY 1790, HE CONVINCED THE PARIS COMMUNE TO GRANT FULL RIGHTS TO THE JEWS, BUT IT TOOK UNTIL SEPTEMBER 1791 FOR A HESITANT NATIONAL ASSEMBLY TO TAKE THE PLUNGE AND DECREE THE CIVIC EMANCIPATION OF THE JEWS.

PRECIOUS COPY OF THIS RARE MEMOIR PRESERVED WITH ALL MARGINS, UNTRIMMED.



Unique copy of the first edition of Mirabeau's erotica printed in 1802  
illustrated with 8 erotic drawings, 10 coloured erotic prints from the 18<sup>th</sup> century  
and 21 erotic engravings, bound in contemporary morocco.



52.

**BOCCACCIO**, Giovanni Boccaccio, dit. *Nouvelles*.  
À Paris, chez L. Duprat, Letellier et Cie, 1802.

4 parts in 2 volumes 8vo [202 x 123 mm]. Red straight-grained morocco, blind-stamped double fillet around the covers with corner rings, flat spines with fillets, gilt inner border, gilt edges, some foxing. *Contemporary binding by Lefebvre*.

FIRST EDITION OF THE "FREE TRANSLATION" OF THE DECAMERON BY HONORE-GABRIEL RIQUETTI DE MIRABEAU.

COPY PRINTED ON VELLUM PAPER.

In front of some of Boccaccio's short stories, Mirabeau has placed the tales in verse that Jean de La Fontaine composed based on them. The publisher has added 4 tales taken from Persian and Arabic, including one translated by the Orientalist Louis Langlès, and the others taken from the *Mille-et-une nuits*. The copy is illustrated with 8 copperplates engraved after the drawings of *Clément-Pierre Marillier* by various artists under the direction of *Nicolas Ponce*.

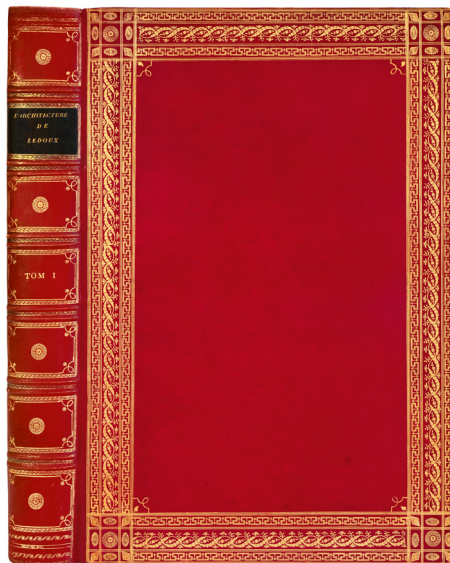
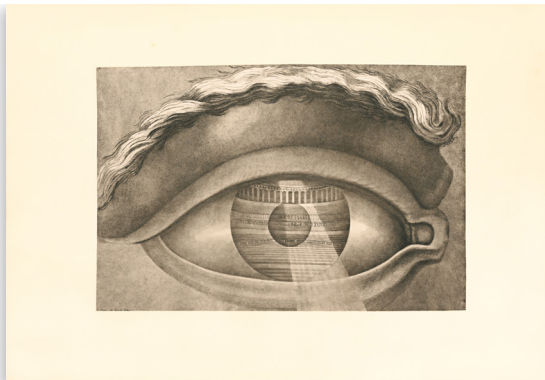
UNIQUE COPY EXCEPTIONALLY ENRICHED WITH 40 EROTIC PIECES:

- 8 EROTIC DRAWINGS from the 18<sup>th</sup> century. 7 in graphite and one in red ink with a pen.
- GALLANT PRINTS OF BOCCACCIO'S TALES. 10 copper-engraved plates enhanced with colours, including the title, all mounted on laid paper and glued in the inner margins of the volume.
- GALLANT PRINTS OF BOCCACCIO'S TALES. Suite of 21 copper-engraved plates, a title and 20 compositions after *Hubert Bourguignon d'Anville* known as *Gravelot*, distributed on request to complete copies of the illustrated London edition of the Decameron (1757-1761).
- portrait of Boccaccio after *Gravelot*, engraved by *Jean-Baptiste-Michel Dupréel* for the 1801 edition of the Decameron.

A PRECIOUS COPY PRESERVED IN ITS CONTEMPORARY MOROCCO BINDING SIGNED BY LEFEBVRE.

*"This is one of the most beautiful books on architecture. The plate captioned 'Le Coup d'œil du théâtre de Besançon' (plate n°113), the most emblematic of the volume, exerted a real fascination on the Surrealists in the 20<sup>th</sup> century".*

The most precious and beautiful copy recorded from the Imperial Palace of Russia, with ex libris and contemporary stamp; residence of Tsar Alexander I Pavlovich (1777-1825), dedicated 'To his majesty the emperor of all the Russias', printed in a small number on very large paper in an exceptional luxury binding in decorated and mosaic-embossed full morocco signed by the great Parisian bookbinder 'Rosa' (1760-1832).



53. **LEDoux**, Claude-Nicolas (1736-1806). *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*. Paris, de l'Imprimerie de H. L. Perronneau, Chez l'Auteur, 1804.

Large folio [566 x 397 mm] of (3) ll., 204 pp. of text and 125 engravings on 114 plates out of text, red morocco, wide gilt border, ribbed spine with green morocco mosaic, green fabric doublures and endpapers, gilt edges. Bound in decorated contemporary morocco signed "Rosa".

WONDERFUL DEDICATION COPY, PRINTED ON VERY LARGE PAPER, FIRST EDITION AND ONLY PART PUBLISHED DURING THE AUTHOR'S LIFETIME, DEDICATED "to his majesty the Emperor of all the Russias, Alexander I Pavlovich (1777-1825)", FROM THE PALACE OF THE HERMITAGE, WITH LABEL INSIDE THE COVER AND SMALL REPEATED STAMP; SUMPTUOUSLY CONTEMPORARY BOUND IN PARIS IN RED MOSAIC DECORATED MOROCCO WITH THE SIGNATURE OF THE GREAT BOOKBINDER "ROSA".

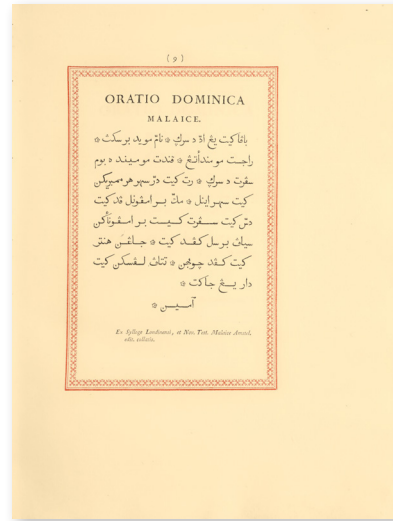
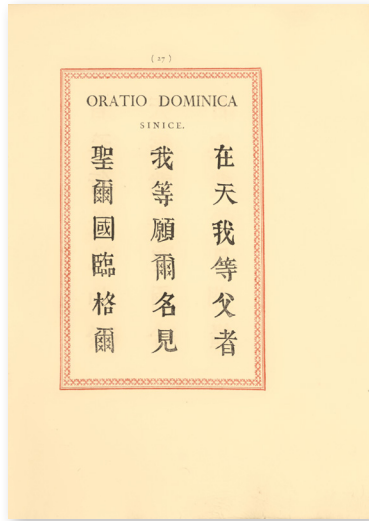
"Published in 1804, two years before the death of architect Claude-Nicolas Ledoux, *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation* IS ONE OF THE MOST FASCINATING TEXTS OF ALL MODERN EUROPEAN ARCHITECTURE. Ledoux worked for thirty years on its illustration (nearly 500 plates, including 125 published in 1804) and for almost ten years on the 240 pages of text."

"A magnificent illustrated book of a spectacular format, it features 125 etchings of remarkable quality. They combine architectural views, narrative plates and plans, Ledoux having employed engravers specialized in each type of representation." [Musée des arts décoratifs].

On May 18, 1804, Claude-Nicolas Ledoux (1736-1806) published the first and only volume of a book that could be considered his testament as an artist: *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*. Under the guise of a title that, in the abstract manner of a Royer-Collard and the Doctrinaires, would propose a political discourse that would make architecture the product of society and institutions, THIS FOLIO GATHERED MAGNIFICENT ENGRAVED PLATES WITH A TEXT FAMOUS FOR THE SYMBOLISM OF ITS WRITING.

LEDoux WAS THE MOST PROLIFIC AND ONE OF THE MOST ESTEEMED FRENCH ARCHITECTS OF HIS GENERATION.

**First edition of the polyglot Prayer in 150 different languages and characters  
offered to Pope Pius VII by the Imperial Printing Office in 1805  
and preserved in its original boards.**



54.

**MARCEL**, Jean-Joseph. *Oratio Dominica CL linguis versa, et propriis cujusque linguae characteribus plerumque expressa ; Edente J. J. Marcel, typographeii imperialis administro generali.*  
Paris, typis Imperialibus, 1805.

Large 4to volume [314 x 233 mm] of (8) ll., 150 numbered ll., 1 l. Many bis ll. Pink boards, flat spine, untrimmed. Contemporary binding.

FIRST EDITION OF THE DOMINICAL POLYGLOT PRAYER PRINTED IN 150 LANGUAGES FOR POPE PIUS VII FOR HIS VISIT TO THE IMPERIAL PRINTING OFFICE IN 1805.

*Jean-Joseph Marcel* was a French orientalist and was appointed director of the printing house which was meant to go with Napoleon's expedition to Egypt. He collected a countless number of Hebrew, Arabic, Turkish, Persian, Coptic, Armenian and Ethiopian manuscripts, and had the impression of many inscriptions taken, among which the one of the famous "Rosetta stone". He had printed as soon as arrived in year VI (1798) an Arabic Turkish and Persian alphabet. Back in France, he was appointed as one of the contributors of the "*Description de l'Égypte*" and director of the Imperial Printing office from 1804 to 1815.

THE DOMINICAL PRAYER TRANSLATED INTO ONE HUNDRED FIFTY LANGUAGES WAS OFFERED TO POPE PIUS VII IN 1805 WHEN HE VISITED THE IMPERIAL PRINTING OFFICE.

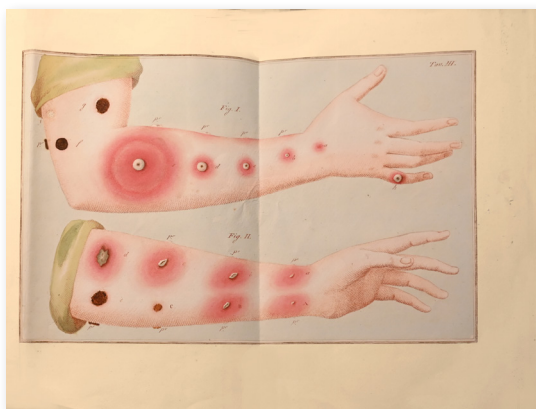
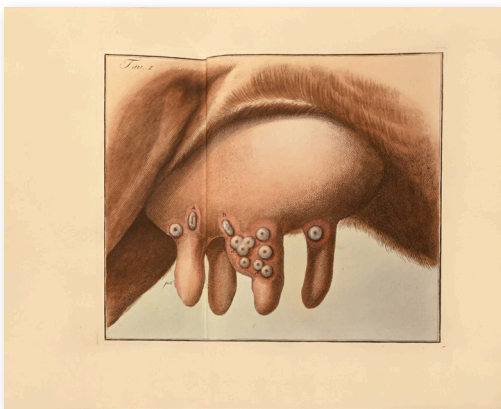
THIS PECULIAR POLYGLOT PRAYER WAS ALMOST PRINTED IN ONE DAY. Each of the presses of the Imperial Printing office was printing gradually in front of the Pope a separate leaf composed with the specific characters to each idiom. Pius VII was passing in front of each press, receiving from each press the "right leaf". When the Pope arrived to the last press, the printing of the book was over and when he entered the binding workshop the volume was bound almost instantly thanks to a specific method which allowed the Supreme Pontiff to take away this typographic treasure.

THIS EDITION IS PRECIOUS SINCE IT REPRESENTS ON EACH OF THE LEAVES WITHIN A RED PRINTED FRAME ONE HUNDRED FIFTY LANGUAGES IN DIFFERENT CHARACTERS AND MOST OF THEM IN FOREIGN CHARACTERS THAT POSSESSED THE IMPERIAL PRINTING OFFICE AT THE TIME.

A SUPERB COPY, UNTRIMMED, ON VELLUM PAPER, PRESERVED IN ITS PINK ORIGINAL BOARDS.



Precious presentation copy on very large vellum paper illustrated with 4 folding plates in colour offered by the dedicatee, Prince Eugène Napoléon to Huzard of the Institute.



55.

**SACCO, Luigi.** *Trattato di Vaccinazione con osservazioni sul Giavardo e vajuolo pecorino...*  
Milan, Tipographia Mussi, 1809.

4to [303 x 225 mm], 1 portrait of *Doctor Jenner*, 223 pp., (3), 4 folding plates out of text.  
Straight-grained red morocco, large gilt fillet border around the covers, arms gilt-stamped in the center, spine decorated, gilt inner border, gilt edges. *Contemporary armorial binding.*

FIRST EDITION OF THE *Traité sur la vaccination* BY *Luigi Sacco* (1769-1836).

In 1809, he published his most important work, "*Traité de vaccination, avec observations sur la variole javardo et pecorino*", in which he summarized what he had written previously, dedicating the work to Prince Eugene de Beauharnais, Viceroy of the Kingdom of Italy. The illustrious professor Giuseppe Frank called this work '*Opus aureum*'. The work was translated in Germany by Guglielmo Sprengel, in France by Joseph Daquin and also in England. Doctor Sacco's fame became worldwide. Very grateful to the great Jenner, he declared in his treatise that Jenner's discovery was one of the most precious gifts of Providence and deserved the gratitude of present and future generations.

The first experiment was carried out on five children aged between 2 and 7. As they were afraid of vaccination, Dr Sacco vaccinated himself to convince them. The ease with which he was vaccinated, the absence of pain and the promise of rewards encouraged the children to allow themselves to be vaccinated. Four of them contracted the smallpox vaccine and one remained unaffected, even after a second vaccination. Dr Sacco also contracted vaccinia after inoculation, with the appearance of various pustules which dried up after a few days. Between September 1800 and April 1801, he performed over 300 transplants of the vaccine virus in Varese, Giussano, Montonate and, for the most part, Milan. These were the first triumphs of vaccination in Lombardy, and the government of the Cisalpine Republic appointed Dr Sacco Director of Vaccination, making orphanages available for public experiments.

Dedicated to Prince Eugene Napoléon, viceroy of Italy, the work is adorned with 1 portrait of Jenner as frontispiece, 1 vignette representing the author and 4 large folded plates, out of the text, in contemporary colours.

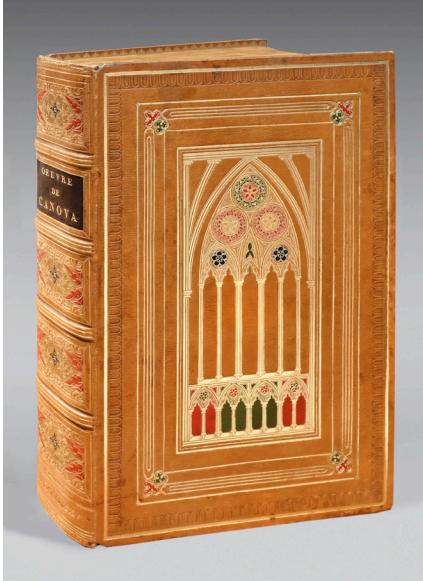
PRECIOUS PRESENTATION COPY ON LARGE PAPER WITH THE VERY RARE ARMS OF NAPOLEON 1<sup>ST</sup> AS KING OF ITALY. Napoleon had in fact taken the iron crown of the ancient Lombards in Milan on 18 March 1805 as King of Italy.

FROM THE *Huzard* LIBRARY, WITH HIS STAMP AND THIS AUTOGRAPH NOTE: "*this copy of Sacco was given to me by Prince Eugene Napoléon, during my trip to Milan in 1811 to inspect the veterinary school there*".

Remarkable period cathedral mosaic binding signed Thouvenin from  
the illustrious *Descamps-Scrive* library (Paris, 1925, II n° 14).

56.

**CANOVA.** *Cœuvre. Recueil de gravures d'après ses statues et ses bas-reliefs, exécutées par M. Réveil ; accompagné d'un texte explicatif de chacune de ses compositions, et d'un essai sur sa vie et ses ouvrages, par M. H. de Latouche.*  
Paris, Audot, 1825.



8vo, (3) ll. with 1 full-page portrait of Canova, 20 pp. text with 79 full-page plates and 20 double-page plates, 8 pp. table, (1) errata, light Lavallière morocco, boards decorated with gilded and mosaicked cathedral fillets and irons, spine decorated in the same style, also mosaicked, inner roulette, gilt edges (Thouvenin). *Period mosaic binding.*  
Binding dimensions: 272 x 177 mm.

“Illustrated by Canova with line engravings representing his principal sculptural works. Very rich mosaic binding signed Thouvenin.” (Description taken from the Descamps Scrive catalog. Paris, 1925. Très riches reliures mosaïquées, n°14).

“The Romantic publishers, themselves innovators, left us books that are in every way different from those published in previous centuries. Illustration techniques (woodcuts, lithography, steel engravings) so metamorphosed these books that most enthusiasts of the Second Empire and the end of the 19<sup>th</sup> century did not recognize them as worthy of their attention.

The art of bookbinding, after the revolutionary years at the end of the 18<sup>th</sup> century, which had dispersed workshops and reduced craftsmen to mediocrity due to a lack of materials, was vigorously reborn, to the point where the essential character of Romantic bindings is the sometimes overabundant richness of the gilt and mosaic decoration, the quality of the morocco, and the surprising novelty of the decorations and techniques. Perhaps even more stunning than Duplanil's binding of Redouté's *Roses* will be the one Simier invented for the *Satires de Perse* and presented at the 1827 exhibition!”

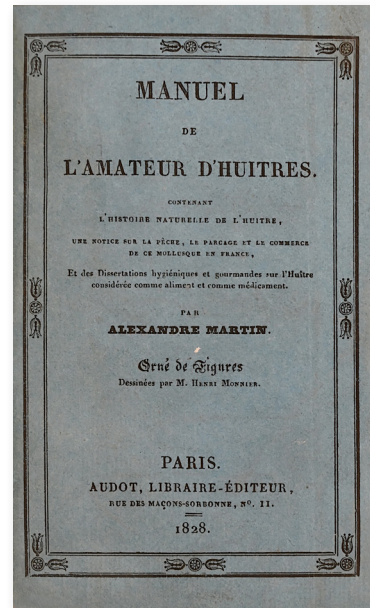
“M. R. Esmérian has paid particular attention to these remarkable bindings signed by the greatest masters of the century: Simier, Thouvenin etc... *There is no need to stress that some of them are “summits” in the history of French bookbinding.*”

The binding covering “Bernis”, a “sumptuous mosaic cathedral binding” which, like this one, came from the Descamps-Scrive collection (1925, II, no. 4), was sold for 25,000 FF (€38,000) 52 years ago. The one covering the *Satires de Perse*, sold for 168,900 FF (€25,800) 52 years ago.



SUPERB PERIOD CATHEDRAL BINDING.

Extremely sought-after first edition  
of this illustrated manual dedicated to the study of oysters.



57. **MARTIN**, Alexandre. *Manuel de l'amateur d'huitres, contenant l'histoire naturelle de l'huitre, une notice sur la pêche, le parcage et le commerce de ce mollusque en France, Et des Dissertations hygiéniques et gourmandes sur l'Huitre considérée comme aliment et comme médicament.* Paris, Audot, 1828.

18mo [143 x 88 mm] of viii pp., 84 pp., 2 folding plates, 12 pp. of catalogue. Red polished quarter-calf, richly decorated flat spine, black morocco lettering piece, original blue printed wrappers bound in. *E. Carayon*.

RARE AND EXTREMELY SOUGHT-AFTER FIRST EDITION OF THIS ROMANTIC LITTLE MANUAL DEDICATED TO THE STUDY OF OYSTERS.

Vivaire, *Bibliographie gastronomique*, 569; Carteret, III, 402. Not in Bitting.

The author addresses many topics such as the natural history of the oyster, its different varieties, its fishing and trade, its health benefits, its enemies, and the best ways to open, eat, or prepare them.

*“Alexandre Martin’s manual is adorned with two plates; one represents the necessary instruments for comfortably eating oysters, the other, colored and signed by Henry Monnier; shows three gourmets at the table enjoying to their heart’s content the finest offerings from Ostend and Marennes. The caption reads: On the influence of food on the morale of the guests. It is part of the Little Useful and Amusing Library.”* (Vicaire).

THIS MANUAL IS ILLUSTRATED WITH TWO VERY BEAUTIFUL FOLDING ENGRAVED PLATES, one by H. Monnier, COLORED, SHOWING “three gourmets at the table enjoying to their heart’s content the finest offerings from Ostend and Marennes” (Vicaire) with the caption “On the influence of food on the morale of the guests,” THE OTHER PLATE, IN BLACK, ILLUSTRATING THE INSTRUMENTS USEFUL FOR TASTING.

PRECIOUS COPY IN PERFECT CONDITION.

Very rare suite of colored lithographs dedicated by Henry Monnier to the Parisian stores.



58. **MONNIER, Henry.** *Boutiques de Paris.*  
Paris, Delpech, [ca 1828].

Oblong 4to [249 x 303 mm]. Series of 6 lithographs contemporary colored, the first two plates a little yellowed. Green buckram bradel, eggplant morocco title on the first plate.

VERY RARE SUITE OF LITHOGRAPHS IN FIRST ISSUE DEDICATED BY HENRY MONNIER TO PARISIAN STORES.

“RARE SUITE” (Bulletin de la Librairie Damascène Morgand, 1512).

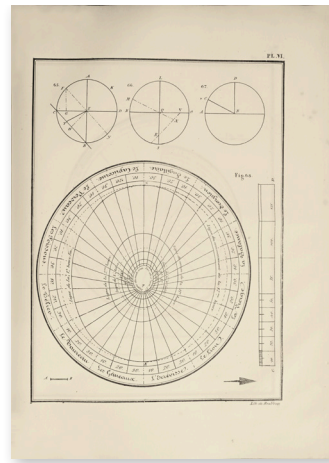
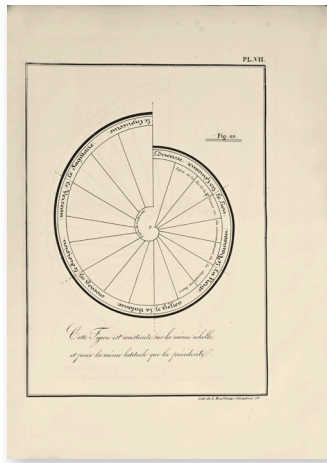
THE ILLUSTRATION IS COMPOSED OF 6 HUMORISTIC LITHOGRAPHS by *Delpech* after *Henri Monnier*; enhanced with watercolors at the time: *Marchandes de Modes*, *Un Café*, *Apothicaire*, *Marchand d'Estampes*, *Bouquiniste*, *Restaurateur*.

*Henry Monnier* (1799-1877) was a French playwright, caricaturist and actor. Between 1827 and 1832, he produced several albums of lithographs, sketching the morals and physiognomies of his contemporaries, from the grisette to the office worker.

NICE COPY OF THIS RARE SUITE OF LITHOGRAPHS CONTEMPORARY COLORED.



Extremely rare princeps edition complete with all astronomical plates  
of the famous "Traité des instruments astronomiques des arabes composé par  
Aboul Hhassan Ali", from the presses of the Imprimerie Royale.



59.

**ABOULH HASSAN ALI / SÉDILLOT**, Jean-Jacques. *Traité des instruments astronomiques des Arabes. Composé au treizième siècle par Aboul Hhassan Ali, de Maroc, intitulé «Collection des commencements et des fins». Traduit de l'Arabe sur le manuscrit 1147 de la Bibliothèque Royale, par J. J. Sédillot et publié par Louis Sédillot [son fils].*

Paris, Imprimerie Royale, 1834-35.

2 volumes in 1 4to [264 x 210 mm] of (4) ll. 15 pp. Introduction, [pp. 16-19]: Observations, Table, pp. 21-55: Arabic text opposite French text, pp. 57-61: preface, pp. 62-368 First part, (4) ll. pp. 369-630, *Traité* tome deuxième, 37 plates numbered 1 to 38 (plate no. 25 does not exist in any copy). Complete. Red half-shagreen, richly decorated spine. *Contemporary binding.*

PRINCEPS EDITION OF THE MOST COMPLETE WORK ON THE ANCIENT ARABIC ASTRONOMIC INSTRUMENTS, COMPLETED IN THE THIRTEENTH CENTURY BY ABOUL HHASSAN ALI, OF MOROCCO.

This is the first publication, in any language, OF THE MOST COMPLETE WORK ON ISLAMIC ASTRONOMIC INSTRUMENTS THAT SURVIVED THE MEDIEVAL PERIOD.

Translated into French by the self-proclaimed astronomer and orientalist Jean Jacques Sédillot (1777-1832), the work was published posthumously by his son, Louis-Pierre-Eugène Amélie Sédillot. Sédillot was the precursor of what was to become the modern study of the history of science: a field of which medieval Arabic texts form the core.

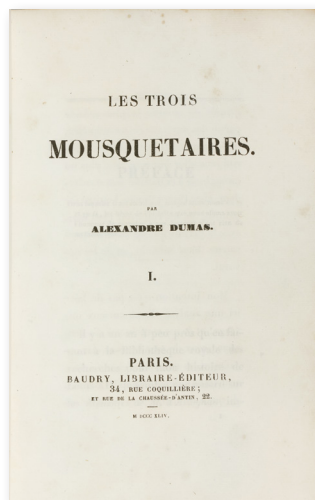
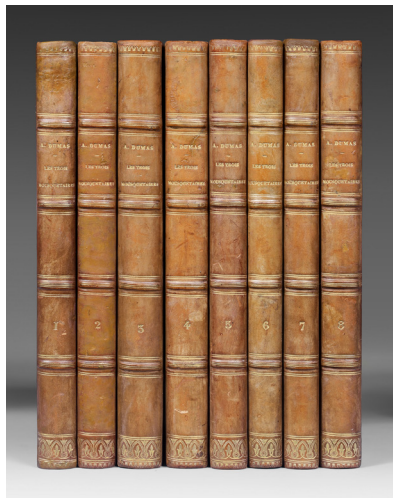
The original author of this particular Arabic text, Abu Ali al-Hassan al-Marrakushi, was a highly respected late 13th-century Moroccan scholar who advanced astronomy and mathematics, particularly trigonometry. He wrote on each of these subjects in the work translated here, under its original title "Jami' al-mabadi' wa'l-ghayat fi 'ilm al-miqat" ("Compendium of the Principles and Objectives of the Science of Time Measurement"). It is the most famous section of this work - THAT ON THE USE AND CREATION OF ASTRONOMIC INSTRUMENTS - that is preserved in Sédillot's translation.

The 37 LITHOGRAPHIC PLATES included at the end of the text, which follow centuries of manuscript tradition, are a particularly important inclusion

OUR COPY IS SUMPTUOUS, AS NEW, IN A SUPERB CONTEMPORARY BINDING.

First edition of the *Three Musketeers*,  
“an unparalleled masterpiece and one of the most read books worldwide.”

Precious copy preserved in its elegant contemporary binding,  
“extremely rare condition.”



60. **DUMAS, Alexandre.** *Les Trois Mousquetaires*.  
Paris, Baudry, 1844.

8 volumes 8vo [211 x 130 mm]. Complete. Some foxing. Half aubergine calf, slightly faded decorated ribbed spine, spotted edges. *Contemporary binding*.

FIRST EDITION “OF AN UNPARALLELED MASTERPIECE. ONE OF THE MOST READ BOOKS IN THE WORLD.”  
(Dictionnaire des Œuvres) Vicaire, III, 359-361; Carteret, I, 235.

“Rare and highly sought after. Extremely rare in fine contemporary condition, reaching very high prices.”  
(Clouzot, p.98).

“The heroes of these adventures are four gentlemen, inseparable friends, musketeers of Louis XIII: Athos, in reality Count de la Fère, was ruined by a tragic marriage to an adventuress; he became a musketeer out of despair; he has a romantic, noble, and haughty soul; Porthos, whose real name is du Vallon, is a good-natured and vain giant; Aramis, or the Chevalier d’Herblay, torn from his religious vocation by a gallant adventure, continuously oscillates between vague mysticism, a Jesuitical skill in intrigues, secret and highly aristocratic loves, and fiery bravery. To the first three companions joins D’Artagnan, a courageous and cunning Gascon, who arrives from his native province, endowed with the wildest ambitions and a meager purse; he will become the hero of the story.”

THE SKILL WITH WHICH THIS WORK IS CONDUCTED IS FOUND IN NO OTHER OF THE SAME KIND.

Alongside the serialized novel, which had just appeared with Eugène Sue’s *Mysteries of Paris*, Alexandre Dumas created a new genre by exploiting the public’s interest in the history of France and benefiting from the publication of chronicles and memoirs following the vast movement that created modern history in France at the beginning of the 19<sup>th</sup> century. Founder of this genre, Dumas would remain its model.

PRECIOUS COPY PRESERVED IN ITS ELEGANT PERIOD BINDING, EXTREMELY RARE CONDITION.

A remarkable copy complete with its 150 prints in brilliant contemporary colors enriched with the original drawing of one of the prints.



61. **BUFFON**, Georges Louis Leclerc, Comte De. *Œuvres Complètes, avec la nomenclature linéenne et la classification de Cuvier; Revues sur l'édition in-4 de l'Imprimerie royale et annotées par M. Flourens. Nouvelle édition illustrée de 150 planches gravées sur acier d'après les dessins de MM. Traviès et Henry Gobin et coloriées avec le plus grand soin.* Édité par Garnier Frères, Paris, 1853-1855.

12 volumes 4to [277 x 183 mm]. Quarter red shagreen, top edge gilt. Contemporary binding.

ONE OF THE MOST COMPLETE AND BEST EDITIONS PUBLISHED IN THE 19<sup>TH</sup> CENTURY, FEATURING A PORTRAIT OF BUFFON engraved by Giroux, a FRONTISPIECE designed by Staal and engraved by Delaunay showing "L'homme et la Femme", 4 MAPS, and 144 STEEL ENGRAVINGS OUT-OF-TEXT REPRESENTING 800 SUBJECTS, THE LATTER FINELY HAND-COLORED MOSTLY AFTER DRAWINGS BY TRAVIÈS.

Nissen ZBI 704; Brunet, I, 1379.

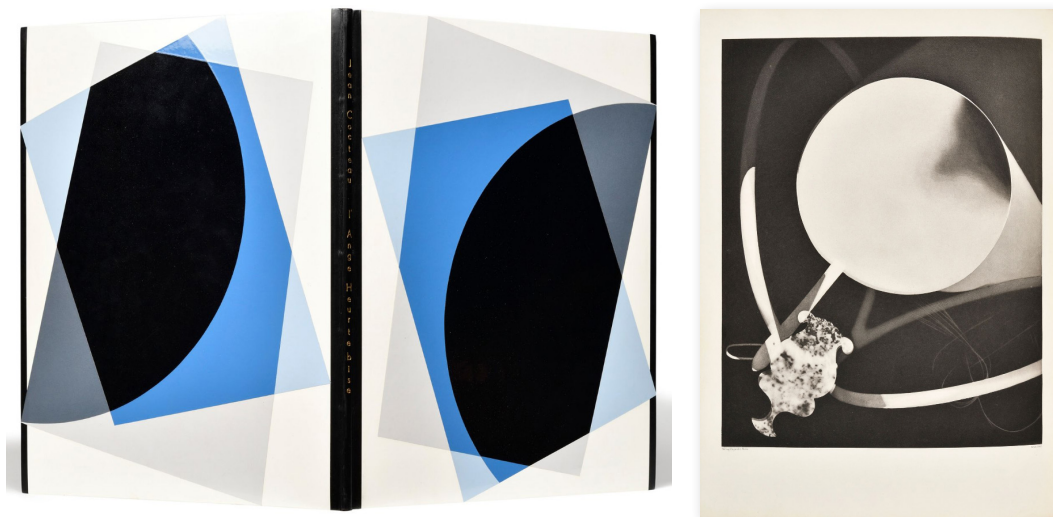
This edition (with the Nomenclature Linéenne and Cuvier's Classification) is annotated by M. Flourens and revised on the 4to edition of the Imprimerie Royale. The work is illustrated with numerous color plates out of text under silky papers.

A SUPERB COPY, ONE OF THE FEW COMPLETE WITH THE 150 VIVID COLOR ENGRAVINGS, ENRICHED WITH AN ORIGINAL DRAWING.



First edition printed in 355 copies, this one is one of the 5 very rare copies on China paper, adorned with a rayograph by Man Ray as a frontispiece.

Copy preserved in an admirable mosaic binding signed by Pierre-Lucien Martin.



62. **COCTEAU, Jean.** *L'Ange Heurtebise. Poème avec une photographie de l'ange par Man Ray.* Paris, Librairie Stock, 1925.

Folio. Half black box with bands, flat spine with long title, boards adorned with a large polychrome mosaic composition of interlocking geometric shapes made of colored glazed papers, gilt head, covers preserved, soft cardboard cover with transparent spine material, slipcase, a small marginal tear on the title restored without loss. *Pierre-Lucien Martin, 1960.*

Dimensions of the binding : 376 x 278 mm.

FIRST EDITION PRINTED IN 355 COPIES, THIS ONE BEING ONE OF THE 5 VERY RARE COPIES ON CHINA PAPER.

This poem, written by Cocteau following the death of Raymond Radiguet in 1923, evokes the young novelist whose portrait is supposed to be the frontispiece.

Rayograph by Man Ray as a frontispiece (Man Ray used this process starting in 1922 in an issue of *Vanity Fair*, then to illustrate the avant-garde work by Tristan Tzara, *Les Champs Délicieux*), "photograph of the angel" reproduced in heliogravure.

The angel Heurtebise was a guardian angel but also a sort of demon for the artistic all-rounder, Jean Cocteau. He appeared as a muse but also as an angel of death and as the reincarnation of Cocteau's lover, Raymond Radiguet, who died prematurely. The story goes that Cocteau was in an elevator when the angel spoke to him and revealed his name, identical to that of the elevator manufacturer, Heurtebise.

In a state of euphoria that lasted seven days, Cocteau wrote the poem *L'ange Heurtebise*, containing lines like: 'L'ange Heurtebise on the steps'. Although the angel was supposed to be unknowable and invisible, the surrealist photographer, Man Ray, managed to capture it on the sensitive plate, with an image called 'Rayograph', which appears by placing an object on photo paper and then illuminating it. This book was reproduced using the heliogravure technique.

COPY PRESERVED IN AN ADMIRABLE MOSAIC BINDING SIGNED BY PIERRE-LUCIEN MARTIN.



Precious copy preserved in the exceptionally rare dust jacket.

63.

**FRANK, Anne.** *Het Achterhuis. Dagboekbrieven van 12 Juni 1942-1 Augustus 1944.* Amsterdam, Contact [printed by Ellerman Harms], 1947.

8vo [183 x 104 mm] of (1) bl.l., X pp., 253 pp., (1) p., (1) bl.l., 5 full-page illustrations out of pagination on 3 leaves representing the famous photographic portrait of Anne Frank with her diary, the plan of the flat where she lived hidden, two pictures of the entrance of the hideout and a reproduction of a page of her handwriting. Preserved in the editor's printed boards, with the exceptionally rare dust jacket of which very few examples survived. Small restorations to the dust jacket, few discolorations to the boards. Balck case-box.



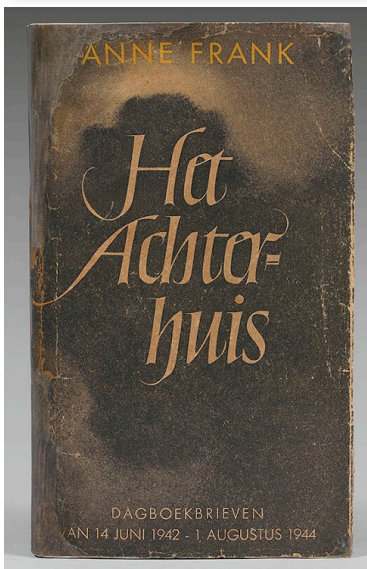
VERY RARE FIRST EDITION OF THE FAMOUS ANNE FRANK'S DIARY OF A YOUNG GIRL OF WHICH 3 000 COPIES WERE PUBLISHED IN JUNE 1947.

*Anne Frank's Diary* describes the two years the young German Jewish girl lived hidden from the Nazis with her family, exiled in a flat in Amsterdam. She will finally lose her life with her sister Margot in 1945 in Bergen-Belsen.

Miep Gies retrieves Anne's diary in the *Annex* few hours after the arrest of the eight inhabitants and two of their benefactors. When Otto Frank, not long after his return in Amsterdam in June 1945 learns Anne's death, Miep Gies gives him back Anne's diary that she had carefully kept. After some hesitations, Otto Frank agrees to its publication since it was his daughter's wish.

The text of the Diary, adapted by Otto Frank, Anne's father, ends in the hands of Jan Romein and his wife, Annie Romein-Verschoor, both historians. Annie Romein makes several attempts to find an editor but in vain. Jan Romein writes an article published on April 3<sup>rd</sup> 1946 in first page of the daily paper *Het Parool*. He explains that: "*This Diary, held by a child and which at first sight could seem insignificant, embodies for me the entire horror of fascism, even more than all the files of Nuremberg put together*".

Then, several editors show their interest. The editions *Contact* in Amsterdam win it. Besides, the editor brings few modifications to the text. On June 25<sup>th</sup> 1947 the Diary is published under its original title "*Het Achterhuis. Dagboekbrieven van 14 juni 1942 tot 1 augustus 1944*", it is published in 3 000 copies. Annie Romein-Verschoor writes the foreword and part of the article written by Jan Romein is printed on the flap of the dust jacket.



THIS DIARY, THAT BECAME ONE OF THE SYMBOLS OF THE HOLOCAUST, IS CONSIDERED AS ONE OF THE PILLARS OF THE HOLOCAUST LITERATURE AND ONE OF THE KEY WORKS OF THE 20<sup>TH</sup> CENTURY.

*The Diary of Anne Frank* has been translated into more than 70 LANGUAGES. About 30 million copies have been sold and it was adapted for the stage as well as movies.

A PRECIOUS COPY PRESERVED WITH THE EXCEPTIONALLY RARE AND FRAGILE DUST JACKET DRAWN BY HELMUT SALDEN (1910-1996), a German who had also gone into exile and hidden in the Netherlands during the war and who survived several concentration camps.

One of the greatest Hollywood successes of French literature.  
Precious deluxe copy, one of the fifty printed on Alfa d'Avignon, in mint condition.



64. **BOULLE, Pierre.** *La Planète des Singes. Roman.*  
Paris, René Julliard, (10 janvier) 1963.

Square 12mo [200 x 148 mm] of 272 pages, paperback.

FIRST EDITION OF THIS WORLDWIDE BESTSELLER.

ONE OF THE MYTHICAL 50 COPIES PRINTED ON ALFA D'AVIGNON, the only deluxe edition. Copy on Alfa, the only large paper edition, printed in 50 numbered deluxe copies plus a few author copies.

Pierre Boulle, who seems better known across the Atlantic than in France, was born in 1912 in Avignon. An engineer from the Ecole Supérieure d'Electricité, he went to work in rubber cultivation in Malaysia before being mobilized in Indochina in 1939. He returned to Malaysia in 1941, where he joined the Free French Forces (FFL) fighting against Japanese occupation. Captured, he escaped in 1944 and was repatriated to France. After another stay in Malaysia and Cameroon, he settled in Paris and began writing. His best-known works, *The Bridge on the River Kwai* (Sainte-Beuve Prize in 1952) and *Planet of the Apes*, were quickly noticed by Hollywood and adapted into films, which contributed to his fame. *Planet of the Apes* is a science fiction novel written in 1963. It tells the story of a small group of men who explore a distant planet similar to Earth, where great apes are the dominant and intelligent species, while humanity is reduced to an animal state. Although the novel is relatively short, its ideas are not. In a rather simple prose and a style stripped of superfluous elements, Pierre Boulle takes us to meet our own society. The reader's perspective on the ape society described by the author could be that of an external observer, curious and objective. With one significant difference, however: here, humans are the soulless beasts of burden for the apes in power, and their misdeeds and the disgust they provoke among them can only challenge the spectator... But that is not the main strength of the story: the behavior of the apes themselves, through the dogmatism of their religious leaders, guardians of faith as well as "scientific orthodoxy," leaves the attentive reader with a sense of déjà vu.

*Planet of the Apes* is one of Pierre Boulle's most famous novels, translated into numerous languages, and has been adapted into several films.

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