Precious and Rare Books

THE 59TH ANNUAL NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

Park Avenue Armory, 643 Park Avenue, NY 10065

March 7-10, 2019

Booth B5

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1. *Heures de la Vierge à l’usage de Rome.*

Paris, towards 1460.

8vo [206 x 142 mm], blind-stamped calf over wooden boards, repaired ribbed spine. *Contemporary binding.*

A beautiful and precious Parisian illuminated manuscript on vellum, illustrated with 13 superb paintings.


Folio [281 x 198 mm], red morocco, gilt decoration on covers, adorned spine. *18th century binding.*

Precious incunabula edition of Horace’s Opera (Venice, 1483), from Etienne Baluze’s library, Colbert’s librarian, with his autograph signature.
3. Heures à l’usage de Romme.
Paris, Philippe Pigouchet pour Simon Vostre, 16 septembre 1498.
4to of 96 ll., brown morocco, double gilt fillet around the covers, gilt mention and gilt medallion in the center, adorned spine. 16th century binding.

Nuremberg, Anton Koberger, 17 Mars 1494.
4to, half blindstamped pigskin over wooden boards, ribbed spine. Contemporary binding.

« The most famous edition of the Hours printed by Pigouchet. »

The incunabula edition, on vellum, of the Hours printed by Pigouchet for Simon Vostre richly illustrated with 21 engravings.

One of the very first, very rare, incunabula edition of the Malleus Maleficarum.
« The great importance of this book is that it includes the first printed anatomic illustrations of any kind » (GM).

One of the most important medical works of 15th century and the first illustrated medical book with 10 full-page engravings.

5. KETHAM, Johannes. Fasciculus Medicinae. Venezia, Johannes et Gregorius de Gregoriis, 1500.

Folio [310 x 210 mm] of (34) ll., gothic lettering on 2 columns, 64 lines; a few hand written marginal notes, 10 full-page engravings.

18th century half-vellum.

One of the most important medical works of 15th century and the first medical illustrated book.
It contains 10 full-page engravings.

Very rare 3th Latin edition, even rarer when kept in an old binding.

« It was the first printed medical book to be illustrated with a series of realistic figures: these include a Zodiac man, bloodletting man, planet man, urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book » (PMM).

First published in 1491, translated in Italian in 1493 and in Spanish in 1495, this work shows the first printed anatomic engravings. 1493 and 1495 editions are a turning point in the iconographic tradition by accepting body’s representation. In this edition are also included Joannes de Tussignano’s De peste evitanda, and the anatomical work by Mundino; this edition also contains Rhazes' De egritudinibus puerorum which did not appear in the first editions.

The 10 full page engravings are attributed to Gentile Bellini (1420-1507)’s school.

Provenance : A. Brolemann (ex-libris) and Carlo Alberto Chiesa (1978).
Very rare edition of the *Apocalypse* printed by Paganini.

It contains the superb suite of 15 large engraved plates from the drawings of Dürer, Titian, and Zuan Andrea.


Folio [350 x 211 mm] of (16) ff.
Jansenist Havana morocco, ribbed spine, gilt title on the spine, large inner gilt dentelle, and gilt edges. *Binding signed by Trautz-Bauzonnet.*

Very rare edition of the *Apocalypse* printed by Paganini in Venice in 1516 containing engraved plates from the drawings of Dürer, Titian, and Zuan Andrea, complemented by fifteen large plates.

This illustration of Paganini’s *Apocalypse* was inspired by the talented works of Dürer, Titian, and Zuan Andrea. It makes up the second section, the only illustrated part, published separately, according to certain bibliographers, from the work printed by Paganini in Venice on 7 April 1515.

Max Sanders analysed this work (II, 3651) and cited Essling: «These illustrations of the Apocalypse owe their fame to the originals by Dürer, due to their dimensions, the significant ensemble they form, and the full signature on one of them».

«The woodcuts, ranging from 264 x 188 mm to 270 x 188 mm, were inspired by Dürer’s *Apocalypse*, published in 1498: Tietze and Tietze-Conrat attribute to Titian the design of the Calling of the Evangelist, which departs significantly from the Dürer model. The title block of the boat and eight of the Apocalypse blocks have various forms of a signature ‘ZA’ or ‘IA’, and woodcut no. 10 is important because of the full signature ‘Zova Andrea’. Five of the unsigned blocks are attributed to Domenico Campagnola. There are probably two, and possibly three men formerly assumed to be one artist, Zuan Andrea. » (Mortimer).

Fine copy with wide margins bound by Trautz-Bauzonnet.
First edition of the first treatise on sundials given by Sebastian Münster.

Partly illustrated by Hans Holbein the Younger.


4to [197 x 137 mm] of (4) ll., 198 pp., (1) l. 1 to 5.
Bound in glazed brown calf, double border of blind-stamped fillets on the covers with fleurs-de-lis in the corners, spine ribbed, blind-stamped fillets at the head and foot of spine. Binding from the 17th century.

First edition of Sebastian Münster’s important treatise on sundials, the « first exhaustive inventory of sundials models », part of the illustration being attributed to Hans Holbein the Younger.

Important founder’s work, Münster’s “Compositio horologiorum” will become an essential reference to all authors dealing with gnomonics in the 16th and 17th centuries. In the 16th century, the sundial remains the most used tool to measure time.

All the authors who read the Compositio horologiorum agree to emphasize the accuracy and the richness of its illustration. It is composed, in addition to the title vignette and to the printer’s mark on the back of the last leaf, of 55 wood-engraved figures, some of them full-page.

The present treatise is a precious landmark in the history of science books, recognized as one of the most important productions of the scientific and technical spirit.

A precious copy, very fresh and wide-margined, preserved in its first blind-stamped contemporary calf binding.

Provenance: Louis Aubret (1695-1748), counselor to the Parliament of Dombes (engraved armorial ex libris on the pastedown).


8mo [166 x 106 mm]. Brown calf, blind-stamped double fillets around the covers with gilt fleurons, decorated spine ribbed. Contemporary binding.

Rare second edition.
An attractive copy in contemporary binding, from the Prince of Liechtenstein’s library.

« The Decameron is very much a human comedy » (James Mustich).
First edition of the *De Re Metallica* by Agricola, “one of the first technological books of modern times”, illustrated with 273 woodcuts by H. R. M. Deutsch.


Folio [332 x 226 mm] of (5) ll., 1 bl.l., 502 pp. and (37) ll., complete with its rare blank leaf. Bound in quarter vellum, red edges. *Binding from the 19th century.*

First edition of Agricola’s most famous work, the first treatise about mines and metallurgy and “one of the first technological books of modern times” (P.M.M), n°79).

Georges Bauer Agricola (1494-1555) studied in Leipzig, Bologna and Padua before becoming doctor and mineralogist in the mining center of Joachimstral in Bohemia then in Chemnitz, main mining center of Saxe. Agricola’s *De Re Metallica* is considered one of the founders of systematic mineralogy.

The illustration is composed of 273 woodcuts by Hans Rudolf Manuel Deutsch.

Some of the woodcuts are full-page (235 x 140 mm), others are half-page. They are impressive by their realism and present with precision the daily universe of an active mining center in the middle of the 16th century while illustrating the state of mechanical, physical and geological knowledge of the time.

The most important passages of the treatise deal with mechanics, the use of water energy, the pump systems, the ventilation system, the ore transport and prove a very elaborate technology.

A very pure and wide-margined copy (height: 332 mm) of this first edition of one of the first works of European technology.

It comes from the collection of Horace William Sandars with ex-libris, and bears its signature on the title leaf.

Virgil’s *Aeneid* illustrated with 12 superb woodcuts attributed to Bernard Salomon.


4to [230 x 152 mm] of (1) bl.l., 666 pp., (5) ll. for the privilege, the printer’s stamp, the errata, (1) bl.l. Bound in full contemporary overlapping ivory vellum, large blind-stamped medallion on the center of the covers. *Contemporary binding.*

First complete French edition of this poetical translation of the Aeneid made at the request of the cardinal de Lorraine by Louis Desmasures, his protégé.

Before the dedication there is a poem by Du Bellay praising this French version of the Aeneid.

Very beautiful edition, admirably printed in italics, with the Latin text in the margin, on the opposite page, in smaller italics.

The superb iconography is composed of 12 magnificent woodcuts (108 x 72 mm), attributed to Bernard Salomon and whose “prestigious style” is stressed out by bibliographers. The 1552 first edition included 4 of these 12 engravings; 8 of them are thus published here for the first time in first state. The magnificently drawn scenes, the elegance of the compositions, the harmony of the attitudes, the extreme delicacy and the finish of the details show the dexterity of this great artist who would put a decisive mark on the history of illustration and ornamentation of the books in the French 16th century.

“At the top of each book, very beautiful woodcuts prestigiously crafted” (Brun).

A very beautiful copy preserved in its contemporary decorated overlapping vellum, of this fine poetical compilation, very evocative of the illustrated French 16th century.

Provenance: Lorenzo Novello with his signature dated 1564, W. Lambard and Thomas Lambard with their signatures.
Flavius’ « *History of the Jews* », preserved in its contemporary vellum.

A very rare edition, which remained unknown to Brunet and Brun.

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**11. Flavius Josèphe. Les Sept Livres de Flavius Josephus**


Folio [319 x 203 mm] of (6) ff., 237 ff., (1) f.

Contemporary vellum, manuscript title on the spine.


The first single volume had been published by Groulleau in 1550.

It is decorated with ninety-four woodcut vignettes in the text.

A finely printed and beautifully illustrated edition, the second of the complete text, of Nicolas de Herberay’s translation of Josephus’s history of the Jewish rebellion against the Romans. The illustrations are partly from Janot’s edition of Amadis de Gaule begun in 1546.

« *This work was well known to the ancients; Josephus was called the Greek Livy. His work is now the only source that recounts long periods of the history of the Jews and it is also highly instructive about Roman history* » (T. F. Leroux).

« *It is the only account written by a Jewish author from this era about Jesus* » (Dictionnaire des Œuvres).

An attractive copy preserved in its contemporary vellum.

Provenance: ex libris Dom François Haran, in the abbey of Val-Dieu in the province of Liège.

Rare: no copy held in the Bibliothèque Nationale de France.
First edition of *Agamemnon* and Aeschylus’s *Tragedies*.

*Geneva, Henri Estienne, 1557.*

12. **Eschyle. Aeschyli Tragoediae VII.**
   S. l. [Genève], Henri Estienne, 1557.

4to [243 x 166 mm] of (4) ff., 395 pp.
Red morocco, gilt fillets on the covers, decorated ribbed spine, gilt fillet on leading edges, and gilt edges. Eighteenth-century binding attributed to Roger Payne.

**Complete original edition of *Agamemnon*, whose text was always missing two thirds of its content and the first complete definitive original edition of Aeschylus’s tragedies in Greek.**

« A rare book indeed. An important edition due to the manuscripts consulted and the notes of the famous Henri Estienne, it deserves its description as a first edition, as it contains the entire Agamemnon text for the first time » (Graesse).

« The true complete first edition » (Brunet).

« This edition is rare and deur » (Dibdin).

The print, in characters known as ‘the king’s Greeks’, is in two different sizes.

This editio princeps, with its very beautiful typography, is of course a major work, as it was written by the author of the tragedy.

« Aeschylus was truly the Dionysian master; and Nietzsche, many centuries later, referred to him thus. There is no better way to describe this unique poet in the history of drama, who deserves a place alongside Shakespeare » (Umberto Albini).

An extremely beautiful 18th century copy with red rubrics bound in red morocco by Roger Payne, from the *O’Brien* library, with his ex libris dating from 1899.
First edition of Tacite’s *Annales* translated in Italian by Dati, preserved in a superb « à la fanfare » parisian binding made around 1573.

From Henri Beraldi’s library (1934, I, n° 36).

13. **Tacite. Gli Annali di Cornelio Tacito.**
*Venise, ad instantia de Giunti di Firenze*, 1563.

4to [220 x 155 mm] of (16) ll., 301 ll., (1) l. Brown morocco, covers decorated « à la fanfare » in silver with SLD monogram, smooth spine decorated the same way, gilt goffered edges. *Binding dated around 1573.*

**Very rare first edition of Tacite’s *Annales* translated by Dati.**

First edition of the vernacular by Giorgio Dati of the *Annales*.

The version by Dati sparked the controversy of Henri Estienne, who in the *Project du livre intitule de la precellence du langage fancois* (1579) supported the impossibility of making the Italian language the concision of Latin language.

“Prima edizione, molto accurata e bella tipograficamente” (Camerini, Annali, 342).

Ruled copy.

**A superb Parisian silver decorated « à la fanfare » binding, made by « l’atelier au cœur empanaché »**.

A handwritten note says that this copy was bought by count de Lauraguais. Beraldi (1934, I, n° 36) : « A superb binding from Charles IX’s time, made by one of « the Eve with rich panels entirely on covers and the back ».

« The idea of international law was partly derived from the book » (PMM).

14. **Saint-Augustin. De la Cité de Dieu.**
*Paris, Nicolas Chesneau*, 1570.

Folio [367 x 255 mm]. Contemporary overlapping vellum binding.

**Rare edition of one of the founding texts of European culture. It’s the first translation by Gentian Hervet d’Orléans, enriched with Louis Vivès’s commentaries.**
The Picture of the World, the first large modern atlas.

Antwerp, 1575.


Folio [425 x 278 mm] of 67 superb double-page maps, full calf, ribbed spine decorated with blind-tooled fillets, and sprinkled edges.

The first modern Atlas in contemporary coloring.
This edition of the famous Atlas of Ortelius, printed by Aegidius Radeus, is augmented with the Synonymia Locorum and the treatise entitled De Mona Druidum Insula. It is decorated with a very fine frontispiece title and 67 copper-engraved double-page maps (of 70).


« The text of this edition has been augmented with the Synonymia Locorum and treatise De Mona Druidum Insula. Although the maps are the same as in the 1574 Latin edition, this is an entirely new edition » (Koeman).

Often re-edited and translated, the Theatrum Orbis Terrarum was highly successful and widely diffused. It was a long reference due to its innovative form and content; concerned with the exactitude of his work, he drew the maps himself and subsequently sent them to the engravers, Frans Hogenberg and his assistants Ambrosius and Ferdinand Aertsen.

Abraham Ortelius spent his life creating this monumental work: he published the first edition in 1570, added five Additamenta between 1573 and 1597, and published a number of updated editions right up until his death. The initial Atlas, which comprised 53 maps, comprised 119 in 1598. He also added a section relating to the cartography of the ancient world, entitled Parergon, which was also gradually augmented, initially containing 3 maps (1579) and 36 in 1598.

The first modern Atlas in contemporary coloring.
"The finest and most influential pictorial introduction of Turkish characters and costumes" (Rouillard).

Rare Venitian edition illustrated with 67 full page engravings showing costumes from Turkey, Arabia and Greece.

Venise, Francesco Ziletti, 1580.

Folio [302 x 200 mm] of (2) ll., (6) ll., (4) ll., 192 pages. Red veal, double blind tooled fillet on covers, ribbed spine, gilt title, some paper repaired on 3 ll. without loss of text. Modern binding.

**Rare Venetian edition « containing 7 more engravings than the French 1568 edition »**.
Brunet IV, 67 ; Adams N 253 ; Cicognara 1731 ; Colas 2204.

The first edition was published in Lyon in 1567. This Venetian edition shows 67 superb engravings which are a very important source of information on Ottoman Empire’s peoples in the 16th century.

Nicolas de Nicolay (1517-1583) travelled all around Europe and made a lot of drawings there. Back in France, he served King Henri II and became his geographer. In 1551, he went to Constantinople with Ambassador of Aramon, went to Greece and Arabia.

"These engravings show costumes from Turkey, Arabia and Greece ; it’s the first serious series of documents on costumes in Middle East" (Colas).

Provenance : ex-libris « Gonnelli Firenze 1875 ».
First edition printed in Paris in 1582, illustrated with 12 woodcuts.


4to [224 x 165 mm], calf, double-line fillet framing, ribbed spine, modern binding in imitation of 16th century bindings, marginal restorations not affecting the text.


4to [243 x 184 mm.] Bound in full contemporary limp vellum, remains of ties, flat spine with handwritten title, handwritten title on the bottom edge. Contemporary binding.

Rare and very precious first edition of the first celestial atlas, « giving the coordinates of the stars and the first atlas to use the coordinates of Copernicus ».

Published in Venice in 1588, the Theatrum mundi presents the 48 maps of the classical Greek constellations, each preceded with a catalog of the stars.

« Gallucci’s work is remarkable because it is the first atlas using a system of coordinates from which the latitude and longitude of the stars could be read from the margins » (Nick Kanas).

“The Theatrum mundi was extremely popular, and was published again in 1589 and 1603 and the Spanish translation of 1606 appeared in three subsequent editions”.

The volume is decorated with the printer’s mark on the title, 144 full-page woodcuts, of which 50 have a total of 70 volvelles.

A magnificent copy preserved in its contemporary limp vellum, complete with the rare constellation of Cepheus.

Provenance: hand-written ex libris on the title, engraved ex libris pasted on the back of the title « Mutio Sforza da Cotignola ».
The reference edition of Montaigne’s *Essais*: the precious complete original edition of Montaigne’s *Essais*, edited by Marie de Gournay, the author’s « spiritual daughter ».

*Paris, Abel l’Angelier, 1595.*

Folio [337 x 218 mm]. Red morocco, decoration in the style of Duseul on the covers, richly adorned ribbed spine, double gilt fillet on leading edges, inner gilt dentelle, gilt over marbled edges. *Duru binding.*

The precious complete original edition of Montaigne’s *Essais*, edited by Marie de Gournay, the author’s « spiritual daughter ».

She established the definitive text of this monument of Renaissance literature.

The original edition, published in 1580, contained the first two Books; the third Book was published in 1588. Comprising the 1 409 additions borrowed from Montaigne’s own copy, this edition is therefore the first complete edition of the *Essais*.

**Precious copy before the cards with the Errata leaf and complete with Montaigne’s famous preface: « C’est icy un livre de bonne foi », which is only found in the copies edited by Abel L’Angelier.**

From the *Raoul Simonson* and *Wolvenbosch* libraries, with ex libris.

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20. **PLUTARQUE**. *Les Oeuvres Morales translatees de grec en françois*
*Paris, Perier, 1606.*

4to [237 x 173 mm] of 8 ll., 757 pp., 29 pp., 4 ll., 643 pp., 11 pp.

*Spectacular binding in contemporary red morocco with the coat of arms of Jean de Richardot on covers.*
Leyde, Ian Maire, 1637.

4to [203 x 153 mm] of 78 pp., 1 l., 413 pp., (17) ll. marginal waterstain on pages 41 to 47. Bound in contemporary Dutch vellum, gilt fillet on covers, flat spine decorated with gilt fillets. Contemporary Dutch binding.

« Precious first edition of Descartes’ masterpiece. »

After Galileo’s sentence in 1633, Descartes had made a resolution not to print any book during his lifetime. He published in 1637 an anthology of his researches to which he gave the meaning of a peculiar and personal process.

The Discourse on the Method marks a considerable step in the advancement of western thought in the 17th century.

The Discourse is followed by 3 scientific reports “La Dioptrique”, “Geometry” and “the Meteors”, illustrated with woodcuts.

Like most of important scientific books, the price of the Discourse on the Method greatly increased in the past twenty years.

Three copies preserved in contemporary vellum, without a significant provenance, appeared on the market in the last few years: the first one was sold for 180 000 €, “Beguin’s copy described with ‘restored wormholes in the margin of several leaves and some fowing’; Paris, 2006.” The second one for 247 000 €, a copy sold by Christie’s London on June 2nd 2004, lot n°54 described as ‘a little light browning, a few spot’; the third one offered already 12 years ago in New York, was knocked down for 200 000 €.

A precious and remarkable copy preserved in its contemporary Dutch vellum.
Visscher’s baroque atlas of the Netherlands.

A rare complete copy of Visscher’s baroque atlas of the Netherlands, printed on large-paper, sumptuously contemporary hand-coloured.

22. Visscher, Nicolas. Speculum Zelandiae dat is Een Beschryvinge ofte Afbeelding der Steden, Ambachts-Heerlijckheden, [...].
Amsterdam, Nicolas Visscher [1660].

Large folio [535 x 358 mm] of 9 double-pages with 36 engravings, bound in 18th century paperboards.

Complete copy, printed on large paper, in sumptuous contemporary colouring of the baroque atlas of the Netherlands.

In the last 60 years, auction records mention only 2 copies of the standard issue, one from the first edition of 1657, the other one from the present edition of 1660. A third copy which was incomplete was sold in 1987.

The present compilation contains 36 engravings, printed by groups of 4 on the recto of double folios that illustrate baroque architecture of the Netherlands in the middle of the 17th century. The prints not only depict towns, canals, ports, village scenes, mains monuments, but also precarious housing, return from the market, hunting scenes, sailing, castles, churches, convents, wind mills as well as ornamental gardens, the whole entirely enhanced with warm contemporary colouring. (Hollstein, Schut 32; Hollstein, Publ. Clae Claesz Visscher I, 7)

The present copy, printed on large-paper, is the only one recorded from this de luxe edition.
In the posterior editions, the Ottens ones for instance, engravings were cut and presented separately, and so printed in a 4to format.

The present copy, printed on large-paper, is the only one recorded from this de luxe edition.

Visscher’s family is famous in the history of printing Atlases in the Netherlands in the 17th century. Nicolas Visscher I, the editor of the present atlas was born in Amsterdam in 1618. Only son of Claes Jansz Visscher, he got married in 1643. When his father died in 1652, he carried on the activity and settled in the Kalverstraat, in Amsterdam, until his passing in 1679.

First edition of Fables de La Fontaine.

A beautiful copy, with 118 engravings, from Cécile Eluard’s collection.

23. La Fontaine, Jean de. Fables choisies, mises en vers par M. de La Fontaine.
Paris, Claude Barbin, 1668.

4to [232 x 171 mm] of (28) ll., 284 pp., (1) l., (1) bl. l.
Bound in green morocco, large gilt dentelle on covers, decorated ribbed spine, double gilt filet on leading edges, inner gilt dentelle, marbled under gilt edges.
Binding signed Trautz-Bauzonnet.

First edition of the first six books of La Fontaine’s Fables « very rare and sought-after » (Claudin, n°164).

It contains 124 fables.

This edition had been composed for the Dauphin, son of Louis XIV (whose arms decorate the title-page).

The edition is illustrated with 118 etchings signed François Chauveau and with wood engraved tail-pieces and ornamental letters.

A superb copy of the first edition of La Fontaine’s Fables preserved in its elegant green morocco binding by Trautz-Bauzonnet.

This copy contains two old handwritten corrections in the text: at the 14th line of page 176, the word « bien » is crossed out with ink, at the 1st line of page 57 the word « pas » has been replaced with ink by « plus »; these corrections which are present in the final text can only be found in a few copies.

It comes from Cécile Eluard’s collection.
« The Ethics of Politics. »

Spinoza’s *Tractatus*’ first edition.
An attractive copy preserved in its contemporary overlapping vellum.

**24. SPINOZA. TRACTATUS THEOLOGICO-POLITICUS.**
*Hamburgi (Amsterdam), Apud Henricum Kunraht (J. Riewerts), 1670.*

4to [200 x 163 mm] of 6 ll., 233 pp., 1 p.
Contemporary overlapping vellum.

*Rare first edition second printing of Spinoza’s Tractatus « a crystal clear exposition of the theory of natural right » (PMM).*

Our copy is complete with the errata leaf.

#5 according to Kingma-Offenberg’s classification.

« The Tractatus was printed five times in the seventeenth century. The successive editions were labeled T.1 to T.5 by Fritz Bamberger. 4 of these were in quarto, T.3 was an octavo volume. T.1 page 104 is numbered 304; in T.2 page 42 is numbered as 24… Moreover, in T.4 and T.5 the name of the fictitious publisher is spelt “Kunrath”, whereas in T.1 and T.2 it appears as “Kunraht”. The Tractatus was highly controversial; although formally banned only in 1674, it was considered illegal from its publication and there were attempts to have it repressed from the very start. So the Amsterdam publisher, Jan Rieuwertz, had to be careful. He did not reveal his identity on the title page and when there was a demand for reprints it was important to make the books look like copies left over from the original 1670 issue » (Y. Y. Melamed, M. A. Rosenthal, *Spinoza’s Theological-Political Treatise*).

« It constituted an extension to political thought of his ethical views. Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, to obtain security, surrenders part of his right of independent action of State. But the State exists to give liberty, not to enslave; justice, wisdom and toleration are essential to the sovereign power. » (PMM).

*An attractive copy preserved in its contemporary vellum.*
First edition of Pascal’s Pensées.

A wide-margin copy, preserved in its contemporary binding.

25. **Pascal. Pensées de M. Pascal sur la religion et sur quelques autres sujets, qui ont été trouvées après sa mort parmi ses papiers.**

Paris, Guillaume Desprez, 1670.

12mo (149 x 82 mm) of 41 ll., 365 pp., 10 ll.
Brown calf, spine ribbed and decorated with gilt fleurons, mottled edges.
Contemporary binding.

First edition of Pascal’s major work.

Albert Maire, IV, n°3; Tchemerzine, V, 70; Le Petit, 207-213; Rahir, Bibliothèque de l’amateur, 573; En français dans le texte, 96; PMM, 152.

« Les Pensées has a unique place among the works of apologetics because of their philosophical and religious depth and the power of their style »

(Jean Mesnard, *En français dans le texte*).

« What are the Pensées? If they attack rationalism or skepticism it’s with the methods of reasoning developed by Descartes and in a style which acknowledges its debt to Montaigne. Pascal’s work has the marks of genius… It’s a book for which the enquiring mind has had solid reason to be grateful from its first imperfect publication to the present day » (PMM).

« As it was known that Pascal’s goal was to write on religion, people took great care, after his death, of collecting all the notes he had made on that matter. They were all found together in various bundles, but with no order, no suite… »

A wide-margin copy, preserved in its contemporary binding.

Second revised edition of La Princesse de Clèves in contemporary binding.

26. **Madame de La Fayette. La Princesse de Clèves.**

Paris, Claude Barbin, 1689.

4 parts in 2 volumes 12mo (154 x 87 mm). Marbled calf, decorated ribbed spines, marbled edges. Contemporary binding.

Second revised edition of La Princesse de Clèves, one of the most important French literary works of the 17th century.

Tchemerzine, III, 841; Edouard Rahir (Catalogue), Vbis, 1425.

« Printed page for page and almost line for line from the first edition of 1678, this original second edition features the same collation (Rochebilière Cat., no. 721) »

(Edouard Rahir Catalogue).

This second edition printed in large type reproduces the first edition, aside from the title fleuron of part III.

After its publication in 1678, the work proved so popular in the intellectual circles of the times that it had to be reprinted. Madame de Sévigné proclaimed her enthusiasm; Fontenelle read and reread the work four times; Boursault turned it into a tragedy in five acts …

« A novel about marriage, heartbreak, sacrifice, this small book (with its depiction of an unhappy husband who is not portrayed as ridiculous) remains a living work. In this novel, Madame de la Fayette seems to have forged the language of passion, even in its modest and impure silences »

(Marcel Arland).

An attractive copy preserved in its contemporary binding.
« Cortés was his hero and the Conquest was a ‘Holy War’ » (p. 156).

Rare second edition of one of the most remarkable work on Mexican History.

An attractive copy, preserved in its contemporary vellum.

27. Solís, Antonio de. Historia de la Conquista de Mexico.
Barcelona, Joseph Llopis, 1691.

Folio [292 x 196 mm] of (10) ff., 548 pp., (8) ll., (1) bl. .
Contemporary vellum, handwritten title on the spine.

Rare second edition of one of the most remarkable work on Mexican History.
The first was published in Madrid in 1684.
Chadenat, I, 984 ; Palau, 318603; Sabin, 86447 ; Leclerc, 1275; Boucher de la Richarderie, VI, p.159.

The most remarkable history written in Spanish, according to Prescott, this work follows the history of the conquest and colonization of Mexico.
It describes events from the appointment of Cortez as the leader of the Spanish forces, through the fall of Tenochtitlan.

It deals with Cortes travels and the conquest of Mexico and gives very interesting details on Indians way of life at the time.

Solís’ Historia has been called « a poem without verse ». It became the first standard literary version of the Conquest until Prescott’s history. It went through numerous Spanish editions and was translated.

Prescott praised Solís’ history as the “most remarkable in the Castilian language.”

An attractive copy preserved in its contemporary vellum.

London, John Watts, 1739.

10 volumes 12mo [172 x 93 mm].
Contemporary bronze olive morocco, triple gilt fillet on covers, decorated ribbed spine, gilt fillet on leading edges, inner gilt border, gilt edges.

A beautiful and rare illustrated bilingual edition of Molière.

« Reprint of the 1732 edition with 15 plays added, a new biographical notice and new dedications » (P. Lacroix).
It’s illustrated with a portrait by Pierre Mignard and 29 engravings.
One of the most important of all Bird Books
(Fine Bird Books).

A beautiful copy with 362 engravings nicely water coloured at the time,
preserved in its contemporary green morocco binding.

29. Edwards, George. A Natural History of Uncommon Birds...
    London, 1743-1751.
    4 volumes 4to.

Gleanings of natural history...
    London, 1758-1764.
    3 volumes 4to.

Together 7 volumes 4° [280 x 225 mm]; green morocco, gilt fillets on covers,
ribbed spine decorated with gilt fillets and fleurons, red morocco lettering piece,
double gilt fillet on leading edges, inner gilt roulette, gilt edges.

First edition of the most beautiful book of Natural History until then in Eu-
rope. It contains 362 full-page engravings mainly representing birds hand
colored at the time.

This edition contains the texts in French and English.

A beautiful set. Although the English titles and preliminaries are bound first, this
set appears to comprise the French edition with the first edition of the Engli-
sh text: « when the two editions are combined and interleaved, the English and
French descriptions of each plate are on opposite pages, between which the plate
may be conveniently inserted. Some copies are bound in this manner » (Zimmer).

« At its date the Natural History and gleanings was one of the most important of
all Bird Books, both as a Fine Bird Book and a work on ornithology. It is still high
on each list » (Fine Bird Books).

A beautiful copy with 362 engravings nicely water colored at the time and
preserved in its contemporary green morocco.

30. **Montesquieu. De L’Esprit des Loix.**
Genève, Barrillot & Fils (S.d.), [1748].

2 volumes 4to (255 x 195 mm), contemporary marbled calf, ribbed spine richly gilt, lettering pieces in red morocco, red edges, some foxing.

Rare first edition of this « major work » (Morgand et Fatout), the seminal book of Modern Political sciences which was condemned by the Sorbonne.

« A very beautiful work » (Chadenat).

Rare first French edition of this beautiful travel book in South America illustrated with 55 plates.

31. **Ulloa, Don Antoine de. Juan, Don George. Voyage historique de l’Amérique méridionale...**
Amsterdam et Leipzig, Arkstée & Merkus, 1752.

2 volumes 4to [252 x 192 mm]. Contemporary marbled calf, ribbed spine decorated with gilt fillets and gilt fleurons, morocco lettering piece, decorated leading edges, red edges.

Rare first French edition of this beautiful work on South America illustrated with 55 plates.
Rare and relevant gathering of the *Discours sur l’inégalité* by Rousseau and its criticism by Castillon, in first editions.

Precious copies printed on thick paper, untrimmed and kept in their beautiful original and very decorative wrappers.

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*Amsterdam*, Marc Michel Rey, 1755.

8vo of (1) l., 1 frontispiece, LXX, (1) l., 262 pp., (1) l.


*Amsterdam*, J. F. Jolly, 1756.

2 volumes 8vo [220 x 135 mm].

Untrimmed copy, contemporary decorated wrappers.

I/ First edition of this fundamental work by Jean-Jacques Rousseau, “a milestone in political doctrines history”.

First edition, first issue.

« Rousseau’s Discours portrayed man alienated from himself by the excessive size, inequalities of wealth, and overwhelming complexity of modern society - a theme which both Hegel and Marx would amplify in the next century » (Norman).

II/ Rare first edition of this work of Castillon in response to Rousseau’s *Discours*.

Precious copies of this fundamental work of Rousseau and his criticism by Castillon, printed on Holland paper, and preserved in their original and decorative wrappers.

This first edition is increasingly sought-after; the last copy at auctions (on common paper kept in a worn contemporary calf) was recently sold for $ 15 625 (Christie’s NY on December 5th, 2017).

12 mo [163 x 95 mm]. Marbled calf, decorated ribbed spines, red morocco label, marbled edges. *Contemporary binding.*


8vo [205 x 120 mm]. Half-marbled calf, spine decorated with gilt fillets, red morocco label, marbled edges. *Contemporary binding.*

« In this best of all possible worlds everything is for the best. »

« The Contrat Social », « Rousseau’s greatest work » (PMM).
Les Liaisons dangereuses; first edition (type ‘A’).

A beautiful copy preserved in its contemporary binding.

   Amsterdam, Durand Neveu, 1782.

4 volumes bound in 2 volumes, 12mo [170 x 98 mm] of I/ 248 pp., 242 pp.; II/ 231 pp., 257 pp., (1) p.
Mottled calf, blind-tooled fillet around covers, ribbed spine decorated with double gilt fillet and fleurons, red morocco lettering piece and green morocco lettering piece to spines, gilt fillet on leading edges, red edges, and a small marginal restoration on one leaf (text unaffected). Contemporary binding.

First edition of Les Liaisons dangereuses (first printing).
Copy belonging to the first printing (type A) described by M. Brun and H. Ducup de Saint-Paul.
Henri Ducup de Saint-Paul recorded twenty French editions of Les Liaisons dangereuses published before 1800. This copy belongs to the very rare first original edition (no. 1).

« This first edition was printed with great care on fine paper. Fine vignettes and graceful headpieces » (H. Ducup de Saint-Paul).

« Considered by some as the bible of libertinism, the book is above all a masterpiece of the analytical novel, and is one of the most abstract and intelligent novels » (L. Versini).

This famous novel is a libertine intrigue, whose originality lies less in its theme and story than in the effectiveness of the chose form and in the intentions of Choderlos de Laclos.

A beautiful copy preserved in its contemporary binding.


60 plates and maps on the American Revolution.

« The first French book with a title-page mentioning the United States » (Howes).
It’s the only work that was published in France during the facts it describes.

36. Recueil d’estampes représentant les différents événements de la guerre qui a procure l’indépendance aux Etats-Unis de l’Amérique.
Paris, Ponce (vers 1784).

4to with 16 plates ; contemporary binding.

First edition of this attractive series of 60 plates and maps on the American Revolution.
37. **Dumas, Alexandre.** *Les Trois Mousquetaires.*  
Paris, Baudry, 1844.  
8 volumes 8vo [198 x 12 mm]. Contemporary cherry half-calf, smooth spine decorated with gilt fillets and gilt, mottled edges.  

**First edition of “an unmatched masterpiece. One of the most read books in the whole world.”**

« Rare and very sought-after. Very rare in contemporary nice condition, reaches very high prices » (Marcel Clouzot).

The most beautiful copy seen on sale for more than half a century, very pure, preserved in its contemporary unrestored and beautiful binding.  
From Marc Loliée’s personal library.

38. **Morris, William.** *Democratic Federation. Chants for Socialists: No. I. The Day is Coming.*  
London, Reeves, [1883].  
8vo [180 x 120 mm] of (1) l., 8 pp., (1) l. Contemporary half lemon morocco, gilt spine, with original printed cream wrappers.

**Rare first edition first issue of the first poetic contribution to the modern Socialist Movement, described by Buxton Forman as “one of the rarest Socialist items.”**

William Morris was an English textile designer, poet, novelist, translator, and socialist activist. His literary contributions helped to establish the modern fantasy genre, while he played a significant role in propagating the early socialist movement in Britain. Morris is recognised as one of the most significant cultural figures of Victorian Britain; though best known in his lifetime as a poet, he posthumously became better known for his designs.

In 1876, William Morris entered politics when he took up the job of treasurer of the Eastern Question Association. In 1883, disillusioned with the Liberal Party, he joined the Socialists of the Social Democratic Federation, and subsequently was part of the group of socialist libertarian and Marxist activists that established the Socialist League in December 1884 in reaction to the SDF’s reformist leanings.

In the form of a pamphlet, soberly entitled *Chants for Socialists*, this volume comprises ten texts that are characterised by powerful political rhetoric, but which also include writings on philanthropy and hope.

**A very rare first issue with original covers, bound in its contemporary half lemon morocco.**

No copy seen on sale for more than half a century.
**Der Judenstaat**, first edition of the funding manifesto of Zionism.

A rare and beautiful copy preserved in its contemporary binding.

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**First edition of the funding manifesto of Zionism, at the origin of the establishment of the state of Israel.**

PMM, 381.

In 1896, *Der Judenstaat* was published in Vienna by Theodor Herzl, a Hungarian journalist of Jewish descent. In the previous year Herzl had witnessed the Dreyfus affair in Paris and had been appalled at the outbreak of anti-Semitism that it had generated in the «birthplace of human rights». He came to the conclusion that the creation of an independent Jewish state during the twentieth century would be the best way for Jews to escape European anti-Semitism.

The twenty-two pages of notes that he prepared for his meeting with Baron de Hirsch on 2 June 1895, whose help he tried to enlist for the realisation of his idea, formed the first draft of the Judenstaat.

«It was Herzl’s book which really crystallised the idea of a national home for the Jews. By his work, he transformed the Jewish people from a passive community into a positive political force. (...) That a Jewish State was created in Palestine within fifty years of his death was due to the vision and the practical methods of Herzl, expressed in his manifesto of 1896» (PMM).

*Der Judenstaat* is considered to be the founding manifesto of political Zionism.

A beautiful Chinese erotic volume with 4 original paintings and 5 prints on silk painted at the time.

A charming volume preserved in its binding with folding panels.

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<td>Binding of 8 folding panels on thick card covered in brown calfskin [90 x 180mm]. The label with the three India ink kanji is ancient.</td>
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**Chinese accordion book comprising on one side 4 original paintings and on the other 5 erotic prints on silk finely painted at the time.**

These collections circulated covertly and were censored.

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<td>Ten original paintings on paper mounted on a large scroll.</td>
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**A Chinese scroll illustrated with ten erotic scenes finely painted at the time on paper.**

The scenes of coupling are set in richly furnished interiors, or in beautiful landscapes. The prints are precisely and beautifully executed in soft tones.

A very beautiful scroll with fine, well-preserved paintings, with bright colours, preserved in its contemporary silk protective cover.
42. **Sartre**, Jean-Paul. Huis-Clos. Paris, NRF Gallimard, 1945. 12mo [183 x 118 mm].

First edition of *Fahrenheit 451*, one of the seminal works in the field of science fiction.

A bright copy kept in its publishers’s cloth and in its dusk-jacket, as issued.

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First edition of one of the seminal works in the field of science fiction.

**Brucoli and Clark, I, p.42 ; Anatomy of Wonder, II-153 ; Pringle, Science Fiction: The 100 Best Novels 8. Survey of Science Fiction Literature II, pp. 749-55.**

**Fahrenheit 451 remains Bradbury’s most acclaimed work.**

« Frightening in its implications Mr. Bradbury’s account of this insane world, which bears many alarming resemblances to our own, is fascinating » (New York Times).

« Fahrenheit 451 presents a future totalitarian state in which supertelevision presents all that people are to think and know, and the ownership of books is cause for the state to burn both volumes and owners » (The Concise Oxford Companion to American Literature).

« In a totalitarian state, books are burned and private thought or action is criminal » (Gerber, Utopian Fantasy, p. 159)

A bright copy kept in its publishers’s cloth and in its dusk-jacket, as issued.
The Gulag Archipelago is truly one of the twentieth century’s most amazing books; no equivalent existed in previous literature.

The rare first edition in publisher’s wrappers, as issued.

44. **King Jr.**, Martin Luther. *Where Do We Go from Here: Chaos or Community?* 

8vo [212 x 144 mm] of (6) ll., 209 pp.; original half-cloth, dust jacket.


3 volumes 8vo [193 x 136 mm] of 607, 657, and 582 pp. 
Publisher’s original wrappers.

The rare first edition of Solzhenitsyn’s most famous indictment of the Soviet system of forced labour.

The most significant literary work of the Soviet era.

A rare and nice copy of this major work presented in its publisher’s wrappers.