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# Catalogue *FIRSTS*

**2025**

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*The first known representation of Cinderella.*

GEILER von Kaysersberg

TWO WORKS IN 1 SMALL FOLIO VOLUME OF 92 AND 60 LL., FULL IVORY VELLUM.

278 x 192 MM.

## *Das Irrig Schafe Sagt vo(n) cleinmütikeit un(d) böser anfechtung.*

Bound with *Das Ostertag*

Strasbourg, Johann Grüninger, 1514.

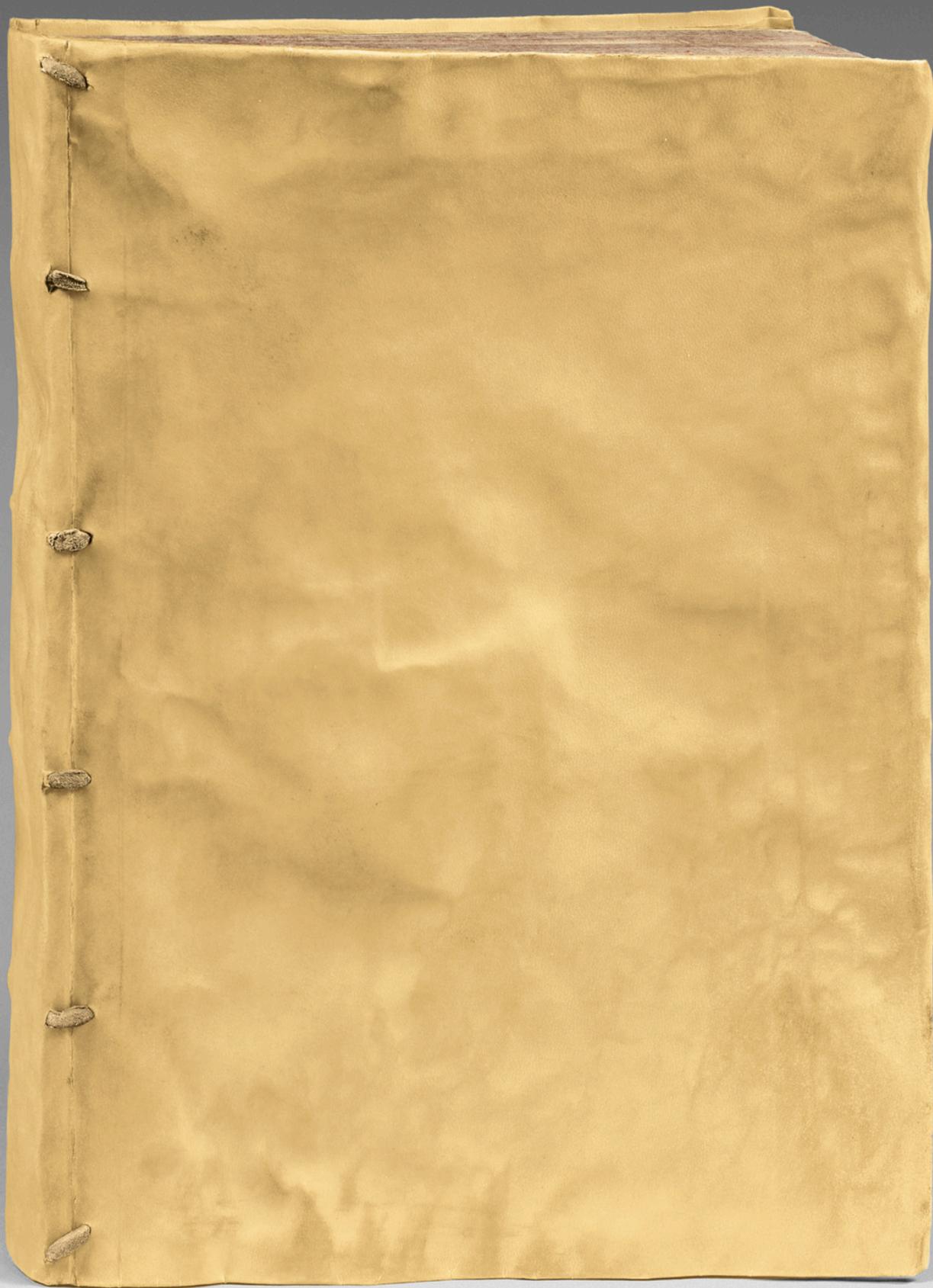
First edition issued by Grüninger, of great rarity, of the *Das Irrig Schaf*, a work by the philosopher and theologian of Freiburg, friend of Sebastian Brant, author of fearless sermons against the secularization and demoralization of the clergy. The seven sermons are each illustrated with a woodcut, including the famous "Eschengrüdel," which is the first known representation of Cinderella.

**Union of two editions remarkably illustrated by artists working for Jean Grüninger**, the most important printer in Strasbourg until 1520.

The West knows the story of Cinderella mostly through the versions set down by Giambattista Basile in *La Gatta Cenerentola*, Charles Perrault in *Cendrillon ou la Petite pantoufle de verre*, and by the Brothers Grimm in *Aschenputtel*.

Mathilde de Morimont (Mechthild von Mörsberg), who lived between the 11<sup>th</sup> and 12<sup>th</sup> centuries (died 12 March 1152), is the person who is said to have inspired the "legend of little Mathilda." The legend, nearly 500 years older than the famous tale by Charles Perrault, is strikingly similar. The castle where Mathilde grew up is today in ruins but can be visited. The Château du Morimont (Burg Mörsberg) is located in the commune of Oberlarnach (Haut-Rhin) on a hill at an altitude of 522 m near the Swiss border.

Elsewhere in Europe, Giambattista Basile collected stories from the oral tradition in his tale collection *Lo cunto de li cunti* or *The Tale of Tales*. The tale *La Gatta Cenerentola* ("The Ash Cat"), published in the *Pentamerone*, I, 6, presents Zezolla, daughter of a prince. The story, which Perrault may have read and refined, is more brutal and detailed.





Created between 1559 and 1561, **Pieter Bruegel sought to make this suite of Seven Virtues as a sequel to his previous Seven Deadly Sins.**

They were originally a series of seven preparatory drawings, only to be engraved by Philips Galle and later published by Hieronymus Cock. Most of these works have been printed on fine, watermarked paper.



*Fortitude* (Latin Fortitudo) is represented as a courageous angel, standing upon the neck of evil as she tethers the chain around his neck. Nothing seems to distract her, amidst the brewing and tumultuous scene of men in the background, conquering their evil vices. **It is splendidly engraved, with fruitful detail and endless action.** Featuring the Gothic P with Flower watermark (Br. 8641).

"Having died in 1569, Peter Bruegel was, after Jerome Bosch, who died in 1516... the great figure of the Flemish sixteenth century, solidly and clearly situated between the century of Van Eyck, Van der Weyden, Memling, extending into Quentin Metsys and the century of Rubens and the Baroque." Jacques Busse.

4



***Illustration of Renaissance fashion.***

## BERTELLIUS **Ferdinand**

4TO COMPOSED OF 1 ENGRAVED TITLE-PAGE AND 60 COPPER ENGRAVINGS. JANSENIST BROWN MOROCCO, RIBBED SPINE, INNER GILT BORDER, GILT OVER MARBLED EDGES. CHAMBOLLE-DURU.

210 x 163 MM.

### ***Omnium fere Gentium nostrae aetatishabitus, nunquam ante hac aediti.***

Ferdinando Bertelli, Aeneis Typis Excudebat Venetiis, Anno 1563.

**First edition of this** "rare collection composed of 60 numbered plates". (Brunet, I, 815).

Vinet 2085 ; Rahir 229 ; Cicognara 1588 ; Lipperheide 2.

"A very rare volume" (Vinet, *Bibliographie méthodique et raisonnée des Beaux-arts*).

"Collection of copper-engraved costumes by Ferdinand Bertellius.

The volume includes an ornate engraved title and 60 numbered plates of men's and women's costumes."

"Almost unknown first edition of this famous work. The plates are larger than those of later editions, measuring 104 x 154 mm, 118 x 156 mm, 98 x 152 mm, while later plates are only about half as large."

"A precious collection of 60 plates. Ordinary copies are dated 1569".

Colas mentions 1 engraved title and 64 copper-engraved plates, numbered 1 to 60. The collection actually contains 1 title and 60 plates, with some copies containing plates "without numbers that do not belong to this suite." Brunet.

These plates, measuring approximately 155 x 105 mm, each depict a male or female figure in a frame. A wooden panel suspended from the branch of a shrub bears the caption.

**The engravings illustrate the "Renaissance" fashions of the Italian peninsula, Spain, Germany, Slavonia and France, as well as Turkey, Ethiopia and the countries bordering the Mediterranean.**

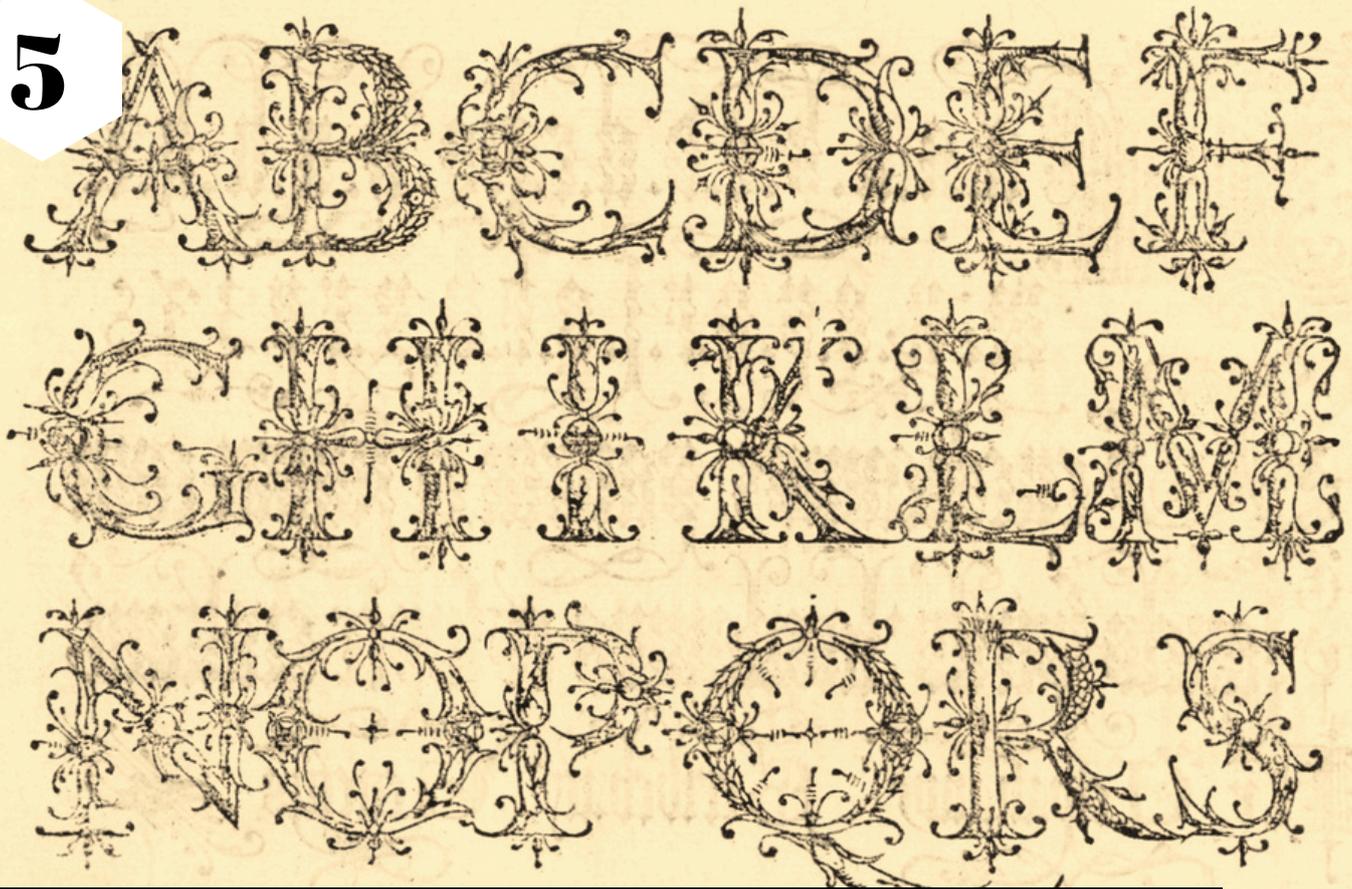
**A beautiful wide-margined copy.**



32

Dalmatica  
Lxor

5



*Remarkable collection of 101 historiated ornaments.*

## AMPHIAREO Vespasiano

OBLONG 8VO OF (110) PAGES — COMPLETE - OUTER MARGINS OF 7 LL. RESTORED NOT TOUCHING THE LETTERS. FULL BROWN MOROCCO WITH BLIND-STAMPED FILLETS, RIBBED SPINE, GILT EDGES. BINDING SIGNED LOBSTEIN-LAURENCHET.

145 x 204 MM.

*Opera di frate Vespasiano Amphiareo Da Ferrara dell'ordine minore conventuale, nella quale s'insegna scrivere varie sorti di lettere...*

Venetia, 1575.

Partly original edition of great rarity - unknown to Brunet and Deschamps - of this collection of 101 historiated alphabets and gothic ornaments by Vespasiano Amphiareo (1501-1563).

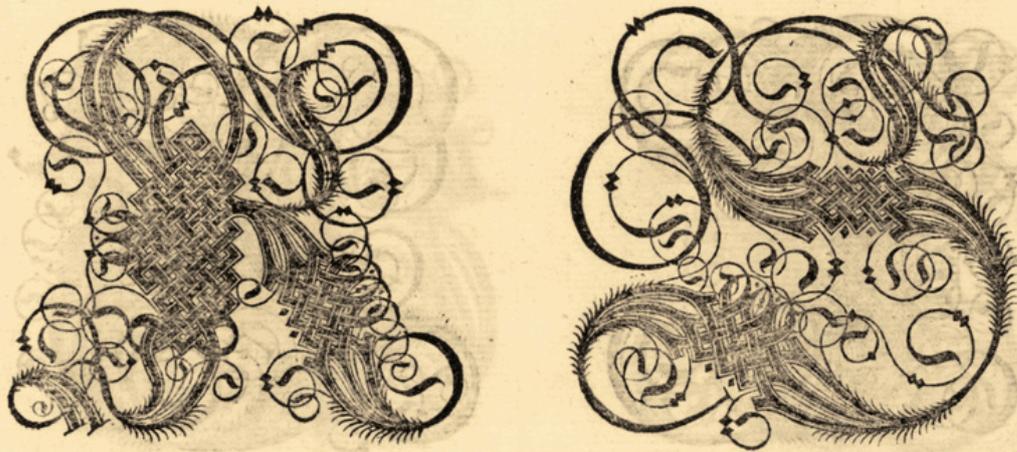
An important and famous treatise on the art of writing in the 16<sup>th</sup> century, written by Vespasiano Amphiareo, a pupil of Tagliente and writing master in Venice for thirty years.

The collection, initially published in Venice in 1548 under the title *Un novo modo d'insegnar a scrivere*, contains in this enlarged edition 101 models of alphabets for bastard letters, gothic characters, monograms, fantastic or geometric writing, etc., all finely wood engraved.

Amphiareo was a calligrapher, a native of Ferrara, who lived in the 16<sup>th</sup> century, a religious in the Order of Conventual Friars Minor. The information about him is uncertain and contradictory. The oldest repertories say he died at sixty-two years of age in 1563, but further information about his activity tends instead to place his birth around the year 1490.

He seems to have come from the Albertazzi or Albertacci family, which would have become extinct with him; it is not unlikely that his baptismal name was Alfonso, since Franchini records him as such; Vespasiano would have been the name he took in religion, and A. an academic nickname of clear classical inspiration.

Partly original collection of great rarity.



# OPERA DI FRATE VESPASIANO

A M P H I A R E O D A F E R R A R A

DELL'ORDINE MINORE CONVENTVALE,

NELLA QUALE SINSEGNA SCRIVERE VARIE SORTI

di lettere, & massime una lettera bastarda da lui nouamente con sua industria ritrouata, laquale serue al Cancellaresco & Mercantesco.

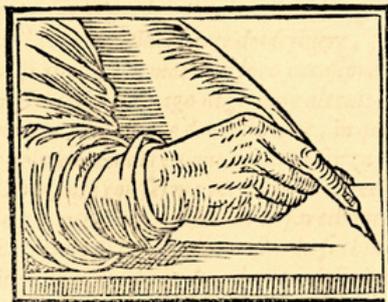
POI INSEGNA A FAR L'INCHIOSTRO NEGRISSIMO

con tanta facilità, che ciascuno per semplice che sia, lo saprà far da se. Ancora a macinar l'oro, & scriuere con esso come si farà con l'inchostro, parimente a scriuere con l'azzurro, & col cenaprio; opera utilissima, & molto necessaria all'uso humano.

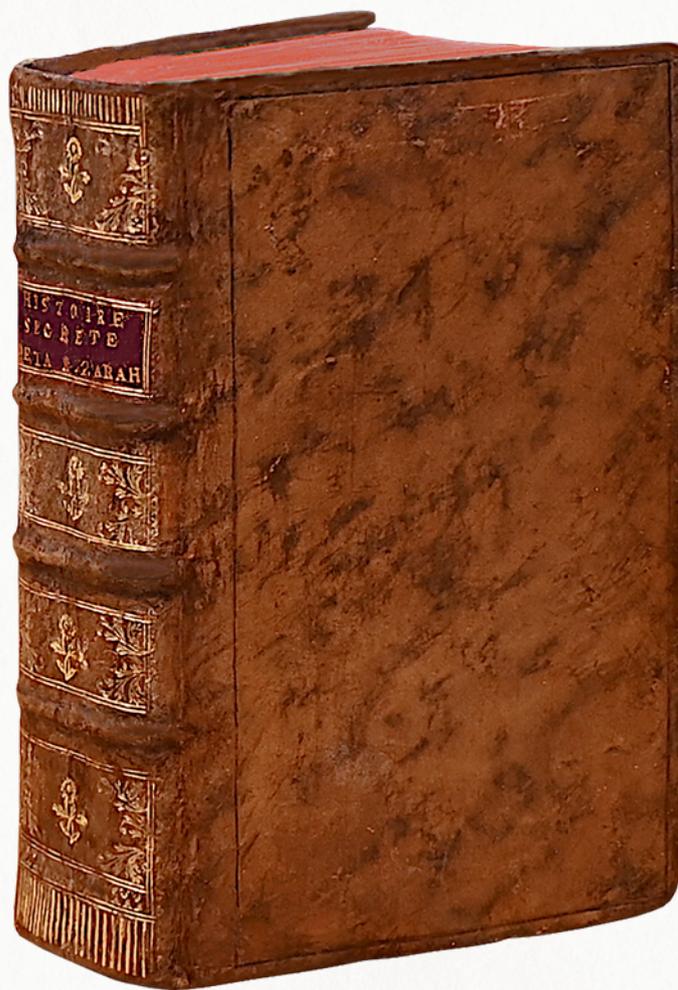
AGGIUNTOVI DI NUOVO DVE BELLISSIMI ALPHABETI

di Mainscole, che nell'altre impressioni non si sono piu Stampati.

CON PRIVILEGIO.



IN VENETIA, M D LXXV.



*First draft of an extremely rare treatise on peace.*

## CASTEL Charles-Irenée

12MO, 36 AND 448 PAGES (ACTUALLY 348) COMPLETE. FULL MARBLED CALF, BLIND-STAMPED FILET AROUND THE COVERS, RICHLY DECORATED RIBBED SPINE, RED EDGES. CONTEMPORARY BINDING. WOODEN BOX.

131 x 75 MM.

### *Mémoires pour rendre la paix perpétuelle en Europe.*

A Cologne, chez Jacques le Pacifique, 1712.

[Bound with:] (Mary Delarivière Manley). *Histoire secrète de la reine Zarah et des zarasiens; Ou La duchesse de Marlborough démasquée. Avec la clef pour l'intelligence de cette histoire. Nouvelle éd. où l'on a joint la suite.*

**Very rare original edition** “with a small print run” [En français dans le texte, no. 137], in fact of absolute rarity, “perhaps published without the author’s approval” of **the first draft of this major text issued before the printing done by the author on private presses.**

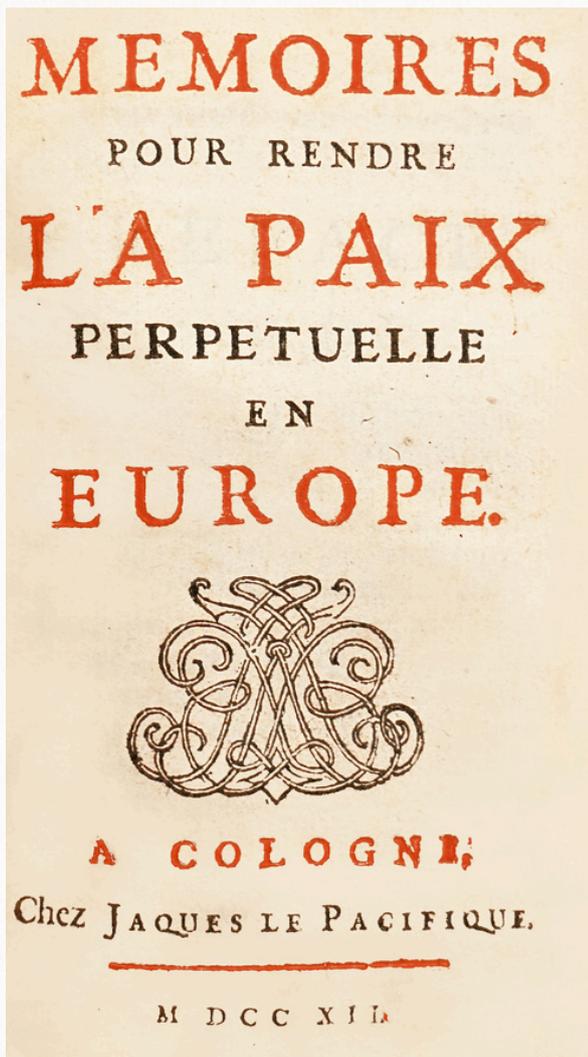
**Very rare first draft, printed in small numbers, of what was to become the Abbé de Saint-Pierre’s most famous work, the *Projet de paix perpétuelle*,** whose first edition appeared the following year in two volumes, the year of the conclusion of the Utrecht negotiations.

Falling within a long pacifist tradition, the *Projet* provides geometric means for achieving a definitive peace.

The main means, anticipating 20<sup>th</sup>-century attempts in this field, consisted in the gathering of a permanent European congress, sitting in Utrecht and composed of representatives of each country. Charged with resolving conflicts between members through arbitration and mediation, it was to resort to force only in the event of refusal of a ruling.

Saint-Pierre explains that so-called peace treaties are never more than armistice agreements. Nevertheless, the conviction would gradually prevail that lasting peace was possible, notably because “for nine or ten years, people in Europe have begun to read the great plan of Henri the Great.”

**Precious copy preserved in its contemporary calf binding.**



From his earliest youth, Saint-Pierre was driven to work for reconciliation between peoples. At his confirmation, he changed his first name from Charles-François to Charles-Irénée – Charles the Peaceful, Charles the Peacemaker. As an “adolescent,” he always felt obliged to settle the disputes of his neighbors in Saint-Pierre-Église in Normandy, where he lived. His father, who bore the name Castel, was a baron and took his name from this town. Our author was born in 1658. He received a conventional Catholic education and later minor orders, although his faith was rather superficial. At 22, a young man with independent ideas in his head, he left Normandy for Paris. There, he was initially passionate about natural sciences, following the fashion of the time, but soon discovered Plutarch (political philosophy) and Descartes (scientific theory) as mentors. An English editor of his works would later describe him as follows: he was said to be extremely eager to learn, but of very weak physical constitution.

However, Saint-Pierre was quickly recognized and was even elected a member of the Académie française (3 March 1695). Despite being expelled again, this gave him access to Parisian intellectual circles such as the (already declining) Club de l’Entresol and certain salons. He felt a spiritual bond especially with Madame Lambert, and even more with Madame Dupin. Only the ladies had the patience and courtesy to listen to the endless expositions of his plans for the good of humanity. The gentlemen of the salons mostly found him unbearable. In his *Caractères* (1688), Jean de La Bruyère (1645–1696) paints a sharp picture of Saint-Pierre’s unsociability: “He asks people he does not know to take him to see other people, the mother of the future regent during the minority of Louis XV.”

Saint-Pierre lived to an advanced age and died in 1743.

His plan for eternal peace was printed for the first time in Cologne in 1712. The title was “*Mémoire pour rendre la paix perpétuelle en Europe.*” As early as 1713, a second edition in two volumes was published in Utrecht, in which the criticisms that had been made were incorporated. In 1714, there was a first English translation (of the first volume): A project for Settling an Everlasting Peace in Europe. Saint-Pierre elaborated the plan and added a third volume in 1717. The title had reached an unwieldy length and contained references to the Great Plan of Henri IV, which had been approved by Queen Elizabeth I and King James I of England, as well as most other European potentates. In 1729, the abbé published an abstract of it, which he revised again in 1738.

**Saint-Pierre put forward five propositions through which he intended to show the princes of Europe the immeasurable advantages they would gain by agreeing on a system that would ensure perpetual peace.** The first proposition contains the essential part of the work, namely the draft treaty. This is divided into twelve fundamental articles, eight important articles, and eight useful articles, which are merged into five fundamental articles in the abridgment. Next comes a list of objections to the plan, which Saint-Pierre summarizes one by one.

In the *Abrégé*, the first proposition to be proved is: “It is not very wise to suppose that existing or future treaties will always be observed, and that there will be no more foreign wars, as long as the sovereigns of Europe have not signed the five fundamental principles, articles of a general alliance, which are absolutely necessary for a lasting peace.”

Saint-Pierre explains that so-called peace treaties are never more than armistice agreements. Nevertheless, the conviction would gradually prevail that lasting peace was possible, notably because “for nine or ten years, people in Europe have begun to read the great plan of Henri the Great.” Saint-Pierre obviously wanted—like Sully—to exploit the high reputation of Henri IV for themselves.



## *Bound for the Comtesse de Provence.*

# LE SAGE **Alain-René**

TOGETHER 4 VOLUMES 12MO, FULL RED MOROCCO, LARGE GILT ARMS STAMPED AT THE CENTER OF THE COVERS, TRIPLE GILT FILLET AROUND THE COVERS, SPINES RICHLY DECORATED WITH RAISED BANDS, GREEN MOROCCO TITLE AND VOLUME LABELS, GILT FILLET ON THE EDGES, GILT INNER BORDER, GILT EDGES. CONTEMPORARY ARMORIAL BINDING.

161 x 94 MM.

## *Histoire de Gil Blas de Santillane. Dernière édition revue et corrigée.*

Paris, Par les Libraires Associés, 1747.

**True original edition of “Gil Blas de Santillane”, one of the great French novels of the eighteenth century, highly praised by “Lagarde et Michard.”**

Tchemerzine, IV, 178; Cohen 631.

Definitive edition, the last published by Le Sage, it served as the model for subsequent editions.

**It is illustrated with 32 charming out-of-text engravings, unsigned, etched by Dubercelle.**

“This edition, now rather uncommon, presents many corrections and considerable additions by the author, which amount to nearly one hundred pages; it must therefore be regarded as the first good edition of Le Sage’s masterpiece,” writes Brunet (III, 1006).

“Lagarde et Michard” devote a long analysis to this novel.

**The picaresque novel.** Le Sage owes to his Spanish models, besides a quantity of anecdotes, the very genre of the picaresque novel, practiced in Spain since the end of the sixteenth century. It consists in narrating the multiple and entertaining adventures of a picaro, a rather sympathetic rogue, a poor wretch whom social injustice makes a knave, yet always capable of exclaiming like this character in Gil Blas: “I am no less ready to do a good deed than a bad one.”

**Superb and precious copy bound in contemporary red morocco with the arms of the Comtesse de Provence (1753–1810),** Marie-Joséphine-Louise-Bénédicte de Savoie, second daughter of Victor-Amédée III, Duke of Savoy and King of Sardinia, and of Marie-Antoinette-Ferdinande, Infanta of Spain



*Magnificently bound in contemporary red morocco with the arms of the Comtesse de Provence (1753–1810).*

8



*Superb copy in contemporary dark blue morocco.*

OVIIID

4 VOLUMES 4TO, DARK BLUE MOROCCO, TRIPLE GILT FILLET AROUND THE COVERS, GILT LYRES IN THE CORNERS OF THE COVERS, FLAT SPINE DECORATED THE SAME WAY, RED MOROCCO LETTERING PIECES, INNER BORDER, GILT EDGES. CONTEMPORARY BINDING.

243 x 179 MM.

*Les Métamorphoses, en latin et en françois, De la Traduction de M. l'Abbé Banier...*

Paris, de l'Imprimerie de Prault, chez Barrois, 1767-1771.

First issue of one of the most renowned French illustrated book of the 18<sup>th</sup> century.

"Superb work due to the care of the editor Basan and the engraver Le Mire. It's one of the most gallantly illustrated of the whole century."

"It's one of the most beautiful illustrated books of the 18<sup>th</sup> century with a frontispiece, 3 pages of dedication, 4 fleurons on the titles of the volumes, 30 vignettes, 1 tail-piece, and 139 figures drawn by Boucher, Eisen, Gravelot, Leprince, Monnet ... engraved by de Launay, Lemire ... The frontispiece, the dedication plates, the tail-piece, the fleurons of the first three volumes and the vignettes are drawn and engraved by Choffard ."

The work (one of the most significant of the literature of ancient Rome) comprises in addition to more than 12000 verses, the account of two hundred forty-six fables on the Metamorphoses, arranged chronologically from chaos until Julius Caesar's metamorphosis into a star and chosen from the rich repertoire of the Greek tradition and also among Roman fables.

**The vitality of the work is inexhaustible;** the Middle-Ages did not consider it inferior to the works of Virgil; in the 13<sup>th</sup> century, there will finally be a true Ovidian Renaissance.

**Superb copy bound in contemporary night blue morocco decorated with gilt lyres.**

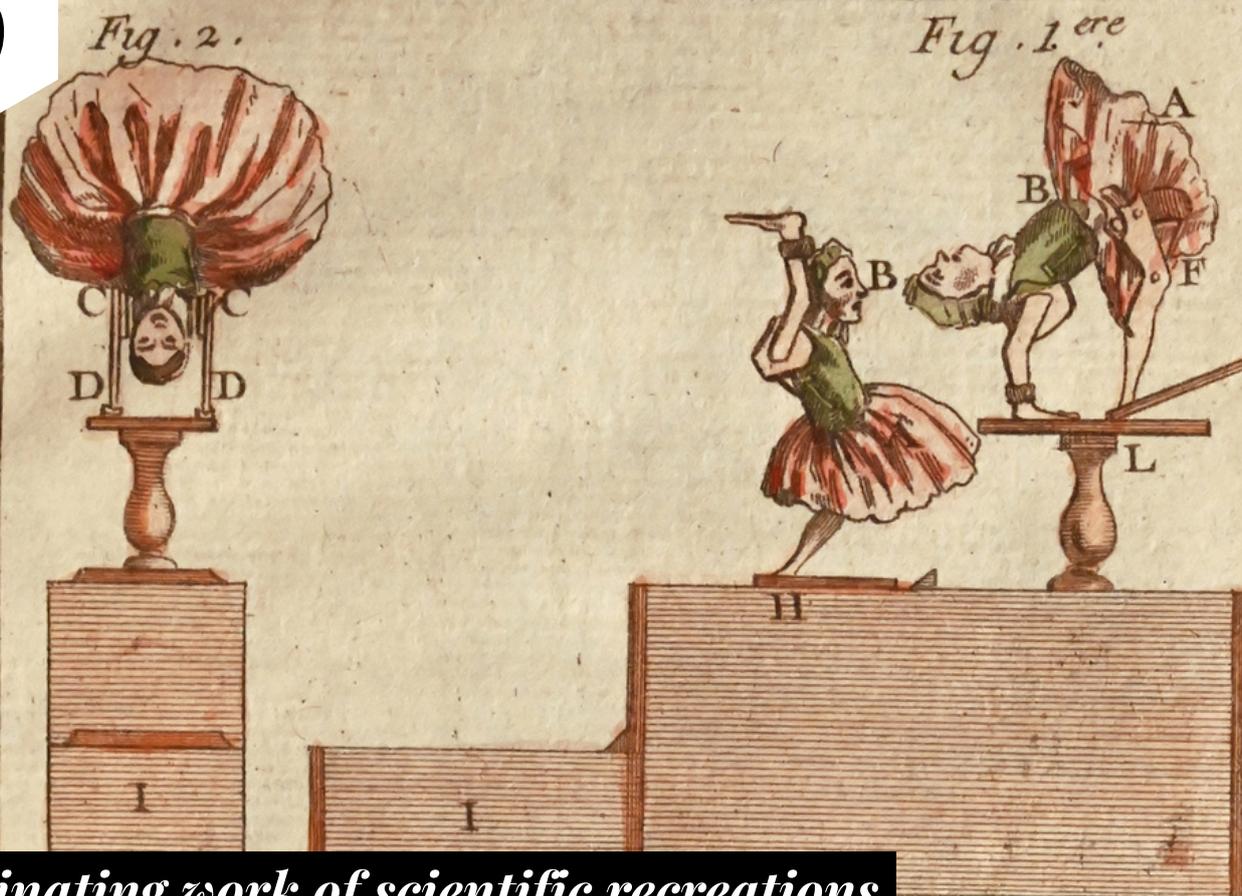


*Ch. Eisen Inv.*

*Le Veau Sculp.*

Le Printems, Saison où tout renaît dans la Nature.

9



*Fascinating work of scientific recreations.*

GUYOT **Edmé-Gilles**

4 VOLUMES 8VO OF: I/ PP. I TO XVI, PP. 17 TO 179, (1) F., 199 PP., (1) P., (1) F., 21 PLATES; II/ VIII PP., 173 PP., (1) F., VIII PP., PP. 9 TO 172, (2) FF., 28 PLATES INCLUDING 1 FOLDING; III/ VII PP., PP. 8 TO 196, (2) FF., 190 PP., (1) F., 26 PLATES INCLUDING 2 FOLDING; IV/ 182 PP., (1) F., (2) FF. OF TABLE, 207 PP., (1) P., 24 PLATES. MARBLED SHEEP, FLAT SPINES DECORATED, BEIGE MOROCCO TITLE LABELS, RED EDGES. CONTEMPORARY BINDING.

196 x 123 MM.

*Nouvelles récréations physiques et mathématiques contenant ce qui a été imaginé de plus curieux dans ce genre...*

Paris, chez l'Auteur et Gueffier, 1772-1775.

**Second edition greatly augmented, divided into 8 parts, published every three months in booklets and then gathered into volumes, of this fascinating work of physical and mathematical recreations.**

This is an important manual of new amusements involving cards and numbers, chemical effects, geometric games, electrical, mathematical, physical, and scientific experiments, dexterity games, magnets, catoptrics, mechanics, optics, magic, occult writing, fire...

It was a very popular collection of scientific and magical experiments and went through a number of editions, translated into several languages.

Each step is explained precisely: the preparation or construction, with details of the various accessories, the expected effect, then the trick itself. At the end of each section is given the price list of the accessories needed for the demonstrations: games, cases, boxes, cards...

**A series of 99 plates of the highest interest illustrate these experiments; 94 of them were colored at the time. The first edition published in 1769 had only 74 plates.**

**Beautiful copy whose plates were hand-colored at the time, preserved in its uniform contemporary bindings.**



10

# MÉMOIRE

DE

M. D'ANVILLE,

*Premier Géographe du Roi,  
Des Académies Royales des Belles-Lettres,  
& des Sciences.*

*Precious work about mapmaking by d'Anville.*

SUR LA CHINE.

D'ANVILLE

**Jean-Baptiste Bourguignon**

8vo, 47 pp. FULL ROAN WITH A TREE ROOTS DESIGN, GILT BORDER AROUND THE COVERS, FINELY DECORATED FLAT SPINE, YELLOW EDGES. CONTEMPORARY BINDING.

197 x 125 mm.

*Mémoire de M. d'Anville, Premier Géographe du Roi, Des Académies Royales des Belles-Lettres, & des Sciences. Sur la Chine.*

À Pekin, et se trouve à Paris chez l'Auteur, aux Galeries du Louvre, rue de l'Ortie, 1776.

First edition of this work by the great French cartographer d'Anville, who was hired by the Jesuits to produce three maps based on the Jesuit missionaries' discoveries in China, for inclusion in Pierre Du Halde's "Description géographique... de l'Empire de la Chine et de la Tartarie Chinoise" (1735).

They were subsequently revised for the "Nouvel atlas de la Chine" (1737).

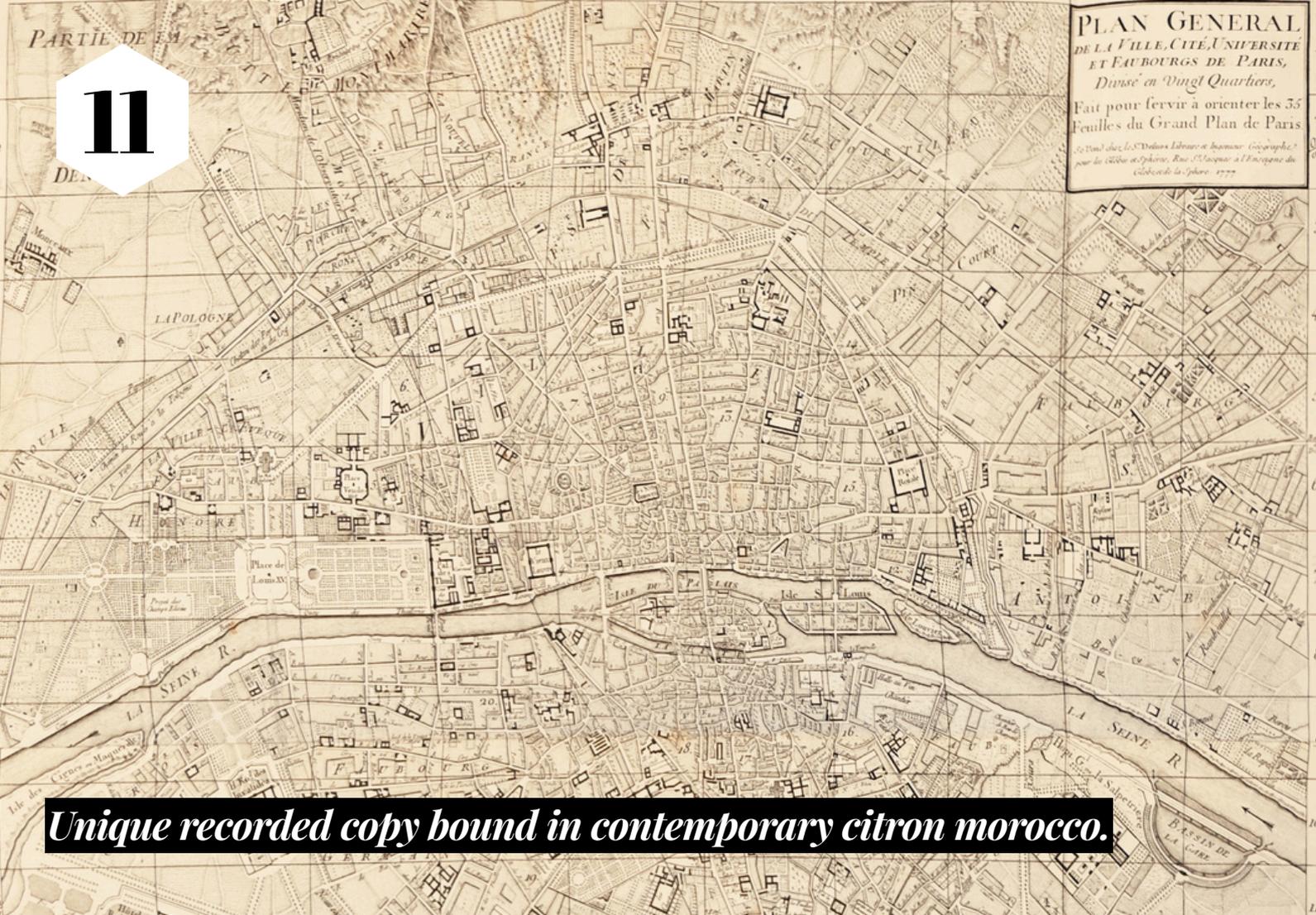
In the "Mémoire", he explains in detail the method he used to prepare the maps, the sources he chose to consult and gives an overview of previous expeditions to China and Tibet.

The work, published in 1776, contains d'Anville's explanation for his methodology in constructing maps of China specifically: in 1735, d'Anville had prepared numerous maps for Jean-Baptiste Du Halde's *Description géographique de l'empire de la Chine et de la Tartarie*, maps which were subsequently revised and published separately in d'Anville's *Nouvel atlas de la Chine* of 1737. In particular, d'Anville sought to defend the Jesuit-sourced data which he based his maps on following strongly-worded criticism by an unnamed editor.

A precious copy preserved in its elegant contemporary binding.



MEMOIR  
SUR LA  
CHINE



**Unique recorded copy bound in contemporary citron morocco.**

# DEHARME

## Jean-Baptiste Bourguignon

OBLONG FOLIO, ENGRAVED TITLE, ONE FOLDING GENERAL PLAN AND 34 PLANS, [14] UNNUMBERED LL. OF TABLE OF STREET NAMES, CITRON MOROCCO, SPINE WITH RAISED BANDS AND COMPARTMENTS DECORATED WITH GILT CONCENTRIC CIRCLES, DENT-DE-RAT AND SIMPLE GILT FILLET BORDERS ON THE BOARDS WITH FLEURS-DE-LYS IN CORNERS, RED EDGES. BINDING IN CITRON MOROCCO FLEURDELYSÉ OF THE PERIOD.

443 x 290 MM.

### *Plan de la ville et fauxbourgs de Paris, divisé en 20 quartiers.*

Paris, chez l'auteur, 1763.

**The first plan of Paris executed at such a large scale (1/4200).**

**The 34 plates detail with great precision all the Parisian neighborhoods.**

They are based on the work of Delagrive, but the author corrected and noted numerous omissions through his observations in situ.

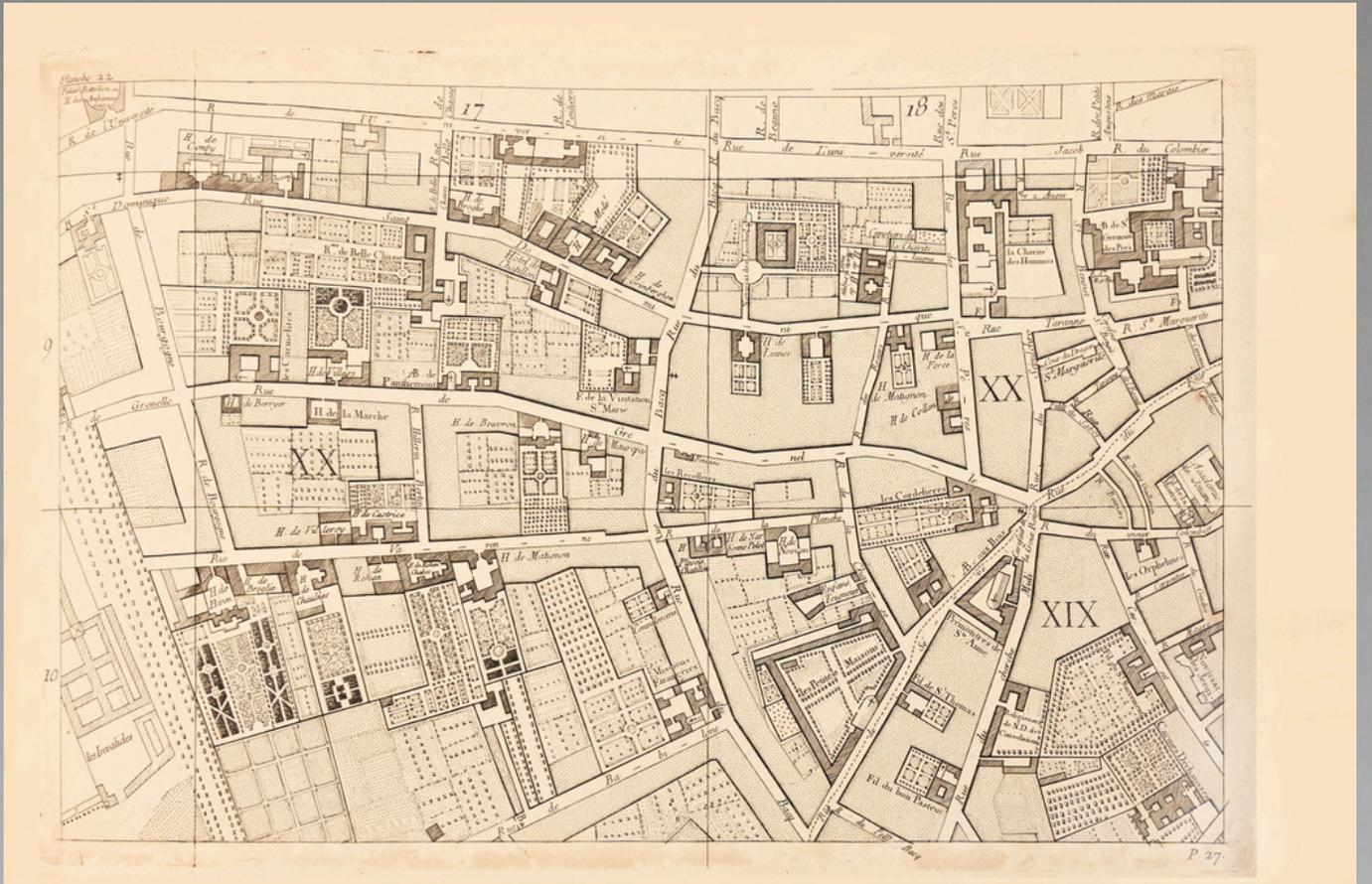
Original edition of this large plan of Paris which thus earned Deharme the title of King's topographer. It is complete with the beautiful engraved title, the 34 double-page maps, and the 14 text plates.

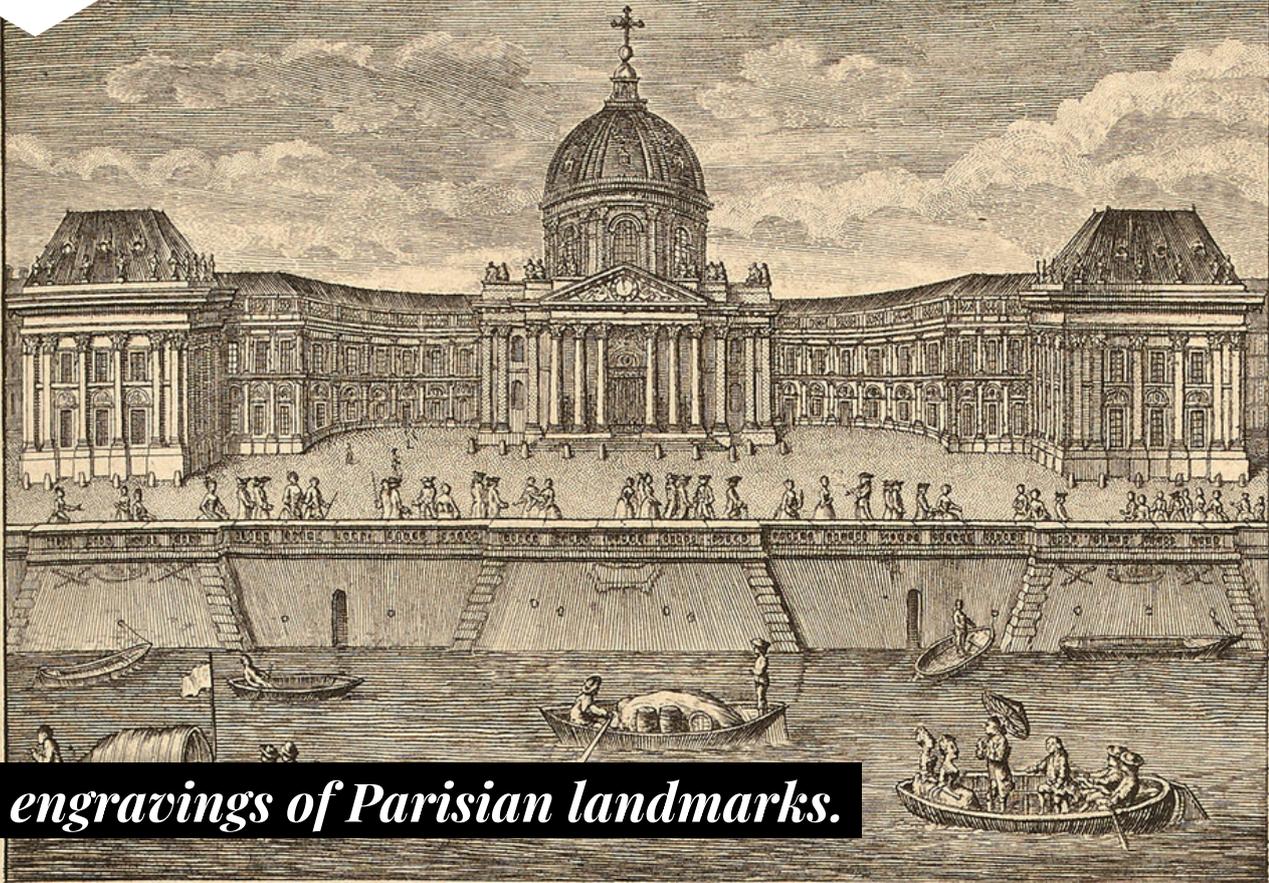
There is no plate 5, which in fact corresponds to the title. According to Boutier, this edition should have only 8 text plates; he also states that the *Table des messageries et coches* only appeared from the second edition onward, which is incorrect and due to its extreme rarity.

Vallée, *Plan de Paris*, 835.

**Precious copy from the great Parisian collector Paul Lacombe; it then passed to the library of Serge Le Téliier.**

**The only recorded copy bound in citron morocco of the period decorated with fleurs-de-lys.**





54 engravings of Parisian landmarks.

BÉGUILLET **Edmé**

3 VOLUMES 8VO OF: I/ (2) FF., 2 ENGRAVED FRONTISPICES, XII PP., C PP., 384 PP., 20 PLATES OUT OF TEXT; II/ 2 FRONTISPICES, XXIV PP., 414 PP., (1) F., 11 PLATES OUT OF TEXT; III/ 1 FRONTISPIECE, XI PP., 420 PP., 18 PLATES OUT OF TEXT. FULL MOTTLED CALF, SPINES WITH RAISED BANDS DECORATED, RED MOROCCO TITLE AND VOLUME LABELS, GILT FILLET ON EDGES, RED EDGES. CONTEMPORARY BINDING.

197 x 117 MM.

***Description historique de Paris, et de ses plus beaux monumens...***

A Paris, chez les Auteurs, et à Dijon chez Frantin, 1779-1781.

**First and only edition of the finest eighteenth-century work devoted to Paris.**

This unfinished but very finely illustrated work has become rare in all its issues: only the first volume is by Edmé Béguillet (d. 1786); the two others, published in 1780 and 1781, were written by Poncelin (1746-1828).

**It offers an impressive series of views of the principal monuments of the capital before the Revolution, remarkable both for the finesse of the engraving and for the rarity of certain representations (notably the educational establishments).**

It is the entire organization of the capital across the centuries, compiled in these pages, that provides a wide overview of the structure of the city at the end of the eighteenth century. Contemporaries appreciated these finely illustrated works that showed Paris at its best.

Béguillet and Poncelin were following in the footsteps of Piganiol de la Force with his *Description historique de la ville de Paris et de ses environs*, whose last edition dated from 1765.

**Beautiful copy bound at the time, coming from the famous library of Doctor Lucien Graux.**



*This work is adorned with 3 engraved titles, 2 frontispieces, 3 headpieces, 10 allegorical and portrait plates, and 39 plates of views of Paris with 2 subjects per plate, all engraved by Martinet.*

13



## GRILLONI Antonio

4TO. RUSSIAN TOBACCO LEATHER, GILT BORDER AROUND THE COVERS, RIBBED SPINE DECORATED WITH GILT FLEURONS, GILT EDGES. CONTEMPORARY BINDING.

296 x 234 MM.

***Original manuscript, with dedication: « All Eminentissimo et Reverenissimo Principe Il Sigr Cardinale Ignazio Buoncompagni ».***

Rome, 26 juin 1786.

A series of 73 carefully drawn and well-executed water-colour drawings illustrating Italian military uniforms, with specially drawn and coloured title-page "*Maneggio d'Armi alla maniera Prussiana per uso del Battaglione de Soldati in luogo de Corsi.*" and carefully written. Introduction signed B. V. E. and Antonio Grilloni, Roma, 26 Giugno, 1786.

**Superb complete album of 73 watercolours, with title page signed by BVE and Antonio Grilloni.**

A magnificent military treatise in particularly vivid colors showing the adoption of Prussian military dress by the Italian army, by BVE and Antonio Grilloni dated June 26, 1786.

It shows 161 soldiers in various postures, from behind, in front or in profile, holding their weapons in their hands according to the situation.

Provenance: *Sir Charles Abney Hastings*, 2<sup>nd</sup> Bart (1792-1858), ex libris; from the *Willesley Hall* collection.



*In Spalla*  
*Primo Tempo*

*Secondo*

*Terzo*

## OBERMAN.



## LETTRES

PUBLIÉES

PAR M. . . SÉNANCOUR,

*Superb copy of the original edition.*

SENANCOUR  
Etienne Pivert de

2 VOLUMES 8VO OF: I/ (2) FF., X PP., PP. 12 TO 384, VIII PP.; II/ (2) FF., 381 PP., (1) P. OF CORRECTIONS. BOUND, MOREOVER, AT THE END OF VOLUME II, IS A CANCEL SHEET FOR PAGES IX AND X OF THE FIRST VOLUME (PAGE IX HAD BEEN MISNUMBERED XI BY MISTAKE).

HALF DARK BLUE CALF, SPINES DECORATED WITH GILT AND BLIND TOOLS, MARBLED EDGES. CONTEMPORARY BINDING.

204 x 125 MM.

*Oberman. Lettres publiées par M... Senancour, auteur de Rêveries sur la nature de l'homme...*

Paris, Cérioux, An XII - 1804.

**Original edition "very rare and very sought-after" of this epistolary novel, a precursor of Romanticism.**

Carteret considers it an "extremely rare work."

"This novel, so characteristic of the pre-Romantic era, like René, depicts the 'mal du siècle'. This secret kinship between René and Oberman was observed by Sainte-Beuve. It is known that Sénancour always claimed that Oberman 'had been written in 1801 in Paris and in 1801-1803 in Switzerland', and although he admitted knowing Atala, he stated he had not read Le Génie du christianisme, and therefore René, until after he had submitted his manuscript for printing." (Escoffier).

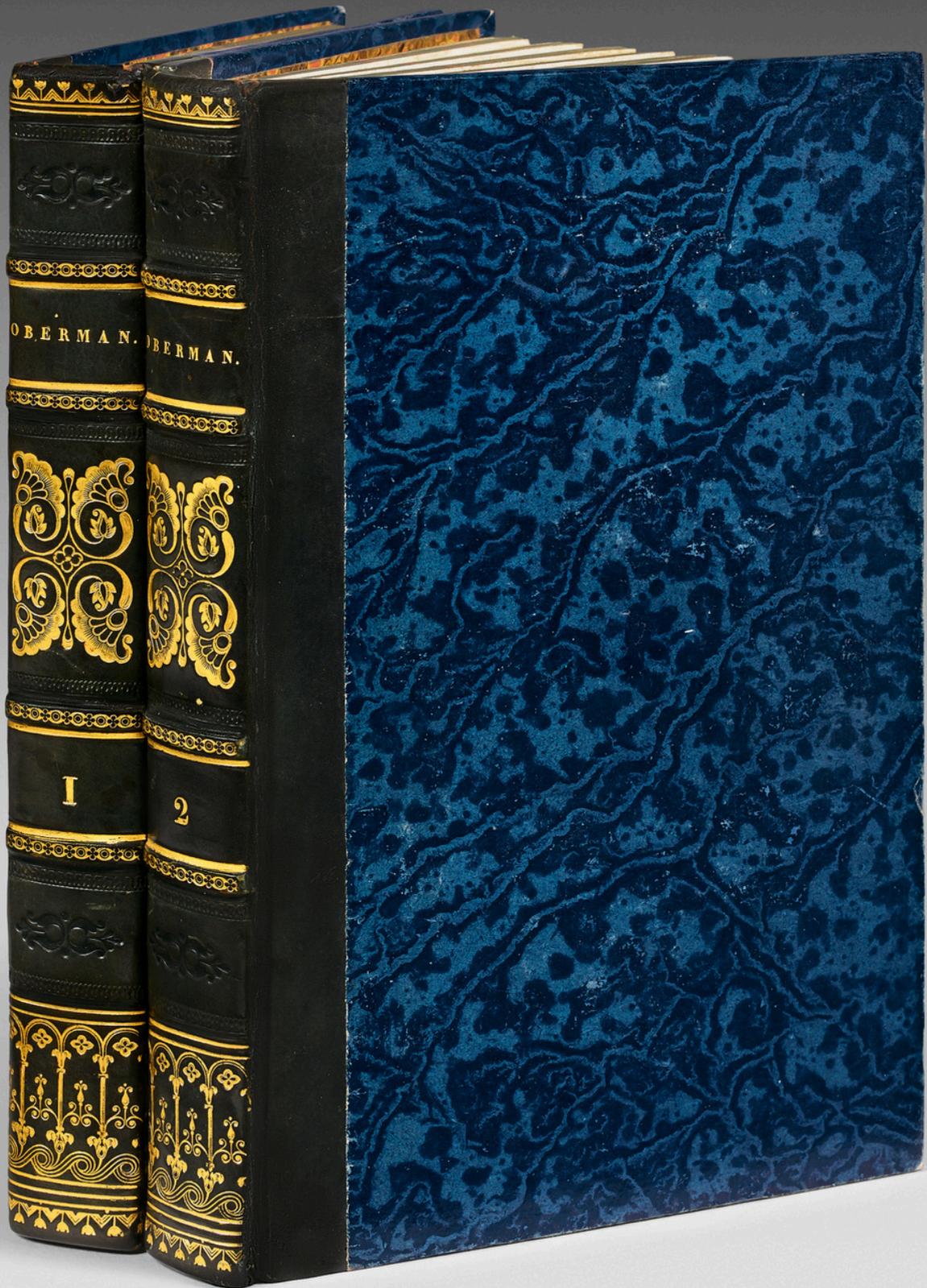
This novel, misunderstood at the time of its publication and unnoticed, **was rediscovered from the 1830's onward by the Romantics**, who drew part of their inspiration from it.

It was not until the edition prefaced by Sainte-Beuve in 1833 that this novel of initiation through letters began to arouse the fervor of the Romantic generation. George Sand wrote the preface in 1840, and Liszt devoted two pieces of the *Années de pèlerinage* to it.

**Magnificent copy, one of the finest recorded, very clean, in elegant contemporary binding.**

According to our research, **only four French public institutions possess this rare original edition**: the B.n.F. and the libraries of Montpellier, Clermont-Ferrand, and Troyes.

From the *Sforza* library (1933, no. 160).



15



*A complete copy with the large color-enhanced folding map.*

# LACROIX

## Pamphile de

### *Mémoires pour servir à l'histoire de la Révolution de Saint-Domingue.*

Paris, chez Pillet, 1819.

**Very rare first edition. A complete copy with the large color-enhanced folding map** which is almost always missing, measuring nearly 80 cm long.

Important memories of the Santo Domingo uprising as seen by the chief of staff of the Leclerc expedition.

**An invaluable work that reveals the real reasons why France lost Santo Domingo.** An essential document on the military behavior of the black insurgents.

The "*Mémoires pour servir à l'histoire de la Révolution de Saint-Domingue*", published in 1819 by General Pamphile de Lacroix, is a first-rate source of information on the events that unfolded on this island. It is not simply an account of the military operations experienced by the author, as might have been expected, but a general study of the Haitian revolution that traces all its aspects: political, social and, to a lesser extent, economic.

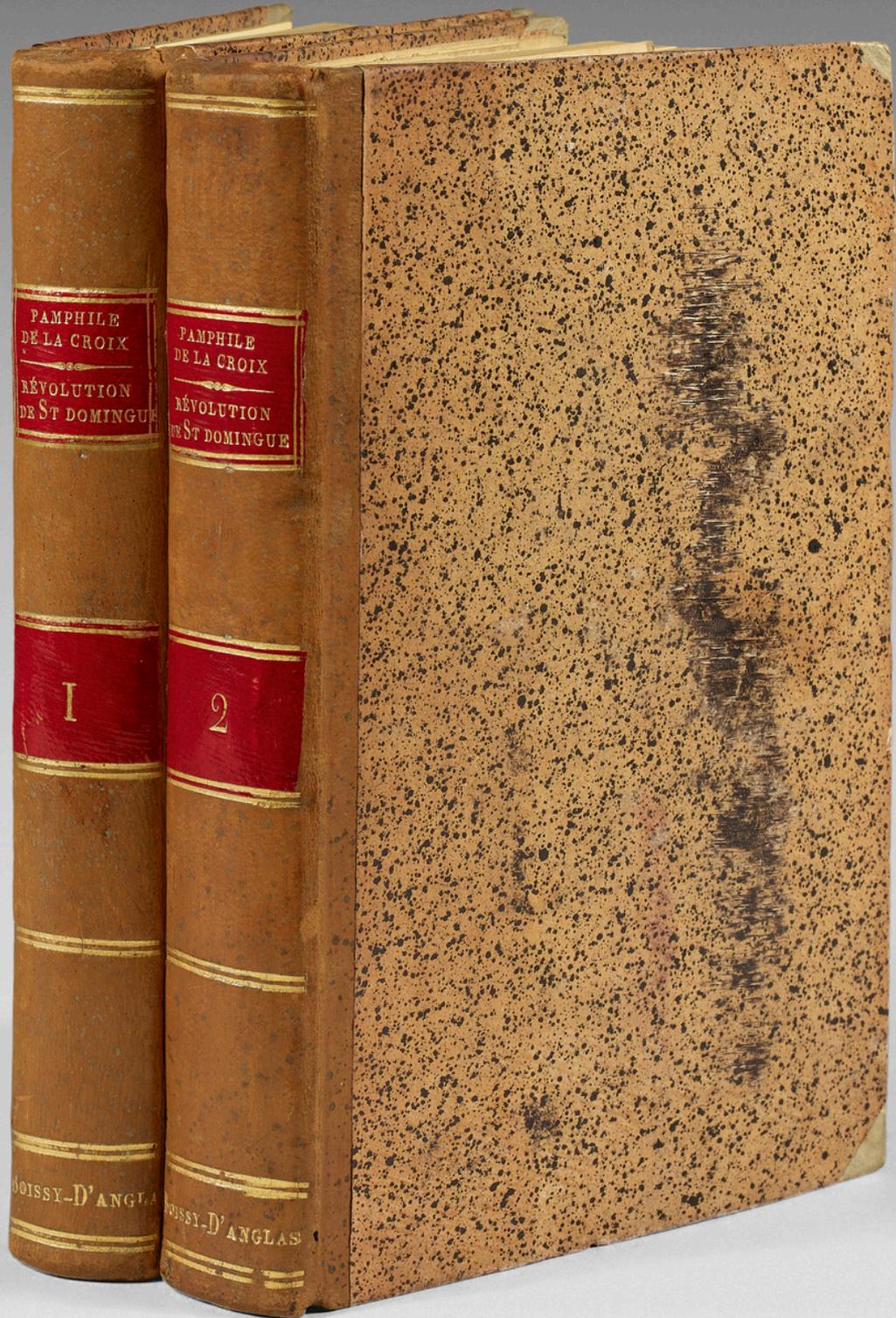
2 VOLUMES 8VO OF : I/ XV PP. INCLUDING HALF-TITLE AND TITLE, 416 PP. ; II/ HALF-TITLE, TITLE, 350 PP., 1 L. OF ERRATA L., 1 TABLE, 1 PLAN AND 1 FOLDING MAP. CONTEMPORARY HALF-ROAN, DECORATED FLAT SPINES, RED MOROCCO LETTERING-PIECE, "BOISSY D'ANGLAS" STAMPED IN GOLD AT THE TAIL, YELLOW EDGES. CONTEMPORARY BINDING.

201 X 120 MM.

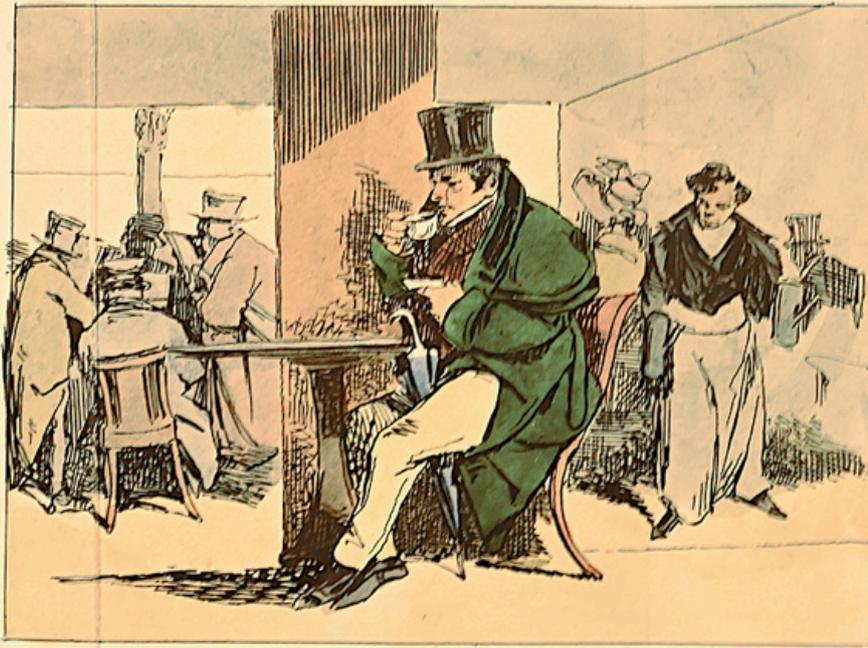
Appointed officer in 1792, Lacroix served in various armies during the campaigns of the Revolution. He was appointed general in Santo Domingo and returned to France after spending thirteen months in the colony. A hot-headed, undisciplined character, for which he was dismissed in 1813, he rallied to Napoleon during the Hundred Days, then managed to regain favor with the new regime and was once again employed in 1820.

He made up for his short stay in Haiti by drawing on the best sources of information, notably the correspondence of the Ministry of the Navy and the work of the commission of inquiry chaired by Garran de Coulon. He also drew on numerous French and British eyewitness accounts.

**Precious copy that belonged to the famous conventional Boissy D'Anglas, his name engraved at the tail of the bindings.**



*Important recollections of the Santo Domingo uprising  
as seen by the chief of staff of the Leclerc expedition.*



Henry Monnier

Louis de Bernard

*Vn Gourmet*

**For coffee lovers!**

## MARTIN Alexandre

18MO OF VII PP., 84 PP., (1) L. OF TABLE, 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.

143 x 88 MM.

### *Manuel de l'amateur de café, ou l'art de prendre toujours de bon café...*

Paris, Audot, 1828.

**Rare and extremely sought-after original edition of this romantic little manual dedicated to the study of coffee.**

Vicaire, *Bibliographie gastronomique*, 569-570; Mueller, *Bibliografie des kaffe*, 140. Not in Bitting.

The author addresses many topics such as coffee cultivation and harvesting, various species of coffee, its preparation, how to serve and drink it, its influence on the mind and stomach, etc. He even devotes chapter X of his treatise to the cafés of Paris.

Martin, whose name does not appear on the title but only his pseudonym "H," defines himself as "Dean of the regulars of the Café de Foi."

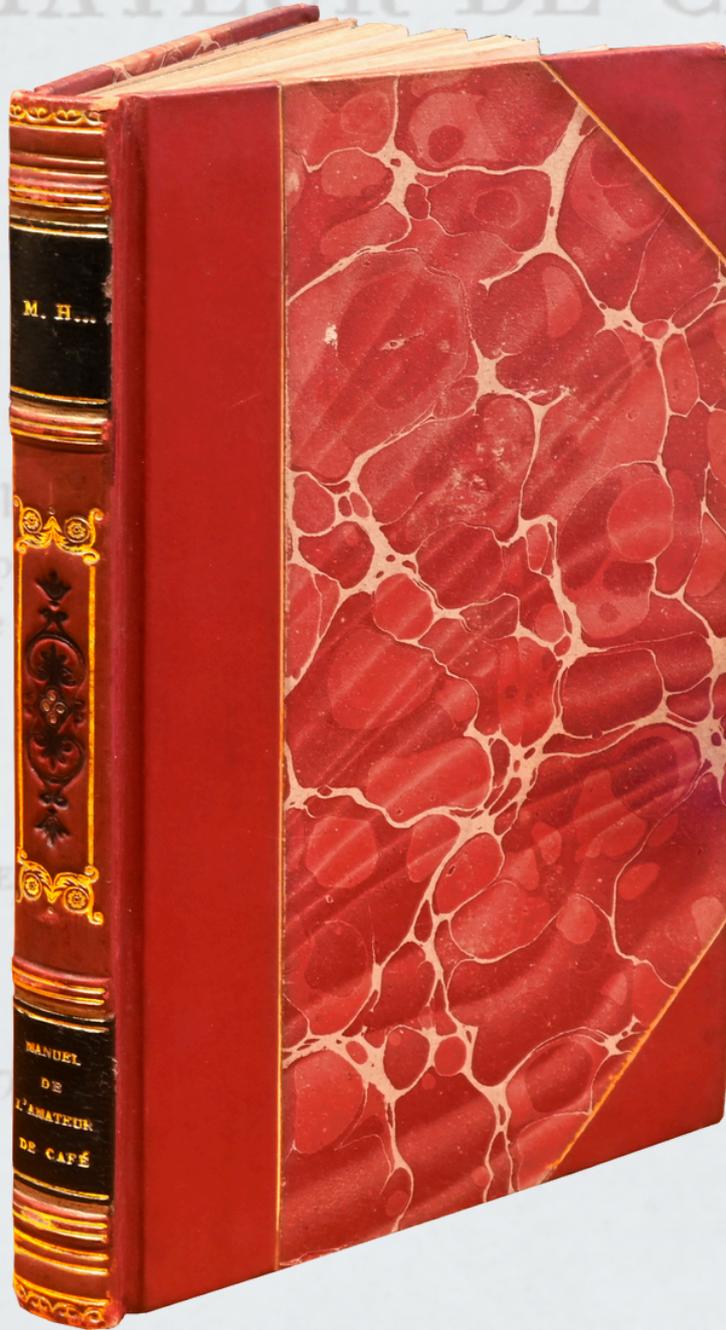
**This manual is illustrated with two very beautiful folding colored engravings**, one after *H. Monnier*, depicting a gourmet drinking a cup of coffee, the other illustrating a branch of an Arabian coffee plant, painted by *P. Bessa* and engraved by *Maria Gabriel Coignet*.

**Precious copy in perfect condition.**

# MANUEL

DE

## L'AMATEUR DE CAFÉ,



L'ART DE

BON CAFÉ.

Contenant pl  
miques, p  
plus saine

les et écono-  
re la boisson

AUX AMATE

etc., etc.

D

bi.

PARIS.

AUDOT, LIBRAIRE-ÉDITEUR,

RUE DES MAÇONS-SORBONNE, N<sup>o</sup>. II.

1828.

17

# PROMENADES DANS ROME,

PAR  
M. DE STENDHAL.



ESCALUS. — Mon ami, vous m'avez l'air  
d'être un peu misanthrope et en-  
vieux? — MERCURIO. — J'ai  
vu de trop bonne heure  
la beauté parfaite

*First edition of the Promenades dans Rome.*



STENDHAL  
Henri Beyle

TWO 8VO VOLUMES OF: I/ IV PP., 450 PP., (1) L. OF ERRATA, (4) LL., 2 FOLDING PLANS, 1 PL. ; II/ (2) LL., 552 PP., (1) PL. SMALL PAPER LOSS AT THE FOOT OF THE SPINES, SOME FOXING. PRESERVED AS PUBLISHED IN THE ORIGINAL CREAM WRAPPERS, UNTRIMMED, SECOND VOLUME PARTIALLY UN CUT. BLACK HALF-MOROCCO BOOK CASE. ORIGINAL WRAPPERS.

218 x 147 MM.

## *Promenades dans Rome.*

Paris, Delaunay, 1829.

**A superb copy preserved in the original wrappers, a very rare and sought-after condition.**

**First edition illustrated with 2 frontispieces and 1 plan in two states.**

Carteret, II, 352.

“Often found with spotting” says Clouzot.

*Les Promenades dans Rome*, through the accuracy of its observations and above all through the direct character of Stendhal's reflections, constitute **one of the freest and most vivid expositions of a thought always original and lively.**

“The “*Promenades*” are like a travel diary covering up nearly two years, from August 1827 to April 1828. [...] Where we recognize Stendhal, it is in his art considerations, his ideas about beauty, sublime, his nuanced always very personal appreciations on art works that complete the judgments of the ‘*Histoire de la peinture en Italie*.’”

**Exceptional untrimmed copy preserved in the original wrappers, an extremely rare and sought-after condition.**

PROMENADES  
DANS ROME,

PAR  
M. DE STENDHAL.

\*  
ESCALUS. — Mon ami, vous m'avez l'air  
d'être un peu misanthrope et en-  
vieux? — MENCURI. — J'ai  
vu de trop bonne heure  
la beauté parfaite.  
Shakespeare.  
\*

TOME SECOND.



Paris.

DELAUNAY, LIB

De S. M. P. M<sup>me</sup> la

Palais - Ro

1821

PROMENADES  
DANS ROME,

PAR  
M. DE STENDHAL.

\*  
ESCALUS. — Mon ami, vous m'avez l'air  
d'être un peu misanthrope et en-  
vieux? — MENCURI. — J'ai  
vu de trop bonne heure  
la beauté parfaite.  
Shakespeare.  
\*

TOME PREMIER.



Paris.

DELAUNAY, LIBRAIRE

De S. M. P. M<sup>me</sup> la Duchesse d'Orléans,

Palais - Royal.

1829.



*Illustrated with 415 illuminated engravings.*

# LES FRANÇAIS PEINTS PAR EUX- MÊMES.

9 4TO VOLUMES BOUND IN RED HALF-SHAGREEN, DECORATED SPINES WITH RAISED BANDS. CONTEMPORARY BINDING SIGNED BY WEIDLE.

LE PRISME, VOLUME GIVEN AS A BONUS TO THE SUBSCRIBERS, IN THE SAME BINDING, ILLUSTRATED WITH 246 VIGNETTES, HEAD AND TAIL-PIECES, WOOD-ENGRAVED IN FIRST ISSUE.

256 x 171 MM.

[AND:] *Le Prisme Encyclopédie morale du dix-neuvième siècle.*

Paris, L. Curmer, éditeur, 49, rue de Richelieu, au premier, 1840-1842.

**Complete first edition containing 415 full-page plates contemporary hand-colored and enhanced with gum Arabic**, also including 8 frontispieces, 1 map on double-page in three shades, all of them under yellow silky papers, numerous black and white vignettes inside the text, historiated head and tail-pieces from *Bellangé, Charlet, Daubigny, Daumier, Gavarni, Grandville, Vernet, Jöhannot*, etc.

**First issue of this amusing series of portraits and of old professions** signed by the best and most famous writers of the time: *Balzac, Gautier, Nerval, Borel, Janin, Monnier, Sand*, etc.

*Les Français peints par eux-mêmes* is a collective publication gathering an assembly of texts written by the most famous writers of the time.

Its aim is to provide an overview of all the social classes of the society through the presentation of representative social individuals, in order to study their customs.

**This exhaustive study about the customs, professions, habits and costumes of Romantic France is a “true masterpiece of psychology, humor and social engineering”.**

Exceptional copy of the most important Romantic illustrated book.

**Precious and remarkable copy that belonged to the count Grigori Alexandrovitch Stroganov** born the 16<sup>th</sup> of September 1770 in St-Petersburg, died on the 7<sup>th</sup> of January 1857 in St-Petersburg, a Russian aristocrat who was appointed count of the Empire on the 22<sup>nd</sup> of August 1826.

# LES FRANÇAIS



LES  
FRANÇAIS  
DU XIX SIÈCLE

LES  
FRANÇAIS  
DU XIX SIÈCLE

1  
PARIS

2  
PARIS

LES  
FRANÇAIS  
DU XIX SIÈCLE

6  
PROVINCE

4  
PARIS

5  
L'ARMÉE

7  
PROVINCE

LES  
FRANÇAIS  
DU XIX SIÈCLE

LES  
FRANÇAIS  
DU XIX SIÈCLE

8  
PROVINCE

9  
LE PRISME

CHILLONOR. Sc.

Rouquet

19

L'APRÈS-MIDI

D'UN

## FAVNE

MM. les Directeurs des Journaux ou les Rédacteurs, en cas qu'ils veuillent faire une citation de l'ouvrage, ont ici le texte entier sur placards, propre à être coupé et livré à l'imprimerie.

offrir à trois amis, ayant pour nom  
CLADEL, DIERX & MENDÈS, ce peu de vers

Basil  
from Houston

Églogue

par

STÉPHANE MALLARMÉ

LE FAVNE

Ces nymphes, je les veux perpétuer.

Si clair,  
Leur incarnat léger, qu'il voltige dans l'air  
Assoupi de sommeils touffus.

Aimai-je un rêve ?

Mon doute, amas de nuit ancienne, s'achève  
En maint rameau subtil, qui, demeuré les vrais  
Bois mêmes, prouve, hélas ! que bien seul je m'offrais  
Pour triomphe la faute idéale de roses —

Unique copy in proofsheets presenting the complete text.

# MALLARMÉ

## Stéphane

### *L'Après-midi d'un faune.*

[Derenne, Paris, 1876].

**Unique copy “in placards” (proofsheets) of the original edition of Mallarmé’s poem.** These placards, pasted back to back on thin boards, present the complete text, the pages numbered as in the printed edition but without the preliminary leaves for the faux-title, title, and colophon, which are not included in the placards.

However, they are preceded by a curious first sheet serving simultaneously as title, notice, and dedication.

On a piece of paper pasted at the top of the first page of the text are three words in English in mauve pencil (“Basil from Houston”) **in Mallarmé’s hand**, presumably an address for sending; small **correction on page 11**.

8VO, SHEETS MOUNTED ON TABS, FULL STRAIGHT-GRAINED GREEN MOROCCO, TITLE IN GILT CAPITALS AT THE CENTER OF THE FRONT COVER, GILT FILLETS ON THE EDGES OF THE COVERS AND SPINE, WHICH BEARS THE AUTHOR’S NAME IN LONG. CONTEMPORARY BINDING.

210 x 130 MM.

“Rare and very sought-after.” (Clouzot).

*L'Après-midi d'un faune* is the monologue of a faun who evokes the nymphs and the surrounding nature in a succession of poetic images. The whole is dedicated, in the incipit, to three of Mallarmé’s friends: Léon Cladel, Léon Dierx, and Catulle Mendès.

The poem was set to music between 1892 and 1894 by Claude Debussy, who composed the *Prélude à l'Après-midi d'un faune*, on which Vaslav Nijinski created a choreography in 1912.



*At the top of the first page are three words in English in Mallarmé's hand and a correction on page 11.*



*Printed in only 226 copies.*

## PICASSO **Pablo**

### *Eaux-fortes originales pour des textes de Buffon.*

Paris, Martin Fabiani, 26 mai 1942.

**Precious copy of this major work by Picasso, by many considered his masterwork, that was only printed in 226 copies.**

**Printing justification: one of the 30 copies on imperial Japanese paper, with an additional suite of proofs on China paper, this being number 18.**

It is the third paper after 1 unique copy on Old Laid Paper and 5 copies on Super-Pearl Japanese Paper.

The 31 original etchings by Pablo Picasso were printed by R. Lacourière and the text printing was entrusted to M. Fequet and P. Baudier.

Picasso wanted to engrave a 32<sup>nd</sup> etching for this book project, titled "The Flea".

FOLIO OF (2) BL. LL., 155 PP., (1) L., (2) BL. LL., SUITE OF 31 ORIGINAL AQUATINTS AND ETCHINGS OUT-OF-TEXT BY PABLO PICASSO AND THE ADDITIONAL SUITE OF 32 PROOFS ON CHINA BOUND IN FINE, INCLUDING THE ADDITIONAL PLATE LA PUCE. A TOTAL OF 63 ORIGINAL ETCHINGS BY PICASSO.

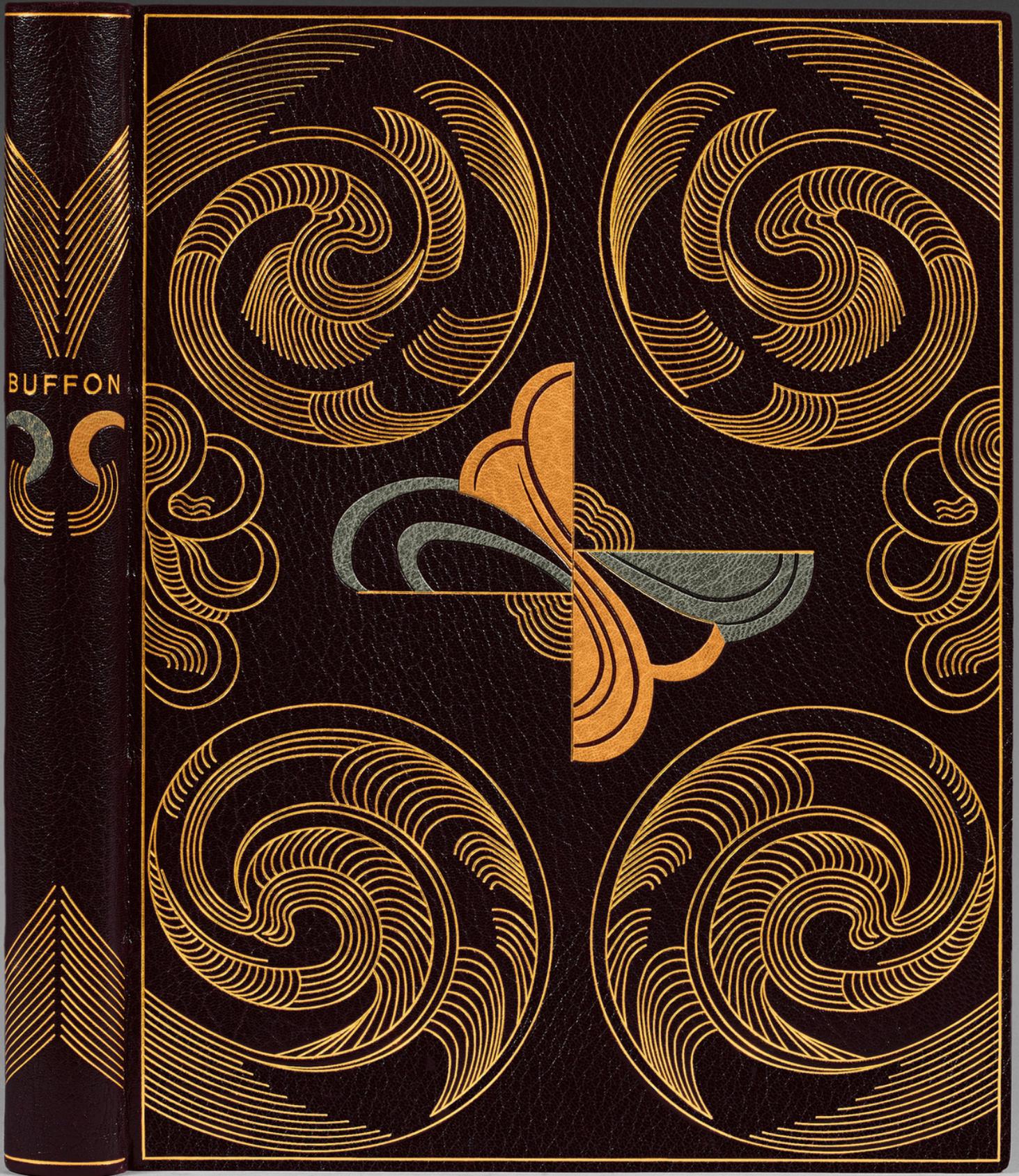
BOUND UN CUT WITH THE ORIGINAL WRAPPERS IN FULL MAROON MOROCCO, BOARDS DECORATED WITH LIGHT BLUE AND LIGHT BROWN MOROCCO ONLAYS IN THE CENTER SURROUNDED BY GILT DECORATIONS. WITH GREY SUEDE ENDPAPERS. ALL EDGES GILT. WITH CHEMISE AND SLIPCASE (MAD. GRAS). A SUPERB BINDING BY THE PARISIAN WOMAN BOOK-BINDER MADELEINE GRAS (1891-1958).

365 x 280 MM.

But this species was not part of Buffon's bestiary, so this etching was not used for the published collection and is therefore only present in the 36 copies enriched with the additional suite on China paper, and not in the other 190 copies.

**Only the first 36 copies of the book are thus enriched with the suite on China paper including "the flea".** The subject represents Marie-Thérèse Walter in the traditional pose of a woman removing a flea, often depicted in old paintings.

**Sumptuous copy, complete with the additional plate "the flea" added to the suite of the first 36 copies, preserved in a magnificent mosaic binding by the Parisian bookbinder Madeleine Gras (1891-1958).**



*Precious copy of this masterful work by Picasso, often considered his masterpiece.  
One of the first 36 copies enriched with the precious suite on China paper  
which includes the additional plate of La Puce.*



## Rare first edition of Anne Frank's Diary.

FRANK Anne

### *Het Achterhuis. Dagboekbrieven van 12 Juni 1942-1 Augustus 1944.*

Amsterdam, Contact [printed by Ellerman Harms], 1947.

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 retrieved Anne's diary in the Annex a 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 of Anne's death, Miep Gies returned Anne's diary to him, which she had carefully kept. After some hesitations, Otto Frank agreed to its publication since it was his daughter's wish.

8VO OF (1) B.L.L., X PP., 253 PP., (1) P., (1) B.L.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. RESTORATIONS TO THE DUST JACKET, FEW DISCOLORATIONS TO THE BOARDS. BLACK CASE-BOX.

183 x 104 MM.

This Diary, which became one of the symbols of the Holocaust, is considered as one of the pillars of 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.

ANNE FRANK

*Het  
Achter-  
huis*

DAGBOEKBRIEVEN  
VAN 14 JUNI 1942 - 1 AUGUSTUS 1944

*Precious copy preserved in the exceptionally rare dust jacket.*

22



*Extremely rare first Chinese edition complete with 23 albums.*

HERGÉ

23 TITLES, EACH BOUND IN 2 VOLUMES, MAKING 46 VOLUMES OBLONG 16MO. PRESERVED IN THE EDITOR'S ILLUSTRATED WRAPPERS. MODERN BLACK PROTECTIVE BOX.

DIMENSIONS OF THE ALBUMS: 123 X 91 MM.  
PROTECTIVE BOX DIMENSIONS: 272 X 210 X 110 MM.

## *Les Aventures de Tintin.*

Beijing, WenLian, 1984-1987.

**First Chinese edition, complete, entirely redrawn after Hergé.**

Each title was published in 2 volumes; the cover of the first volume is adapted from the first edition's one, in the oblong format of the edition, while an image extracted from the album illustrates the cover of the second volume.

The compositions are printed in black and white, in a reduced format.

Just after Hergé's death, and without authorization, the publisher WenLian launched this pirate reissue of Tintin (Ding Ding in Chinese) in the People's Republic of China.

Thirty months after the start of this publishing adventure, the last titles appeared: *L'île noire*, *Coke en stock* and finally *Tintin au Tibet*, renamed *Tintin et le mystérieux homme des neiges*, probably because of the conflictual relationship between China and Tibet.

It wasn't until 2001 that Tintin was officially published in China.

**Extremely rare set, complete with 46 volumes preserved in the original wrappers in exceptional condition.**





CAMILLE SOURGET

LIBRAIRIE

Our upcoming events:

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**MARCH 14-19 2026**

**MAASTRICHT, NETHERLANDS**

**MECC MAASTRICHT**

**NEW YORK ABAA BOOK FAIR**

**APRIL 30 - MAY 3 2026**

**NEW YORK, UNITED STATES**

**PARK AVENUE ARMORY**

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