JUSTIN CROFT

ANTIQUARIAN BOOKS

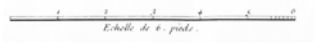
JUSTIN CROFT

ANTIQUARIAN BOOKS

Justin Croft
Antiquarian Books Ltd, ABA, ILAB
7 West Street
Faversham
Kent ME13 7JE
UK

+44 1795 591111
+44 7725 845275
www.justincroft.com
justin@justincroft.com

vat: GB 854 5998 64



Photography: Rachel Thapa-Chhetri Design: Loup Design 2016

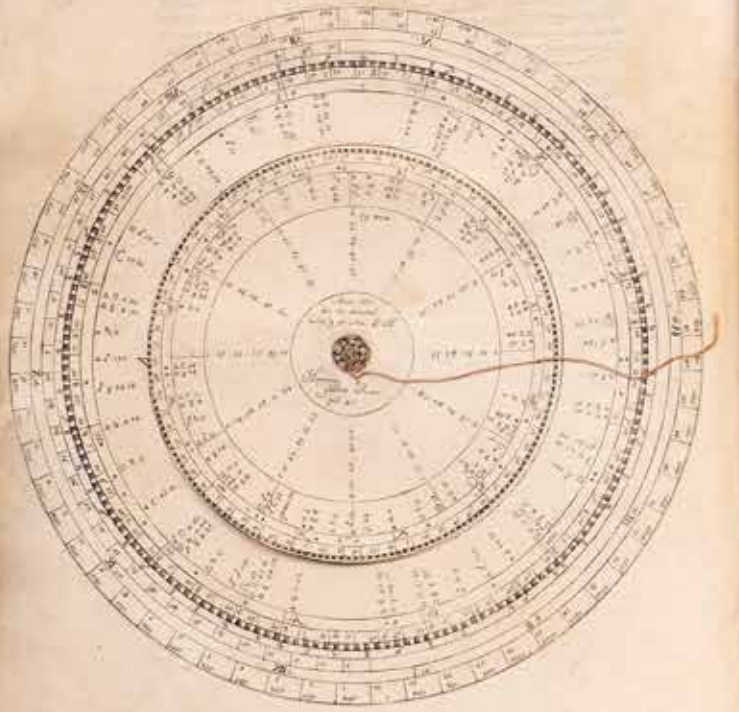
JUSTIN CROFT

ANTIQUARIAN BOOKS

Catalogue 9

FIGVRA HENRICI IV. GALLIARVM REGIS.

Fig. 3.



EXPOSITIO FIGVRAE.

EXEMPLI gratia hic apponimus figuram natiuitatis Henrici præstantissimi Galliarum Regis: Planetarum statum sumpsimus ex Cametario & Iunctino, horam tamen mutauimus, quia sic debere fieri docent nos præcipui vitæ suæ casus. Solent enim horæ falsò assignari, seu horologij defectu, obseruantium & referentium hallucinatione, adulantium Astrologum dolo, sæpius etiam ex industria celantur Principum veræ natiuitates, & in publicum fictitiæ producuntur, ne præuisa calamitas, hostium audaciam exacuat, pupulique tumultus concitet. Igitur supposito quod Henricus IV. natus sit, anno 1553. die 13. Decemb. pol. 43. hora circiter 9 & semi post meridiem. Hoc potest fieri generale judicium, quod rebus veneris deditus fuerit, non semper legitimis, propter venerem in domo Martis existentem. Illustrem bellatorem significat Mars in exaltatione sua. Luna in signo mobili in nona, & in eius oppositione genius notant inconstantiam in religione. Duo luminaria in signis violentis, & Luna, luminare temporis, cum stella violenta; caput medusæ in decima sine fortunæ aspectu; Mars partim Dominus octauæ in signo violento; Saturnus ex septima, feriens oppositione sua primam vitæ domum, mortem violentam minabantur. Hæc & similia prosequi, omnium Astrologorum est, singularia tantum hic expendimus ad methodi nostræ intelligentiam.

Anno ætat. 5. & semi debuit laborasse variola, propter oppositionem Martis.

Anno 1564. ætat. 11. conspiratio Hispanica in eum à quadrato Saturni.

Anno 1568. ætat. 15. fit dux generalis hæreticorum à trino Martis in decima, & per nonagenariam à prima ad decimam occurrit sextilis Iouis; à decima ad septimam, trinus Solis. Tamen paulo post magnas patitur clades, quia planetæ omnes transeunt per suos quadratos si sequaris sexagenariam.

Anno 1572. transitus in signum igneum Horoscopo sympathicum meliorem promittit fortunam. Mense Iunio ætatis an. 18. & semi fit Rex Nauarræ à trino Solis, & dum attigit 26. gradum arietis, trinum Horoscopi.

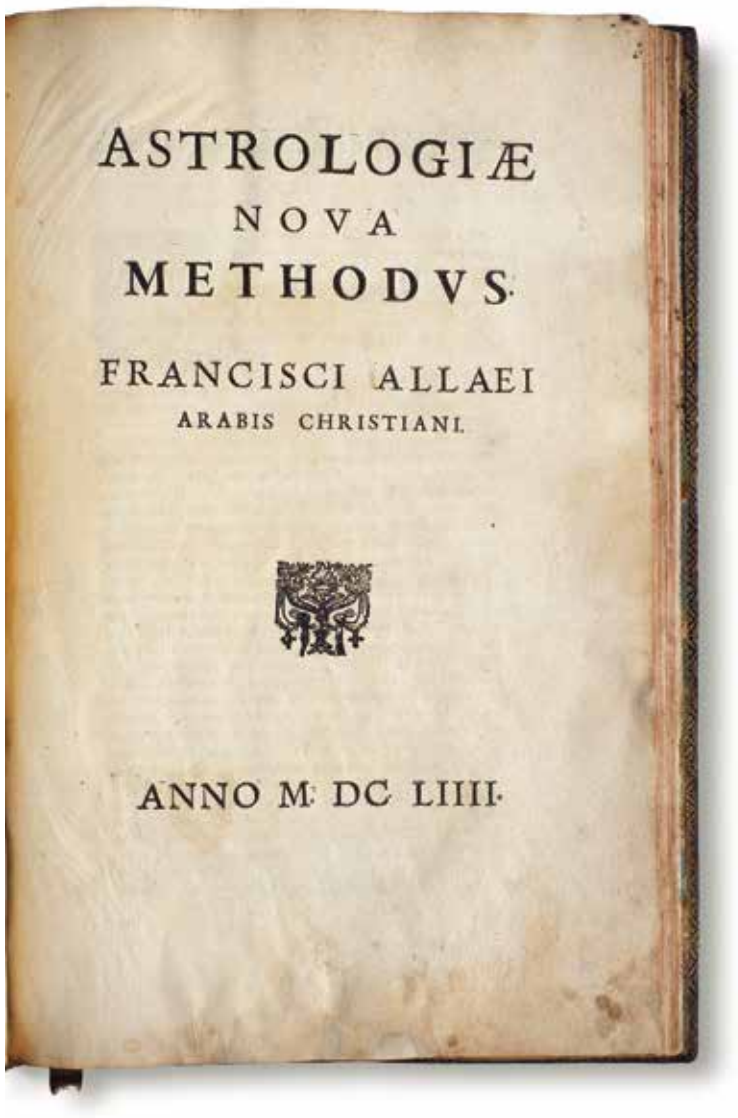
Anno 1573. currente anno ætatis 20. solemnes nuptiæ cum Margareta cum per sexagenariam Horoscopus peruenit ad corpus Lunæ in decanato veneris. Hæc tamen Luna mutabilis & in signo mobili, cum humero orionis, stella violenta denatura Martis, in nona domo Religionis, significauit vim sibi illatam die S. Bartholom. itaut coactus fuerit mutare religionem.

Anno 1576. ætatis 23. abjurat fidem Catholicam in oppositione Iouis, & quadrato Mercurij.

Anno 1584. res non fœliciter succedunt, quia planetæ omnes transeunt per suas oppositiones. Hinc anno 1585. ætatis 31. & semi, fuit excommunicatus in quadrato Martis Domini nonæ, per nonagenariam; & per profectionem, in oppositione Iouis & quadrato Mercurij.

Anno 1588. ætatis 35. fœlicitas in bellis. Horoscopus peruenit ad corpus Martis in exaltatione & facie sua. Et ætatis suæ an. 36. in ejusdem Martis orbe, fit Rex Galliæ; si sequaris nonagenariam, corpus Iouis peruenit ad Horoscopum; sed oppositio Solis accedens ad decimam, significat paulo post, magnas oppositiones, etiam illustri titulo.

Anno 1591. ætat. 38. excommunicatur, Ioue quadrato suo feriente Solem & Mercurium.


ASTROLOGIÆ
NOVA
METHODVS.
FRANCISCI ALLAEI
ARABIS CHRISTIANI.
ANNO M. DC. LIIII.

1 **'ALLAEUS, Franciscus' [*pseudonym of* YVES DE PARIS].** Astrologiae nova methodus. Francisci Allaei Arabis Christiani. [Rennes: Julien Herbert, in vice Divi Germani, sub signo Sancti Juliano, 1654]. **£12,500**

Three parts in one volume, folio (360 × 230 mm), pp. [4], 12, 62, [2], 25, [3] (colophon and final blank leaf). Woodcut ornaments (winged head) to titles to parts 1 and 2 (no title called for in part 3) and elsewhere. 10 full-page engraved illustrations, with a total of 17 engraved volvelles and 10 small ornamental woodcut retainer discs, 9 (of 10) original silk marker strings, one volvelle with expert repair to verso and immobile. Some dampstaining, resulting in fragility to lower margins of a few leaves. Minor repair to foot of title, and to verso of colophon. Contemporary calf. Recent expert repair to spine and joints. Late nineteenth-century armorial bookplate of Hippolyte de la Grimaudière, Chateau de la Hamonais and later bookplate (M.A. Colson). A very good copy.

First edition, rare. A remarkable work of astrology and divination, illustrated with 10 moveable diagrams with revolving discs or 'volvelles'. Lightly disguised as the work of one Francisus Allaeus 'a Christian Arab' it is actually the work of Capuchin Friar Yves de Paris, a prolific and mercurial theologian, well versed in the neo-Platonism of Ficino and entirely convinced of the influence of the stars and planets on human history. The various parts of the *Astrologiae nova methodus* traces European history (notable dates include the invention of printing and the discovery of America, together with the founding of the various religious orders) and the histories of Christianity and Islam. The volvelle diagrams then extend these histories into the future, allowing Yves to make a series of startling predictions: Louis XIV would serve as the destroying angel in an approaching supreme crusade, in which Christianity would emerge the victor; in 1770 there would be revolution and the expulsion of the royal family, while by 1860 France would be magnificently prosperous. English history will be punctuated by a series of catastrophes in 1666, 1691, 1705 and 1756, before being extinguished in 1884.

The book understandably caused consternation, notably in England. The English ambassador demanded that the book be suppressed and the Breton Parlement made an inquisition and the work was condemned and burned at Nantes by the public hangman. Subsequent editions, of which one also appeared in 1654-5 and another in 1658, omitted some of the volvelles and many of the astrological predictions. Thus, only the true first edition (ours) contains the British calamities and catastrophes of 1666, 1691, 1705 and 1884.

Caillet, *Bibliographie des sciences psychiques ou occultes,* III, 11557; Houzeau and Lancaster, *Bibliographie générale de l'astronomie*, 5217 ('Excessivement rare ... cet ouvrage a été brûlé à cause des prédictions qu'il renferme. L'édition originale est seule complète, les deux réimpressions sont expurgés'); Thorndike, *History of Magic and experimental Science*, VIII, pp. 310-2; Bremond, *A Literary History of Religious Thought in France*, I, pp. 350-353.

2 **[ANCILLON, Charles].** Traité des eunuques, dans lequel on explique toutes les différentes sortes d'eunuques ... On éxamine principalement s'ils sont propres au mariage, & s'il leur doit être permis de se marier ... [?Berlin, 1707]. **£500**

12mo (160 × 88 mm), pp. [20], 187, [1], title with woodcut device (an armillary sphere). Quite spotted, title browned. Contemporary mottled sheep, gilt panelled spine, red morocco label. Rubbed, joints cracked but sound. Nineteenth-century bookplate (Docteur Ant[oine Constant] Danyau).

First edition of this extraordinary treatise on the status of eunuchs in society according to civil and canon law. Largely based on classical sources, history and (most interestingly) anecdotal evidence from the Orient, Ancillon considers the reasons for the phenomenon (including slavery, household, employment or punishment for sexual misdemeanour). The major contention is that while civil law permits a eunuch to marry, canon law should forbid it (as it did) on the grounds that a marriage could not be consummated. Along the way, Ancillon recounts numerous anecdotes of famous eunuchs, notably Abelard, castrated at the instigation of Heloise's family.

TRAITÉ
DES
EUNUQUES,
Dans lequel on examine principalement s'il doit leur être permis de se marier.
PREMIÈRE PARTIE.
CHAPITRE PREMIER.
S'il y a des Eunuques, & depuis quel tems il y en a.

The book was later translated into English by Robert Samber as part of Edmund Curll's *Eunuchism display'd* (1718).

This is one of at least two issues of the *Traité* of the same year, with slightly different paginations and title ornaments. The 'Epitre dedicatoire' is signed: 'C. d'Ollincan'—an anagram of the author's real name.

Gay, *Bibliographie des ouvrages relatifs à l'amour*, III, 1239.

3 **BELLOY, Pierre-Laurent Buirette de.** Titus, tragédie en cinq actes. Avec des Observations sur la poësie dramatique adressées à M. de Voltaire. Paris: Ballard, 1760.
[bound with:] Zelmire, tragédie, en cinq actes; représentée pour la première fois, par les Comédiens français ordinaires du roi, le 6 mai 1762. Paris: Duchesne, 1762. **£300**

2 works bound together, 12mo (166 × 95 mm), pp. ix, [1], 105, [3]; xv, [1], 96, complete with half-titles. Fine engraved title ornament to 'Titus', woodcut ornaments to both works. Contemporary calf, gilt panelled spine, red morocco label. Slightly rubbed, bookplate removed from front pastedown. A very good copy.

TITUS,
TRAGÉDIE
EN CINQ ACTES.
Avec des Observations sur la Poëſie Dramatique adreſſées à M. de VOLTAIRE.
Nec tim mea fata pronuntor
Un negotium ſcleratus Capua.
A PARIS,
De l'Imprimerie de BALLARD, Imprimeur du Roi, rue Saint Jean-de-Beauvais, à Sainte Cécile.
M. DCC. LX.
Avec Approbation & Privilege du Roi.

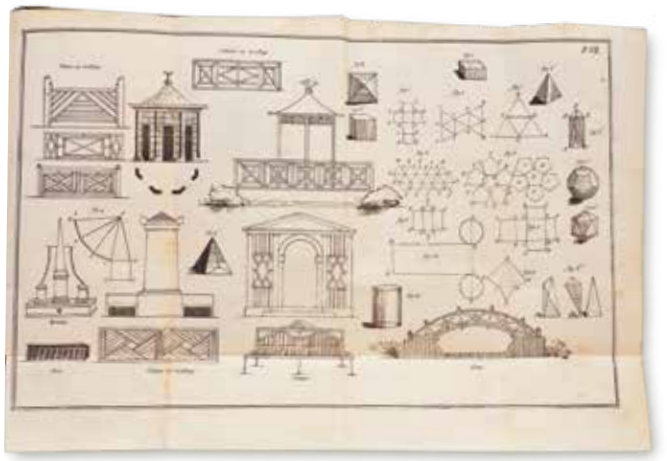
First editions of the author's first two plays. De Belloy began his career as an actor with a company of *comédiens* touring Northern Europe and found favour at the court of the Empress Elizabeth at St Petersburg. It was there in 1757 that he wrote his first play, then entitled *Le Triomphe de l'amitié*, which was performed in Paris as *Titus* on his return in 1761. It was not a success, but de Belloy followed it with *Zelmire* in 1762 to much greater acclaim. The tale of a princess of the Isle of Lesbos, it was drawn from Metastasio (as was *Titus*) and was later the source of Rossini's *Zelmira* (1822). De Belloy's major success, *Le Siège de Calais*, followed in 1765.

4 **[BLASCHE, Bernard Heinrich].** L'Art de modeler en papier ou en carton ou d'imiter et d'executer en petit toutes sortes d'objets susceptibles d'étre coloriés ou reconverts de papier, d'écorce, de mousse etc. Amusement instructif à l'usage de la jeunesse des deux sexes, avec quatre grandes planches renferment plus de 180 figures et dessins lithographiés. Ouvrage traduit de l'allemand, avec plusieurs additions et changemens, par le rédacteur du Porte-Feuille géographique et ethnographique. Mulhouse: Jean Risler et Compagnie, 1818. **£750**

8vo (210 × 125 mm), pp. 99, 4, [1] (errata), plus 8 lithographed plates. A few gatherings lightly browned, otherwise clean and crisp, early ownership inscription. Contemporary marbled boards. Slightly rubbed with very minor fraying at the head and foot of spine.

First edition in French of Blasche's *Der Papparbeiter, oder, Anleitung in Pappe zu arbeite* (1811). This is paper engineering for children, and the 8 large folding plates depict a large array of miniature folded paper pieces: geometrical shapes, furniture and buildings. One of them is devoted to garden furniture in the oriental style, including a Chinese bridge.

L'ART
DE
MODELER EN PAPIER
OU EN CARTON,

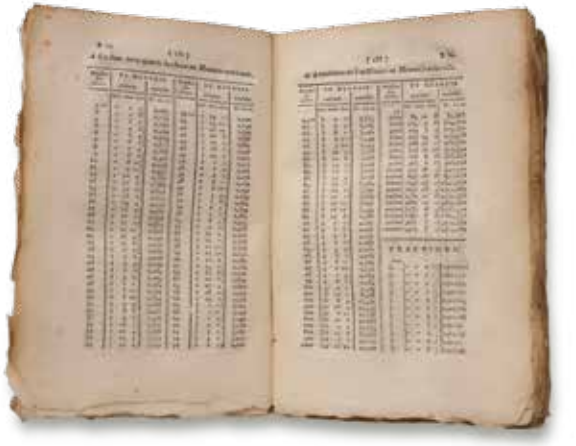


5 **BLAVIER, Guillaume.** Nouveau Barême, ou nouveaux comptes faits en livres, sous et deniers (monnoie ancienne), et en francs, decimes, centimes et millimes (monnoie nouvelle), depuis 1/64 de chose jusqu'à 100,000, la chose valant depuis 1/4 de denier jusqu'à 20,000 livres (monnoie ancienne), ou depuis un millime jusqu'à 20,000 francs (monnoie nouvelle). Paris: Ch[arles] Houel for Guillaume, Libraire, An VI 1798. **£500**

Thick 8vo (184 × 120 mm), [iv], xliv, 910, [2], uncut in original publisher's blue boards with printed spine label. Slightly faded and dusty, spine slightly cracked. Monogrammed stamp of a Burgundy Juge au Tribunal *to title. An appealing, unsophisticated copy.*

First edition of a comprehensive series of merchant and banker's tables of exchange between pre-Revolutionary currency and the Franc (introduced in 1795). Also included are conversions from fractions to decimals and between foreign and French currencies (the foreign cities listed including London, Peking, Goa, Delhi, Samarkand, Constantinople, Moscow and Buenos Aires).

Rare. OCLC: one US copy (Florida State); COPAC: UCL only. Not in Kress or Goldsmiths.



6 **(BOTANY).** Histoire naturelle, botanique. [Paris: c. 1850]. £2750

Manuscript on paper, folio (375 × 290 mm), 31 leaves, comprising title in blue and gold, 15 botanical watercolours and 15 leaves of calligraphic manuscript explanations within blue and gold ruled borders, all on heavy wove paper, tissue guards (these sometimes torn), all mounted on original guards. Contemporary red quarter morocco, red cloth sides, the upper cover with the monogramme MR, the lower cover with device of the Congrégation de Notre Dame.

A SPECTACULAR DEVOTIONAL BOTANY. The manuscript is organised according to the 15 botanical orders, with a page of description of each, with a facing watercolour. The plants illustrated include the lily, iris, gentian, cornflower, azalea, poppy, honeysuckle, plum and passion flower. This is both an educational and devotional production by a member of the Augustinian *Congrégation de Notre Dame Monastère dit des oiseaux* in the rue de Sèvres, Paris, and is anonymous save for her monogramme on the upper cover. The watercolours are finely executed, with painstaking attention to detail and the suspicion is that both text and images were derived from exemplars or copybooks. As we know, flower painting was an art form both approved and encouraged among young women, especially in a Catholic context, developing qualities of devotion, attention to detail and patience; so, for example, the creation of a watercolour of the passion flower (*Grenadille bleue*) can be interpreted as a Christian meditation, the flower's complex structure a symbol of Christ's passion: including his scourging, crowning with thorns, the three nails and the five wounds.

7 **(BOTANY). CRESPEL, Albéric.** [Album of pressed flowers, plants and seaweeds]. [?Lille, c. 1849-1870]. **£700**

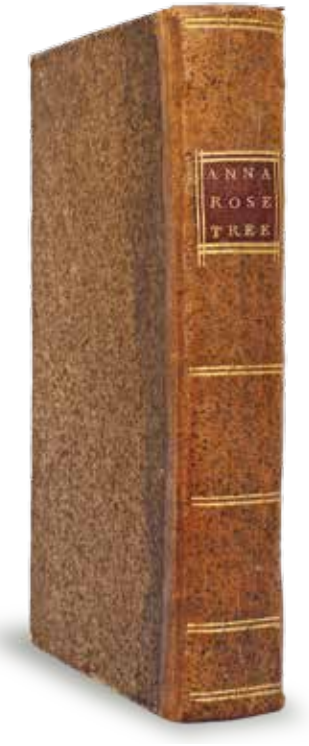
Folio (425 × 320 mm), 90 leaves on guards, containing over 150 specimens (plus a quantity loosely inserted). Original cloth with owner/maker's name in blind to upper cover. Wants ties.

An excellent French *herbier*, the typical means of record for amateur naturalists in France, who seem to have preferred the specimen itself over a painted or drawn representation. Each plant is captioned with name, location and (sometimes) year of collection.

8 **BOURNON-MALARME, Charlotte de.** Anna Rose-Tree, Histoire angloise. 'A Bruxelles, et se trouve à Paris, chez la veuve Duchesne ... 1783. **£950**

2 vols bound together, 12mo (160 × 90 mm), pp. viii, 261, [1]; [4], 236, including half-titles. Ornaments. Contemporary sprinkled quarter sheep, sprinkled paper covered boards, red morocco spine label. Neat early stamp to the first title of the Chateau de la Roche Guyon. An excellent copy.

First edition, the De la Rochefoucauld copy from the Chateau de la Roche Guyon, in the condition typical of books from that provenance. This is the fourth of over thirty-five novels by Charlotte de Bournon-Malarme, almost all of which are on similarly English themes. The author capitalised on French anglomania and filled her novels with delightful quasi-English characters: Anna Rose-Tree, Emilie Ridge, Miss Hemlock, Mylord Clarck and Betsy Goodness. She sent a copy of *Anna Rose-Tree* to Benjamin Franklin on publication, stating that it had been inspired by her journey to America five years previously (Franklin Papers, 39, p.17). Since her previous novel *Le Fripon parvenu* (1782) had landed her in the Bastille on a charge of libel, she was not shy of asking Franklin for a donation in presenting him with a copy of *Anna Rose-Tree*.



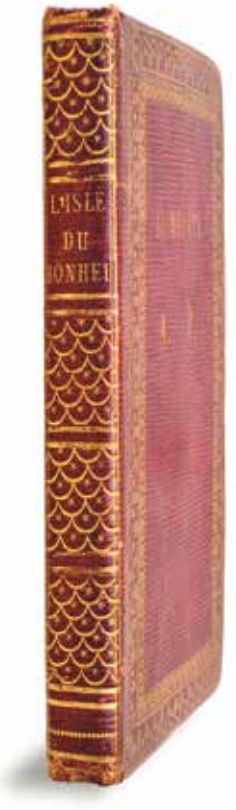
ANNA ROSE-TREE,
HISTOIRE
ANGLOISE,
PREMIERE PARTIE.
A BRUXELLES,
A PARIS,
M. DCC. LXXXIII.

Cioranescu, *Bibliographie de la littérature française du dix-huitième siècle,* 41928. Very scarce: OCLC lists 2 US copies only (Bryn Mawr and Clark Library, UCLA).

9 **BOUVARD, Gabriel.** L'Isle du bonheur. [France], 1814. £3000

Manuscript on paper, 16mo (125 × 80 mm), ff. [127], plus blanks front and rear. In pale green ink within red ruled borders. Contemporary red straight grained morocco, gilt, panelled spine, sides with double borders, upper cover lettered 'Au merite. A.P.', pink endpapers, gilt edges. Slightly rubbed, blue inkstain affecting extreme upper margin of just a few leaves.

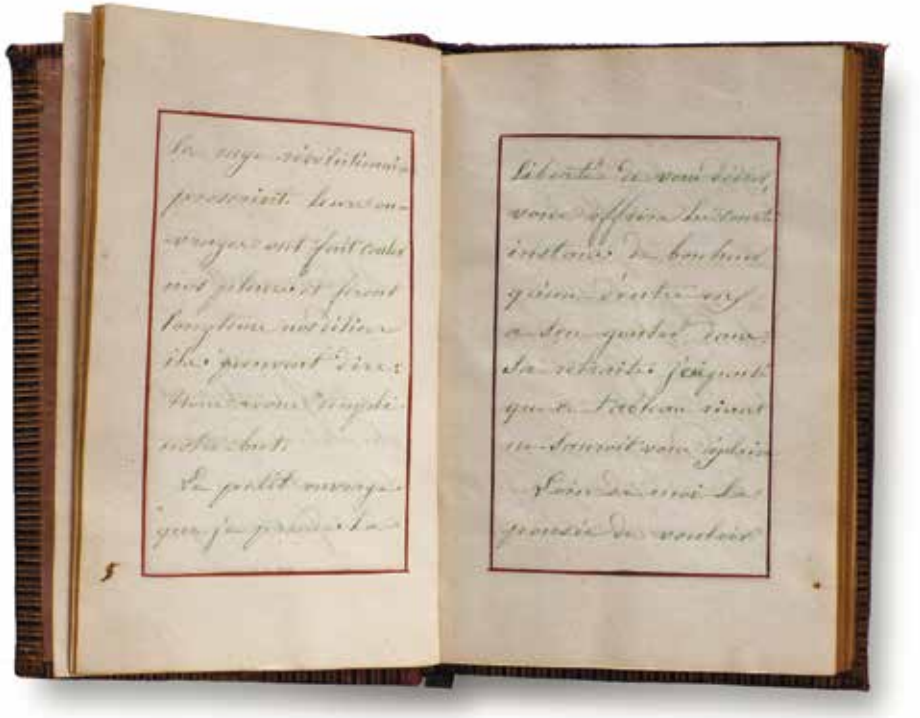
An unpublished novel, a curious allegorical utopia set in an imaginary archipelago of islands in the East Indies, the inspiration of Chateaubriand made explicit in a quotation attributed to him on the title: *'C'est dans le désert qu'on trouve la vertu.'* The novel begins with the hero fleeing revolutionary France in 1793:



'Fuyant de mon pays la discorde fatale, je m'embarquais de Brest le 1er février 1793 sur un bâtiment marchand qui faisait voile pour les Indes orientales. (…) O ma patrie m'écriais-je et vous mes compagnons d'infortune je vous laisse hélas en proie à toutes les horreurs de l'anarchie, mon bras n'a pu vous sauver il ne peut plus vous être utile peut-être trouverai-je parmi les tigres et les livres… le repas et la tranquillité que je n'ai pu trouver parmi les hommes… au bout de vingt-deux jours nous aperçûmes les cotes de l'Inde et le 1er mars nous entrâmes dans Mozambique.'

'l'isle de la curiosité très fréquentée depuis quelques temps, l'isle de la *pénétration* où l'on vient cueillir des fleurs de tous les pays, l'isle des *pensées* dont la capitale est réflexion, ville bien bâtie sur le penchant du mont rêveur, l'isle de la *gaieté*, grande riche très peuplée elle a pour capitale *plaisir* et pour principales villes, *sourires, enjouement, franchise*, les habitants sont d'un naturel bon généreux, hospitalier, l'isle de la *mélancolie* où l'on voit encore quelques personnes, l'isle des *rêveries* qui a pour principale ville sentiment ; il y avait une foire chaque année qui attirait un grand nombre d'étranger; mais depuis 1812 les marchands s'arrêtent à l'isle des *soupirs* sur la gauche vous remarquez l'isle de la *présomption* célèbre par son port la *Suffisance* on n'y voit rien qui mérite l'attention.'

The manuscript is dedicated to a young girl, and is perhaps a sophisticated piece of juvenilia, inspired by the long tradition of French novels set in exotic climates: there are certainly echoes of *Paul et Virginie* here to set alongside those of Chateaubriand. Of Bouvard, the author, we have been unable to discover anything else of obvious significance. He appears never to have published in print.



10 **(BOX. A French gilt tooled morocco box).** [France: eighteenth century]. **£600**

(Diameter c. 55 to 65 mm, depth c. 20 mm), morocco over pasteboard, gilt, brass clasp, pale blue silk lining (faded and rather frayed), a single hinge (weak), leather slightly rubbed.

A French pocket-sized box probably designed to hold a portrait miniature; an attractive example of an alternative use of gilt tooling more usually associated with book binding.

11 **BUSSET, Maurice.** La Technique moderne du bois gravé et les méthodes anciennes des xylographes du xvie s[ième] et des maitres graveurs de Yédo. Paris: Delagrave, [1925]. **£150**

4to (252 × 165 mm), pp. 172, including several plates and numerous illustrations, all reproductions of woodcuts or wood engravings. Original printed wrappers. Binding slightly fragile, wrappers minimally creased, but a good copy.

First edition, a detailed survey of historical and contemporary wood engraving and woodcut, with interesting chapters on Chinese and Japanese techniques. In addition to the numerous reproductions of historic and oriental woodcuts, Busset adds many of his own. An official artist of the Great War he was especially interested in aviation and aerial warfare, reflected in his selections for this work.

12 **CARBONNIER, Pierre.** L'Ecrevisse. Moeurs - reproduction - éducation. Paris: Paul Dupont ... et chez l'auteur, 1869. **£100**

8vo (190 × 120 mm), pp. [8], 197, [7] (including adverts). Wood engraved illustrations. Uncut and mostly unopened in original printed yellow wrappers. Spine slightly creased, slightly dusty, but a very good copy.

First edition of a comprehensive scientific guide to crayfish culture by a pioneering French *pisciculteur*, founder of one of the first public aquariums in Paris.

13 **(CARRINGTON, Charles, *publisher*). [BERTRAM, James Glass].** Une Société de flagellantes. Réminiscences et révélations d'une soubrette de grande maison par Marguerite Anson adapté de l'anglais par Jean de Villiot. Illustrations de Martin van Maële et d'Adolphe Lambrecht. Paris: Charles Carrington, 1902. **£400**

8vo (234 × 150, pp. [4], 296, [4], including half-title, title in red and black, numerous illustrations (photogravure) by Martin van Maële and Adolphe Lambrecht. Occasional dispersed foxing, but generally very clean and crisp. Uncut in the original pictorial wrappers, with Carrington adverts on the lower cover. Slightly soiled, upper cover with pencil attribution and a small smudge. An excellent copy.

One of 750 copies and the first edition with van Maële's illustrations of *The Merry Order of St. Bridget or Personal Account of the Use of the Rod* (first English published by Hotten c. 1868), a pseudo-biography of one 'Margaret Anson'. Carrington had first published the French translation in 1901, but reissued it in 1902 to include illustrations by the quintessentially decadent illustrator, Martin van Maële. The original text by Bertram was one of several pornographic titles by the Scottish journalist, 'one of the pioneers of cheap newspapers in Scotland' (*Athenaeum*, obituary, 1892).

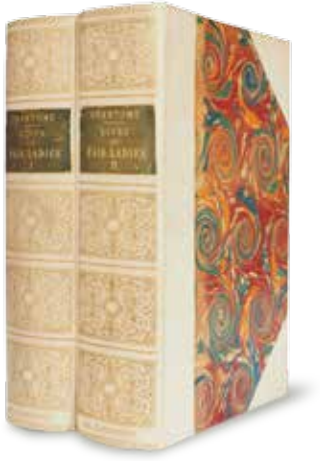
Charles Carrington was a pivotal figure in clandestine publishing in Paris. 'Of Portuguese origin, his real name was Paul Ferdinando and before leaving for France in the early 1890s was ... alternately an errand boy, vanboy and lavatory attendant, and finally took to selling books from a barrow in Farringdon Market, London. From these lowly beginnings, he achieved considerable notoriety in Paris' (Kearney, *History of Erotic Literature*).

Rare. OCLC: BL and Ohio State only outside continental Europe.

14 **(CARRINGTON, Charles, *publisher*).** BRANTÔME, Pierre de Bourdeille. Lives of fair and gallant Ladies ... translated from the Original by A.R. Allinson M.A. Paris: Charles Carrington, 1901-2. **£300**

2 vols, large 8vo (220 × 141 mm), pp. [4], xliv, 379, [1]; xxiii, [1], 464, plus 50 coloured plates by Lambrecht. Some neat pencil annotations. Contemporary half parchment, preserving original grey wrappers (which give the French title), top edges gilt, others uncut. Morocco labels slightly chipped. Bookplates and purple inkstamp of Charles S. Dixwell. A very good copy.

First edition in English, one of 1250 copies (number 142 of 750 copies on 'antique deckle-edged paper). The *Dames Galantes*, first published in the seventeenth-century, provided scandalous court anecdotes; 'memoirs, written in an easy, lively style, with uncritical frivolity and absence of morality' (*Oxford Companion to French Literature*). Carrington first published an edition in French (1901, *Les Vies des Dames Galantes*, also with the Lambrecht plates). In *Forbidden Books* he wrote: 'A truly lordly book ... it is a perfect mine of gossip,



love tricks and amorous adventures', adding, 'I am glad to see that the English nation is not responsible for having originated that reprehensible practice of aphrodisiacal flagellation'.

Allinson's scholarly translation was declared obscene by the Westminster Police Court as late as 1935, when the text was reissued by the Fortune Press (see Pearson, *Obelisk Press*, p.232).

Carrington, *Forbidden Books* (1902), 173.

15 **'CHAMPFLEURY', [*pseudonym of* Jules-Francois Felix HUSSON].** Les Chats; Histoire, Moeurs, Observations, Anecdotes. [Silberman, Strasbourg for] J. Rothschild, Paris, 1870. **£2750**

Large 8vo (225 × 160 mm). pp [4], xiv, 332. 80 illustrations (some full page). Extra-illustrated with a further 18 prints and drawings bound in. Slightly later full mauve morocco, elaborately gilt by Émile Rousselle. Green cloth solander case (2 additional prints and 4 drawings included loose in the box). A fine copy.

An extra-illustrated copy of the aesthetic cat-lover's bible, including the celebrated cat print by Blomaert, and another by Vischer, together with a sketch by Jacques Simon and a frontispiece watercolour by Malpertuy. *Les Chats* was first published in 1869 with illustrations after Delacroix, Mérimée, Manet, Grandville, Kreutzberger, Hokusai and others, this copy is one of 18 copies on *chine* of the fourth edition. It contains a total of 14 additional drawings and 10 prints.

Husson was variously author, artist, collector and curator of the Sèvres collection at the Louvre from 1872, friend of Baudelaire and champion of Courbet and the realist school. His connoisseurship finds expression here in a subject close to his heart, the cat. Short, discursive chapters cover everything from classical myths and beliefs concerning cats to discussion of the animal's infancy and family relationships. The choice of illustration shows similar range, from ancient reliefs to Russian popular prints, to the contemporary sketches of Manet.

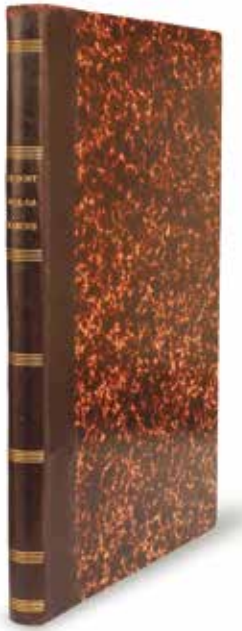
Among the additions are 14 drawings, the majority unsigned but in a similar style to that of the unattributed sketches reproduced in the text and possibly by Husson himself. These are fine, intuitive renditions, some quick sketches, others careful studies, in graphite, charcoal and gouache. There is a sensitive charcoal on blue paper annotated 'Dessin de Jules Boilly' (1796-1874, Julien-Léopold, son and pupil of Louis-Léopold), and a watercolour and pen sketch for a frontispiece design by Malpertuy, which according to an inserted handwritten note (dated 31 October 1881), was intended for reproduction as an etching, but the project abandoned by the editor on account of cost. Facing the half-title is a little sketch of a boy with his hands in his pockets, looking at a cat with a long shadow thrown against the wall, annotated in pencil 'Croquis de Jaques Simon', and a frontispiece by Charles Jacque for *Le Chat Botté*. A contemporary of Husson, Jacque (1813-1894) made his reputation as an etcher exhibiting from the 1840s at the Salon and soon becoming acquainted with the Barbizon school and a friend of Rousseau. Besides this there is a print by A Klein in 1845 after Mind, an etching by Frédéric Regamey (1879-1925), 'A Milliner's Shop', 1873 (annotated with the artist's name in pencil), and a hand-coloured version of one of the illustrations reproduced in the text (a facsimile of a popular print from Moscow). There are also a couple of Dutch realist prints: one by Cornelis Vischer, (*Grosse Katze* 152, ?state II, Wussin, *Catalogue*, 1865,). and one by Cornelis Blomaert II after Abraham Blomaert (*De vogels geneught*, Hollstein 295). Among the loose prints: a lithograph after Manet of cats on a roof at night, published by Lahure, and a regency etching/engraving showing a cat licking a breakfast plate, 'tu viens, minaudant avec art / D'un sobre déjeuner solliciter ta part'. The sketches are loose drawings in black chalk and charcoal, including one sheet with several dozing cats and the direction of the sunlight marked out ('Soleil') and one in pencil of a child holding a kitten.

From the collection of Paul and Marianne Gourary.

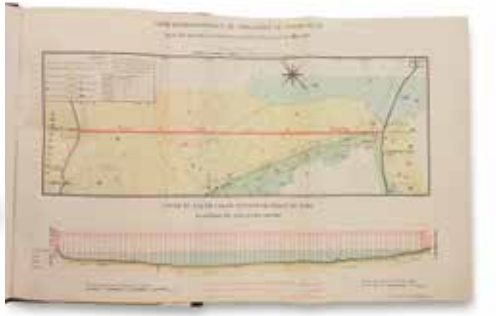
Vicaire II, 200.

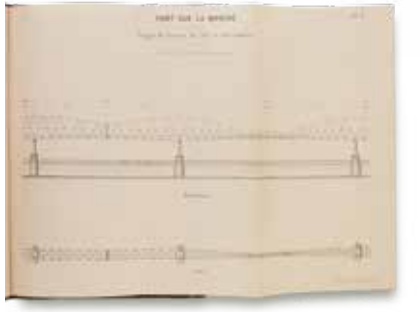
16 **CHANNEL BRIDGE AND RAILWAY COMPANY.** Le Pont sur la Manche. Exposé complet de la question avec documents, cartes et planches. [Paris: Paul Dupont *for*] Channel Bridge and Railway Company Limited, 1892. **£200**

4to (260 × 170 mm), pp. 185, [1], double page railway map, coloured map of the Channel, 11 lithographed plans (of which 10 are folding). Contemporary quarter morocco. An excellent copy.



First edition. The English Channel rail bridge was an alternative to the several proposals for a Channel tunnel made since the beginning the century, and the bridge was to run from the South Foreland (just north of Dover) to Sangatte (the site of the current tunnel terminal). This preliminary report considers not only a plausible design (steel trusses upon stone piers) but also the economic advantages of direct transport across the European continent and beyond. The Company issued shares and pursued negotiations with landowners on both sides of the Channel before the plan was dropped.





17 **[COINTREAU].** L'Amant Salamandre, ou les aventures de l'infortunée Julie, histoire veritable. Londres, et se trouve à Paris. Chez Duchesne ... 1756. [*bound with:*] Lettres au Chevalier de K*** par la marquise de M***. Au sujet de celles qu'il a écrites sur les femmes. La Haye: aux dépens de la Compagnie, 1754. **£400**

Two works bound together (the first work in 2 parts), 12mo (166 × 95 mm), pp. 132, 135, typographical ornaments; 134. Contemporary mottled calf, gilt panelled spine. Slightly rubbed, very nice copies.

First editions. *L'Amant Salamandre, ou les aventures de l'infortunée Julie* is the bizarre tale of a young orphan tricked by her wicked governess into believing in magic. The girl is captured and given to the governess's son, who attempts to seduce her disguised as Salamandre, a magician. The young girl escapes to a convent, only to cross paths with the governess, who once again tries to procure her for her son. 'Salamandre' is attacked by assassins and confesses his mother's crimes on his death bed. The novel was very popular and was reprinted as *Tant-Pis pour luy, ou l'Amant Salamandre* (1761) and later included in the collection, *Voyages imaginaires* (1784, vol. 34, pp. 317-481).

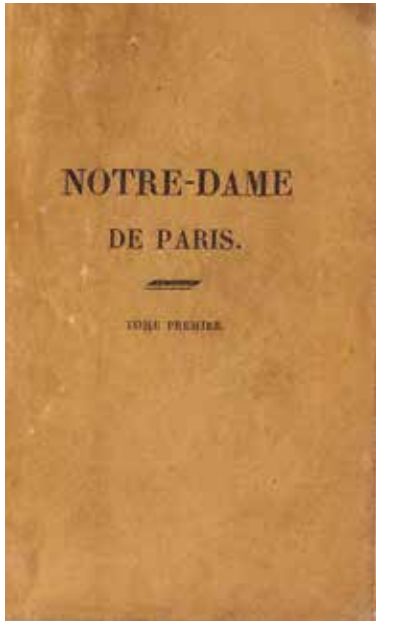
The second work here, *Lettres au Chevalier de K*** par la marquise de M****** is a spirited anonymous response to an antifeminist work attributed by Barbier to de Méray, *Les Femmes, ou, Lettres du chevalier de K****** (also 1754) in which the varieties of the female character were systematically mocked. Our edition was separately issued (pp. 135 and with the letters numbered 'première', 'II', 'III' etc) and may be fairly considered the first. Another edition appeared appended to the *Lettres au Chevalier de K**** with 120 pages and letters numbered sequentially to follow on from that work, i.e. 8-14).

[Cointreau]: Dufrenoy, *L'Orient romanesque en France, 1704-1789*, p. 182, not in Gay. OCLC lists Harvard as the only US copy; [*Lettres*]: cf. Gay, II 295-6 (combined edition), this edition not in OCLC lists which lists a handful of copies of the other edition of 1754.

18 **'COLLECTION LAURENT'. [LAURENT, E., *and others, publishers*].** A Collection of Brussels-printed pirate editions of French literature. 186 works in 171 volumes. [Brussels: 1829-1880]. **£6000**

186 works in 171 volumes, 32mo (110 × 65 mm), preserving original printed wrappers, uniformly bound in slightly later quarter cloth, black morocco spine labels, marbled paper sides, green silk markers. Often unopened, the wrappers occasionally soiled and (less often) worn, with minor expert repairs.

A meticulously compiled and preserved collection of 186 small-format piracies of successful contemporary French literature, a state-sponsored speciality of Brussels printers in the nineteenth century. The humble Brussels *contrefaçon* was a major force in contemporary French literature, feeding a voracious demand for novels, plays and poetry not catered for by the relatively small editions printed by the Parisian publishers (and reinvigorating the Belgian printing trade). These little books often appeared hard on the heels of the Parisian first editions and may occasionally even have preceded them. Exported in huge numbers, often back to France, these ephemeral paperbacks were frowned upon by the literary establishment and were rarely kept or collected. According to the bibliography compiled by Boitte in 1882, most had become 'rare' or 'très rare' in the few intervening years since their publication; and certainly a sampling of editions recorded in OCLC suggests they are often held in a handful of copies each. This then is a remarkable collection, for being put together towards the close of the century, and for preserving good examples of so many titles, always with wrappers and (usually) publisher's adverts and catalogues intact. In passing, few such substantial research collections can claim to occupy such an economical physical space.



The large majority of these titles, among which Béranger, Dumas and Hugo are especially well represented, were printed by the firm of Laurent but there are good runs of titles printed by contemporaries and successors in the industry during the heyday of

the form. Some titles appear in more than one edition and the collection includes the vast majority of titles and editions recorded by Boitte in his bibliography, a copy of which is included here (in *32mo*, uniformly bound). Other authors include: Andrieux, Barbier, Barthélemy, Delavigne, Marceline Desbordes-Valmore, Lamartine, Parny and Quinet.

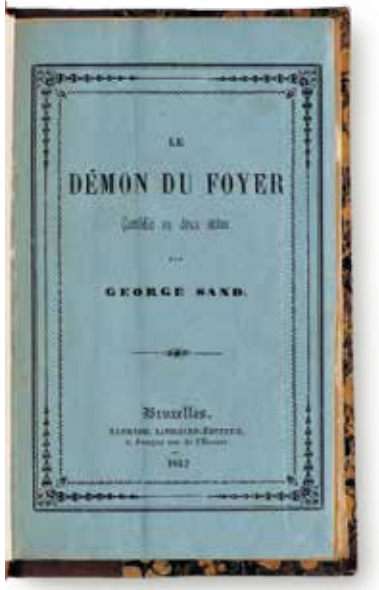
BOITTE, Arthur. *Bibliographie des ouvrages français contrefaits en Belgique dans le format in-32 connus sous le nom de Collection Laurent avec diverses suites*. Brussels: Adolphe Boitte, 1882.

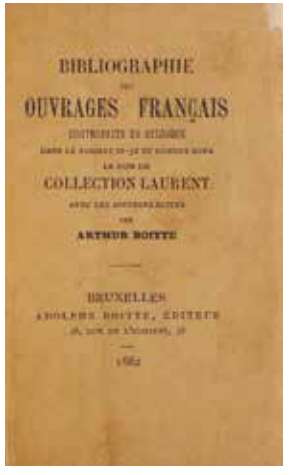
Catalogue (arranged by publisher):

E. Laurent:

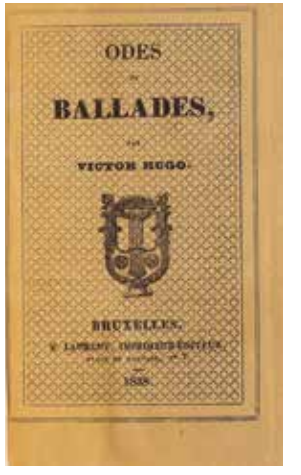
ANDRIEUX. Poésies. 1829.
BARBIER, Auguste. Nouvelles satires. 1840.
BARTHELEMY. Cinquième anniversaire—Au roi. 1835. (*plus another copy*); L'Enéide. 1838. *2 vols*; Némésis. 1836; Satire politique.
BARTHELEMY & MERY. L'insurrection. Dédié aux Parisiens. 1830; Œuvres. 1830; Poèmes nouveaux et poésies diverses. 1840; Œuvres. 1835; Waterloo. Au général Bourmont. 1829.
BERANGER. Chansons. Béranger des demoiselles. 1829; Chansons. Edition complète. 1829; Chansons nouvelles et dernières. 1833; Chansons inédites. 1828; Chansons inédites. Troisième édition. 1828; Chansons inédites. Quatrième édition. 1829; Œuvres complètes. 1830.
BOILEAU-DESPREAUX, Nicolas. Œuvres. 1829.
BRIZEUX, Auguste. Marie. 1840.
CHENIER, André & Jean-Marie. Œuvres. 1829.
DELAVIGNE, Casimir. La Fille du Cid. 1840; La Popularité, comédie. 1839; (plus another copy); Les Enfans d'Edouard. 1833; Les Enfans d'Edouard. 1840; Louis XI. Tragédie. 1836. Œuvres complètes. II. [only] 1831; Une famille au temps de Luther. 1836.
DESCHAMPS, Antoni. Poésies et traductions. 1837.
DESCHAMPS, Emile. Poésies. Etudes françaises et étrangères. 1836.
DELAVIGNE, Casimir. Compléments des poésies. 1831; Don Juan d'Autriche. 1836; Messéniennes et poésies diverses. 1827; Messéniennes—Poésies diverses—Ballades. 1840; Théâtre. 1831.
DESAUGIERS, Marc-Antoine. Chansons et poésies diverses. 1833;
DESBORDES-VALMORE, Marceline. Les Pleurs. 1837; Pauvres fleurs. 1839; Poèmes et Poésies: Idylles Elegies—Poésies. 1839.

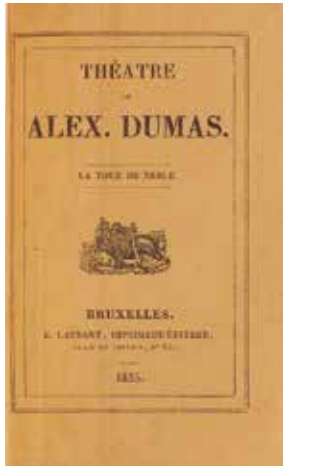
DUMAS, Alexandre. Antony. 1834; Antony. 1840; Caligula. 1838; Catherine Howard. 1834; Charles VII. 1835; Christine. 1835; Don Juan de Marana. 1836; Henri III. 1834; Henri III. 1841; Kean. 1836; L'Alchimiste. 1839; La Tour de Nesle. 1835; La Tour de Nesle. 1840; Le Mari de la veuve. 1836; Napoléon Bonaparte. 1835; Richard Darlington. 1834; Térésa. 1834; Théâtre. 1834. *2 vols*. I: [Comment je devins Auteur dramatique; Henri III; Antony; Christine; Charles VII] ; II [Teresa ; Richard Darlington; La Tour de Nesle; Napoléon Bonaparte]; Théâtre. 1854. *2 vols*. I: [La Tour de Nesle; Henri III; Napoléon Bonaparte; Antony]; II: [Mademoiselle de Belle-Isle; Caligula; L'Alchimste; Un mariage sous Louis XV].
GAY, Delphine. Œuvres (de Mme Emile de Girardin). 1834.
GAUTIER, Théophile. La Comédie de la mort. 1838.
HUGO, Victor. Angelo, tyran de Padoue. 1835; Bug-Jargal. 1835; Cromwell. 1834; Han d'Islande. 1835; Hernani. 1830; La Esmeralda. Opéra. 1838; Le Dernier jour d'un condamné. Suivi de Claude Gueux. 1835; Le Retour de l'Empereur. [*issued with*:] DELAVIGNE, Casimir. Le Retour. and BARTHELEMY. Le voici. 1840; Le Roi s'amuse. [*issued with*:] Plaidoyer prononcé par l'auteur. 1834; Les Champs du Crépuscule. 1836; Les Feuilles d'Automne. 1832; Les Feuilles d'Automne. 1840; Les Orientales. 1829; Les Orientales. 1838; Les Rayons et les Ombres. 1840; Les voix intérieures. 1841; Lucrèce Borgia. 1833; Lucrèce Borgia. 1838; Marie Tudor. 1834; Marie Tudor. 1841; Marion de Lorme. 1833; Marion de Lorme. 1838; Notre-Dame de Paris. 1835. *3 vols*.; Odes et Ballades. 1838; Poésies. 1828; Ruy Blas. 1838; Théâtre. 1833. [Hernani Marion de Lorme—Le Roi s'amuse—Lucrèce Borgia; Théâtre. 1838. [Hernani; Marion de Lorme; Le Roi s'amuse; Lucrèce Borgia; Littérature et philosophie mêlées. 1841.
LAMARTINE, Alphonse de. Oeuvres. 1830; Jocelyn—Destinées de la poésie—Des devoirs civils du curé—Poésies nouvelles. 1836; La chute d'un ange. 1838; Harmonies poétiques et religieuses—Discours. 1830; Harmonies poétiques et religieuses—Discours. 1833; Oeuvres. I. 1833; Recueillement poétiques. 1839; Voyage en Orient. 1836. I. II. III. IV. [*with 2 large folding maps and a folding table*].

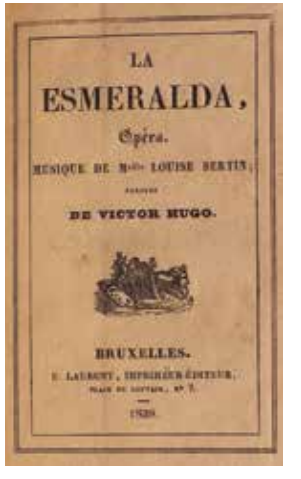

LE
DÉMON DU FOYER
GEORGE SAND.
Bruxelles.

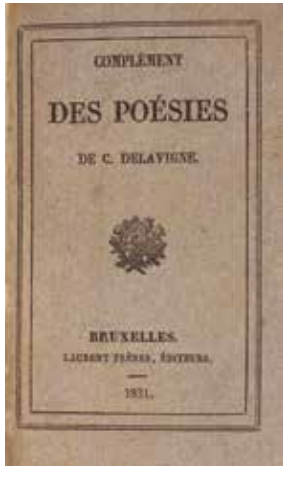


LAMENNAIS, Félicité Robert. Le Livre du peuple. 1838; Paroles d'un croyant. 1838.
MILLEVOYE. Œuvres. 1837.
MOREAU, Hégésippe. Le Myosotis. Augmenté du Diogène et pièces posthumes inédites. 1840.
MUSSET, Alfred de. Contes d'Espagne et d'Italie—Mardoche—A quoi rêvent les jeunes filles—Namouna. 1835.
PARNY, Evariste de. La Guerre des dieux—Les Galanteries de le Bible. 1830; Œuvres complètes. 1830.
QUINET, Edgar. Napoléon. Poème. 1836; Prométhée. 1838.
RACINE, Jean. Théâtre. I: La Thébaïde—Alexandre le Grand—Andromaque—Les Plaideurs—Britannicus—Bérénice. 1838 ; II: Bajazet—Mithridate—Iphigénie—Phèdre—Esther—Athalie. 1838. [*with 13 engraved plates*].
REBOUL, Jean. Le dernier jour. 1839; Poésies. 1836; Poésies. Précédé d'une préface d'Alex. Dumas. 1840.
RESSEGIUER, Jules de. Prismes poétiques précédées des tableaux poétiques. 1838.
SAINTE-BEUVE, Charles-Augustin. Poésies—Les consolations. 1834; Poésies. Pensées d'août. 1834.
TASTU, Amable. Œuvres ... Chroniques de France; Poésies. 1829; Œuvres ... Chroniques de France - Poésies. 1835; Poésies nouvelles. 1836.









TURQUETY, Edouard. Amour et foi. 1834; Hymnes sacrés. 1839; Poésie Catholique. 1836; Primavera. 1842.
VIGNY, Alfred de. Poèmes : Livre antique—Livre moderne. 1834.

H. Dumont:

LAMENNAIS, Félicité Robert. Paroles d'un croyant; ECKSTEIN, Baron d'. Jugement ou examen de l'ouvrage de M. de La Mennais. 1834.

Louis Hauman:

LA BOETIE, Estienne de. De la servitude volontaire. Avec une préface de F. de Lamennais. 1836.
LAMENNAIS, Félicité Robert. De l'absolutisme et de la liberté. 1836.

Méline, Cans et Compagnie:

ANDRIEUX, François-Guilllaume. Poésies. 1842.
BARTHELEMY . L'art de fumer la pipe et le cigare. 1844.
CHENIER, Jean-Marie. Poésies. 1842.
DUMAS, Alexandre. Halifax. 1843; Kean. 1842; Les Demoiselles de Saint-Cyr. 1843; Napoléon Bonaparte. 1842; Un Mariage sous Louis XV. 1842.
GAY, Delphine. Judith (de Mme Emile de Girardin). 1843.
HUGO, Victor. Le Rhin. From Oeuvres 1842; Les Burgraves. Trilogie. 1843; Les Chants du crépuscule. 1843. PONSARD, François. Lucrèce. 1843.

H. Tarlier:

AUGIER, Emile. Philiberte. 1853.
BARBIER, Auguste. Œuvres. 1853.
MUSSET, Alfred de. Poésies nouvelles. 1851, [*wrappers give* 1853] ; Dernières Poésies. 1853.
PONSARD, François. L'honneur et l'argent. 1853.

Jonker Frères:

[PANTHÉON DRAMATIQUE]:

I. AUGIER, Emile. Gabrielle.1850; La Ciguë. 1850. L'Aventurière. 1850; Un Homme de bien.1850; Le Joueur de flûte. 1851. II. AUTRAN, Joseph. La fille d'Eschyle. 1851; BARTHET, Armand. Le moineau de Lesbie. 1851 ; BOYER, Philoxène. Sapho. 1851 ; LAMARTINE, Alphonse. Toussaint Louverture. 1850. III. MACQUET, Auguste & LACROIX, Jules. Valéria. 1851; MUSSET, Alfred de. Les Caprices de Marianne. 1851; SANDEAU, Jules. Mademoiselle de la Seiglière. 1851; SAUVAGE, Thomas & GRISAR, Albert. 1850. IV. SAND, Georges. Claudie. 1851; Molière. 1851; Le pressoir. 1853. V. SCRIBE, Eugène & LEGOUVE, Ernest. Adrienne Lecouvreur. 1850; SCRIBE, Eugène & LEGOUVE, Ernest. Les Contes de la Reine de Navarre. 1850; SCRIBE, Eugène & MEYERBEER, Giacomo. Le prophète. 1850.

Kiessling et Compagnie:

LAMARTINE, Alphonse de. Poésies nouvelles. 1850.

Jeffs:

HUGO, Victor. Napoléon le Petit. 1852.

J.-B. Tarride:

ABADIE, Auguste. Les régions du ciel. 1856.
BERANGER, Pierre-Jean de. Chansons. Edition complète. 1854.
LAMARTINE, Alphonse de. Jocelyn. 1854.
SAND, Georges. Le démon du foyer. 1852.
TURQUETY, Amour et foi. 1854 ; Primavera. 1854.

A. Boitte:

HORACE / LINGE, Edouard de. Poésies champêtres et poésies diverses. 1880.

HUGO, Victor. Châtiments (n.d.).

19 **[COURTILZ DE SANDRAS, Gatien de].** Les Apparences trompeuses ou les amours du Duc de Nemours et de la marquise de Poyanne. [n.p. ?Rouen], 1715. **£600**

12mo (160 × 85 mm), pp. [iv] (includes initial blank), 344. Typographical ornament to title. Occasional light spotting and browning. Contemporary dark calf, gilt panelled spine with minor repairs to head and tail. Later bookplate. A good copy of a rare work.

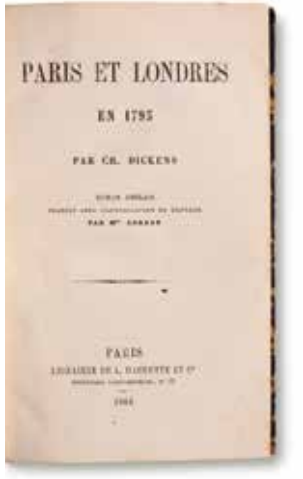
First edition of this rare clandestine novel which appeared with neither an author's name or place of publication. The work has an interesting place in the popular literature of the eighteenth-century. By telling an alternative story of the loves of the Duc de Nemours, Courtilz would have been well aware that it would be read with Madame de La Fayette's *Princesse de Clèves* (1678) in mind, since Nemours played the leading male part in that landmark novel. This may of course have been a straightforward ploy to pass off an inferior novel as something of a sequel, but recent critical studies have suggested a more interesting relationship. Assaf, for example, has read the novel as a palimpsest of the *Princesse* (that is, more than just a pastiche) or 'un commentaire sur la dégradation de la magnificence et de la galanterie qui caractérisèrent la France au fort d'un règne, en plein désarroi au moment où s'écrit ce texte.' Certainly, the death of Louis XIV in the year of publication and the accession of the 5-year-old Louis XV brought to an end a period of unparalleled magnificence at court, heralding a more troubled political and social scene in which the galanteries of aristocratic life would be viewed circumspectly by those outside.

LES
APPARENCES
TROMPEUSES,
OU LES AMOURS
DU DUC DE
NEMOURS
ET DE LA
MARQUISE DE
POYANNE.
M. DCC. XV.

Gay I, 249; Jones, *French Prose Fiction 1700-1750*, 24; Assaf, 'Les Apparences trompeuses, ou les amours du duc de Nemours et de la marquise de Poyanne: Un Pastiche de La Princesse de Cleves en 1715, ou l'art du palimpsest,' *Papers on French Seventeenth Century Literature*, vol. 12 no. 23, 1985, 575-589.

20 **DICKENS, Charles.** Paris et Londres en 1793 ... roman Anglais traduit avec l'autorisation de l'Auteur Mme Loreau. Paris: [Lahure for] L. Hachette, 1864. **£800**

8vo (180 × 105 MM), pp. [4], 348. Early ownership inscriptions to front free endpaper and head of first page. Contemporary quarter calf. A very good copy.


PARIS ET LONDRES
EN 1793
PAR CH. DICKENS
PARIS

First edition in French of *A Tale of Two Cities* (1859). As early as 1849, French readers had decided that Dickens was the successor to Sir Walter Scott among British novelists, and devoured his works with equal fervour. Henriette Loreau had also translated *Bleak House* in 1857, together with works by Charlotte Bronte and Mrs Gaskell.

Sylvère Monods, 'Les premiers traducteurs français de Dickens', *Romantisme*, 1999, 29, 106, pp. 119-128.

21 **DU GRAVIER, [*Major d'artillerie*].** Relation des campagnes 1741. et 1742. En Bohème et Bavière. [France, paper watermarked 1749]. **£1200**

Manuscript on paper, 4to (230 × 180 mm), pp. 323, plus blanks at front and rear. In French. Neat and legible. Original wrappers, manuscript title to upper cover. Slightly soiled and frayed, contents clean and fresh.

A remarkable manuscript account of a French campaign in Bavaria and Bohemia during the first Silesian War, in the form of extracts from (unpublished) letters from an artillery major. It is subtitled: 'Extrait des lettres ecrittes par Mr. Du Gravier surtout ce qui s'est passé depuis le depart des Trouppes de France pour la Bavière, jusqu'au retour de celles que Mr. Le

M[aréchal]l de Belisle a ramenée de Prague.' The campaign was led by the Maréchals de Broglie and de Belle Isle and the detailed extracts cover the march to Prague, its storming by French troops in 26 November 1741, the subsequent siege at the hands of the Austrian army and the escape of some 14,000 French troops from the city in December 1742.

22 **[DU LAURENS, Henri-Joseph, *abbé*].** La Chandelle d'Arras, poëme héroi-comique, en XVIII chants. Bern: 'Aux dépens de l'Académie d'Arras', 1765. **£950**

Small 8vo (157 × 95 mm), pp. xviii, 183, [1], plus engraved frontispiece. Typographical ornaments. Contemporary sheep, panelled spine, striking paste-paper endpapers. Rubbed, spine slightly darkened, but a very good copy.

First edition: a clandestine best-seller dedicated to Voltaire, *La Chandelle d'Arras* was swiftly banned as 'obscene and irreligious'. This is a burlesque satire on the the cult of the 'candle of Arras' — a much venerated wax taper said to have been given to Bishop Lambert in 1105 by the Blessed Virgin, to counter an epidemic. Two itinerant musicians inadvertently cause the apparition of the eponymous candle after a quarrel (in which one of them ends up emasculated by a mad dog). Apparently, the candle is a cure for cases of excessive carnal lust, and its progress through Arras in procession gives rise to a series of anti-clerical and semi-pornographic episodes, in which the phallic potential of the candle is used to doubtful comic effect. Along the way, a bizarre vision takes one of the

musicians on a tour of purgatory led by the English saint Dunstan, where he observes the tortures imagined by the monks of Cluny, inventors of purgatory itself. The satire extends to the '*Académie d'Arras*' imprint and the frontispiece signed '*R.P. Isaac Berruyer inv. R.P. Ignace de Loïola sculp*'.

Grimm noted on 15 October 1765: 'La Chandelle d'Arras, grace à la vigilance de la police, ne se trouve pas à Paris' and Robert Darnton's researches placed it very high in the charts for confiscations and prosecutions among booksellers attempting to order and sell it. Du Laurens was a defrocked canon who had fled France in 1761 following a scandal provoked by his satire *Jésuitiques*; he eked out a living in Holland working in the print-shops of Du Rey and others. In the wake of the scandal of *La Chandelle d'Arras* he was condemned by the ecclesiastical authorities of Mayence and committed to a house for indigent clergy.

Darnton, *The Corpus of Clandestine Literature in France 1769-1789*, 86; Gay I, 533-4.

23 **DUSAULX, Jean.** De la Passion du jeu, depuis les temps anciens jusqu'a nos jours. Paris: De l'Imprimerie de Monsieur, 1779. **£950**

2 vols in one, 8vo (203 × 127 mm.), pp. xxxvi, 267, [1]; [4], 335, [1]. Woodcut French royal arms to titles. Contemporary French mottled calf, panelled spine with 5 raised bands, gilt, red morocco label, silk marker, marbled endpapers, red edges. Slightly rubbed. Early booksellers' labels to front pastedown (Gay, Strasbourg), bookplate of Bernhard Bloch-Levalois. An excellent copy.

DE LA PASSION
DU JEU,
DEPUIS LES TEMPS ANCIENS
JUSQU'A NOS JOURS;
PAR M. DUSAULX,
DÉDIÉ A MONSIEUR.
A PARIS,
DE L'IMPRIMERIE DE MONSIEUR.
M. DCC. LXXIX.

First edition of this comprehensive study of the sociology of gambling by French writer and self-confessed ex-gambler Jean Dusaulx (1728-1799). Gambling was deeply-rooted in French society, especially in Paris, where all classes (including the court) were obsessed with card games and lotteries. Dusaulx sought to analyse this craze and to point out the moral depravity which it both reflected and encouraged. He includes numerous anecdotes to illustrate the irrationality of the gambler, making *De la Passion du Jeu* an important account of this aspect of the social history of pre-Revolutionary France.

24 **ETRENNES DIVERTISSANTES** ou Collection d'historiettes agréables; ornée de jolies gravures, qui ont rapport au sujet pour la présente année. Paris: Maillard de Bresson, [n.d., c. 1750-65]. **£1500**

8vo (150 × 110 mm, leaf size 150 × 95 mm), 11 leaves, including engraved title and 10 plates each with vignette and text, contemporary hand colouring. Each leaf neatly mounted on guards in a later (early twentieth-century) half cloth binding, preserving original Dutch paste paper wrappers. Old manuscript shelf label to verso of upper wrapper.

LE GOURMAND PUNI

ETRENNES
DIVERTISSANTES
OU
Collection d'Historiettes
agréables;
Ornée de jolies gravures,
qui ont rapport au sujet
Pour
LA PRÉSENTE ANNÉE.
Et se trouvent
A PARIS
Chez Maillard de Bresson,
rue S. Jacques, près la rue
des Mathurins.

Not found in any of the usual online or printed sources, a delightful juvenile almanac, containing ten moral verses each with a vignette, engraved throughout. Though the publisher Maillard de Bresson produced several other almanacs, and this one is quite typical of the genre, it seems to have eluded bibliographers, including Grand-Carteret. The *Journal historique et littéraire* (January 1756) gives a useful account of the publisher's business: 'M. Maillard de Bressan continue a vendre des caractéres, des desseins & vignettes, des armes à jour, des papiers peints, des sentences, des devises, & forme avec succès la suite de ses fables morales, & instructives pour la jeunesse de l'un et l'autre sexe. It fait des envois aux Communautés Religieuses & à toutes personnes chargées de l'éducation des enfants, ou à des Marchands qui s'adressant à lui. Il demeure actuellement au Collége de Cambray, pres de la rue Saint Jacques, à Paris'.

25 **EYRIÈS, [Jean Baptiste Benoît].** L'Angleterre, ou, Costumes, moeurs et usages des Anglais. Suite de gravures coloriées avec leurs explications. Paris: Libraire de Gide Fils, [n.d, but c. 1821]. **£750**

Large 8vo (255 × 170 mm), pp. [56], plus 24 hand-coloured lithographed plates depicting figures in costume, each with a tissue guard. One text leaf slightly loose. Contemporary red quarter calf, scarlet paper covered boards, tooled in blind, bright green endpapers. Spine slightly rubbed, corners slightly bumped. An excellent copy.

First edition, *8vo* issue (there was a simultaneous issue in *18mo*). A French view of their island neighbours, the book presents an interesting selection of characters: a baker, sailor, shrimp-seller, newsboy, dustman, May Day reveller, an artillery officer, judge, beefeater, alderman and the Lord Mayor of London. Clearly the notion of *Angleterre* stretches to the wider Britannic nation with the inclusion of a Welsh peasant, a Scots soldier and a highlander. The approximate date of publication may be deduced from a reference on p. 9 to British census of 1821. Eyriès produced similar volumes on the costumes of Austria, China, Russia, Spain, Switzerland and Turkey. Though each was issued separately over the course of several years, they were evidently sometimes combined to form the series *Costumes, Moeurs et Usages de tous les peuples*.

Quérard III, 50; Colas 1013.

26 **FARCOT, Eugène.** La Navigation atmosphérique. Paris: Librairie Nouvelle, A. Bourdillat et Compagnie, 1859. **£300**

8vo (172 × 105 mm), pp. [iv], 104, [2], plus folding wood engraved plate. Bound without the original wrappers in modern marbled boards.

First edition of an important early proposal for the popularisation of air travel by powered balloon. The first powered balloon flight had been achieved by Henri Giffard in 1852, but the major challenge facing early aeronautical engineers was the application of steam power to lighter-than-air craft. Named the *Explorateur aerien*, Farcot's proposed craft was a fish-like airship of 15 tons carrying capacity with fins and double propellors and a 5 horsepower engine. He suggested its use for both pleasure and scientific experiment. Eugène Farcot (1830-96) was involved in the early flight experiments and was a member of the pioneering *Société aérostatique et météorologique*; he rightly predicted the revolution in both travel and society which could be brought about by powered air travel, writing about it both in fiction and non-fiction and he later achieved celebrity as the pilot of the Louis-Blanc, one of the balloons which broke the Paris siege in 1870. A clock-maker by profession he was perhaps best known to his contemporaries for his sophisticated and expensive clock mechanisms.

Bibliotheca aeronautica, 442.

27 **(FEUILLETONS).** Feuilleton du Journal des débats [*and*] Feuilleton du publiciste. [Paris], June 1800-November 1807 [with a few later issues to 1816]. **£950**

c. 475 issues bound in 4 vols, oblong 4to (108 × 210 mm). Tax stamps to margins of some issues. Near-contemporary marbled boards, blue morocco spine labels. Rubbed, spine slightly more worn, one spine label slightly nibbled. A good set.

A scarce survival, illustrating an interesting journalistic innovation: the detachable '*feuilleton*', giving day-by-day news of the arts in Paris and beyond. This set comprises 475 separate issues spanning some 7 years. Sequentially bound, this is a good collection, though not an absolutely full run of all issues published in the period. Though the earliest issues (in the first volume) are of the *Feuilleton du Publiciste* (June 1800-September 1801), the majority of issues are of the *Feuilleton du Journal des débats* (September 1803-November 1807) with a few additional later issues. The format is usually of 4 pages, though a good number are of 2 pages.

The '*feuilleton*' first came to be issued with newspapers in the 1790s as a separately-printed supplement, but from around 1800 publishers were adding this vital cultural information to detachable portions at the head or foot of their papers, presumably saving valuable printing time while allowing interested readers to detach the feuilleton if they wished.

Each issue gives a short editorial article, followed by an extensive listing of entertainments in each of the theatres, concert-halls (programmes are given) and opera-houses in Paris, along with other more occasional attractions such as horse-races and panoramas. Perhaps most interesting are the remarks on fashion, appearing every few days, remarking on the latest head-wear, trimmings, dress-styles and so on. The sheer volume and detail of this material make the *feuilletons* an immensely informative record of real life in Napoleonic era Paris. A noticeable feature is the extent to which the public were interested in English life and literature and there are numerous notices of translations of English books, performances of English plays and extracts from English newspapers. The scope is very broad, and a quick selection of articles includes: the Battle of Trafalgar, 'Walpoliana', Amercian wasps, building a library, Celtic antiquities, New Zealand, Saint Domingue and a statue of Napoleon.

Ingemar Oscarsson, 'De supplément indépendant à un rez-de-chaussée sous le filet', *Annales historiques de la Révolution française*, 292, pp. 269-294.

28 **[FIÉVÉE, Joseph].** La Dot de Suzette, ou, Histoire de Mme. de Senneterre. Paris: Maradan, 'An sixième', [1798]. **£600**

12mo (162 × 88 mm), pp. [4], xii, 233, [1], complete with half-title, plus engraved frontispiece. Occasional spots and stains, 2 leaves (pp. 131–134) loose. Early quarter calf, gilt panelled spine, lettered direct. Spine quite faded, but a good copy.

First edition of one of the bestsellers of the *Directoire*-era, a clandestine novel of contemporary morality, told by a female narrator. Fiévée is an interesting figure. A journalist, novelist and civil servant, his Royalist sympathies forced him into hiding in the 1790s. Freed by Napoleon, he became an intelligence agent under the Empire and was ennobled. He lived in an openly gay relationship with Théodore Leclercq until his death and the two men share the same grave at Père Lachaise.

Martin, Mylne & Frautschi, *Bibliographie du genre romanesque français, 1751–1800*, 98.41.

LA DOT
DE SUZETTE,
OU
HISTOIRE
DE Mme DE SENNETERRE,
A PARIS,
AN SIXIÈME.

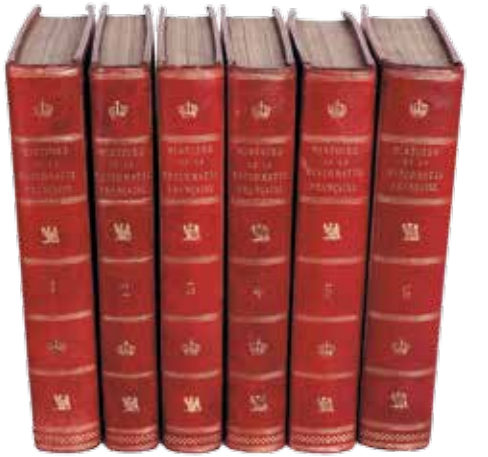
29 **FLASSAN, Gaëtan de Raxis de.** Histoire génerale et raisonnée de la diplomatie francaise; depuis la fondation de la monarchie, jusqu'à la fin du règne de Louis XVI. Avec des tables chronologiques de tous des traités conclus par la France. Paris: Giguet et Michaud for Lenormant, 1809. **£2500**

6 vols, 8vo (198 × 120 mm), pp. [4], 538, [2]; 430; 492; 494; 524; 553, [1], 6. Complete with half-titles and errata. Contemporary full red straight grain morocco, gilt, panelled spines with Napoleonic eagle and crown tools, gilt edges, pale blue silk endpapers, by Rosa (with his tickets, 15, rue Bussy, Paris). Heads of spines very slightly bumped or rubbed without loss. A fine and handsome copy.

First edition, bound in red morocco with Napoleonic emblems by Rosa, who together with Bizouard, Bozerian, Tessier, Simier, Lefebvre and Doll, supplied bindings for the Imperial household.

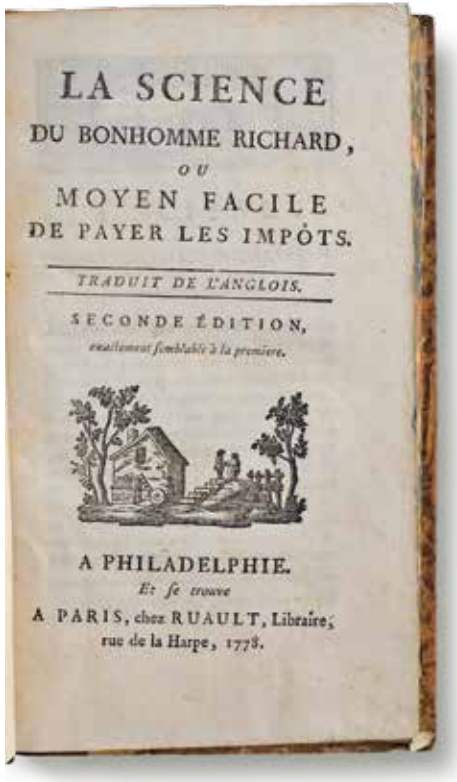
Written under the encouragement of the First Consul this is an important work in defining the purpose of modern diplomacy. Flassan was (like Napoleon) a product of the École militaire de Paris and served in the Ministry of Foreign Affairs before becoming professor of history at the military school at Saint Germain-en-Laye.

For Rosa: Ramsden, *French Bookbinders*, p. 178.



30 **FRANKLIN, Benjamin.** [Poor Richard's Almanac/The Way to Wealth, *in French*]. La Science du bonhomme Richard, ou moyen facile de payer les impôts. Traduit de l'anglois. Seconde édition, exactement semblable à la première. A Philadelphie, et se trouve à Paris, chez Ruault ... 1778. **£250**

12mo (176 × 95 mm), pp. 151, [6], complete with half-title and final advert leaves, contemporary quarter calf, spine gilt with 5 raised bands, red morocco label, marbled edges. Upper cover slightly faded. Bookplate of the Chateau de Cirey. A very good copy.


LA SCIENCE
DU BONHOMME RICHARD,
OU
MOYEN FACILE
DE PAYER LES IMPÔTS.
TRADUIT DE L'ANGLOIS.
SECONDE ÉDITION,
exactement semblable à la première.
A PHILADELPHIE.
Et se trouve
A PARIS, chez RUAULT, Libraire;
rue de la Harpe, 1778.

One of several French editions of 1778. *The Way to Wealth* first appeared in French as a separate publication in 1775. The original English text was first published in *Poor Richard's Almanac* for 1758; separately issued in 1760 under the title: *Father Abraham's Speech* and frequently reprinted under the title: *The Way to Wealth. La Science du bonhomme Richard* was translated by A.F. Quétant; the *Interrogatoire de Mr. Franklin by P.S. Dupont de Nemours and the Interrogatoire de M. Penn* by A.F. Quétant and J.B. L'Écuy.

Ford, *Franklin Bibliography*, 114

31 **(FURNITURE and DECORATION). BERNARD, M.** Histoire du meuble et ébénisterie. Cours d'ameublement. [France, 1902]. **£650**

Manuscript on paper, small folio (320 × 220 mm), pp. [216] with several blanks and signs of a few contemporary excisions. In French, pages divided into two columns, one with text, the other with many pen, ink and (some) wash diagrams. Slightly dusty and frayed at edges. Original wrapper with ink and wash design to the upper cover, spine lettered in manuscript.

An illustrated student's manuscript from the belle époque: a course on the history of furniture from antiquity to the eighteenth-century, the latter parts with strong French bias, to which are added two additional parts on the practice of cabinet making and another on the art of drapery. The text is illustrated throughout with attractive diagrams.

32 **(GAME).** Les Cris de Paris: Amusement de Société. [Paris: Berthellemot, c. 1820]. **£6000**

50 playing cards, of which 25 are hand coloured engravings (24 are of Parisian street vendors, 1 is a Judge), the remainder are 24 corresponding letterpress verses and 1 blank ('carte blanche'), plus original folding letterpress instruction sheet (165 × 115 mm). Very light occasional thumbing and minor soiling, but otherwise remarkably clean, light spotting to instruction sheet and tiny split to one fold. Original green paper covered box with engraved label, small original label 'Alp. Giroux à Paris'. Slightly soiled, only darkened, minimal rubbing. Preserved in a modern morocco backed folding case. An excellent, complete example.

A RARE GAME: the 24 Parisian street vendors here consist of twelve women and twelve men. Many, of course, are selling food and drink, including vegetables, drinking chocolate, salads, cheese, cakes, grapes, oysters, eggs, and peas but there are also vendors of umbrellas, rabbit skins, silks, cloaks and firewood. Though printed by Berthellemot the box bears the small label of the fashionable department store Alphonse Giroux et Compagnie.

Gumuchian, 3231: 'très rare complète, dans un parfait état. De toute rareté'.

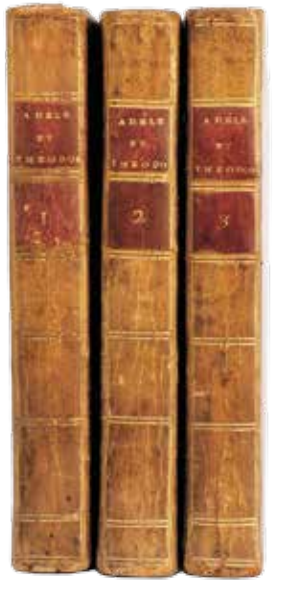
33 **(GAME).** [Loto Géographique. Paris: Bussière, c. 1868-1880]. **£950**

18 oblong cards (125 × 210 mm), hand coloured lithographs. Each with 3 scenes, mounted on red, green and blue glazed paper over board. Slightly faded and rubbed. Cards only, without box or counters.

A series of 18 lotto cards, each with three scenes depicting people and places around the world: Europe, Asia, Africa, America (North and South) and Oceania. The oblong central scene of each is a landmark or landscape, the two supporting images are figures and include representatives of Ireland, Scotland, India, Japan, China, Persia, Tunisia, Algeria, Egypt, Timbuktu, America (2 native Americans), the Amazon, Van Dieman's Land and New Holland (Australia).

34 **[GENLIS, Stéphanie Félicité Brulart, *comtesse de*].** Adèle et Théodore, ou Lettres sur l'éducation, contenant tous les principes relatifs aux trois différens plans d'éducation des princes, des jeunes personnes et des hommes. Paris: M. Lambert & F.J. Baudouin, 1782. **£600**

3 vols, 8vo (196 ×125 mm), pp. [4], 460; [4], 43; [4], 464, [6], complete with half-titles in vols 2 & 3 as called for. Woodcut ornaments throughout. Several early pencil markings (crosses beside particular passages). Contemporary sprinkled sheep, gilt, spines with simple double rules, red morocco labels. Rubbed, but a very good copy.



First edition of Madame de Genlis' pioneering educational novel, advocating the post-Rousseauian ideal that one or both parents should personally devote themselves to the education of their children. Hugely influential and translated into most European languages at an early date, its presence was felt throughout the literature of the nineteenth century. In Austen's *Emma*, for example, (chapter 17 of the final book) the heroine tells Knightley that Mrs. Weston, her governess, practised on her 'Like La Baronne d'Almane or La Comtesse d'Ostalis in Madame de Genlis' *Adelaide and Theodore*', implying familiarity with the work by both author and audience.

The 'Cours de lecture' at the end of vol. 3 is a fascinating cross-section of literature deemed suitable for children at every stage of development. It includes a number of English works: *Robinson Crusoe*, Lady Montagu's *Letters*, Macaulay's *History*, Richardson's *Pamela* and *Charles Grandison*, Shakespeare and Milton.

Cioranescu, 30608 (stating format as *12mo*, an error, the first edition being in *8vo*, as here).

35 **[GENLIS, Stéphanie Félicité Brulart, *comtesse de*].** Les Chevaliers du cygne, ou, La Cour de Charlemagne. Conte historique et moral pour servir de suite aux Veillées du Château, et dont tous les traits qui peuvent faire allusion à la révolution françoise, sont tirés de l'histoire. Paris: Lemierre and P.F. Fauche in Hambourg, 1795. **£600**

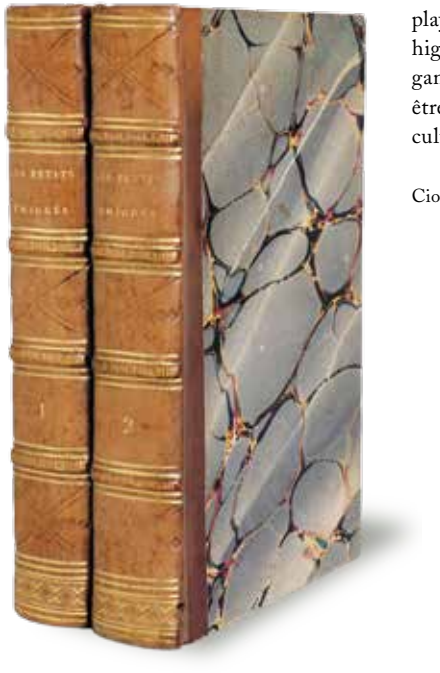
3 vols, 8vo (200 × 121 mm), pp. xxiv, 381, [1]; [4], 406; [4], 434, complete with half-titles in vols 2 & 3 as called for. Preliminaries slightly frayed at inner margins, a few spots and stains, the paper of indifferent quality. Contemporary quarter sheep, plain spines with labels lettered in gilt.

First edition of Genlis' historical novel, full of overt analogies to the upheavals of the Revolution, written during Genlis' exile and offered as a sequel to her *Les Veillées du Château*. It appeared in English in a translation by James Beresford as *The Knights of the Swan* in 1796 (printed for J. Johnson). A measure of its remarkable currency in the literature of the following century is provided by its cameo appearance in Tolstoy's *War and Peace*. On an occasion when Prince Andrew visited General Kutuzof, 'He found him reclining in an armchair, still in the same unbuttoned overcoat. He had in his hand a French book which he closed as Prince Andrew entered, marking the place with a knife. Prince Andrew saw by the cover that it was *Les Chevaliers du Cygne* by Madame de Genlis' (X, chapter 16).

Cioranescu, 30617; Martin, Mylne & Frautschi, 95.20.

36 **[GENLIS, Stéphanie Félicité Brulart, *comtesse de*].** Les petits Émigrés, ou Correspondance de quelques enfans. Ouvrage fait pour servir à l'éducation de la jeunesse. Paris: Onfroy and Fr. de Lagarde in Berlin, 1798. **£400**

2 vols, 8vo (149 × 90 mm), pp. [i–ii], [2, the second numbered in error 'iv'], [iii]–viii, 404; [2], 430, complete, despite misnumbering and misbinding of 1 leaf, 'Epitre dédicatoire à mes petits-enfans', after first title. Rather spotted. Early nineteenth-century quarter calf, gilt. Spines faded, but a good copy.



First edition. Aimed directly at younger children, the novel opens with epigrams from Irish-born actor-playwright Arthur Murphy ('There are three things highly pernicious to the endearments of beauty ..... gaming, scandal and politics'.) and Voltaire ('C'est être un monstre, que de ne pas aimer ceux qui ont cultivé notre ame').

Cioranescu, 30621; Martin, Mylne & Frautschi, 98.44.

37 **[GENLIS, Stéphanie Félicité Brulart, *comtesse de*].** Les Souvenirs de Félicie L***. Paris: Maradan, 1804. £200

12mo (171 × 95 mm), pp. [4], 391, complete with half-title. Contemporary sprinkled quarter sheep, gilt ruled spine, vellum corners. An excellent copy.

LES SOUVENIRS
DE
FÉLICIE L***.

First edition of Madame de Genlis' autobiographical work. It was followed by a *Suite* in 1807.

Cioranescu 30650.

38 **[GENLIS, Stéphanie Félicité Brulart, *comtesse de*].** Le Siège de La Rochelle, ou le Malheur et la conscience. Paris: Frères Mame for Librairie stéréotype de Nicolle, 1807. **£300**

8vo (190 × 112 mm), pp. 416, including half-title, which is carefully laid down and the title mounted on a stub, with neat paper repair to fore-edge. The first few leaves rather soiled with a few expert old repairs. Early quarter calf, gilt panelled spine.

First edition, dedicated to Pauline Brady, an admirer who had withdrawn to her estate outside Orléans to devote herself to the education of her children according to the author's methods.

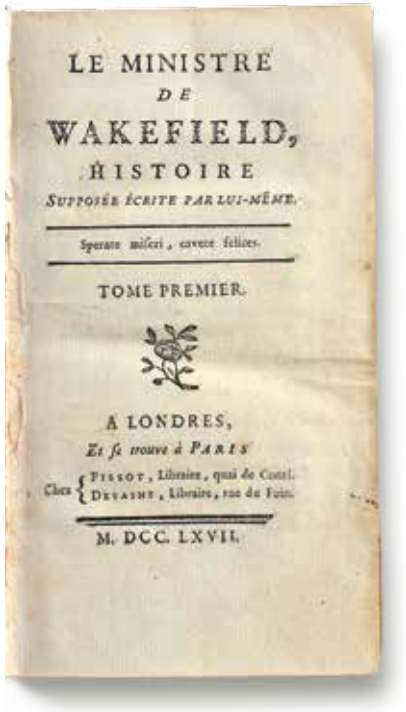
cf. Cioranescu, 30660 (edition of 1808, in 12mo).

39 **[GOLDSMITH, Oliver].** Le Ministre de Wakefield, histoire supposée écrite par lui-même. 'Londres, Et se trouve à Paris' [Paris]: Pissot and Desaint, 1767. **£400**

Two vols bound together, 12mo (164 × 90 mm), pp. [4], 258; [2], 233, [3]. Woodcut and typographic ornaments. Contemporary mottled sheep, spine gilt, 2 red morocco labels. Rubbed, headcap with very slight short tears (minimal loss), a small scatter of worm tracks to lower joint at foot. A good copy.

First edition in French of *The Vicar of Wakefield* (March, 1766). The translation is usually attributed to Charlotte-Jeanne Béraud de la Haie de Riou, Marquise de Montesson, a mistress to Louis Philippe, duc d'Orléans, and ultimately, his wife.

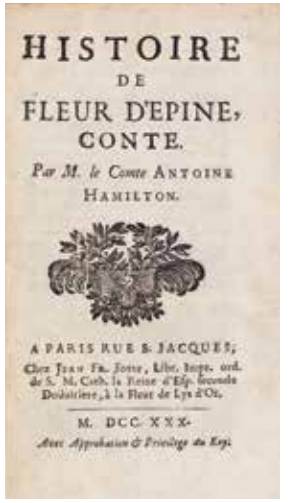
Rochedieu, *Bibliography of French Translations of English Works, 1700–1800*, 127 (citing it as *Le Vicaire de Wakefield*, apparently an error, since neither OCLC nor ESTC lists it under this title); Martin, Mylne & Frautschi, 67.34.


LE MINISTRE
DE
WAKEFIELD,
HISTOIRE
SUPPOSÉE ÉCRITE PAR LUI-MÊME.
Speraute miseri, cavete felices.
TOME PREMIER.
A LONDRES,
Et se trouve à PARIS
Chez { PISSOT, Libraire, quai de Conti. / DESAINT, Libraire, rue du Foin.
M. DCC. LXVII.

40 **HAMILTON, Anthony, *Count.*** Histoire de Fleur d'Epine, conte... Paris: Jean Fr[ançois] Josse, 1730. **£700**

12mo (161 × 90 mm.), pp. [iv], 275, [1]. Woodcut ornaments. Contemporary mottled calf, gilt panelled spine, red edges. Later ownership inscription. A very good copy.

First edition of the best of Hamilton's marvellous parodies of exotic fantasies and fairy-tales. *Histoire de Fleur d'Epine* ('the story of Mayblossom') purports to be the tale of the 1001st night, told by Dinarzade 'because she cannot bear to hear another of her sister Scheherazade's interminable tedious yarns' (Warner). The tale draws playfully on the motifs of fairy-tales and is full of all the bizarre transformations and magical occurrences that readers of the *contes de fées* of Perrault and Madame d'Aulnoy might expect. All is delivered in a charming if almost entirely nonsensical narrative. The story had been written for private circulation in 1695, a good while before Galland's translations of the *Arabian Nights*.


HISTOIRE
DE
FLEUR D'EPINE,
CONTE.
Par M. le Comte Antoine
Hamilton.
A PARIS RUE S. JACQUES;
M. DCC. XXX.

Hamilton was an Irish catholic exile in France, who composed his fantasies for the amusement of his friends at the court of James II in exile. He was a remarkable figure who moved with ease between the anglophone and francophone worlds, composing literature in French in a style few Frenchmen could match.

Cioranescu 33453. See Marina Warner, *Fantastic Metamorphoses, Other Worlds*, 2004 and lectures.

41 **[HAMILTON, Elizabeth].** Bridgetina, ou les Philosophes modernes. Trad[uit]. de l'anglais sur la deuxième édition, par M. B... Paris: Le Normant, 1802. **£700**

4 vols, 12mo (155 × 88 mm), pp. [4], xviii, 317, [1]; [4], 357, [1]; [4], 343, [1]; [4], 328, complete with half-titles, plus 4 engraved frontispieces by Mariage after Binet. Preliminaries to vol. 1 loose, marginal stain/scorch mark to margin of final 18 leaves in vol 3, sometime trimmed with scissors to neaten, not affecting text. Contemporary mottled half sheep, spine gilt, red and green labels. Vols 1 and 3 slightly faded, but a good copy.

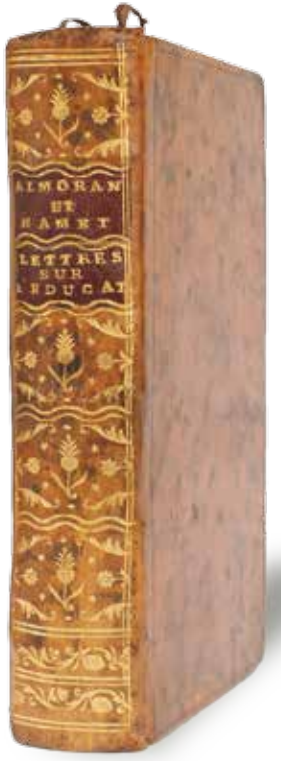
First edition in French of *Memoirs of Modern Philosophers* (1800), a popular satirical novel debating the education and role in society of women. Engaging with the Revolution controversy of the 1790s, Hamilton treads a middle course between the radicalism of Godwin and Wolstonecraft and the conservatism of Hannah More and makes frequent allusions to these and other prominent contemporary thinkers.

Belfast-born of Scots parentage, Hamilton (?1756-1816) spent much of her life in Scotland and England. One of her earliest literary endeavours was in assisting her brother, the orientalist Charles Hamilton, in translating the *Hedaya*, the Islamic code of laws. Her first novel was *Translations of the Letters of a Hindoo Rajah* (1796), a satire of contemporary British society in the style of Montesquieu's *Lettres Persanes*.

Garside, Raven and Schöwerling, 1800, 39. OCLC lists 4 copies only: BL, Bn, University of Erfurt and Clark Library (UCLA).

42 **[HAWKESWORTH, John. Antoine François, Abbé PREVOST, *translator*].** Almoran et Hamet et Hamet, Anecdote orientale, publiée pour l'instruction d'un jeune monarque ... Premiere et seconde partie. 'Londres,' 1763. **£450**

8vo (162 × 90 mm), pp. [4], 302, [2], including half-title; bound with volume 1 of Turpin de Crissé's Lettres sur l'Education, *1762, (pp. [4], xvi, 235). Woodcut ornaments. Contemporary mottled calf, gilt panelled spine, red morocco labels, marbled edges. Slightly rubbed, but a pretty copy.*



First edition in French. A member of Johnson's Ivy Lane Club and editor of *The Adventurer*, Hawkesworth had a particular flair for the orientalist tale, blending magic, exoticism and morality. *Almoran and Hamet, an Oriental Tale* (first English edition, 1761) proved to be his most popular novel and found considerable success in translation, not least in France where the taste for such Eastern fantasies was at its height. It was 'written initially in dramatic form, but recast as narrative when Garrick took fright at the potential costs of staging it ... Although *Almoran and Hamet* may have been influenced by Johnson's *Rasselas* (1759) in its ethical framework, it has a more fantastic plot, involving a genie and magic spells' (Williamson in *Oxford DNB*).

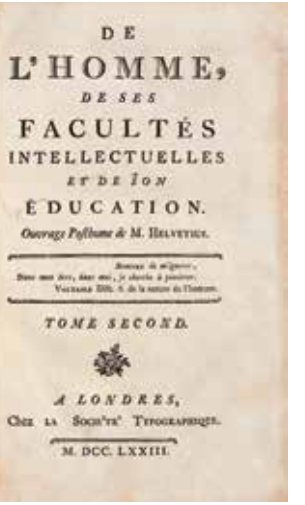
Dufrenoy, II, 191; not listed among Hawkesworth's works in Rochedieu, though alluded to on p. 8; Cioranescu 51369 (item 51368 gives a 1763 'Paris' edition, of which we can find no trace in the CCFr, COPAC or other online resources, and which is probably a ghost).

43 **HELVETIUS, [Claude Adrien].** De l'Homme de ses facultés intellectuelles et de son éducation. Ouvrage posthume ... 'À Londres, chez le Société typographique, [La Haye], 1773. **£400**

2 vols, 8vo (192 × 116 mm), pp. xxxii, 326; [2], 412, light browning and spotting to both volumes, small early page repairs to 3 leaves in vol. 2. Contemporary marbled calf, spine gilt with tan and green labels. Slightly rubbed, headcap of vol. 2 slightly chipped with minor loss, a very nice copy. Early paper labels lettered in manuscript to covers 'Des Jardin Bertelin' covering an earlier gilt superlibros.

First edition, posthumously published, of what was intended as a kind of supplement or amplification of the *encyclopédiste* Helvetius' most famous work, *De l'esprit* (1758). Like that work, it was immediately banned as atheistical and heretical but it was widely re-issued in translation. ESTC distinguishes several different issues, all of 1773. On the title of ours there is no comma after 'intellectuelles' and the ornament is a flower.

Darnton, *Corpus of Clandestine Literature*, 318; Cioranescu 33651.


DE
L'HOMME,
DE SES
FACULTÉS
INTELLECTUELLES
ET DE SON
ÉDUCATION.
Ouvrage Posthume de M. Helvetius.
TOME SECOND.
A LONDRES,
Chez la Société Typographique.
M. DCC. LXXIII.

44 **HERNANDEZ, Joseph François Didace.** Essai sur le typhus ou sur les fièvres dites malignes, putrides, bilieuses, muqueuses, jaune; la peste; exposition analytique et expérimentale de la nature des fièvres en général. Paris: [Cellot for] Méquignon-Marvis, 'Libraire pour la partie de Médécine', 1816. **£400**

8vo (210 × 132 mm), pp. xiv, 479, [1]. Uncut in original brown pastepaper wrappers. Spine label rubbed and indistinct. Contemporary bookseller's label to the upper cover (Librairie de Ve. Bergeret. Bordeaux).

ESSAI
SUR LE TYPHUS,
SUR LES FIÈVRES
PARIS,

First edition. Besides the chapters on the pathology of typhus and associated diseases, Hernandez provides many anecdotes of outbreaks around the globe: Toulon, Constantinople, the West Indies, Halifax (Nova Scotia), Philadelphia, Guadeloupe, Senegal, London and so on, often explaining the source of the disease with various incoming ships. Hernandez was a professor of naval medicine at Toulon, and had first hand experience of the disease. The half-title reads: 'Essai sur le Typhus de Cullen, ou fièvre asthénique', a reminder of William Cullen's pre-eminence in distinguishing the branches of this putrid disease.

Wellcome III, 254b.

45 **HURTAUT, Pierre-Thomas-Nicolas.** Coup d'oeil anglois sur les ceremonies du mariage, avec des notes & observations historiques & critiques pour & contre les dames, auxquelles on a joint les aventures de M. Harry & de ses sept femmes. Geneva, 1750. **£350**

12mo (156 × 85 mm), pp. [8], xliv, [4], 168, [8]. Title ornament. Contemporary mottled sheep, gilt panelled spine. Rubbed with a few scratches. Early inscriptions (including 'Ex libris Bogillon 1751') to front free endpaper. A good copy.

COUP D'ŒIL
ANGLOIS
SUR LES CEREMONIES
DU MARIAGE,
AVEC
Des Notes & des Observations Historiques & Critiques pour & contre les Dames, auxquelles on a joint les Aventures de M. Harry & de ses sept Femmes.
Ouvrage trad. sur la 2 Edit. de Londres.
PAR M** ***
Ex libris Bogillon
A GENEVE,
M. DCC. L.

First edition under this title. Not actually a translation from an English work as the title pretends, but a fairly direct copy of Louis de Gaya's *Cérémonies nuptiales de toutes les nations* (1680), to which is added the polygamistic tale of M. Harry. A very interesting global catalogue of marriage and courtship customs among Christians, Jews, Muslims and other religions. Hurtaut was also responsible for the 1751 title *L'Art de Péter* ('The Art of Farting').

Gay I, 742.

46 **[IMBERT DE BOUDEAUX, Guillaume].** La Chronique scandaleuse ou Mémoires pour servir à l'histoire des moeurs de la génération présente. Paris: 'Dans un coin d'où l'on voit tout,' 1783. **£750**

8vo (190 × 110 mm), pp. [4], 235, [1]. Typographical ornaments. Occasional light browning or minor staining. Contemporary mottled sheep, gilt, panelled spine, red morocco label, sides with unidentified arms. Lower joint cracked towards foot. A very good copy.

First edition. A splendid collection of gossipy anecdotes from life in France and abroad, collected from Imbert de Boudeaux's contributions to the clandestine weekly, *Correspondance littéraire secrète*. In a catalogue of courtesans, cuckolds, criminals and swindlers, we are drawn into the world of the court and the houses of the nobility and prominent businessmen, mainly in Paris but occasionally further afield. It is especially valuable as the author is rarely afraid to give names and contexts in his anecdotes.

Imbert de Boudeaux added to the collection, issuing new volumes in 1784 and 1785, and collected editions appeared in 1786 and after. Octave Uzanne republished them in 1879, introducing them thus: 'Dans ces registres des mœurs civiles, les esprits superficiels trouvent l'intérêt piquant des révélations indiscrètes, mais les lecteurs plus sagaces et profonds savent y découvrir la marche des idées et les causes diverses des événements...'

Cioranescu 34411; Gay I 583-4.

47 **INCHBALD, [Elizabeth].** Simple histoire. Traduction de l'anglois de Mistriss Inchbald. Par M. Deschamps. Paris: [Du Pont] Chez les Marchands de Nouveautés, 1791. **£600**

2 vols bound together, 8vo (195 × 114 mm), pp. xvi, 247, [1]; 295, [1]. Endpapers slightly spotted. Early nineteenth-century quarter calf, gilt panelled spine. A very attractive copy.

First edition in French of *A Simple Story* (1791), or more properly of its first half, since it was followed by a translation of the second half *Lady Mathilde* in 1792. This was Inchbald's first and best-known novel and was frequently reprinted in England, France and Germany. Maria Edgeworth praised it thus: 'I never read any novel that affected me so strongly, or that so completely possessed me with the belief in the real existence of all the people it represents ... I believed all to be real, and was affected as I should be by the real scenes as if they had passed before my eyes'.

SIMPLE HISTOIRE.

TRADUCTION DE L'ANGLOIS,

DE

MISTRISS INCHBALD.

PAR M. DESCHAMPS.

TOME PREMIER.

A PARIS,

1791.

Garside, Raven & Schöwerling 1791: 41; Martin, Mylne & Frautschi; Rochedieu, p. 165.

48 **LE JOURNAL DU PEUPLE.** Paris: [Boudon, then Grégoire, June 1834 - May 1835]. **£600**

4to (215 × 155 mm), 12 issues, continuously paginated, pp. [2], 192, [2]. Text in two columns. Excise stamps to each issue, traces of original folds. Early quarter sheep.

First edition, a rare *tête de collection* of the first 12 issues of this important republican newspaper which appeared from June 1834 to 30 April 1842. Among the founding subscribers is found the name of Lafayette, who died on 20 May 1834, and part of the first issue is devoted to his obituary. As a monthly, the *Journal du peuple* was devoted to analysis rather than day-to-day news and reflects the depth of republican feeling under the July Monarchy of Louis-Philippe. It is also very much a journalist's journal with reflections on the freedom of the press and the repressive measure taken by the government against satirical papers such as Daumier's *Charivari*. Some issues also include a bibliography of recent political works and journals, together with roundup of world news, mainly European and American.

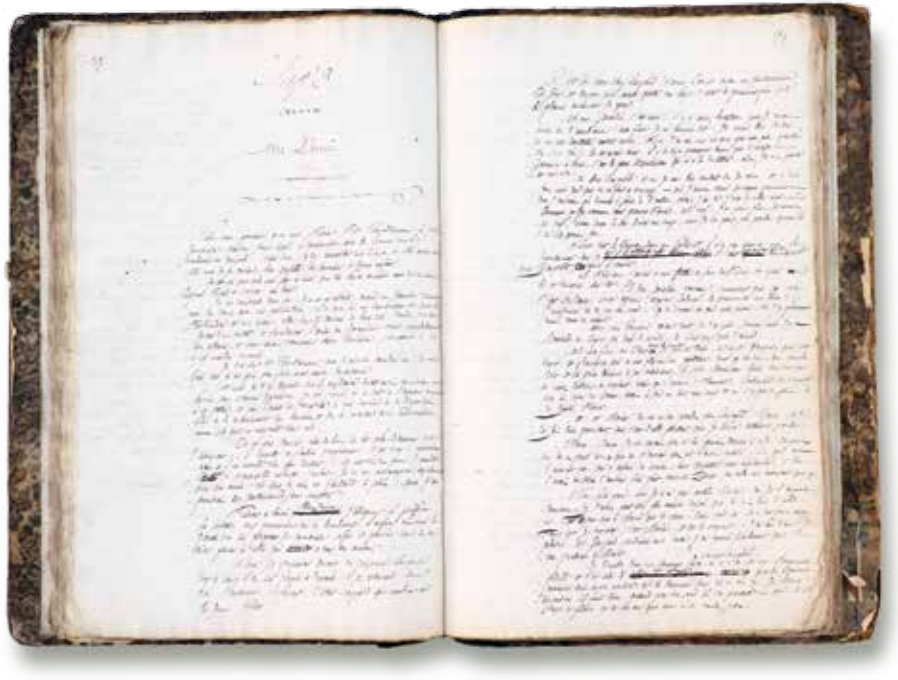
JOURNAL DU PEUPLE.

Hatin, *Bibliographie historique et critique de la presse périodique*, p. 391.

49 **KOCK, Charles Paul de.** Le Tourlourou. Paris, 1837. **£1800**

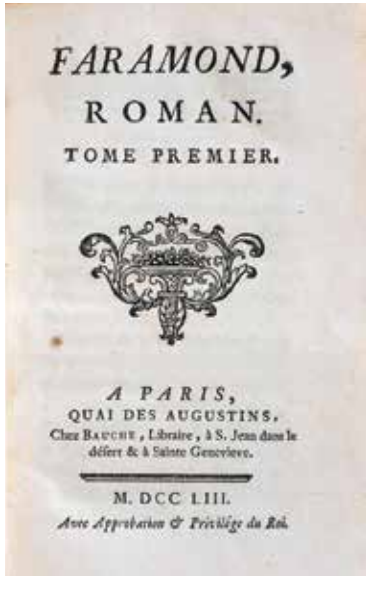
Autograph manuscript on paper, [2], 57, [3], 59, [5], 60, [4], 59, [1], in a quick, cursive but generally legible hand with frequent deletions and corrections. Contemporary cloth backed marbled boards, uncut, spine lettered in gilt, contemporary inkstamp. Rather worn, with portion of paper cover lacking on lower board, but the interior generally clean and fresh.

A complete autograph manuscript of one of De Kock's gritty and acutely observed novels of Parisian life. In *Le Tourlourou* (1837) a young barmaid, Marie, is the object of a strange case of mistaken relationship when a letter arrives from a countess seeking 'l'objet de mes plus chères affections'. Marie assumes the letter refers to her, but when she finds out the Countess is merely asking after an item of lost property, she becomes distraught and throws herself into the Canal Saint-Martin. She is saved by a young man who has previously tried and failed to gain her affections, and the two are married.



The *Oxford Companion to French Literature* describes De Kock (1794-1871) as 'the prolific and immensely popular author of rollicking, risky, or more often frankly coarse, frequently sentimental and fundamentally good-natured novels.' Certainly prolific, De Kock published over 100 novels, which attained worldwide celebrity in translation, especially in American and British collected editions (of which it is sometimes wryly noted that the prose was much improved by translation). This manuscript certainly gives the impression of rollicking speed; this is not a fair copy, and while there are many deletions and emendations, these do not seem to have detained the author for long.

50 **LA CALPRENÈDE, Gauthier de Costes de.** [Alexandre-Nicolas de La Rochefoucauld marquis de SURGÈRES, *editor*]. Faramond, roman. Paris: Bauche, 1753. **£400**


FARAMOND,
ROMAN.
TOME PREMIER.
A PARIS,
QUAI DES AUGUSTINS.
Chez BAUCHE, Libraire, à S. Jean dans le
désert & à Sainte Geneviève.
M. DCC LIII.
Avec Approbation & Privilège du Roi.

4 vols, 12mo (165 × 92 mm), pp. [4], xxii, 447, [1]; [4], 490; [4], 1-456, 459-553, [1]; [4], 1-432, 439-486, 481-530, complete (with half-titles) despite mispaginations in the final vol. Woodcut ornaments. Contemporary sprinkled calf, gilt panelled spines, red morocco labels. Slightly rubbed, but an excellent set.

First edition of the marquis de Surgères' abridgement of La Calprenède's massive historical romance on the early history of France, first published in 12 volumes (1661-70). Following the success of his earlier abridgement of *Cassandre*, he reduces the text of *Faramond* to manageable size for a contemporary audience.

51 **[LA CROIX, Jean-François de].** Dictionnaire historique des siéges et batailles mémorables de l'histoire ancienne et moderne, ou anecdotes militaires de tous les peuples du monde. Paris: Vincent, 1771. **£750**

3 vols, 8vo (170 × 90 mm), pp. xxxii, 670; [2], 702; [2], 472, 352, 1 folding engraved plan of the battle of Fontenoy (1745), some mispagination (some gatherings in vol. 2 bound out of order). Contemporary mottled calf, 5 raised bands, tan and green morocco labels, gilt spine, forecorners slightly worn, board edges rubbed, otherwise a handsome copy.

First edition of this extensive global dictionary of conflict, covering both ancient and modern history. Though the longest entries tend to be for battles involving France, there are good entries for many other conflicts. Notable are: Agincourt, Bannockburn, Barnet, Belle-Isle, Bosworth, Siege of Calais, Calcutta, Crécy, Culloden, Dunes, Dunkirk, Edinburgh, Gènes, Gibraltar, Harlem, Hastings, Inverness, Jerusalem (many), Lerida, Londonderry, Madras, Marlborough, Martinique, Messina (numerous), Minden, Naseby, Orleans, Paris, Poitiers, Pondicherry and Rome (many). The American continent is represented by entries for: Cartagena de Indias (1741), Choueugen [Oswego], (1756), Havana (1762), Louisbourg (1745 and 1758), Quebec (1759), Rio (1711), Tumbes (and the conquest of Peru). The first volume concludes with an alphabetical index of military leaders.

52 **[LAFAYETTE, Marie-Madeleine de].** Zayde histoire espagnole, par Monsieur de Segrais; avec un Traité de l'origine des romans, par Monsieur Huet. Paris: Claude Barbin, 1670-1 [Approbation dated 1669]. **£7500**

2 vols, 8vo (150 × 90 mm), pp. 441, [1]; [4], 536. Titles with woodcut devices. Later maroon crushed morocco, gilt, gilt edges, by Masson-De Bonnelle. Bookplates (Grandsire). An excellent copy.

First edition, rare. A Hispano-Moorish romance, which unfolds during the long medieval struggle between Christians and Muslims for control of the Iberian Peninsula, *Zayde* often considered the last great French romance before the emergence of the modern novel (a development also attributed to Madame de Lafayette, with her *La Princesse de Clèves*). The first volume contains the first appearance of Daniel Huet's treatise on the origin of novels.

ZAYDE
HISTOIRE
ESPAGNOLE,
PAR MONSIEVR
DE SEGRAIS.
AVEC VN TRAITTE'
de l'Origine des Romans,
Par Monsievr Huet.
A PARIS,
Chez Clavde Barbin, au Palais,
sur le second Perron de la Sainte
Chappelle.
M. DC. LXX.
AVEC PRIVILEGE DV ROY.

Like the better-known *La Princesse de Clèves*, the novel was issued carrying the name of Madame Lafayette's friend and confidant Jean Regbault de Segrais, secretary to the duchesse de Montpensier. It is also likely that de la Rochefoucauld had a hand in the novel's composition. Lafayette was the only woman author of *ancien regime* France who had a work accepted into the canon of world literature—*The Princess of Clèves*, variously referred to, depending on context, as the first psychological novel, the first historical novel, even the first realist novel.

Tchemerzine, III, 834-835 ; Brunet, III, 743.

53 **LA LANDE, Joseph Jérôme le Français de.** Art de faire le papier. [Paris, 1761].

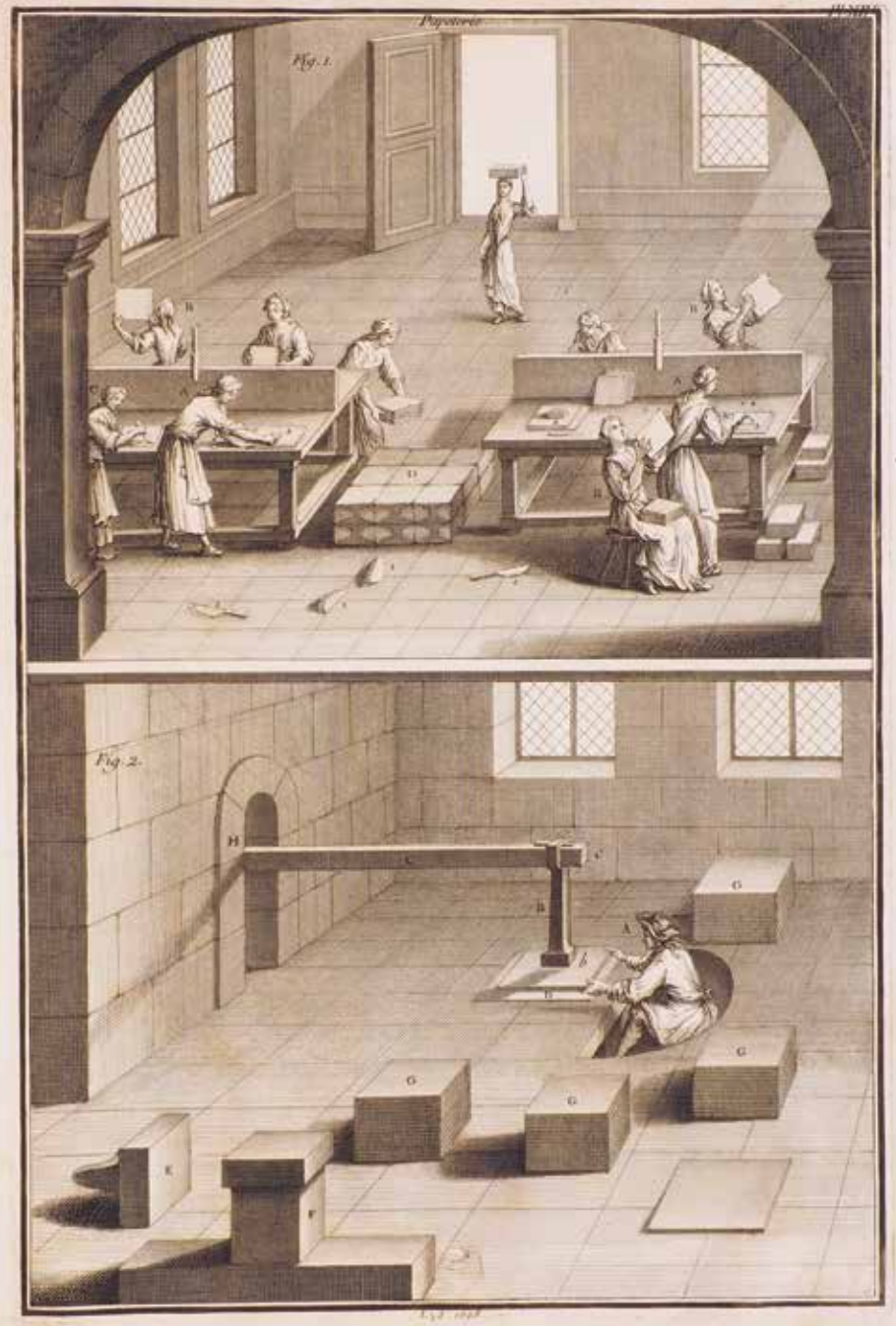
£2000

Folio (440 × 290 mm), pp. [2], iv, 150, plus 14 engraved plates. Title rather waterstained and creased, first 2 leaves with some fragility at gutter, a few trivial spots, but generally clean, especially the plates. Nineteenth-century blue calf backed boards. Rubbed, corners bumped. A very good copy.

First edition of the first comprehensive treatise on papermaking, issued as part of the *Descriptions des arts et métiers* published by the Académie des Sciences. Several of the plates bear dates as early as 1698, indicating a much earlier origin: as the *Avertissement* explains, the Academy's project for a series on the *arts et métiers* began in the last years of the the seventeenth-century, and the text on papermaking was prepared by Desbillettes and several plates prepared but not published. When finally published in 1761, the text was entirely rewritten by scientist La Lande and new plates added (the early plates are 1, 2, 4 and 10-14, with some modifications).

It includes countless details of historic papermaking techniques, together with useful sections on French laws governing the industry and on practice in other countries, notably China and Japan. It is surprisingly scarce.

Hunter, *The Literature of Papermaking 1390-1800*, (1925) 33; Kress 15939.



54 **LA MÉTHERIE, Jean-Claude de.** Essai analytique sur l'air pur, et les différentes espèces d'air... Paris: Rue et Hotel Serpente, 1785. **£700**

8vo (215 × 140 mm), pp. [6], 474, [2], complete with half-title, leaf P2 a cancel. Woodcut title vignette and other ornaments. Uncut in contemporary marbled wrappers with early manuscript label. Early letterpress bookseller's label (Frères Perisse, Lyon). Slightly rubbed and dusty with minor repair to spine. An appealing copy.

ESSAI ANALYTIQUE
SUR L'AIR PUR,

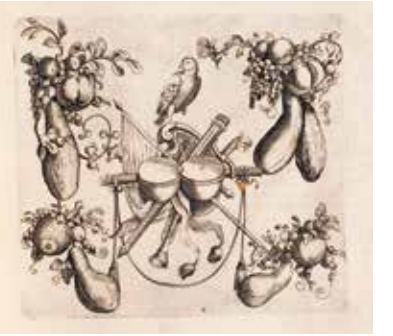
First edition (a second appeared in 1788). 'The book is a survey of existing information concerning various kinds of airs and the experiments and discoveries of Lavoisier, Priestley, Scheele and others. The author presents his ideas concerning the nature of gases (pure air, oxygen is the basis of all), phlogiston, heat, combustion, acidity (oxygen not the necessary constituent), etc.' (Cole). 'All combustibles (including perhaps diamond) contain inflammable air, which he identified with phlogiston and thought it is contained in metals... He called oxygen 'pure air' and nitrogen (phlogisticated air) 'impure air'. Pure air consists of vesicles inflated by the principle of heat. Nitrous air (nitrous oxide) is a compound of nitric acid and inflammable air or phlogiston. Fixed air, which he called 'acid air', can be converted into phlogisticated air or into pure air.' (Partington).

Cole, *Chemical Literature*, 742; Partington, Chemistry, III, pp. 494-95; Wellcome III, 438a.

55 **LA ROQUE DE LA LONTIÈRE, Gilles-André de.** Les Blasons des armes de la royale maison de Bourbon et ses alliances recherchées par le sieur de La Rocque. Le tout gravé en taille-douce. Paris: Pierre Firens 'à l'imprimerie de taille doulce', [1626]. **£2500**

Small folio (270 × 175 mm), ff. [5], 121, [1], including engraved title and leaf with the royal arms, text printed on rectos only, plus double page engraved plate of the coronation of Louis XIII (after François Quesnel, 1610). 55 heraldic diagrams and 23 decorative vignettes, all etched and engraved. Old light waterstain affecting some 20 leaves towards the end, initial leaves slightly thumbed and minimally frayed at outer margins, short tear/flaws (without loss) to foot of ff. 57 & 61. Contemporary limp vellum with remnants of ties. Slightly cockled and soiled, slight loss to head of spine. An appealing, unsophisticated copy.

First edition of this heraldic celebration of the House of Bourbon under the young king Louis XIII. The illustrations by Pierre Firens are finely executed, notably the delightful series of vignettes incorporating birds (hawks, parrots, a turkey and a heron,), animals (squirrels, rabbits, a cat and a dog) fruit, flowers, vegetables and grotesques. The grand double-page engraving of the coronation at



Rheims in 1610 is after the drawing by the Scottish-born François Quesnel (born Holyrood, 1543).

Publisher Pierre Firens (c. 1580-1638), 'marchand graveur en taille-douce', was born to a French family in Antwerp, moving to Paris c. 1604, working from rue St Jacques. He specialised in heraldic designs and portraiture and he often signed his plates as 'graveur du Roi'. The business survived in Paris for two subsequent generations under his name.

Brunet, III, 850

56 **(LA VALLIÈRE, Louise, *duchesse de*).** Penitence de la Duchesse de la Vallière [*spine title*]. [France, c. 1750]. **£950**

Manuscript, 12mo (164 × 100 mm), pp. 350, plus several blanks at rear. Written in a single neat and legible hand, c. 18–20 lines per page, occasional deletions. Contemporary mottled calf, spine gilt in compartments with floral tools, red morocco label. Rubbed.

A collection of devotional texts by or about the first official mistress of Louis XIV, who, after her fall from favour, retired to a Carmelite convent in 1674 and took the veil. Her penitence, lasting until her death in 1710 was

widely discussed and generated many accounts as well as her own *Réflexions sur la Miséricorde de Dieu*, first published in 1680, frequently reprinted (and forming the last part of our manuscript collection). The texts here all seem to have been collected from these printed sources. Contents:

—L'Abrégé de la vie de la pénitence de Madame la duchesse de La Vallière. *pp. 1-22;*
—Lettres de la soeur de la Vallière à Monsieur le maréchal de Bellefond soit avant soit depuis son entrée aux Carmélites. *pp. 22-107;*
—Elévations de coeur à nôtre Seigneur Jesus-christ par rapport à la sainte Communion composées par la soeur Louise de la Miséricorde et tirées mot à mot de l'extrait écrit de sa main. *pp. 107-118;*
—Lettre circulaire des Carmélites. *pp. 118-141;*
—Sermon de messire Jean-Louis de Fromentières (...) pour la vêture de Madame de La Vallière. *pp. 142-207;*
—Sermon pour la profession de Madame Françoise de la Baume Le Blanc de la Vallière duchesse de Vaujour prononcé en présence de la Reine le 4 juin 1675 dans l'Eglise des carmélites du fauxbourg saint Jacques. *pp. 207-271;*
—Réflexions sur la Miséricorde de Dieu en forme de prières. *pp. 271-350.*

57 **LAFONTAINE, August [Heinrich Julius].** Tableaux de famille, ou Journal de Charles Engelman, traduit de l'allemand d'Auguste Lafontaine; par l'auteur de Caroline de Lichtfield [Isabelle de Montolieu]. Paris: Debray, 1801. **£400**

2 vols, 12mo (162 × 95 mm), pp. [4], xv, [1], 279, [1]; [4], 239, [1], the leaves of sig. 6 in vol. 2 bound out of order, but complete with half-titles and two engraved frontispieces. An old stain slightly affecting upper forecorners towards the end of vol. 2, but generally clean and fresh. Contemporary sprinkled half calf, spines gilt with red morocco labels. Sides slightly rubbed. A pretty copy.

First edition in French of Carl Engelman's *Tagebuch* (1800) from Lafontaines' *Familiengeschichten* series (1797-1804), translated by novelist Isabelle de Montolieu. Lafontaine's didactic tales of domestic life, though now little remembered, were among the most-read German novels of the day

OCLC: Bibliothèque Sainte-Geneviève, Indiana and Penn State only.

58 **LANCASTER, Joseph.** Méthode Lancastérienne, ou Système d'éducation britannique: épitome complet des inventions et améliorations faites dans l'éducation de la jeunesse, et mises en pratique dans toutes les écoles publiques de la Grand-Bretagne ... traduite par Th. F. A. Jouenne et J.R. Jones. Brussels: P. J. De Mat, 1816. £800

8vo (192 × 115 mm), pp. vi, [2], 110, including half-title, plus engraved frontispiece and 5 plates (one folding), verso of half-title signed by the publisher (against counterfeits). Uncut in original blue publisher's boards with printed spine label. Rubbed, foot of spine rather worn, label chipped, but an excellent copy.

A very rare French translation of Lancaster's *The British System of Education* (1810). In French, it is apparently preceded only by *Système anglais dinstruction* (1815) a translation by the duc de La Rochefoucauld-Liancourt, also rare. Lancaster's 'monitorial system', in which huge groups of 100 pupils were educated in factory-inspired classes was widely adopted in Britain and the United States; with Dickens its most effective detractor (via the Coketown schoolrooms of *Hard Times*). The plates of this Brussels edition reproduce those of the English editions, with plans of the schoolroom workstations and a plate illustrating group reading from a board (saving the purchase of books).

Born in London in 1778 the Quaker Joseph Lancaster founded several schools there, before introducing his system to North and South America. He died in New York in 1838 afer being run over by a carriage.

OCLC locates the Lyon and Amsterdam University Library copies only worldwide. COPAC adds no UK copies.

59 **LANG, Veronique.** [A juvenile manuscript. France, Altroff, Moselle], 1868-9. **£500**

Manuscript, small 4to (190 × 145 mm), pp. [112], in French throughout, each page with careful calligraphic illumination, hand-coloured. Slightly dusty with occasional foxing. Original cloth backed marbled boards. Worn and shaken, but sound.

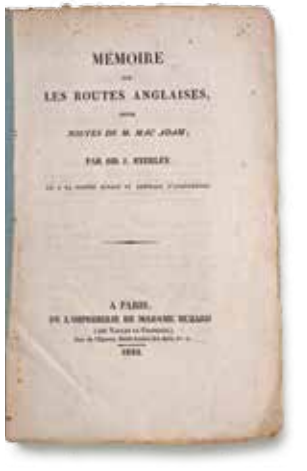
THE NOTEBOOK OF A YOUNG GIRL, a touching collection of exercises in dictation, grammar, arithmetic and handwriting, with a strongly devotional flavour. The text of each page is carefully and imaginatively laid out with charming coloured illumination.

60 **(LISEUX, Isidore, *publisher*). SINISTRARI, Ludovico Maria.** Peccatum mutum (the mute Sin, alias Sodomy) a theological Treatise. For the first time translated from the Latin of Father Sinistrari. Paris: Isidore Liseux, 1893. **£500**

12mo (158 × 100 mm), pp. ix, [3], 76, original printed blue wrappers, preserved in early twentieth-centruy green half morocco. Upper joint repaired.

FIRST EDITION IN ENGLISH. Liseux was a pioneering figure in the publication of clandestine literature in English, working from Paris, but evidently supplying an English market. His publications were frequently scholarly texts in the history of sexuality and found their way onto the shelves of bibliophiles and collectors of erotica. Not generally been noted—the title here finds an echo the following year with the famous phrase 'The love that dare not speak its name' in 'Two Loves' by Lord Alfred Douglas, published in 1894, later discussed at length in the Wilde trial.

61 **(MCADAM). BYERLEY, Sir John.** Mémoire sur les routes anglaises, dites routes de M. Mac Adam ... Lu à la Société royale et centrale d'agriculture. Paris: Imprimérie de Madame Huzard (née Vallant la Chapelle) ... 1824. **£200**



8vo (215 × 134 mm), pp. 12. Stitched, as issued in the original blue wrappers. Slightly creased and dusty, but a very good copy.

FIRST SEPARATE EDITION, printed from the *Mémoires de la Société royale et central d'agriculture*. A report on the newly-invented English system of road building recently pioneered by John Loudon McAdam. It includes a short description of new road-building and paving in London (Saint James, Regent Street and Guildhall).

Rare: OCLC lists the Bn and Michigan copies only. No UK copies located by COPAC. Not in Kress or Goldsmiths'.

62 **[MACHIAVELLI, Niccolò]. [LE FÈVRE, Tanneguy, *translator*].** Le Mariage de Belfegor, nouvelle italienne. [?Saumur], 1664. **£800**

Small 8vo (140 × 90 mm), pp. 139, [1], woodcut ornaments. Later (nineteenth-century) vellum with overlapping fore-edges. Slightly soiled. A very good copy.

This French adaptation of Machiavelli's fable *Belfagor arcidiavolo* ('The Devil takes a Wife') was probably the version used by La Fontaine for the version (*Belphégor*) he included in the last volume of his *Fables* (1693). Le Fèvre's version had first appeared in a very rare edition of 1661 (OCLC lists the Bn de France copy only); this 1664 edition has Le Fèvre's version of Plutarch's *Theseus* added.

LE
MARIAGE
DE
BELFEGOR.
NOVVELLE ITALIENNE.
M. DC. LXIV.

The printer and place of publication has been deduced from copies in which it is bound with Le Fèvre's *Les Poètes grecs* (also 1664).

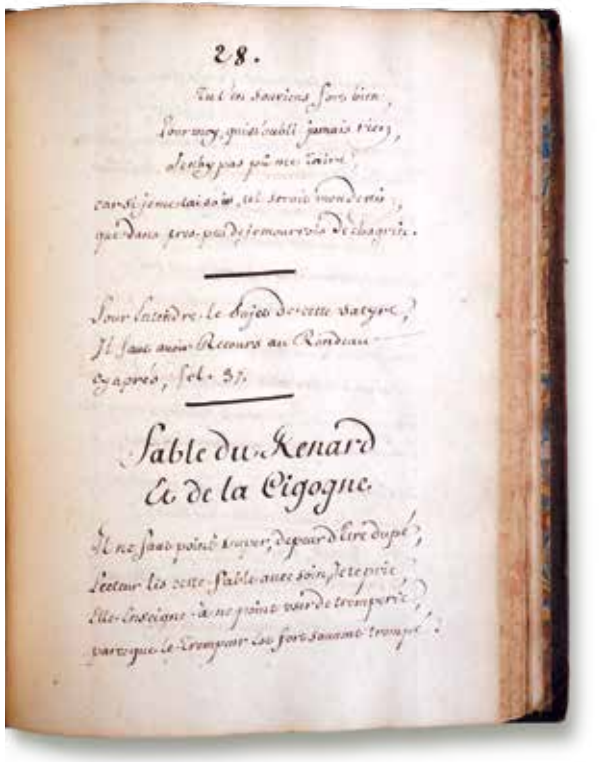
Classicist Tanneguy Le Fèvre had been inspector of the Imprimerie royale at the Louvre before his appointment as professor at the protestant Académie at Saumur. He courted controversy with several of his works, judged libertine by his contemporaries, notably his biography of Sappho, in which he desisted from censuring her sexuality.

Gay, III, 48, cf. Cioranescu 41672 (1661).

63 **MALÉZIEU, Nicolas de.** Oeuvres diverses de Poesies du Sieur N.C.M. [France, c. 1703-1730]. **£2500**

Manuscript on paper, 4to (237 × 170 mm), ff. [1] engraved and manuscript title, 77, [7], the text (in French) on both sides of each leaf, one leaf folded at outer margin. Occasional spotting, later pencil annotation to title. Contemporary sprinkled calf, gilt panelled spine. Rubbed, corners worn, joints cracked, but secure. Later bookplate of Frédéric Lachèvre, cuttings from the catalogue of his sale (Versailles, 1957, lot 287) loosely inserted.

Malézieu (1650-1727) was an interesting minor figure in the literary life of the early eighteenth century, who left little of his written work in print.


28.

Fable du Renard
& de la Cigogne.

He was tutor to the Duc de Maine and a member of the celebrated household at Sceaux, arranging salons and costumed fêtes which were much talked about and which received visits from the young Voltaire, Émilie Du Châtelet, Montesquieu and d'Alembert, among many others. He was also friend of Bossuet and the Duc de Montausier. He was elected to the Académie Française in 1701 and was also a member of the Académie des Sciences.

The manuscript, which appears to be a contemporary fair copy of his work (and not demonstrably in Malézieu's own hand), opens with an attractive engraved cartouche to which the title has been added in manuscript. The first (and longest) text is an abortive drama entitled *Philadelphe. Tragédie* (1703) set in the Egyptian royal palace at Memphis, which is terminated just two scenes into Act II, 'parceque l'autheur s'est apperçu que le dessein et le sujet étoit les mêmes que eux de la *Tragedie de Bajazet* de Monsieur Racine'. Thereafter follow numerous lighthearted, learned and pious elegies, epigrams, fables, occasional verses, rondeaux, sonnets and acrostic poems (these on the names of Jeanne d'Hangest, Caterine Jousse and Louise Carillon). It is likely that few, if any, of these texts were published in print.

I.

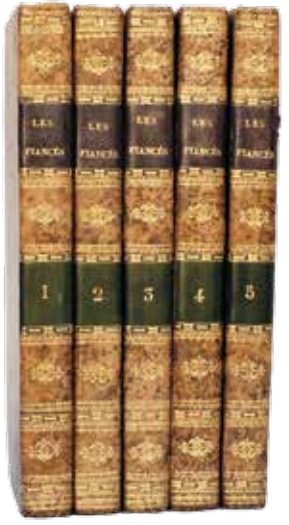
Philadelphe
Tragedie.

1703.

64 **MANZONI, Allesandro.** Les Fiancés, histoire milanaise du XVIIe siècle, découverte et refaite par Alex. Manzoni. Traduite de l'italien sur la troisème édition, par M. Rey Dusseuil... Paris: [Guiraudet for] Charles Gosselin, A. Sautelet, 1828. **£500**

5 vols, 12m (170 × 100 mm), pp. xl, 176; [4], 211, [1]; [4], 199, [1]; [4], 203, [1]; [4], 199, [1], complete with half-titles. One gathering loose in vol. 1. Occasional foxing or staining, but generally clean. Contemporary quarter calf, spines gilt with damson and green labels. A handsome copy.

First edition of Rey Dusseuil's translation of Manzoni's Scott-inspired historical novel *Promessi Sposi* (1827), perhaps the most read Italian novel of the nineteenth-century. This edition contains a long preface by Gosselin 'Essai sur le roman historique et sur la Littérature Italienne...' considering the genre as a whole and the all-pervasive influence of Scott on contemporary European literature. 'Le roman tel que Sir Walter Scott l'a conçu est pour l'histoire ce que les contes de Voltaire furent pour la philosophie. L'auteur anglais a voulu rendre l'histoire populaire par le drame, comme le poète français avait voulu populariser la philosophie par le grâce et le piquant des formes.'



65 **LA MAQUERELLE DE LONDRES,** son caractère et sa mauvaise vie, où on peut decouvrir les subtilités et les diverses intrigues des femmes debauchées. Traduit de l'anglais. 'Francfort sur le Meyn' [probably a genuine Frankfurt imprint, n.d., c. 1750]. **£600**

8vo (170 × 95 mm), pp. [2], 91, [1]. Typographical ornaments. Early twentieth-century red half morocco, gilt. Early inscription to head of title 'Ex bibliotheca Josephi Comitis de Rhein-stein et Tattenbach' and a later inscription (Victorian historian and novelist Horace Bleackely) to front free endpaper. A very good copy.

A rare collection of sleazy anecdotes and dialogues characterising the British madame and life around the taverns and houses of ill-repute in London. Not, it would seem, a genuine translation from the English, but an original work illustrating the flip-side of French anglomania. This is the earliest edition we have been able to locate but Gay mentions a preceding edition in 12mo (without place or date in the imprint) of which we can find no trace.

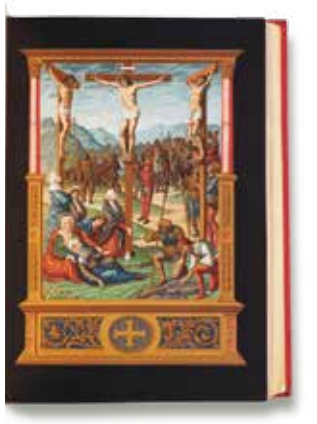
Dutel A-675 (this edition); cf. Gay III, 30.

66 **[MAURY, *Demoiselle*].** Méditations chrétiens, pour chaque jour de la semaine. [Nice, 1899]. **£750**

Illuminated manuscript on paper, 4to (278 × 208 mm), pp. [84]. Illuminated title, headpieces and initials in gouache, some penwork initials, text in French in a neat cursive hand. Occasional light creasing. Contemporary black half morocco. Slightly rubbed.

A DELIGHTFUL FIN-DE-SIÈCLE DEVOTIONAL MANUSCRIPT illuminated with great skill by a Miss Maury of Nice, reputedly when in her nineties. Each day of the week is provided with prayers and devotions written in her neat calligraphic hand and almost every page bears at least one example of her minutely-rendered illumination. About the maker we know nothing else. She signs and dates the manuscript at the end.

67 **MAYNARD, [Michel Ulysse].** La Sainte Vierge ... ouvrage illustré de quatorze chromolithographies, trois photogravures et deux cents gravures par Huyot, dont vingt-quatre hors texte. Deuxième édition. Paris: Didot, 1877. £150



Large 8vo (275 × 190 mm), pp. xx, 525, [3], 14 chromolithographed plates and 3 photogravures. Publisher's red quarter morocco and red cloth boards, richly gilt, all edges gilt. Spine very slightly faded, but a fine copy, apparently unread.

A SUMPTUOUS DIDOT PRODUCTION, richly illustrated with the publisher's state-of-the-art chromolithography and photogravure. Both first and second editions appeared in 1877. Uncommon in such fine, bright condition.

68 **MERRUAU, Paul.** Les Convicts en Australie. Paris: [Lahure for] L. Hachette [Bibliothèque des Chemins de Fer], 1853. £150

16mo (176 × 110 mm), pp. [iv], 236, [4], plus 15, [1] (adverts). Original printed bright green wrappers, steam train vignette to lower cover, yellow endpapers. Spine slightly creased and marked (a row of small perforations), but overall bright and fresh. An appealing copy.

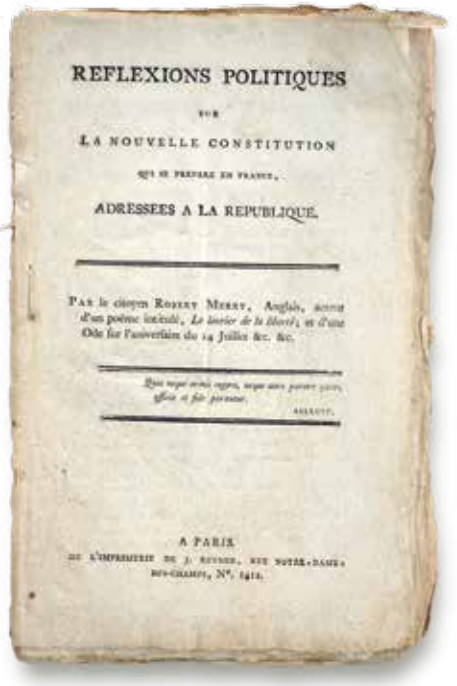
FIRST EDITION, *Bibliothèque des Chemins de Fer* issue (of which it forms part of the second series). A fictional account of the voyage to Sydney, the convict regime, the Australian interior and the gold mines. Merruau's list of sources includes the *Report of the Commissioner of Inquiry into the State of the Colony of New South Wales* as well as Rowcroft's *Tales of the Colonies* and Haygarth's *Bush Life in Australia*.

Ferguson, 12528 (first issue without adverts or, presumably, the *Bibliothèque des Chemins de Fer* series title).

69 **MERRY, Robert.** Reflexions politiques sur la nouvelle constitution qui se prepare en France, adressées à la Republique. Paris: Imprimerie de J. Reyner, [1792]. £650

8vo in half shets (220 × 135 mm), pp. 19, [1]. Uncut and stitched as issued. Slightly browned, uncut edges slightly fragile (minor fraying to upper forecorner of first leaf), traces of old vertical fold.

First edition, very rare. British poet, Robert Merry, best known for his association with Hester Piozzi and the self-styled 'della Cruscans' at Florence in the 1780s, was an enthusiastic apologist for the French Revolution. He travelled to Paris in the late summer of 1792, from where he addressed this radical critique of the new French Constitution to the Republic, arguing for a direct democracy. It was presented to the Convention in February 1793. Merry returned to England that year, before emigrating to America in October 1796, where he died in December after an apoplectic fit in Baltimore.


REFLEXIONS POLITIQUES
SUR
LA NOUVELLE CONSTITUTION
QUI SE PREPARE EN FRANCE,
ADRESSEES A LA REPUBLIQUE.

PAR le citoyen ROBERT MERRY, Anglais, auteur d'un poëme intitulé, *Le laurier de la liberté*, et d'une Ode sur l'anniversaire du 14 Juillet &c. &c.

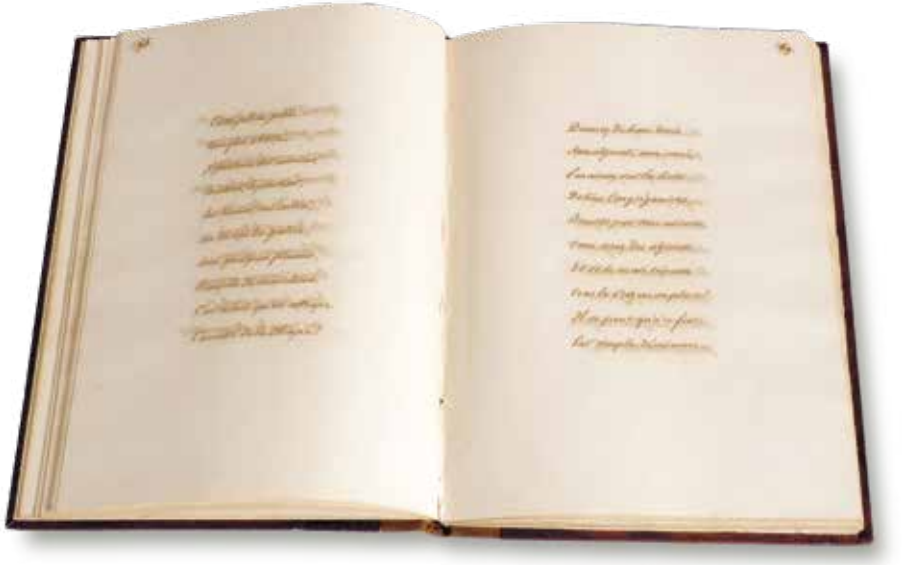
A PARIS
DE L'IMPRIMERIE DE J. REYNER, RUE NOTRE-DAME-DES-CHAMPS, N°. 1412.

Martin & Walter 21118. OCLC lists a copy in the National Library of Australia, and in France the CCfr lists only the Bn copies.

70 **La Tartufiade** poëme Satiri-comico-burlesque en douze chants. France, [Mayenne] 1849. **£300**

Manuscript in gold ink on papier velin, 8vo (170 × 125 mm), pp. 209, [3]. Contemporary quarter calf, gilt panelled spine. Slightly rubbed.

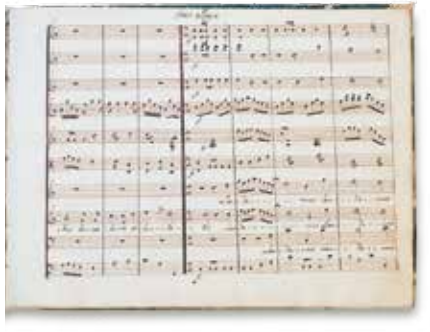
An elegantly produced autograph manuscript in gold ink of Mesnage's satire in hexasyllables denouncing the *arrivistes* of the Second Republic. It is apparently unpublished. Born in 1821 at Evron (Mayenne), Mesnage claimed direct descent from Racine and published several poetical works, including *Les Fleurs d'Avril* (Laval, 1854 of which a copy is included here). *La Tartufiade*, with its nod to Molière, was composed in 1858, on the eve of the establishment of the Republic and was copied up in this manuscript in 1849. Two further autograph poems (each on a single illuminated page of a bifolium): 'Le Rève' and 'Ange aux blonds Cheveux: Romance' are included.



71 **MESSE A GRAND ORCHESTRE** pour trois voies par Mr xxxxx. [France], 1821.
£500

Manuscript, oblong small folio (216 × 295 mm), pp. [88] (traces of original pagination, mostly trimmed by the binder), each leaf ruled in manuscript with 10 staves. Contemporary quarter vellum (reused from an old manuscript), mottled blue paste covered boards. Rubbed, corners worn, evidence of label to upper cover (removed).

An unidentified French mass in C major scored for three voices (two trebles and a bass) accompanied by an orchestra of two horns, two flutes, first and second violins, cello and bass. The composer's name is elided on the title and the work was perhaps never published in print. This is a confident and accomplished work worthy of analysis and potential attribution.



72 **(MICROSCOPIC WRITING). ROMANS CALEMBOURGS ET CHANSONS** anciennes copiés en écriture microscopique [*manuscript cover title*]. [?Paris, c. 1860]. **£1400**

Manuscript on paper, small 4to (220 × 168 mm), pp. 155, [3] blank. Text in French, in 2 columns in a minute and ever-diminishing hand, but legible, numerous larger headings, 6 pencil vignettes of Paris monuments, spaces left for several more which were not completed. A few inkblots to free endpapers. Contemporary quarter cloth notebook, marbled boards with contemporary manuscript labels. Rubbed.

A manuscript collection of novellas, a description of the monuments of Paris (with 6 minutely-rendered drawings), poems, songs and 'calembourgs', all in a tiny hand which becomes microscopic towards the end (a six-line verse filling the space the size of a small postage stamp). This is popular literacy, with verses and songs of the type printed in newsapers and the collection *Chansons nationales et populaires de France*, sung and passed around in manuscript collections (of which we have had several). The chansons include *'Les feuilles mortes'*, *'la Grisette'*, *'L'azur de tes yeux'*, *'la Rose volée'*, *'Le contrebandier'*, *'La Parisienne'* and so on, while the 'Calembourgs' [more usually 'calembours'] are humorous question-and-answer puns based on homophones and word play. Since the jokes are based on phonetics rather then written text, it is unusual to find them written up as here:

'Quel est le saint que l'on trouve toujours dans l'eau? — Saint Aubin (au bain).'

'Quelle différance y a-t-il entre une reine et un chat? — Le chat fait le gros dos et une reine fair le dos fin (dauphin)'

'Quel est le plus vieux des souverains? — C'est l'empereur d'autriche, car il a mille ans (Milan).'

Whatever we make of the quality of humour here, these wordplays bring us close to the heart of contemporary speech.

The early cover label reads: 'Ce manuscrit est très interessant a lire surtout au point de vue du savoir faire et de l'écriture d'une finesse merveilleuse. On peut dire que c'est une veritable petit Chef d'oeuvre'.

73 **(MILITARY). POTIER, Charles, *Baron de*.** [Military miscellany. France, c. 1850s]. **£850**

Manuscript, small 4to (196 x 156 mm), pp. [27], 128, [131], plus numerous blanks at end, several pages excised after p. [130], explained in early manuscript in p. 131 (see note). In French, neat and legible throughout. Contemporary half roan. Rubbed.

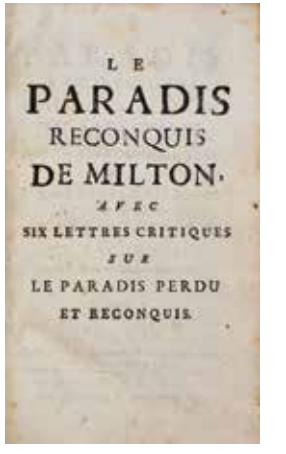
An extensive miscellany gathering texts, some original, some copied or translated, concerning French military campaigns of the decades prior to 1860, especially in Russia, including the Napoleonic campaigns (the Battles of Smolensk and Moscow and the retreat from Moscow) and the French involvement in the Crimea (including the Siege of Sebastopol). The extracts include an almost hagiographical biography of Napoleon's aide de campe, General Drouot (1774-1847); translated passages from Louis Oliphant's *Russian Shores of the Black Sea* (1853) concerning Balaclava and Sebastopol; descriptions of Nicolaieff, Kerson Bay and Perekop and an account of an excursion in the North African desert. The last few pages of this last text have been carefully excised, and an explanation in another nineteenth-century hand to the following leaf explains: 'Les pages qui manquent, peut-être un peu légères, ont sans doute ete arachées par le B[ar]on de Potier leur transcripteur, après qu'il fut tombé dans la haute dévotion.'

74 **MILTON, John.** Le Paradis perdu de Milton, poëme héroique, traduit de l'anglais, Avec les Remarques de M. Addison. Nouvelle Edition, revûë & corrigée [Le Paradis reconquis], traduit de l'anglois de Milton, par le P. de Mareüil de la Compagnie de Jesus. Avec six lettres critiques sur le Paradis perdu et reconquis, par le P.R. de la Compagnie de Jesus. Paris: Ganeau, 1743. **£300**

3 vols, 12mo (158 × 88 mm), pp. 233, [1]; 400; xvi, 373, [3], complete with half-title to vol. 3 (Le paradis reconquis). A few stains, but mainly clean, first title laid down at an early date. Eighteenth-century sprinkled calf, spines gilt. Spines slightly faded, but a good copy.

This is the French translation of *Paradise Lost* by Nicolas-François Dupré de Saint-Maur (1695-1774), first published in 1729 (Amsterdam) to which is added his translation of *Paradise Regain'd*, first appended to the 1736 edition (Paris), which also contained Routh's six letters.

This edition not in Rochedieu, which lists over 20 eighteenth-century editions of Dupré de Saint-Maur's translation.



75 **MIRABEAU, Gabriel-Honoré de Riquetti, *comte de*.** Erotika Biblion ... Nouvelle édition, corrigée sur un exemplaire revu par l'Auteur. Paris: Vatar-Jouannet, 'chez tous les marchands de nouveautés', 'An IX', 1801. **£700**

12mo (128 × 80 mm), pp. iv, 248, plus engraved portrait. 8 blank leaves loosely inserted at several points at an early date, some bearing contemporary manuscript notes, one further small annotation (Hebrew characters). Contemporary sprinkled vellum. Becoming loose towards the rear, but secure, lower joint cracked.

Written in prison and first published in 1783, Mirabeau's learned but witty treatise on the varieties of sexuality in antiquity was immediately banned and issued in very few copies (traditionally only 14). Later editions continued to provoke the censor and are also rare. In this Paris edition, a near-contemporary reader has inserted notes on the early publication of the text, the opinion that Mirabeau presents 'des tableaux plus licentieux que ceux de l'Aretin', and Greek transliterations of chapter headings, with definitions.

Pia's A-342 conforms to this edition, save for the spelling of the first word of the title. Pia gives *'Errotika'* as in all previous editions, while ours reads *'Erotika'*. This may therefore be Pia's error, and may also suggest ours is the first edition to bear the modernised title spelling customary in all later editions.

Gay I, 150-155 (still the best explanation of the text).

76 **MONTJOIE, [Christophe Felix Louis, Galart de].** Manuscrit trouvé au mont Pausilype. Paris: Le Normant, 1802. **£600**

5 vols, 12mo (170 × 88 mm), pp. [4], 300; [4], 353, [1]; [4], 268; [4], 275, [1]; [4], 360, complete with half-titles, plus 5 engraved frontispieces by Maradan. Occasional spots and stains. Contemporary sprinkled half calf, spines gilt, red morocco labels. Slightly rubbed. A very good set.

First edition. A Royalist throughout the Revolution, the author spent several periods in hiding, but emerged as a prolific journalist and novelist after the fall of Robespierre, contributing to the *Journal des débats*, and *Journal général* de France. A popular novel, making use of the the well-established *manuscrit trouvé* trope; Hector Berlioz recalled reading it (in a meadow) at the age of 17 (*Voyage musical*, 1844).

OCLC: BL only outside continental Europe, no US copies.

77 **MONTJOIE, [Christophe Felix Louis,Galart de].** Histoire d'Inès de Léon. Paris: Le Normant, 1805. **£500**

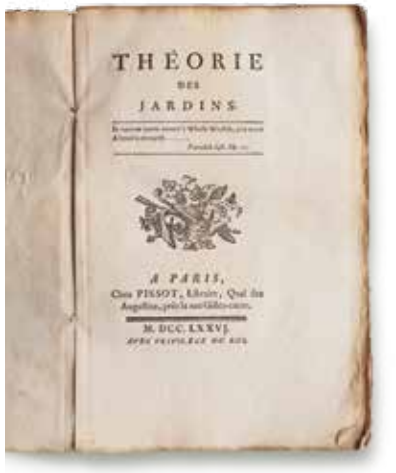
6 vols, 12mo (165 × 90 mm), pp. [6], xx, [21]–312; [4], 322; [4], 376; [4], 330, complete with half-titles, plus engraved frontispiece to vol. 1. Contemporary half calf, spines ruled in gilt, tan lettering pieces and black circular numbering pieces, green edges. Spines faded, corners bumped. An attractive set.

First edition of the last of Galart de Montjoie's several novels on a Spanish theme.

Margaret Rees, *French Authors on Spain, 1800-1850 A Checklist*, (1977), As 37. Rare: OCLC lists copies at Bn, National Library of Sweden and Michigan State University only.

78 **[MOREL, Jean-Marie].** Théorie des jardins. Paris: Pissot, 1776. **£700**

8vo (210 × 137 mm), pp. [8], 397, [3], including half-title. Woodcut vignettes to title and ornaments elsewhere. Old light waterstaining affecting some inner margins, a few spots. Uncut in the original blue paper wrappers with manuscript label. Minor expert repair to spine. Early letterpress bookseller's label (Frères Perisee, Lyon). An appealing uncut copy.


THÉORIE
DES
JARDINS
A PARIS,
Chez PISSOT, Libraire, Quai des
Augustins, près la rue Gît-le-cœur.
M. DCC. LXXVI.

First edition of one of the most influential works of French garden theory. Morel was the father of landscape gardening in France, best known for the *Théorie des jardins* and for his work with the marquis de Giradin in the celebrated garden at Ermenonvill. Morel never travelled to England, but was clearly influenced by theories of landscape being developed there.

The title here bears a quote from Milton: 'In narrow room nature's Whole Wealth, yea more / A heav'n on earth ...' (*Paradise Lost* IV).

79 **[MUSGRAVE, Agnes].** Edmond de la Forêt, roman historique; par l'auteur de Cicely. Traduit de l'Anglais par le traducteur de la Forêt, ou l'Abbaye de Saint-Clair. Orné de figures. Paris: Langlois, An VII, 1798/9. **£1800**

4 vols, 8vo (162 × 90 mm), pp. xii, 275, [1]; [4], 292; [4], 311, [1]; [4], 338, including half-titles, plus 4 engraved frontispieces by De Launay after Challiou. Occasional spots and stains, but generally clean and fresh. Contemporary marbled sheep, gilt panelled spines with red and black morocco labels. Slightly rubbed. Modern bookplates (Georges Hugnet). A very good set.

First edition in French of an extravagantly gothic novel set in medieval Scotland, *Edmund of the Forest* (Minerva Press, 1797). On publication in England, the *Critical Review* (November 1797) was unable to identify the author of *Edmund* but compared it with Musgrave's first novel, *Cicely* (1795). 'The author has allowed her or his imagination a wider scope, but has plunged into a series

of adventures in rapid succession, which defy all possibility of belief ... Horrors are multiplied on horrors, new characters on new characters, until the reader is bewildered in a maze ... The story is supposed to have happened in the reign of James III of Scotland; and the agency of witchcraft is introduced in compliment to that monarch's credulity ... The scene is, indeed, a copy from Macbeth's visit to the witches; but it wants the additional charm of Shakespeare's genius. With such helps as witches, ghosts, caverns, and ruined castles, we should be too scrupulous in expecting probability: but there are bounds even to fiction ...'

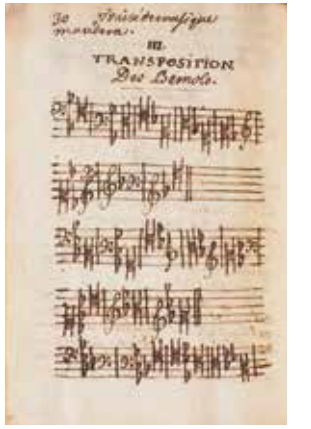
The translation is by François Soulès, grammarian and prolific translator of English works, including novels and travels. Another of his gothic translations, *La Forêt, ou l'Abbaye de Saint-Clair* referred to on the title-page is Anne Radcliffe's 1791 *Romance of the Forest*.

Garside, Raven & Schöwerling, 1797: 60. Not in Rochedieu. OCLC: Bn only; COPAC: Leeds only.

80 **(MUSIC). Nouveaux Principes de musique** pour l'apprendre tres facilement et en tres peu de tems. Par mons[ieu]r de R***. 'Fait à Marseille ce 14e May lan 1715'. **£2000**

Manuscript on paper, 8vo (155 × 105 mm), pp. [2], 32, [2]. Title with floral ornament, in French throughout, with numerous musical examples. Contemporary mottled sheep. Gilt panelled spine, with fleur de lys tools and red morocco label. Rubbed, one corner worn. Early ownership inscription obliterated, a few pen marks around it.

A French baroque manuscript of elementary musical theory, applicable to both instrumental and vocal music. Divided into 11 chapters: I. On the invention of music; II. The scale; III. The 3 clefs; IV. Time signatures; V. Notes; VI. Note values; VII. Rests; VIII. Other markings; IX. The six voices and their ranges; X. Major and minor keys; XI. Sharps, flats and transposition. Within these chapters are numerous snippets of musicological interest, such as a list of instruments associated with each clef and the relatively large amount of space devoted to transposition, each providing worthwhile insights into contemporary practice.



81 **[NAPOLEONIC CODE].** Code civil des français. Édition originale et seule officielle. Paris: [J. J. Marcel for the] Imprimerie de la République. An XII. 1804. **£1200**

8vo (200 × 128 mm), pp. [4], 436. Two inserted leaves with manuscript additions, numerous other early manuscript notes (see below) to margins and final leaf. Occasional manuscript headings or footnotes trimmed. Modern quarter calf, preserving original pink paper lower wrapper.

First edition (the octavo issue; the *Code* was also issued simultaneously in quarto and duodecimo formats) copiously annotated by an early reader or student with the additions and modifications made for the redaction of 1807 when the *Code civil des français* was renamed the *Code Napoléon*, plus those of several further additions to about 1809. Notably, the words *consul*, *république* and *nation* are replaced with *empereur*, *empire* and *état* throughout, but there are also numerous insertions of paragraphs and phrases. The sections on marriage and divorce are particularly heavily annotated. The *Code* represents Napoléon's greatest legacy: a unified system of national law based on the principles of the Revolution and largely intact to this day.

En Français dans le texte, 210.

82 **NAVARRE, Albert.** L'Exposition de 1900. Description des monuments, palais, pavillons et des principales merveilles exposées ... Paris: [P. Fréron-Vrau for] L'Institut Sténographique de France, 1900. **£250**

Large 8vo (240 × 155 mm), pp. 128, xxxii. Illustrations and stenographic text. Lightly browned throughout. Original publisher's decorative red cloth, gilt. Slightly darkened and rubbed, but a good copy.

First edition of a very unusual illustrated guide to the Paris Exhibition of 1900, the text almost entirely in stenography. The final pages comprise a survey of stenography in France (and at the exhibition), of stenographic publications and an illustrated catalogue of typewriters, stenographic machines and a writing machine for the blind. Navarre was one of the pioneers of modern stenography in France, but also an exponent of the typewriter, devising keyboards appropriate to French.

OCLC: NYPL only.

83 **(O'CRUOLY, Marian). O'DINNIN, Thaddeus, *of Munster.*** [Genealogy]. Genealogia illustrissimi ac nobilissimi domini D. Mariani Ô Cruolii caribreo-hiberni è comitatu Corcagensi ex antiquissimis ac fide dignissimis Regni genealogistarum Archivis deprompta studio et opera Thadaei Ô Dinnin Momoniae Antiquarii. [France, c. 1676]. **£7500**

Manuscript on paper, small 4to (190 × 125 mm), ff. [111], evidence of deliberate removal of leaves in 3 separate places and 2 leaves pasted together (see note), text in Latin, French and Gaelic, pedigree presented in multiple red and blue roundels (usually 3 per page), several contemporary paper slips loosely inserted, one with manuscript text. Contemporary calf, elaborately gilt, sides with ruled borders and massed scroll tools, central lozenges lettered 'MILES / DE CRUOLY', panelled spine, marbled endpapers, gilt edges. Rubbed with small portions of abrasion, but still handsome. Early ownership inscription: 'Ô Shee, Gentilhomme Irlandais, officier au service de S.M. le roi de France' and printed ticket to front pastedown: 'M. O'Shea, Colonel en Retraite'.

A very unusual manuscript genealogy successively in Latin, French and Gaelic, made for an Irish emigré, presumably serving in the French army in the later seventeenth-century. The genealoger (and probably scribe) names himself as Thaddeus O'Dinnin of Munster and he certifies that the genealogy is the true record drawn from the ancient Royal archives. His genealogy, repeated in each language, works backwards from Marian O'Cruoly, through 106 generations far back into antiquity, with *Anno mundi* dates often provided (i.e. years numbered from the supposed date of creation in c. 5500BC). At the end of each genealogy 2 or more leaves have been deliberately excised, and the earliest generation is that of one Gathel, son of Nule, a name etymologically significant as a joint root of both 'Celt' and 'Gael'. Each genealogy is concluded with O'Dinnin's declaration of authenticity in the appropriate language, the French version including the statement: 'La censure de pieces d'escriture appartenant au pairs et premier de ce royaume selon les constitutions judicieusement establis pour les matières de genealogiers par le Roÿ Ossame environ l'an 3057 apres la Creation du Monde'.

Marian O'Cruoly of Cork was one of many Irishmen who sought his fortune in the armies of France. Though the date of his emigration is not certain, it seems to have been prior to 1672 and thus considerably before the celebrated 'Flight of the Wild Geese' from Ireland in support of the Stuart monarchy in exile. He died in France in 1700 and his status there is suggested by a recorded monument to him in the Scots College at Paris. He was not alone among his countrymen in seeking social advance in France by adopting a 'de' before his surname in translation of his native 'O', a linguistic sleight of hand which underlined a noble heritage, perhaps not entirely honestly. Indeed, his genealogy suggests precisely this aspiration and can be interpreted as an invention of tradition.

The identity of scribe Thaddeus O'Dinnin of Munster remains mysterious, but his command of Gaelic language and script in a French context is, of course, remarkable.

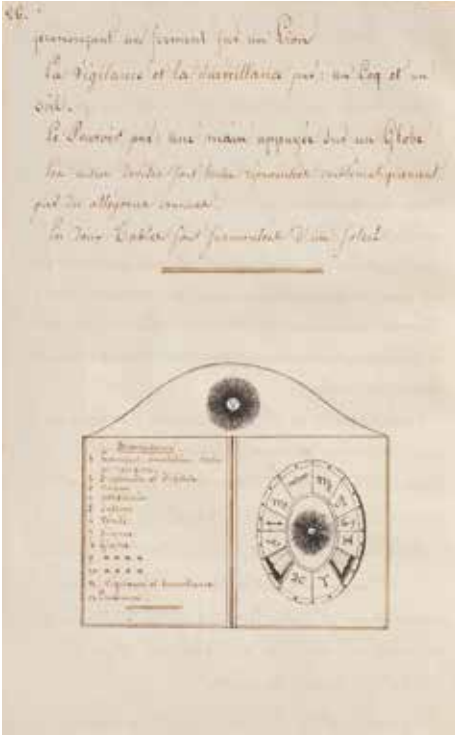
84 **[ORDRE DU LION.** Statutes, regulations, calendar and codes. Probably England, soon after 1808]. **£3000**

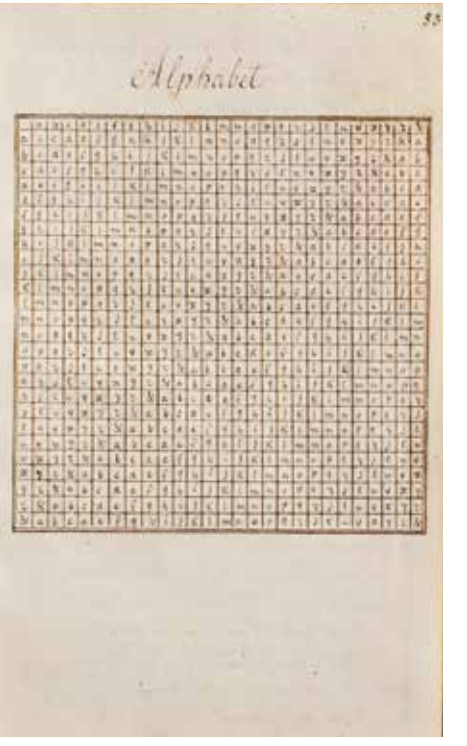
Manuscript in paper, 12mo (180 × 110 mm), pp. [12], 57, [7], paper watermarked 'Iping, 1806'. Neatly written in French, with tables and small diagrams. Original mottled half sheep, blue paper covered boards, upper cover bearing a shield with initials 'Mm' in manuscript. Minor wear to the paper of each lower forecorner, slight worming to foot of spine.

An extraordinary manuscript: the secrets of the Napoleonic *Ordre du Lion*, a shadowy state-sponsored brotherhood founded at Odiham (Hampshire) by French prisoners of war, conspiring to destroy the British nation. The thousands of French prisoners held in Britain by 1808 posed a worrying security risk and Napoleon's projected invasion of 1803 presupposed their 'Trojan Horse' collaboration. Nonetheless, French prisoners were a familiar and tolerated part of local society, especially in the Southern English counties, where they were granted limited freedom outside their camps and were surprisingly well-assimilated. But this little manuscript, hitherto unknown, demonstrates the extent to which some of them were planning a co-ordinated revenge against their captors, declaring: *'L'Ordre du Lion a pour but la destruction de la puissance Anglaise'*.

Probably drafted in England (to judge by the English watermarks), it contains a précis of the aims of the Order (principally the destruction of England); its statutes in 14 articles; its projected command structure in France, based on regions given astrological code names and colours; and a quasi-masonic list of officers (12 senior officers are listed including Massageot, de Vigny, De la Rouvraye, Pavetti, Gautier and Leger under the Grand Master, Louis-Alexandre de Berthier, Prince of Wagram). There is a ceremonial catechism and a series of codes, passwords, symbols and ciphers for secret communications. Perhaps its most interesting aspect is the account of the Order's foundation in the shadow of Odiham Castle (Hampshire) where Frenchmen bound themselves together in solemn brotherhood. It suggests that the founders were resident at Odiham, a 'parole town' in which French officers could live quite freely under oath.

The book, bearing the cipher 'Mm' on its upper cover, seems to have been made for one of the original members, possibly 'de la Pinsonnière' whose name has been erased from the list of officers. We have found reference to one other version, in a French private collection, described at: http://pmbordeaux.perso.sfr.fr/ordredulion2.swf and the *Ordre du Lion* is described in detail in Lardier's *Histoire des pontons et prisons d'Angleterre pendant la guerre du Consulat et de l'Empire* (1845).





85 **PILLEMENT, Jean.** Recueil de nouvelles fleurs de goût; pour la manufacture des etoffes de Perse. Inventées et dessinées par Jean Pillement Peintre de sa Majesté le Roi de Pologne. Paris: ce vend ... chez Le Viez, Rue St. André des Arts ... [n.d., c. 1765-70]. **£2200**

Small folio (350 × 260 mm), plate sizes 250 × 170 mm, 6 etched plates, uncut and retaining deckle edges on 3 sides. Slightly dusty towards the edges, with a few short tears (only one with very slight loss to extreme margin). Disbound, but with paired stab holes to each left-hand margin indicating their mode of stitching. Entirely unsophisticated.

First edition, complete, of this rare suite of Pillement's oriental designs based on imaginary flowers; a characteristically whimsical and ethereal extension of the fashionable chinoiserie style.

Jean-Baptiste Pillement (1728–1808) was a key figure in the dissemination of French rococo style and was well-known in England, counting David Garrick among his patrons (*Oxford DNB*). 'Perhaps the most astonishing facet of his work, besides its far-reaching dissemination, was its easy translation into almost all media. Pillement declared his engravings suitable "à l'usage des dessinateurs et des peintres," but in fact they received much wider application. Cabinet-

makers in France and abroad copied his images for marquetry and for painting on furniture, and J. B. Réveillon printed a number of wallpapers based on his designs. In England, where his ornaments were particularly popular, they were adopted by enamellers at Battersea and by transfer-printers at Liverpool and decorators at Worcester...' (Banham, *Encyclopaedia of Interior Design*, p. 960).

The NYPL catalogue suggests that the plates for *Recueil de nouvelles fleurs de goût* were probably made by Johann Heinrich Hess as part of Pillement's series of *Ornaments*, published 1758-1774 (cf. Staatliche Museen zu Berlin. *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek*, Berlin. no. 449).

86 (**PRADES, Jean-Martin de**). Recueil au sujet de la Thèse de Mr. l'abbé de Prades. La Thèse, et diverses letters et autres pieces curieuses sur cette affaire, avec des Reflexions contre la Thèse, la Censure de la Sorbonne, la Réponse à cette censure, divers mandemens de quelques Evêques, enfin l'apologie de Mr. l'abbé Prades &c. [*manuscript title*]. [France, c. 1752-4]. **£2500**

Manuscript and print, 4to (266 × 180 mm), pp. 654 (contemporary manuscript pagination). In French and Latin, the manuscript in a single legible hand. Contemporary mottled calf, gilt panelled spine, red morocco label, marbled edges. Insect damage to both covers, not extending beyond the polished leather surface.

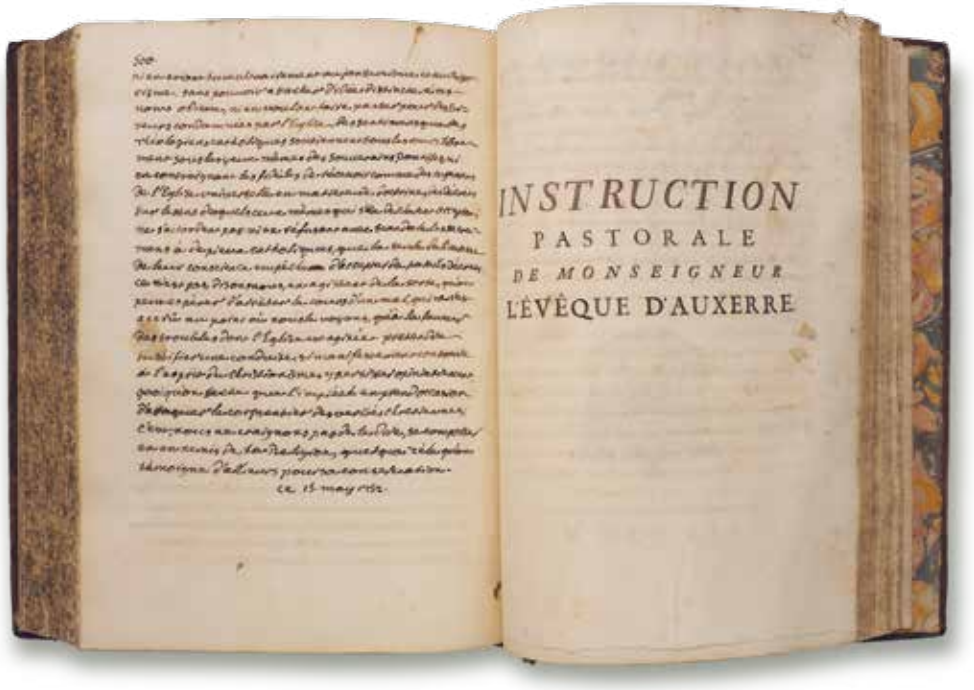
Including Latin and French texts of *Jerusalem coelesti quaestio theologica* — a contemporary manuscript and print collection of the key documents in the notorious 'Prades affair', the episode which polarised religious and philosophical opinion in France in 1752 and definitively separated the paths of the secular Enlightenment and the religious Counter-Enlightenment. Before the young abbé Prades' doctoral thesis was submitted to the Sorbonne, many Catholic intellectuals, including the Jesuits, had pursued a successful fusion of Christian fundamentals with the philosophy of Locke, Newton and Malebranche, a project thenlargely abandoned after 1752.

Jerusalem coelesti (*pp. 11-115* in our manuscript, in both Latin and French versions) was examined by the Sorbonne in November 1751, with the defence presided over by the Irish theologian Luke Joseph Hooke. It was universally accepted by the faculty, but others accused Prades of blasphemy, heresy and Deism in questioning the miracles of Christ and the spirituality of the soul, and exploring the origin of knowledge in the senses. Hooke admitted that he had not actually read the thesis and was forced to resign from the university. A furore ensued and by January 1752, the University had issued a formal censure of Prades (*pp. 151-68*, the rare first printed edition, together with a French translation in manuscript); the Archbishop made a condemnation (*pp. 169-84*) and the Paris Parlement published an *arrêt* (*pp. 185-96*) against the hapless Prades, who was forced to flee the city. He appealed to Voltaire, who was apparently delighted by *Jerusalem coelesti* and gave him refuge at Potsdam.

The affair had wider implications too. Prades was closely associated with Diderot and D'Alembert and had been contributing to the new *Enclopédie*, which was then attracting criticism from conservative quarters. It suffered further by association with Prades and received official condemnation from the Archbishop of Paris for heresy and from the King's council, who declared it contrary to royal authority in January and February 1782—actions expressly connected with the Prades affair. Diderot defended himself and Prades, contributing to a long *Apologie* for the Sorbonne thesis. He wrote its third and final part: *Reflexions de Monsieur Prades sur l'instruction pastorale de monseigneur l'Evêque d'Auxerre*, a long text transcribed (*pp. 587-654*) in our manuscript.

Jerusalem coelestis, together with selected texts surrounding the dispute were gathered for publication in print in 1753 as *Recueil de pieces concernant la thèse de M. l'Abbé de Prades* (3 vols), but our collection, while sharing most of the texts with the printed *Receuil* appears to be an entirely independent production. Its arrangement is entirely different and details of phraseology make it unlikely to be a copy.

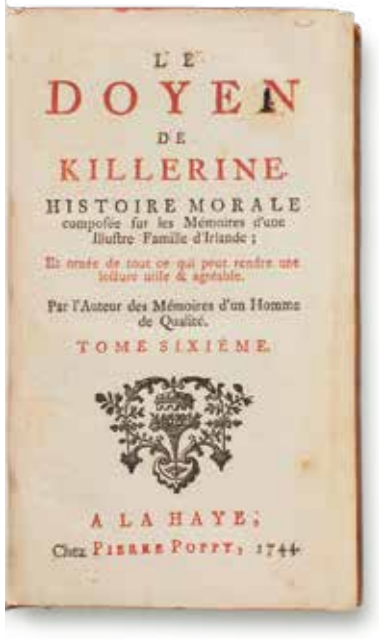
A total of 14 articles, of which 3 are printed, the remainder in manuscript, comprising:
—Title. *p. 1;*
—Lettre écrite de Paris le 28 Decembre 1751, au sujet de la Thèse de l'abbé de Prades soutenue, par cet Bachelier en Sorbonne le 18 Novembre, 1751. *pp. 3-4;*
—Lettre de Paris du 8 Janvier 1752, sur le meme sujet. *pp. 4-11;*



— [PRADES]. Jerusalem coelesti quaestio theologica. [*in Latin*]. *pp. 11-51;*
— Traduction françoise de la meme Thèse faire par le meme Mr de Prades [in French]. *pp. 51-115;*
—Extrait d'une Lettre ecrite de Paris au sujet de la Thèse de Mr de Prades. *pp. 115- 50;*
—[*printed*] Censura Facultatis Parisiensis Lata in Thesim Majorem Ordinariam nuncupatam, In Sorbona propugnatum die 18. Novembris 1751. à M Joanne-Martino de Prades … [Paris: Garnier, 1752]. *pp. 8. Woodcut headpiece.* OCLC: North American copies at Princeton and Harvard only; COPAC: No UK copies. *pp. 151-58;*
—Traduction de la Censure de la Faculté de Théologie de Paris contre une Thèse … *pp. 159-68;*
—[*printed*] Mandement de Monseigneur l'Archevêque de Paris; portant condamnation d'une Thèse soutenue en Sorbonne le 18. Novembre 1751. par Jean-Martin de Prades … Paris: Simon [père et fils], 1752, *pp. 16.* OCLC: North American copies at Princeton, Harvard, Newberry, Wisconsin and Thomas Fisher Library. *pp. 169-84;*
—Arrest du Parlement contre l'abbé de Prades. Du Vendredi onze fevrier, 1752. *pp. 185-96;*
—Mandement de M. l'Évêque de Montaubon, au sujet de la Thèse de l'abbé de Prades. *pp. 197-203;*
—Reflexions de l'abbé de Prades. *pp. 204-12;*
—Observations importantes au sujet de la Thèse de Mr. l'abbé de Prades. *pp. 213-500;*
— [*printed*] [CAYLUS, Charles Daniel Gabriel Thubières de]. Instruction pastorale de Monseigneur l'Évêque d'Auxerre, sur le vérité et la sainteté de la religion, méconnue & attaqué en plusieurs chefs, par la Thèse soûtenue en Sorbonne le 18 Novembre 1751, [n.p.], 1752, *pp. [8], 80.* OCLC: Harvard only in North America; COPAC: Durham only (possibly a different issue). *pp. 501-86;*
—Reflexions de Monsieur de Prades sur l'Instruction pastorale de monseigneur l'Évêque d'Auxerre. *pp. 587-654.*

87 **[PRÉVOST, Antoine François, *Abbé*].** Le Doyen de Killerine. Histoire morale composée sur les mémoires d'une illustre famille d'Irlande; et ornée de tout ce qui peut rendre une lecture utile & agréable. Paris: Poppy, 1760 [vols 2-6, La Haye: Pierre Poppy, 1744]. **£600**

6 vols, 12mo (160 × 90 mm), pp. [2], vi, 183, [1]; [2], 210; [2], 211, [1]; [2], 192; [2], 202; [2], 234, [2]. Woodcut ornaments. Contemporary mottled calf, gilt panelled spines, vol. 1 slightly different from the other 5, matching contemporary red morocco labels. Rubbed. Early manuscript addition of the author's name 'Prévôt' to free endpapers.


LE
DOYEN
DE
KILLERINE
HISTOIRE MORALE
composée sur les Mémoires d'une
Illustre Famille d'Irlande ;
Et ornée de tout ce qui peut rendre une
lecture utile & agréable.
Par l'Auteur des Mémoires d'un Homme
de Qualité.
TOME SIXIÈME.
A LA HAYE;
Chez PIERRE POPPY, 1744.

Prévost's novel *Le Doyen de Killerine* was first published in 1735 and was frequently reprinted. Set in Ireland, it tells the story of the attempts of a worldly Irish priest's attempts (usually thwarted) to find suitable marriage partners for his siblings. It is full of romantic anguish, especially in dealing with the thorny question of intermarriage between Protestant and Catholic, and was influential in forming the French taste for 'celtic' novels, which became so prevalent towards the end of the century and in the next. This copy is an early match of a 1760 edition of volume 1 and 1744 editions of the remainder, with slightly different spine tooling, unified by matching labels (presumably c. 1760).

cf. Cioranescu 51276-7 (1735 and 1740 editions).

88 **(PROSTITUTION). RESTIF DE LA BRETONNE, Nicolas-Edme.** Le Pornographe, ou Idées d'un honnête-homme sur un projet de réglement pour les prostituées, propre à prévenir les Malheurs qu'occasionne le publicisme des femmes: avec des notes historiques et justificatives. 'Londres, chez Jean Nourse... La Haye, chez Gosse junior, & Pinet' [but Paris: Delalain,] 1769. **£1500**

8vo (196 × 124 mm), pp. [iv], 7–368, complete with half-title reading 'Idées singulières...', woodcut floral vignette to head of p. [17]. Contemporary mottled calf, gilt, sides with triple ruled borders, panelled spine with floral tools, morocco label. Evenly rubbed, slight worming to lower cover along foot of joint and (minimally) lower forecorner. A good copy.

LE
PORNOGRAPHE,
OU
IDÉES D'UN HONNÊTE-HOMME
SUR
UN PROJET DE RÉGLEMENT
POUR
LES PROSTITUÉES,
Propre à prévenir les Malheurs qu'occasionne
le *Publicisme* des Femmes :
AVEC
DES NOTES HISTORIQUES ET JUSTIFICATIVES.
Prenez le moindre mal pour un bien.
Machiavel, Livre du Prince, chap. XXI.
A LONDRES,
Chez JEAN NOURSE, Libraire, dans le Strand.
A LA HAIE,
Chez GOSSE junior, & PINET, Libraires de S. A. S.
M. DCC. LXIX.

First edition, second issue (Londres and La Haye imprint). Intended as the first of a projected series of works with the general title *Idées singulières*, *Le Pornographe* is an important early manifesto for the regulation of prostitution. It also holds a significant place in the historical etymology of pornography: meaning literally 'one who writes about prostitutes', being the first modern coinage of a word used by the ancient Greeks.

Restif issued the work anonymously, presenting it with a preface claiming that the idea was not a French invention at all but one found in the manuscript of an Englishman by the name of Lewis Moore. In a series of letters, the work presents an anatomy of prostitution, noting its inevitability in cities such as Paris and its dangers to public health and morality. Most interestingly, it then outlines a system of regulations, with well-managed *maisons publiques*, in which prostitutes are required to stay, where they are protected and cared for and where customers are strictly controlled. A major pre-occupation is the contemporary anxiety over the (wrongly) perceived decline in population, a decline to which prostitution was seen to have contributed. Restif proposes that pregnant prostitutes be required to fulfil their pregnancies and that their children

should be brought up and educated within the *maisons publiques* and to take up alternative professions when of age. This early work by Restif encapsulates both his social realism and his utopian aspirations, both of which became major aspects of his later novels.

The imprint is false and the work was published in Paris by Delalain, who sold the author's works, but who deleted his own name from the imprint after the first impression. The two issues are identical save for the title-page.

89 **(PROSTITUTION).** Code, ou nouveau réglement sur les lieux de prostitutions dans la ville de Paris. 'Londres' [but ?Paris], 1775. **£2000**

12mo (176 × 108 mm), pp. xx, 191, [1], including half-title. Woodcut ornaments. Slight adhesion of title verso to dedication leaf at foot, obscuring a small portion of the text of the latter. Uncut in contemporary paste-paper wrappers, spine label lettered in early manuscript. Rubbed and spine slightly faded and cracked. A very good, unsophisticated copy.

CODE,
OU
NOUVEAU
RÉGLEMENT
SUR LES
LIEUX DE PROSTITUTIONS
DANS LA VILLE DE PARIS.

A LONDRES,

M. DCC. LXXV.

First edition. An especially draconian proposal for the regulation of prostitution in the city of Paris. Various codes had been proposed during the eighteenth century, notably the utilitarian *Pornographe* by Restif de la Bretonne published in 1769 above. The author of the 1775 *Code* seems to be responding directly to Restif. Where the *Pornographe* was accepting of the profession and concerned with the welfare of those associated with it, the *Code* proposed repressive measures in its 45 articles designed mainly to punish prostitution as a vice.

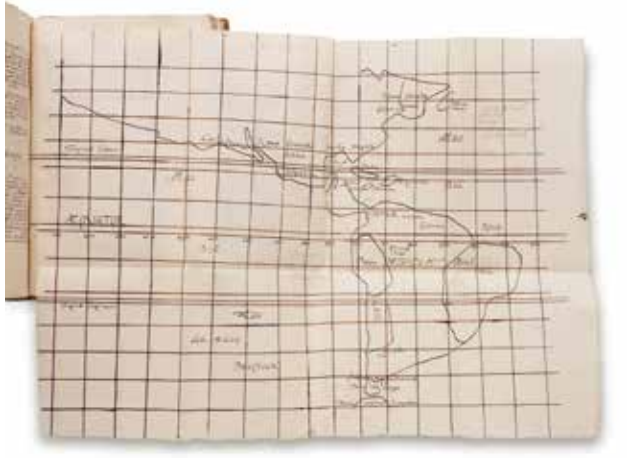
Gay I, 608. OCLC lists no copy outside continental Europe.

90 **REGINAE ELOQUENTIAE DOTES** Exercitationes Oratoriae; De Physiognomia; De Sphaera artificiali. [France, 1646]. **£1100**

Manuscript on paper, 8vo (168 × 110 mm), ff. 110; 15; 71 with several blanks between parts, first title and following leaf in red and black, 4 engraved plates (3 signed Jacques Honervogt), the final part 'De Sphaera artificiali' *with three folding manuscript maps (Asia, Africa and America, the map of Europe apparently lacking). Very minor worming to the lower portions of a few leaves. Contemporary yellow tawed sheep, ties partially intact, later paper spine label. Spine extremities worn.*

A seventeenth-century Jesuit educational manuscript combining extensive treatises on rhetoric and geography with a shorter consideration of physiognomy. Though anonymous, a colophon describes the work has having been translated (or transcribed) from the '*Eruditissimo Preceptore Gardemeau*'. It is closely written in a single, minute, but neat hand, and contains engraved frontispieces to the three parts depicting Christ, Saints Joseph and Agnes respectively, (see frontispiece, page 3, in this catalogue) each with the imprint of Parisian engraver and printseller Jacques Honervogt, plus a final unsigned plate depicting the Annunciation. *De Sphaera artificiali* is particularly interesting for its description and maps of the continents. The latter depict Asia, Africa and the Americas, while a stub suggests the map of Europe has been removed. The short treatise on physigonomy outlines the principles the science of understanding the soul through the physical features of the fac-

REGINÆ
Eloquentiæ Dotes
Exercitationes
Oratoriæ.



91 **REYNOLDS, Sir Joshua.** Discours prononcés a l'Académie royale de peinture de Londres, par M. Josué Reynolds, président de la dite Académie. Suivis des Notes du même auteur, sur le poëme de l'Art de peindre, de Dufresnoy. Le tout traduit de l'anglois ... Paris: [P. De Lormel for] Moutard, 1787. **£800**

2 vols, 8vo (195 × 120 mm), pp. xii, 407, [1]; [4], 395, [3], complete with half-titles. Contemporary marbled sheep, gilt, panelled spines with red and green labels. Slightly rubbed, a little more wear to corners. Early ownership inscriptions to prelims 'Milou l'aîné'. Very good copies.

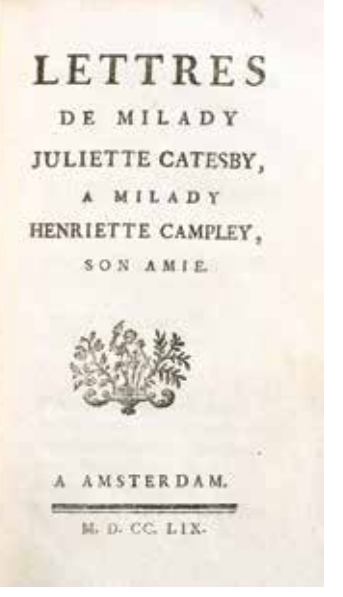
First edition in French of Reynolds' celebrated Royal Academy lectures. 'The Royal Academy opened on 2 January 1769. To mark the occasion Reynolds read out an address, published the following month as *A Discourse, Delivered at the Opening of the Royal Academy*. Reynolds wrote fifteen discourses between 1769 and 1790 ... delivered on the occasion of the distribution of prizes to the academy's students ... Each discourse was published shortly after its delivery, Reynolds presenting a copy to each member of the academy, and each member of the Club. The first seven discourses were published together in 1778, and were subsequently made available in Italian and German editions. A French edition of thirteen appeared in 1787' (Postle in *Oxford DNB*). A French translation of the first *Discourse* only had appeared in 1769.

Rochedieu, p. 277. OCLC lists US copies at Harvard, Yale, Library Company of Philadelphia and Bucknell University only.

92 **[RICCOBONI, Marie-Jeanne.]** Lettres de milady Juliette Catesby, a milady Henriette Campley, som amie. 'Amsterdam' [Paris], 1759. **£800**

12mo (155 × 64 mm), pp. [ii], 250. Woodcut vignette to title. Occasional minor staining, three leaves with tears at foot towards the gutter, no loss. Contemporary sprinkled calf, gilt panelled spine with floral tools, red morocco label, La Rochefoucauld arms in gilt on both covers. Rubbed, slight abrasion to lower forecorner of upper cover and wear to upper forecorner of lower cover. A good copy in an armorial binding.

First edition, the de la Rochefoucauld copy, of a best-seller on both sides of the Channel. Quickly reprinted several times in French the novel was translated into English by Frances Brooke as *Letters from Juliet Lady Catesby* to her friend, Lady Henrietta Campley, the following year. Set in England, the story is told through letters exchanged between Juliette and her cousin Henriette, and recounts the inexplicable abandonment of Juliette by her fiancé Lord Ossery on the eve of their wedding. Through a series of twists and subplots the reasons are revealed and the two lovers are eventually reconciled. A quintessential novel of sentiment, it is frequently compared favourably with Frances Burney's *Evelina* and it played a major part in the vigorous literary exchange between French and English novelists of the eighteenth century.



Madame Riccoboni, née Laboras de Mézières, had acted with the *Comédie Italienne* prior to beginning her writing career with an extension and imitation of Marivaux's *Vie de Marianne* (1751), followed by her first novel *Lettres de Mistriss Fanni Butlerd* (1756). In addition to her several novels, she made translations of English novels, including Fielding's *Amelia*, published in 1762. She was well regarded by Voltaire and was part of the circle attending the salons of the Baron d'Holbach, where she became acquainted with Diderot, David Garrick and David Hume. In *The Theory of Moral Sentiments* (also published in 1759), Adam Smith ranked her with Voltaire, Racine, Richardson, and Marivaux as 'one of the poets and romance writers who best paint the refinements of... private and domestic affections.'

Cioranescu 53043; Gay II 826-7.

93 **(RIGHTS OF MAN).** Declaration des droits de l'homme et du citoyen. [France, 1789 or soon after. £6000

Single sheet (550 × 420 mm), the text of the Declaration in manuscript within a series of decorative pendant cartouches, each depicted with yellow/gold frames and a blue or pink ribbon. The title is arranged on a scroll topped with a revolutionary bonnet.

A superb contemporary manuscript version of the Declaration of the Rights of Man, the foundation document of the French Revolution and in the history of human and civil rights. Though there numerous contemporary engraved printed broadside versions of the Declaration, we have been unable to find any from which the format of our version has been copied.

94 **ROCHE, Regina Maria.** Enfans de l'Abbaye ... traduit de l'Anglais par André Morellet. Orné de gravures. Paris: [Langlois for] Denné jeune, 1797. **£700**

6 vols bound in 3, 8vo (170 × 95 mm), pp. xviii, 372; [4], 355, [1]; [4], 291, [4], 282; [4], 300, 303, [1], complete with half-titles, plus 6 engraved frontispieces. Nineteenth-century quarter calf, flat spines, gilt, à la romantique, *corners with green vellum tips. Spines rubbed making the gilt indistinct. Modern bookplates (Georges Hugnet). A very good set.*

First edition in French, of Irish novelist Roche's hugely successful gothic romance. 'Roche's third novel, *The Children of the Abbey* (4 vols., 1796), was an immediate popular success. The orphaned children of an Irish soldier are fraudulently disinherited by a wicked aunt and cousin; supernatural surprises attend their Radcliffean adventures in an Irish castle and the "haunted" abbey of Dunreath. Despite receiving only one review, the novel became a best-seller and nearly rivalled Ann Radcliffe's *The Mysteries of Udolpho* (1794). There were at least

LES ENFANS
DE
L'ABBAYE,
TOME PREMIER.
A PARIS,
1797.

fourteen editions during her lifetime, and French and Spanish translations' (Norton in *Oxford DNB*).

The translator, André Morellet, economist and friend of Benjamin Franklin, had contributed to the *Encyclopédie*. His other notable translations included Jefferson's *Notes on Virginia* (1786) Beccaria's *Dei Delitti e delle pene* (1765) and novels by Radcliffe and 'Monk' Lewis.

Rochedieu, p. 283. OCLC: Trinity College Dublin, Harvard, Toronto, Hagley Library (DE) outside continental Europe. COPAC: Bodley, Cambridge and Leeds.

95 **RONPHILE [or RONPHYLE].** La Chyromantie naturelle. Paris: Edme Pepingué, 1655. **£1000**

La Chiromantie naturelle
1655

Small 8vo (140 × 90 mm), pp. [16], 78. Title with astrological device, 6 full-page engraved illustrations of hands (one mounted, see below), woodcut ornaments. Contemporary limp vellum, title and date in early manuscript to upper cover. Slightly rubbed and soiled, endpapers a little fragile. Modern bookplate (Lucien-Graux). A very good copy.

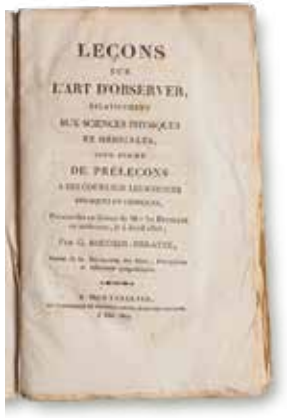
A rare French palmistry manual. In two parts: the first (which contains the illustrations) describes the lines of the palm and fingers and the second describes their interpretation and their connection with the planets. This second part contains a table of planetary influences on character and an interpretation of letter forms (A, C, D, E, F, G & O) which may appear among the lines of the palm.

Several times reprinted in the seventeenth century (this is the second edition) the book was first published in Lyon in 1653. All the early editions are very rare. The dedication is signed by one 'Rampalle' who purports to be the translator, but who is perhaps the real author, with 'Ronphile' being a variant or pseudonym. The sixth illustration is clearly pasted to p. 13 (the others are printed direct), probably a cancellation of another illustration below.

Thorndike, 8, p. 464; Krivatsy 9926; cf. Wellcome, IV, 555a (1653 edition only). OCLC lists very few copies of any edition, with no copies of either the 1653 or 1655 editions in North America. The National Library of Medicine, however, holds copies of both the 1653 and 1665 editions.

De la Chyromantie. 13
FIGVRE
Pour lintelligence de larticle VI
5
ARTICLE

96 **ROUCHER-DERATTE, Claude.** Leçons sur l'art d'observer relativement aux sciences physiques et médicales, sous forme de préleçons à des cours sur les sciences physiques et chimiques, prononcées en faveur de Mrs. les Étudians en médécine, le 5 Avirl 1807. Montpelier: Fontenay-Picot, 6 May 1807. **£300**


LEÇONS
SUR
L'ART D'OBSERVER,
DE PRÉLEÇONS

8vo (214 × 135 mm), pp. 220, [4] (the last leaf bearing the printed spine label, which has been excised and applied to spine). Title and a few other leaves slightly spotted. Uncut and unopened in the original pink paste paper wrappers. Spine slightly rubbed and cracked, but an appealing, unsophisticated copy.

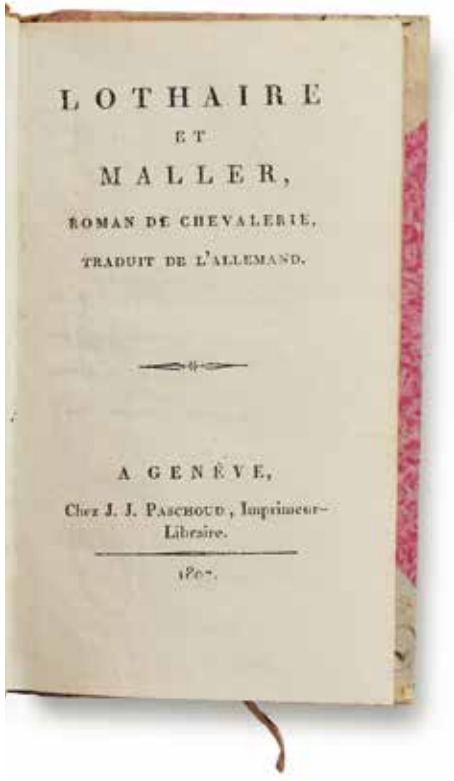
First edition. Roucher-Deratte was variously an officer of public health, a scientific professor at Montpellier, a poet and a playwright who published widely. *Leçons sur l'art d'observer*, addressed to the students at the medical faculty at Montpellier, is a wide-ranging textbook on the art of observation and reasoning in the sciences, which examines the philosophy of sensation in detail.

Wellcome IV, 564a. OCLC: Wellcome and NYPL only outside continental Europe.

97 **[SCHLEGEL, Charles-Guillaume-Frédéric].** Lothaire et Maller, roman de chevalerie, traduit de l'allemend. Geneva: J. J. Paschoud [se trouve à Paris, chez Buisson, Dufour, Gautier et Bretin, Lenormand, Treuttel et Wurtz], 1807. **£400**

12mo (162 × 91 mm), pp. [4], v, 292, complete with half-title. Contemporary quarter calf, gilt, vellum corners. Spine faded, but an attractive copy.

First edition. A medieval chivalric romance (*Lothier et Mallart*) supposedly translated into modern French by a fourteen-year-old boy, sometimes identified as Albert, son of Madame de Staël. The Preface explains that the original medieval text was written in 'langue romance' by Marguerite, comtesse de Vaudemeont, duchesse de Lorraine and that it was translated into German in 1405 by her daughter Elisabeth, comtesse de Nassau-Saarbrük. Fréderic Schlegel (1772-1829) rendered it in modern German, which was in turn translated by the young French editor.


LOTHAIRE
ET
MALLER,
ROMAN DE CHEVALERIE,
TRADUIT DE L'ALLEMAND.
A GENÈVE,
Chez J. J. Paschoud, Imprimeur-Libraire.
1807.

OCLC lists US copies at UCLA and Illinois only.

98 **SÉGUR, Louis-Philippe, *Comte de*.** Contes, Fables, Chansons et Vers... Paris: F. Buisson, Mongie l'aîné and Frère l'aïné at Rouen, "An IX" [1801]. **£350**

8vo (217 × 134 mm.), pp. [vi], 258. Minor dampstain to foremargin of one leaf only. Entirely uncut, with a few gatherings unopened, in original publisher's pink publisher's wrappers, remnants of printed spine label, shelf marks in early manuscript to upper cover and spine, extremities very slightly frayed. A nice, crisp copy.

First edition of this verse collection by historian and former statesman, the Comte de Ségur. In the five years prior to the Revolution he had acted as minister to Russia, having previously served in the American War of Independence as a colonel under Rochambeau. His political career was ruined in 1789 and he was forced to live thereafter (until the Bourbon restoration) by his pen. *Contes, Fables, Chansons et Vers* contains several verses inspired by his political career, notably verses addressed to Catherine the Great and to Count Schouwalow, together with an epitaph composed on the death of Zémire, Empress Catherine's lap dog. There is also a verse addressed to his infant daughter Laure composed in 1782 'A bord de la Frégate La Gloire' on his leaving for America.

OCLC lists no US copies.

99 **(THEATRE). PETITOT, [Claude Bernard].** Répertoire du Théâtre François, ou, Recueil des tragédies et comédies restées au théâtre depuis Rotrou pour faire suite aux éditions in-octavo de Corneille, Molière, Racine, Regnard, Crébillon, et au théâtre de Voltaire. Avec des notices sur chaque auteur, et l'examen de chaque pièce ... Paris: De l'Imprimerie de P. Didot l'aîné, chez Perlet, 1803-4. **£1200**

23 volumes, 8vo (195 × 120 mm), complete with 76 engraved plates by Guyon, Massard and others after Perin. Plates sometimes slightly browned and spotted. Contemporary sprinkled half calf, spines gilt with red morocco labels. Spine slightly faded, those to vols 22 & 23 also rather dry, but overall an excellent set from the Chateau de Cirey, with bookplates in each volume.

First edition, this set from the library assembled at Voltaire's former home, the Chateau de Cirey (Champagne) by Mme de Simiane (1761-1835), sometime lover of Lafayette and later a correspondent of Fanny Burney. The set comprises: vols 1-6 'tragédies'; vol 7 'drames'; and vols 8-23, 'comédies'. Petitot, himself a successful playwright here gathered the works of popular authors 'du second ou du troisième ordre' (*Biographie universelle*) to place alongside existing editions of the classics of French theatre. The *Répertoire* proved very popular, with a second edition appearing in 1819.

100 **'TRIM' [*pseudonym of* Louis Gustave Fortuné RATISBONNE].** Le Calcul amusant. La table de Pythagore servie aux petits enfants. [Paris: Lahure for L. Hachette, c. 1862]. **£450**

4to (270 × 222 mm), ff. [2], [21], rather erratically foliated. Hand-coloured lithographs throughout by Bertall. Quite thumbed with two leaves with closed tears. Original cloth backed publisher's pictorial boards, adverts to rear cover. Slightly soiled with some wear to edges and spine, traces of tape to endpapers, but actually a good copy of a rare book.

Only edition. An elementary counting book for the very young, with comic illustrations by Charles Albert d'Arnoux, better known as caricaturist Bertall. Ratisbonne contributed to the *Journal des débats* and later became a librarian, but also published a handful of children's books under the pseudonym 'Trim'.

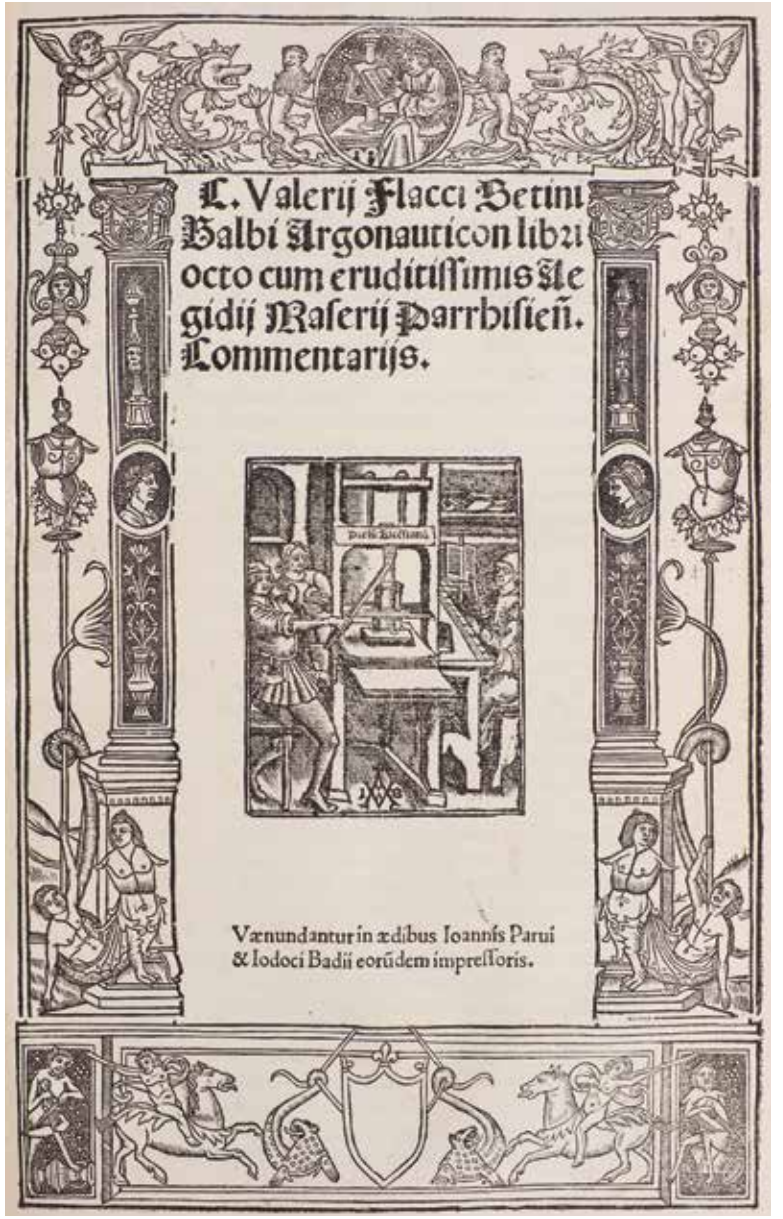
OCLC: BL, Michigan and Princeton (Cotsen) only.

101 **VALERIUS FLACCUS, Gaius; Gilles de MAIZIÈRES, [*editor*].** Argonauticon libri octo cum eruditissimus Aegidii Maserii Parrhisien[sis] commentariis. Paris: Josse Bade for Jean Petit, [19th January 1519].

ff. [8], CXIIII. Title with Bade's woodcut device (depicting the Ascensian press) within 4-part architectural borders (including a scribe within a roundel at the head) and 8 woodcut illustrations (1 of 175 × 140 mm, the others c. 120 × 80 mm), 7-line initials to text, 4-line initials to gloss. Minor waterstain to upper margins of just a few leaves towards the end, not affecting text. A clean, crisp and well-margined copy.

[bound after:] **PERSIUS FLACCUS, Aulus.** Auli Flacci Persii satyrici ingeniosissimi & doctissimi satyræ cum quinque commentariis. [Paris]: Josse Bade, [1523]. **£8000**

ff. [16], CLXIIII. Title with Bade's woodcut device (depicting the Ascensian press, and dated 1520) within 4-part architectural borders (slightly cropped at head and right hand side), 7-line initials to text, 4-line initials to gloss. Very occasional spots and stains.



2 works bound together, folio (315 × 202 mm), bound upside-down in seventeenth-century French sheep, gilt panelled sides, spine with massed fleurs-de-lys, unidentified arms to upper cover. Some rubbing and abrasion to the binding. Excellent copies.

First illustrated edition of the *Argonauticon* with a fine sequence of 8 woodcuts by an unidentified artist, paired with Bade's 1523 edition of Persius' *Satyrae*. Together, the two works display examples of Bade's two earliest woodcut devices depicting the Ascensian press and his two earliest title borders.

The *Argonauticon* is a first century AD version of the myth of the voyage of Jason and the Argonauts to retrieve the Golden Fleece from the island of Colchis. Derived in part from Apollonius Rhodius' earlier *Argonautica* (from the third century BC) *Argonauticon* was dedicated to the Emperor Vespasian on his setting out for Britain. The *editio princeps* (Bologna, 1474) used a text from a ninth-century manuscript, and it was followed by several incunable and early post-incunable editions, none of which were illustrated. Our *Argonauticon* is actually the third Bade edition, but both his previous editions (1512, edited by Gervais Aumen and 1517, edited by Gilles de Maizières) were unillustrated. Our 1519 volume was a new edition of the Gilles de Maizières text, with his commentary much extended; a new preface dedicated to Jacques Du Moulin added and, most importantly, the 8 fine woodcuts illustrating Jason and the Argonauts' quest included. In the 1517 Bade edition the commentaries had preceded the unglossed text, while in the 1519 edition they are integrated as surrounding glosses. The work was shared with Jean Petit, and copies bear either the woodcut device of Bade or of Petit on the title-page. Ours contains Bade's device, in its earliest version (Renouard no. 1, used from 1507 and subsequently throughout Bade's career) within an elaborate four-part architectural border (in its second version, Renouard B).

The book is paired here with a Bade edition of Persius' *Satyrae*. Bade had first printed the *Satyrae* in 1506 with another edition appearing quickly the following year. Our 1523 edition is again much enlarged with a new preface by Bade himself (considered sufficiently interesting by Renouard to merit complete transcription in his bibliography).

North American copies of *Argonauticon*: at Harvard, Morgan Library, Williams College (MA), Dartmouth College (NH) and Toronto (Thomas Fisher Library) and of *Satyrae*: at Harvard, Ohio State and Laval (Canada).

102 **[VASSE, Cornélie Wouters, *baronne de*].** Les Aveux d'une femme galante ou lettres de Madame la Marquise de ***, à myladi Fanny Stapelton. 'Londres' [Paris] et se trouve à Paris, chez la veuve Ballard & Fils, 1783. **£500**

Small 8vo (160 × 90 mm), pp. [iv], 170. Numerous typographic ornaments. Contemporary pink pastepaper covered boards (?German), stencilled label. Spine faded, extremities bumped with slight loss in places, wormtrack to upper joint across label. A nice, unsophisticated copy.

A rare and racy little epistolary novel, the author's first published novel; in the form of letters between the the French marquise and an English lady, recounting their respective amorous exploits. The marquise is mischievous and flirtatious while the the lady is sober and constant, conforming to national types explored in several novels by Vasse. 'Le récit renferme beaucoup d'épisodes intimes qui, pour être narrés ou plutôt indiqués avec une extrème réserve, n'en sont pas moins fort scabreux...' (Gay).

LES AVEUX
D'UNE
FEMME GALANTE;
OU
LETTRES
DE MADAME LA MARQUISE DE***,
A
MYLADI FANNY STAPILTON.
A LONDRES,
M. DCC. LXXXIII.

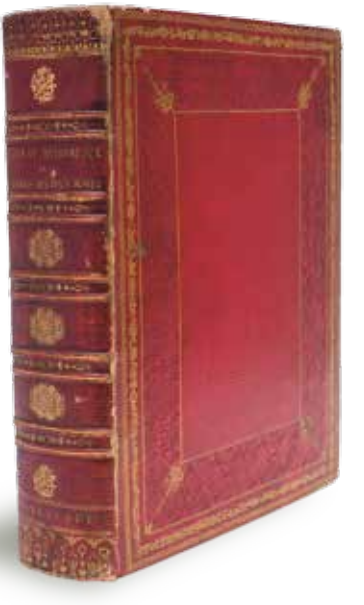
Though Gay lists only this 1783 edition, Cioranescu lists a first edition of 1782 in 12mo. There were several other early editions, but all are very rare: OCLC lists the Bn and BL copies only of the 1783 edition.

Together with her sister Marie, Cornélie Wouters, was instrumental in bringing many original English works to a francophone audience, mainly through dramatic translations.

Cioranescu 62899; Gay I, 334.

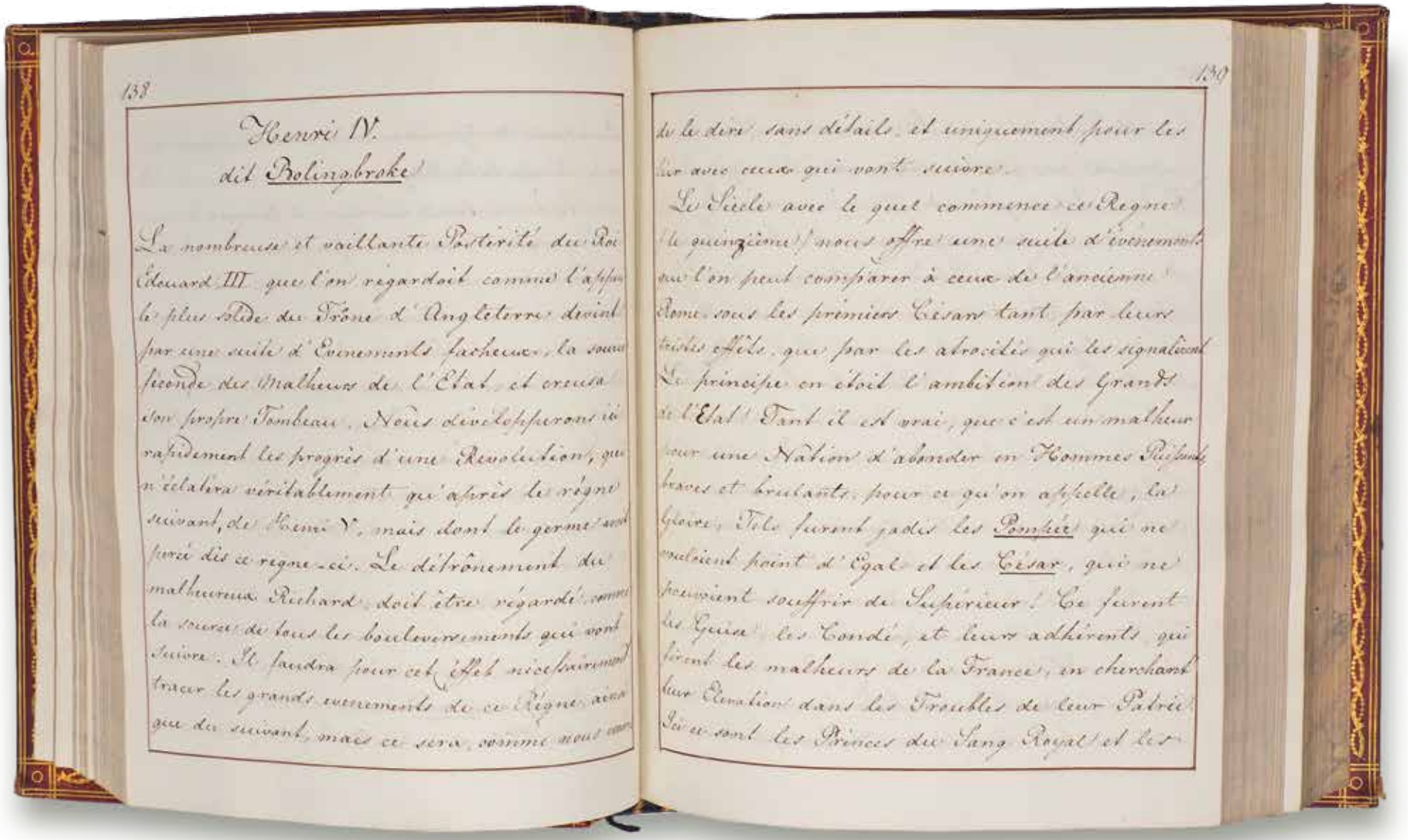
103 **(WARS OF THE ROSES).** [*drop-head title:*] Tableau historique de la Guerre des deux Roses. [France or England, end of the eighteenth century]. **£3500**

Manuscript on paper, 4to (220 × 174 mm), pp. 740 (the last 2 pages blank), text in French, in a neat and legible hand, 18 lines per page, within red ruled borders, numerous underlinings (usually of names), occasional minor corrections. Eighteenth-century straight grained red morocco, sides panelled in gilt and blind with cornerpiece sprays, spine in compartments between double raised bands, lettered direct, 3 panels with roundel tools, 2 with armorial or emblematic device incorporating the union flag on a shield, an eagle upon a sceptre and scales of justice, marbled and gilt edges. Joints and spine (at head and tail) rubbed. Provenance: Princess Sophia (1777–1848): bookplate; Henry, seventh Baron Farnham (1799–1868): bookplate; A.H. Bright: bookplate and letter laid in from a family member, Clara S. Thompson.



An extensive French manuscript of over 100,000 words devoted to the subject of the Wars of the Roses and, more generally, the political and social turbulence of the Middle Ages in the British Isles. This is a long and highly discursive view, beginning with the reign of Edward III and with as much as a third of the text devoted to the period before the reign of Henry III. The manuscript is neat, with only rare corrections. We have not been able to locate any published version. The origin is unclear, and though there are many traces of the work of historian Rapin de Thoyras, the organization of the text is largely original. It is often stated that Sir Walter Scott popularised the notion of 'The Wars of the Roses' to refer to the later medieval English civil wars in his novel *Anne of Geierstein* (1829), developing Shakespeare's flower symbolism for the two noble houses. Though undated, this manuscript of *La Guerre des deux Roses* surely predates Scott.

Among the numerous asides are found discussions of court culture under Richard II, a mention of Chaucer's Absalom (in the Miller's Tale), with his pointed shoes cut in the shape of the windows of St. Paul's, English drama (the Mysteries), the Peasant's Revolt, Wyclif and the Lollards, Scotland and Wales



138

Henri IV.
dit Bolingbroke

La nombreuse et vaillante Postérité du Roi Édouard III que l'on regardait comme l'appui le plus solide du Trône d'Angleterre devint par une suite d'Evenements fâcheux, la source féconde des Malheurs de l'Etat, et creusa son propre Tombeau. Nous développerons ici rapidement les progrès d'une Revolution, qui n'éclatera véritablement qu'après le règne suivant, de Henri V, mais dont le germe sera formé dès ce règne-ci. Le détrônement du malheureux Richard doit être regardé comme la source de tous les bouleversements qui vont suivre. Il faudra pour cet effet nécessairement tracer les grands evenements de ce Règne ainsi que du suivant, mais ce sera, comme nous avons

139

dit le dire sans détails et uniquement pour les lier avec ceux qui vont suivre.

Le Siècle avec le quel commence ce Regne (le quinzième) nous offre une suite d'événements que l'on peut comparer à ceux de l'ancienne Rome sous les premiers Césars tant par leurs tristes effets, que par les atrocités qui les signalerent. Le principe en étoit l'ambition des Grands de l'Etat! Tant il est vrai, que c'est un malheur pour une Nation d'abonder en Hommes Puissants, braves et brulants pour ce qu'on appelle, la Gloire. Tels furent jadis les Pompée qui ne voulaient point d'Egal et les César, qui ne pouvoient souffrir de Supérieur! Ce furent des Guise, les Condé, et leurs adhérents qui firent les malheurs de la France, en cherchant leur Elevation dans les Troubles de leur Patrie. Ce sont les Princes du Sang Royal et les

(Druids are mentioned), there is a long discourse on Joan of Arc, a discussion of Scots royal poetry (*Christ's Kirk of the Green*, *Peebles to the Play* and *The King's Quair*), Cade's Rebellion, and even Shakespeare and the reputation of Richard III. As might be expected in a French treatment of the subject there is evidence of strong interest in the wider question of the English kings in France.

From the library of Princess Sophia, fifth daughter of George III and Queen Charlotte, which was sold by Christie's at her death.

104 WIELAND, Christoph Martin. Peregrinus Protée, ou, les Dangers de l'enthousiasme. Paris: De l'Imprimerie du Magazin Encyclopédique, 'An III', [1795-6]. **£250**

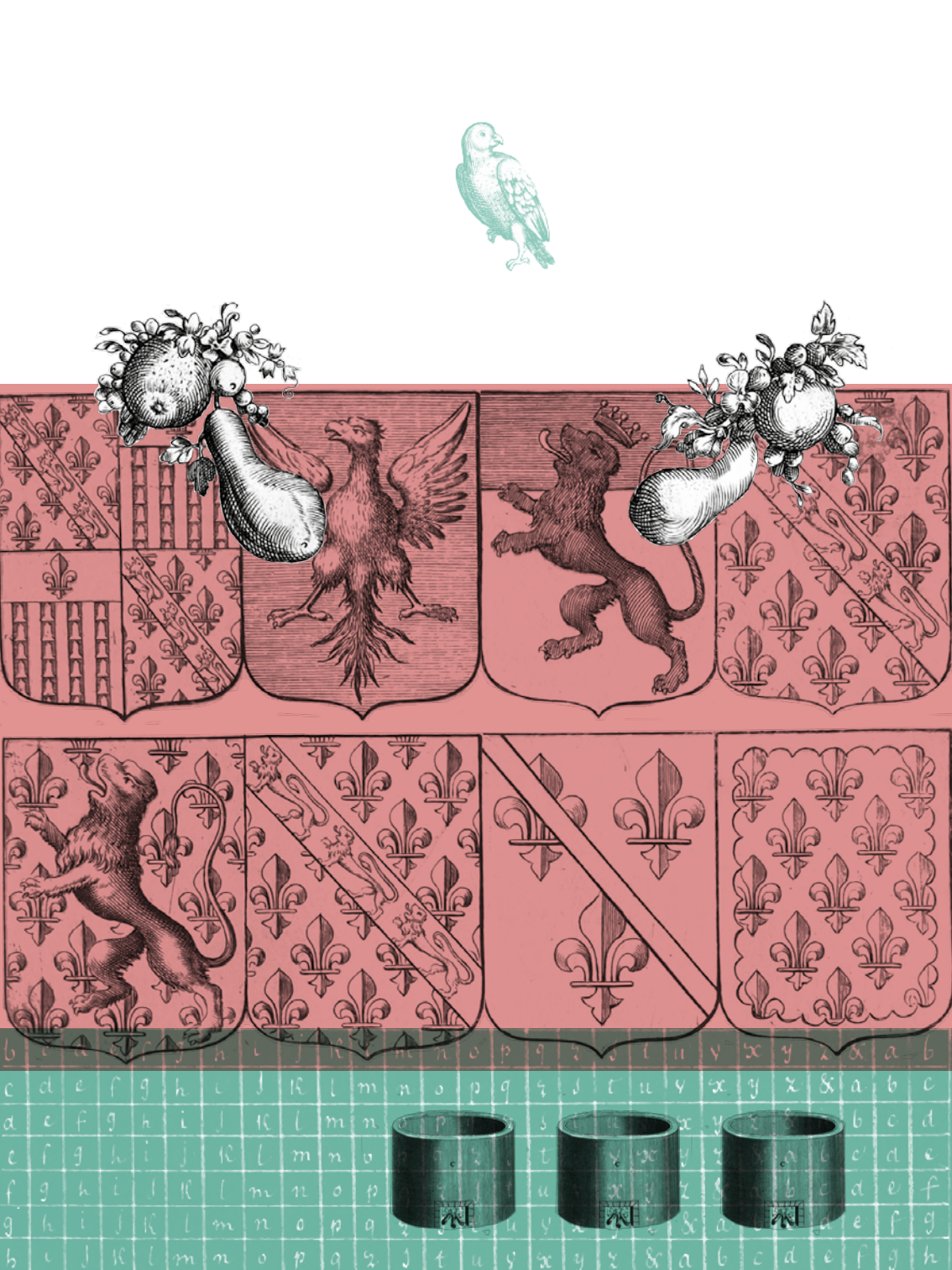
12mo (125 × 75 mm), pp. [2], 342, compete with half-title, pp. 85–96 misbound after p. 72. Light browning. Contemporary green paper covered boards, gilt, yellow endpapers. Spine faded, but a very good copy.

First edition in French of Wieland's philosophical novel *Geheime Geschichte des Philosophen Peregrinus Proteus* (1791), on the life and death of cynic philosopher Peregrinus Proteus, best-known for having committed suicide at the Olympic Games of 165AD, giving his own funeral oration and throwing himself upon a pyre. It was an important text for the Romantic movement and appeared in English in 1796.

Martin, Mylne & Frautschi, 95.44 (but giving issue in 2 vols. 18mo, and not this one). Rare: OCLC list copies at Vanderbilt and Texas A&M universities in the US; no UK copies in OCLC or COPAC.

105 (WOLFF, Christian, Freiherr von). Psychologie ou traité sur l'âme, contenant les connoissances, que nous en donne l'experience. Amsterdam: Pierre Mortier, 1745. **£400**

12mo (172 × 100 mm), pp. [8], 339, [1] (errata), title in red and black, engraved title vignette, woodcut ornaments. Contemporary marbled calf, spine gilt, slightly rubbed, with slight loss at head of spine. Early inscription to title (Chateau de Vincennes). A very good copy.

First edition of this anonymous translation (or more properly précis) from Wolff's *Psychologia empirica* (1732) and *Psychologia rationalis* (1734). A key thinker of the Enlightenment, Wolff had divided psychology into these two distinct fields: the first regarded the soul as an immaterial substance about which it could only deduce rational concepts; the second regarded the soul as matter.

The cover includes illustrations from items 55, 84 and 95,
the endpapers from item 59 and the frontispiece from item 90.