

VIVE LA FRANCE

Literature and language, culture and couture,
art and architecture



LIST 2013/8

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2013/7 Britannia: A short list of architecture and culture from around Britain

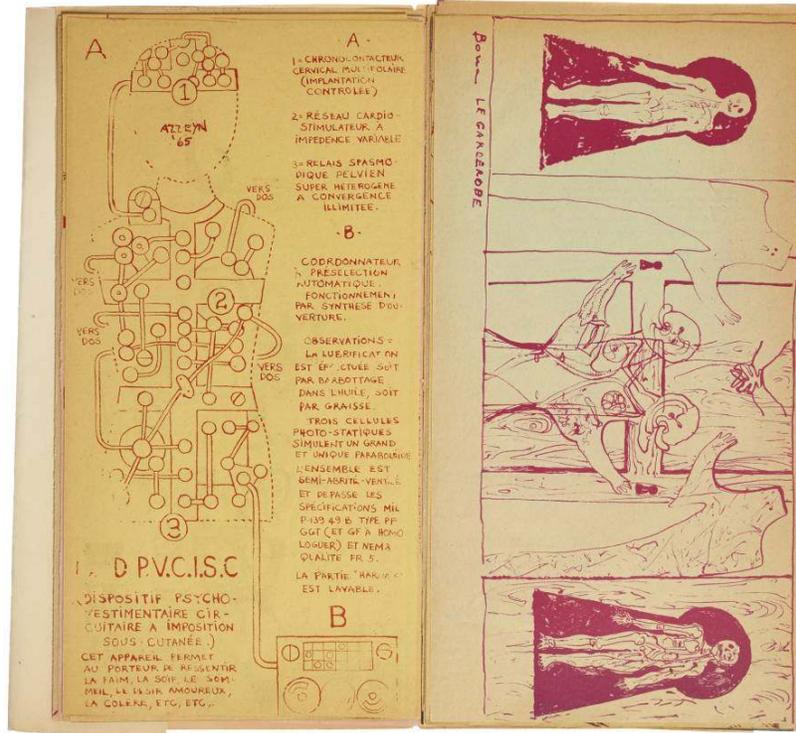
1426 Bindings and illustrated books

1425 Economics

1424 Islamic manuscripts

1423 English books and manuscripts

1422 Continental books and manuscripts



1. [ALECHINSKY, POL BURY, SEGUI et al.] Fête Garde-robe. 11 December 1965. [Arcueil, Peter Bramsen, 1965.]

60 full-page lithographs on 36 loose leaves, c. 155 x 305 mm, 24 printed on both sides; in various colours on coloured papers; lithographic title-page (with list of contributors) at beginning and end. In very good condition, in a later card portfolio. £3250

The very rare illustrated catalogue for a group exhibition held at the Arcueil atelier of the Argentinian painter Antonio Seguí in December 1965. It was run off on the day of the event by the Danish lithographer Peter Bramsen on whatever paper he could find – he recalls arriving late because the printing had overrun (private communication).

Seventy or so international artists are listed on the cover, all resident in the artistic melting-pot of Paris in the early 1960s, and 58 are represented by lithographs here.

Among the contributors are: the former CoBrA artists Pierre Alechinsky, Pol Bury, and Corneille (pseud. Guillaume Beverloo); KWY artists Lourdes Castro, René Bertholo and Jan Voss; the South Americans Jorge Demirjian, José Gamarra, Graciela Martinez, Julio le Parc and Jack Vanarsky; the Swedes Erik Dietman, Else-Maj Johansson, and Lou Lam; the Japanese Yasse Tabuchi, who had studied at Sorbonne with Alechinsky; and the South African poet and painter Breyten Breytenbach.

In 1963 Bramsen, a pupil of Asger Jorn, had taken over the famous lithographic studio of Auguste Clot (lithographer to Degas, Cézanne, Redon, Bonnard...); he became the lithographer of choice to Alechinsky and others, working in close collaboration with his artists. The Argentinian painter and printmaker Antonio Seguí (b. 1934), had moved to Paris in 1963, taking a house and studio in Arcueil that he still occupies.

OCLC shows a copy in the Raymond Danowski poetry library at Emory, but this is a single folded sheet (95 x 65.5 cm) with no more than 12 lithographs per side; Peter Bramsen retains a file copy; we have been unable to trace another set.

2. AUX GALERIES LAFAYETTE. [Original artwork]. Shop frontage designs.
Paris, c.1900.

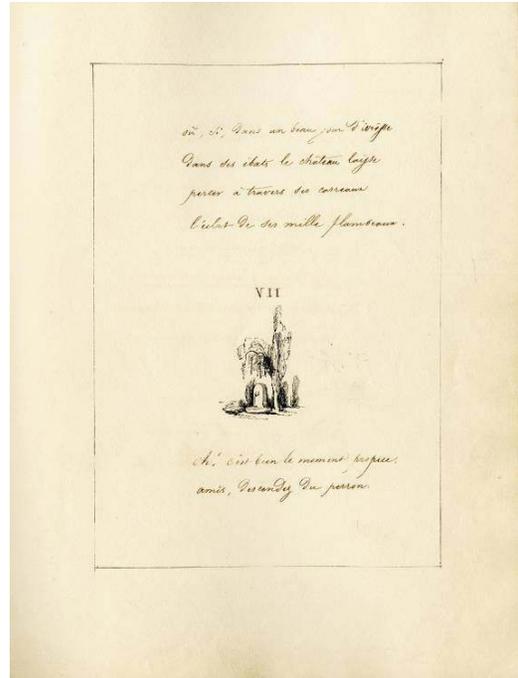
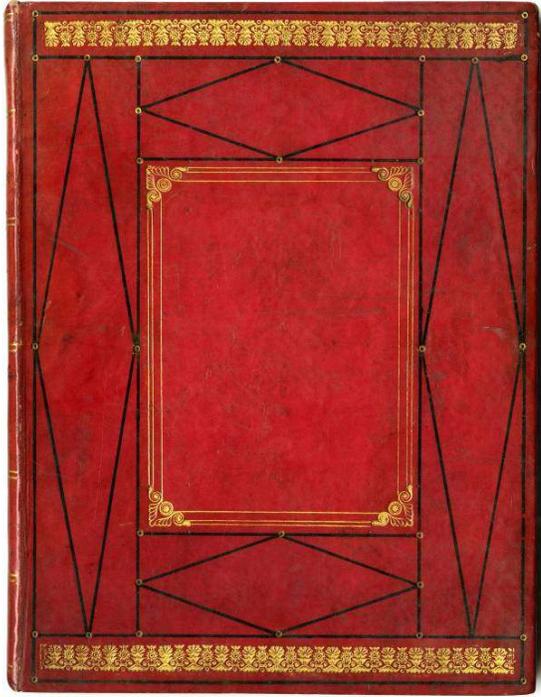
50 x 60 cm; pastel, pencil and paint on black paper, mounted on card; a very little wear to corners, else fine. £750 + VAT in the EU

Two striking facades of the *Galleries Lafayette* building, with the outlines of figures and carriages in relief as a street scene between the two looks. The first shows various sporting pursuits under a globe topped by a boat, the second dancers.

Originally established by Théophile Bader and Alphonse Kahn in 1893 as a grocery under the name 'Aux Galeries Lafayette' as appears in the present images, 1900 saw the firm renamed simply 'Galeries Lafayette', and 1908 the acquisition of the now iconic building at Boulevard Haussmann.

Possibly, intended as mock ups for advertising, or for the temporary decoration of the exterior of the building, or as outlines for window displays, the purpose of the present drawings is not entirely clear.





WITH ORIGINAL LANDSCAPE VIGNETTES

3. AZAÏS, Gabriel, and Charles LABOR. Illustrated manuscript volume of poetry, comprising 'Vingt-six janvier 1836' by Azaïs, and 'Marie' by Labor. *Béziers, c. 1836?*

4to manuscript, ff. [20], with ruled borders, in brown ink, with 30 landscape vignettes in black ink, 19 incorporating initials; in fine condition in contemporary red polished calf, covers tooled with gilt central panel and roll-tool borders at head and foot, geometric lozenge pattern painted in black; both poems inscribed 'A Madame Donadieu'. £1750

An attractive presentation volume, with poems by Azaïs (1805-1888) and Labor (1813-1900), and fine vignette sketches. Azaïs, later author of *Les Troubadours de Béziers* (1869) was a member of the Félibrige, the literary organization founded by Frédéric Mistral to promote Occitan language and culture. Labor was a landscape painter, a secretary and close friend of Lamartine, author of a novel (*Marguerite*, 1837), and the founder and first conservator of the Musée des Beaux Arts de Béziers; the vignettes are presumably by him.

THE STATISTICS OF DEBAUCHERY

4. [BARNAUD, Nicolas]. *Le Cabinet du Roy de France, dans lequel il y a trois perles precieuses d'inestimable valeur: par le moyen desquelles sa Majesté s'en va le premier monarque du monde, & ses sujets du tout soulagez.* [No place or printer], 1581.

8vo, pp. [xvi], 647, [11], [2, blank]; lightly browned or spotted in places, the final 6 leaves with small wormholes at inner margins; a very good copy in contemporary vellum with yapp edges; from the library of the Princes of Liechtenstein, with armorial bookplate on front paste-down. £2200

First edition, first issue, of this harsh criticism of the debauched church and rotten nobility and the resulting bad finances of France, anonymously published by a well-travelled Protestant physician, and writer on alchemy. Barnaud was to become an associate of the reformer Fausto Paolo Sozzini, better known as Socinus, the founder of the reformist school influential in Poland. He was accused of atheism and excommunicated in 1604. He is one of the real historical figures on which the Doctor Faustus legend is based.

This 'violent pamphlet against the clergy' (translated from *Dictionnaire de biographie française*) is divided into three books, symbolized by pearls, as mentioned in the title. In the first book Barnaud gives an account and precise numbers of sodomites, illegitimate children, prostitutes etc associated with the clergy, specified by towns and religious orders. He further lists the amount of wine consumed, delves into the numbers of servants and how many prostitutes, male and female, they include, and paints a devastating picture of the Catholic church. One chapter is a historical comparison of the state of affairs during Caligula's reign and the present state, whereby 16th century France is clearly leading in terms of debauchery. He claims that there are more than ten thousand atheists and Epicureans in the French church. In the second book he applies the same statistics of debauchery to the court and the nobility. The third book sums up the devastating economic effect of the rotten state. 'The work was suppressed and rigorously destroyed as soon as it appeared, because it revealed several secrets concerning the King and the state' (translated from Gay-Lemonnier).

Adams B 219; Barbier I, col. 470; Einaudi 296; Gay-Lemonnier, *Bibliographie des Ouvrages relatifs à l'amour, aux femmes et au mariage*, I, col. 441; Goldsmiths' 213; INED 226; Kress 213; STC French, p. 88.

FOUCAULT'S COPY

5. BERGIER, Nicolas. *Le dessein de l'histoire de Reims, avec diverses curieuses remarques touchant l'establissement des peuples, & la fondation des villes de France.* Reims, chez Nicolas Constant, 1635.

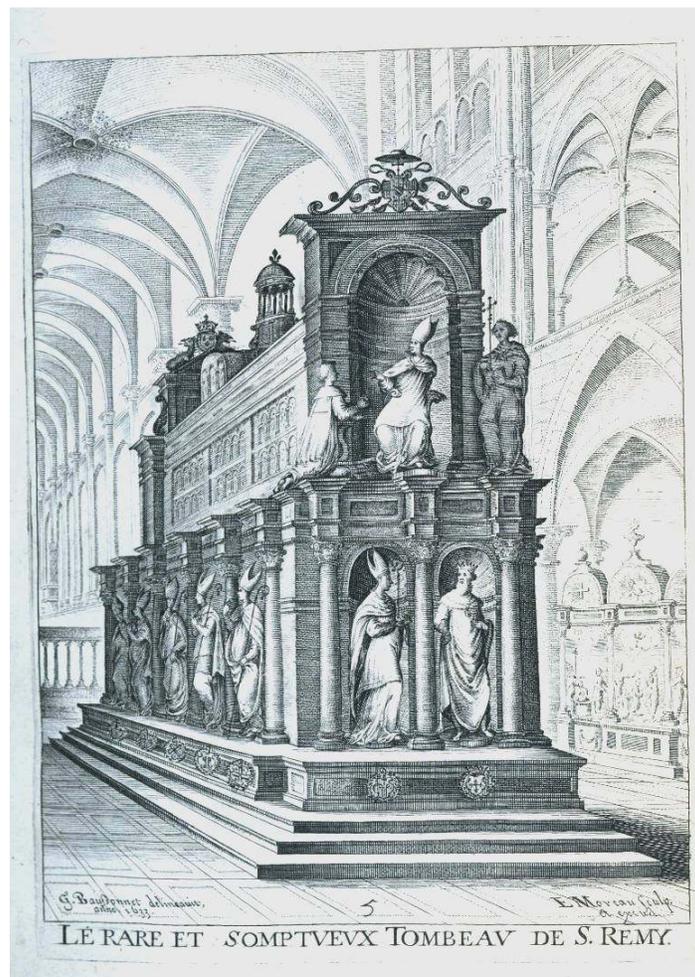
4to, pp. [16], 18, [2], 468, engraved title-page vignette, fine engraved portrait of the author and 5 engraved plates (one folding) by and after Moreau, and engraved vignette on title-page; a very good copy in early eighteenth-century calf, richly gilt

spine with red label, corners a little bumped. Armorial bookplate of Nicolas Joseph Foucault to front pastedown, facing that of the Earls of Macclesfield, Shirburn Castle blindstamp to first three leaves. £950

First edition of the earliest printed history and description of Reims in the Roman era, originally planned as a series of sixteen books on the city up to the present day. A detailed outline of the proposed fourteen other books, which were never published, is given in the preliminary leaves. The present section was published posthumously by the author's son. The plates show a folding view of Reims and several views of two Roman arches still standing.

Nicolas Foucault (1643-1721) was a high ranking French royal administrator and collector. It is possible that the work entered the Macclesfield library in association with a Grand Tour.

Cicognara 3953 ('l'opera è estesa con infinita critica, e buon tatto').



FRENCH EMPIRE STYLE

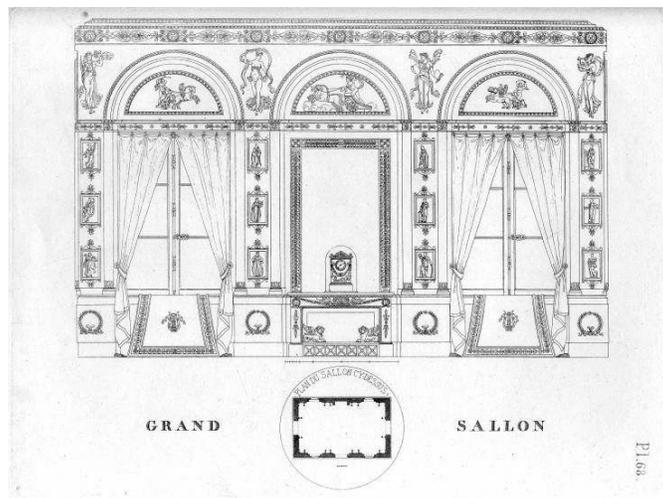
6. BEUNAT, Joseph. *Recueil des dessins d'ornements d'architecture... Sarrebourg and Paris*, [c. 1814].

Large 4to (324 x 250 mm), engraved throughout, 86 plates (including decorative title-page) with many hundreds of different designs, preserving the original dove grey printed wrappers; an excellent copy, clean and crisp in contemporary German tree calf, flat spine with contemporary ink lettered paper label. From the Donaueschingen library with small stamp to verso of title-page. £1850

An important trade catalogue of furniture ornament and interior decorative designs manufactured by a patented process at Beunat's factory in Sarrebourg in the Alsace. Beunat was the first to manufacture and distribute pre-fabricated moulded elements of ornamentation. His designs were in the French Empire style, pioneered by the architect duo Percier and Fontaine. Beunat's trade catalogue shows about eight hundred decorative designs of friezes, panel ornaments, pilasters, capitals, mouldings, candelabras, vases, heads, mythological figures and motifs, rosettes, frames for pictures and mirrors, door surrounds, etc. There are also a handful of designs of entire rooms together with floor plans. The designs were offered in plasterwork as stucco decorations for interiors but some must also have been offered in bronze as furniture ornament. The plates are finely detailed and drawn with measurements.

This copy is proof of Beunat's international ambitions. The plates and title-page of the trade catalogue are French, while the wrappers give all the necessary information in German. There is a German summary of the designs contained in the catalogue, as well as practical information indicating that the measurements are in French with a scale. There is also a reference to Beunat's innovative patent, 'Erfindung-Patent'. We could not locate another copy with the German wrappers.

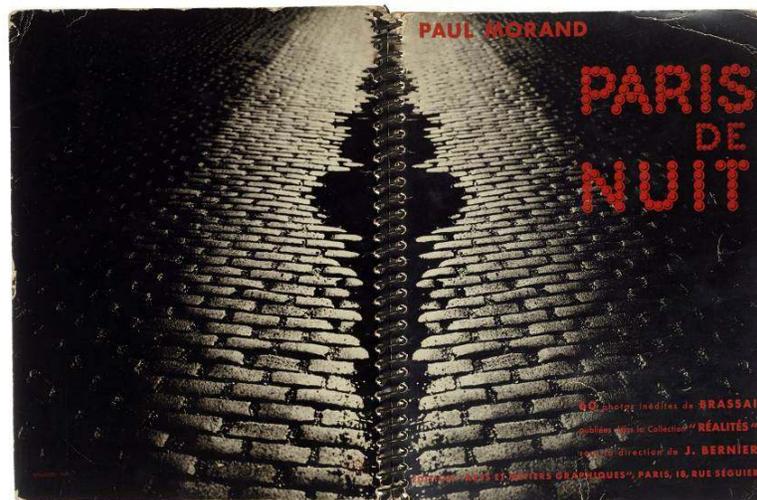
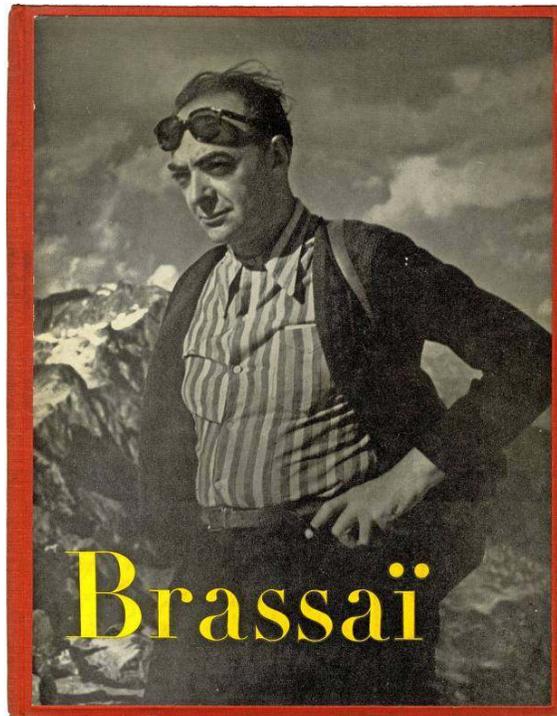
Berlin Kat. 1387 (72 plates, dated 1812).



7. BRASSAÏ. Brassai. *Paris, Éditions Neuf, 1952.*

4to, unpaginated, with 54 black & white plates on laminated paper; red cloth (boards slightly bowed), photographic illustration laid down on front cover. £300

First edition, edited by Robert Delpire and Pierre Faucheux. Brassai's friend the novelist Henry Miller contributed an essay 'Oeil de Paris' – the photographer would soon return the favour, providing illustrations to Miller's own *Quiet Days in Clichy*.



8. BRASSAÏ, and Paul MORAND. *Paris de Nuit*. 60 photos inédites de Brassai publiés dans la Collection “Réalités” sous la direction de J. Bernier. *Paris, “Arts et métiers graphiques”, [1933]*.

8vo, pp. [1], [xii, text], 2-62; a good copy, spiral-bound (as issued) with the original covers and with photographic endpapers; a couple of minor creases to the upper cover, lightly rubbed at extremities. £2250

First edition of Brassai’s first work. These nocturnal Parisian views constitute ‘amongst the best produced and influential photobooks ever’ (Parr & Badger), most notably influencing Bill Brandt’s *London by Night* (1938).

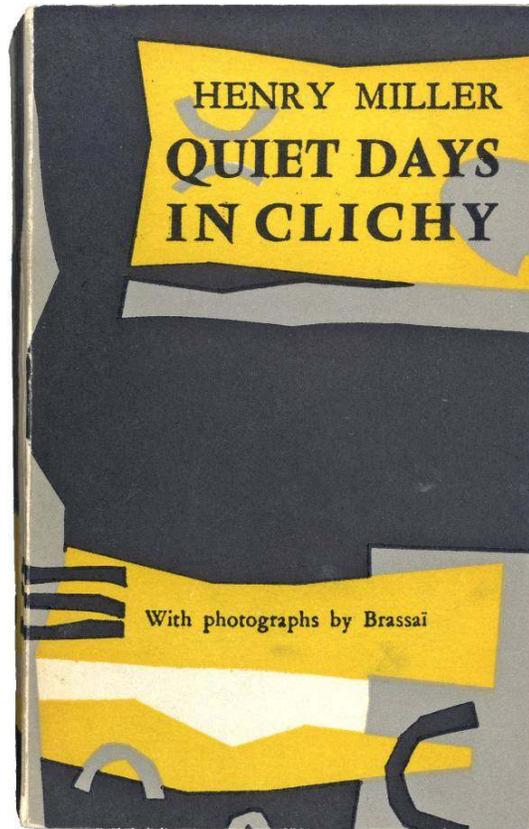
Sixty-two rich full-page photogravures study the lone figures, revellers, police, workers and the homeless in an eclectic Paris, from desolate street corners to brightly lit theatres. It represents the same themes, though more restrained, as the graphic photographs he went on to publish in *Voluptés de Paris* (1935) but which were not acknowledged by him due to contractual differences. The images in this book, provocative but still decent, earned him invitations to exhibit and contribute to magazines, most significantly catching the eye of Carmel Snow and Alexey Brodovitch of *Harper’s Bazaar*, beginning Brassai’s long-term working relationship with that publication.

Parr & Badger I:134; Roosens and Salu 1072.

9. [BRASSAÏ.] MILLER, Henry. *Quiet Days in Clichy*. *Paris, Olympia Press, 1956*.

Small 8vo, pp. 171, [3], with 15 plates of photogravures and one photomontage by Brassai, the final two bound in twice in error; a fine copy of a fragile work in the original stiff printed paper wrappers designed by T. Tajiri (spine slightly creased, else fine). £1500

First edition of Miller’s risqué tale of oversexed bohemians in Paris, illustrated with the photographs of Miller’s friend and fellow nighthawk, Brassai. Miller had originally hoped to use Brassai’s shots of the seamier side of the Paris nightlife, as seen in *Voluptés de Paris* (1932) and *Paris de Nuit* (1933), to accompany his *Tropic of Cancer* (1934); here they form a fine impressionistic counterpoint to the text. Miller had earlier contributed an introduction to the collection *Brassai* (1952).



10. BRENET, Albert. *Aeromaritime. Paris, Mont-Louis, Clermont Ferrand, c. 1930.*

62 x 99 cm, lithographed poster in full colour, a few short tears at head, repaired with backed on linen, A-. £1500

In the 1930s, commercial aviation was in its infancy in Africa. The French colonists decided to pioneer an air service, *Aeromaritime*, to enhance the existing maritime links between Senegal and the Congo, under the auspices of the *Compagnie des Chargeurs Réunis*, a shipping company, which subsequently leveraged the existing African commercial infrastructure. Launched on the Dakar to Pointe Noire coastline using amphibious planes such as that featured here, the efficacy of the project was significantly impeded by matters of sheer distance (more than 6000km), climate and rainforests.

An interesting souvenir of the French colonial era in Africa.

Albert Brenet (1903-2005) was variously appointed *Peintre de la Marine, de l'air* and *de l'Armée* by the French Ministry of Defence. This poster exhibits his characteristic technical accuracy.

AEROMARITIME



CÔTE
OCCIDENTALE
D'AFRIQUE

DE **DAKAR**
A **POINTE NOIRE**

SERVICES AÉRIENS
DES
CHARGEURS RÉUNIS

ABrenet

PRINTED IN FRANCE

IMP. MONT-LOUIS, CLERMONT-FERRAND, PARIS.

11. [BURY, Jean Baptiste Marie.] Modèles de menuiserie, choisis parmi ce que Paris offre de plus nouveau, de plus remarquable et de meilleure gout; accompagnés de détails et développemens qui doivent en faciliter l'exécution ... Paris, chez Bance Ainé, 1825.

Folio, pp. [6], 24, with added engraved title-page in an architectural frame incorporating a selection of joiners' tools, and 73 outline-engraved plates; a little scattered foxing, but a very good large copy, deckle edges, in contemporary quarter-calf with marbled boards, rebacked preserving the original spine, edges rubbed. £950

First edition of a pattern book showing details of the latest and most fashionable uses of architectural woodwork taken from actual built examples in Paris. The plates include ornaments of all kinds, from cornicing and panelling to doors, ceilings, windows, library shelving, domestic interiors, ecclesiastical architectural woodwork, and stairs; with a fine section of shop fronts (16 designs). Brief explanatory texts give the names of the architects where relevant.

Berlin Kat. 1280; RIBA, *Early Printed Books*, 510.

'HUMOUR, DÉLICE ET MORGUE'

12. CAMI, Pierre Henri. *Le petit Corbillard illustré*. 1e année – no. 1[–4, 6–7]. 15 Juillet [–1er Novembre] 1910.

Six issues (of seven), folio, each 8 pages including covers; banner title at head, illustrations throughout, by Cami, André Royer, Marvel, Fernan Billard; issues 2, 4 and 6 unopened, the other loose as issued; covers slightly dusty, else in good condition. £2250

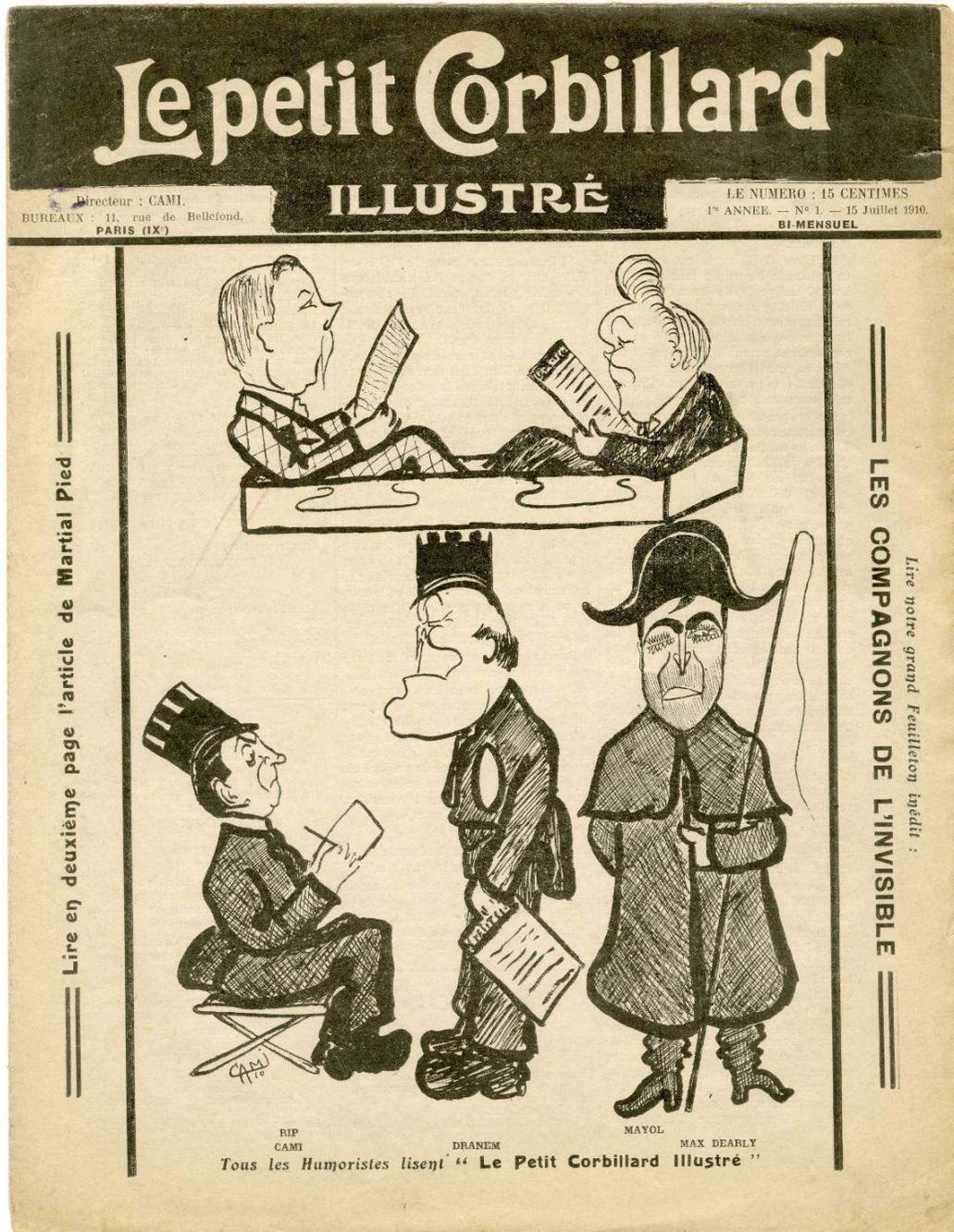
A very rare, short-lived comic periodical edited by Pierre Henri Cami (1884-1958), who was hailed by his idol and admirer Charlie Chaplin as 'the greatest humorist in the world'. *Le Petit Corbillard illustré*, supposedly the official organ of the 'corporation of undertakers', was Cami's first publication, and includes drawings and contributions signed by Cami, as well as verse and articles by Georges Fourest, the comic singer Dranem (Armand Ménard), André-Lucien Laquerrière and others.

Death is the theme, and *Le Petit Corbillard* (the 'little hearse'), is packed with gallows-humour articles on modes of grief, funerary rites, and mortality statistics; dialogues between undertakers; an advertisement for a series of readers' trips to ossuaries and catacombs; a competition to guess the best funeral to take place by 1 Jan 1911. Tag-lines at the foot of every page boast: 'The only journal not to recognise Academicians as immortals', 'We will have you buried only by *incorporated* undertakers', 'Read *Le Petit Corbillard* and die laughing'.

Cami, though little known in the English-speaking world, was probably the most prominent humorist of his generation. He first came to Paris as an actor at the

Comedie Française, but left the theatre in 1909 to devote himself to writing. He went on to publish over forty works, and contributed to numerous periodicals, particularly *L'Illustration*.

Not in COPAC, OCLC or CCF, but there are two copies at the Bibliothèque nationale.



A PRINCE OF THIEVES

13. [CARTOUCHE.] LIFE AND ACTIONS (THE) of Lewis Dominique Cartouche: who was broke alive upon the Wheel at Paris, Nov. 28. 1721. N.S. Relating at large his remarkable Adventures, desperate Enterprises, and various Escapes. With an Account of his Behaviour under Sentence, and upon the Scaffold; and the Manner of his Execution. Translated from the French. *London, for J. Roberts, 1722.*

8vo, pp. 88; modern boards; a very good copy.

£1750

First edition in English, published in the same year as the French original. Louis Dominique Bourguignon, alias 'Cartouche' (1693-1721), began his life of crime stealing fruit from women at the gates of his Jesuit school and books from his wealthy classmates. To avoid punishment for theft he fled Paris, and a foray among the gypsies taught him 'all the Cant that the Thieves use among themselves; and how to conceal Thefts after he had committed them'. Once more in Paris he worked as a pick-pocket, marrying into a family of thieves, then as an informant to the Lt.-Gen. of Police, Marc René de Voyer, marquis d'Argenson: 'None of his old Comrades escaped, who had ever affronted or provoked him'. A brief and accidental career in the army was cut short by the Peace of Utrecht in 1719, and Cartouche recruited from among his newly unemployed companions an underworld 'Confederacy' with its own strict 'Laws'. Its 200 members comprised burglars, pickpockets, fences and prostitutes, and 'in a little time nothing else was talk'd of in *Paris*, but Robberies in the Streets, Murders, and Assassinations upon the *Pont Neuf*.' Forced into hiding by his increasing notoriety, he slept in a different bed every night, until his final betrayal and arrest in 1721. Ballads were composed, plays improvised, portraits engraved, and all Paris visited him in prison – 'there was a certain *je ne scay quoy*, either of Awe or Majesty in his Countenance' – before he was broken on the wheel.

Published in the same year as *Moll Flanders* and *Col. Jacque*, this work exploits a similar ready market for the lives of rogues. A now-discredited attribution of this translation to Defoe was inevitable. On its own merits, the present *Life* is nevertheless fascinating, highly readable and not without moments worthy of Defoe: among his criminal band, Cartouche is as an 'Arbitrary Prince' – 'he rewarded or punished them according to their deserts. These Acts of Sovereign Authority made him fancy himself a King indeed. He had Mistresses and Flatterers, he had Money and Subjects; he made himself enemies by his Ambition; and like a King, he encamped upon his Enemies lands, that he might not be chargeable to his own Subjects.'

14. CASSANDRE, A. M. Dubonnet. *Copenhagen, Axel Andreasen & Sønner, c. 1956.*

48 x 66 cm, lithographed poster in full colour, A+.

£750

A fine example of Cassandre's now iconic publicity image for the wine-based aperitif Dubonnet, favoured by both HM Queen Elizabeth and the late Queen Mother.

Originally invented in 1846 response to a government competition as a vehicle for delivering a palatable anti-malarial dose of quinine to French foreign legionaries serving in North Africa, Dubonnet's medicinal properties have since been mostly forgotten.

Cassandre was one of the most influential advertising designers of the early 20th century, co-founding the advertising agency *Alliance Graphique*, which was responsible for many of the classic and quintessentially French designs of the time.



15. CHALLAMEL, Augustin. *Histoire de la mode en France. La Toilette des Femmes. Depuis L'epoque Gallo-Romaine Jusqu'a nos jours. Paris, Bibliotheque du magasin des demoiselles, 1875.*

Large 8vo, pp. x, 321, [6]; 17 colour gravure plates after watercolours by F. Lix; a little foxing, some light offsetting from images, still a very good copy in quarter green morocco with pebble grain cloth board, title gilt to spine, one corner rubbed; blindstamp of Libreria Bailly Baillier, Madrid, to the title, monogram bookplate of the Heredia library to the front pastedown. £200

First edition of this comprehensive guide to French costume from the Gallo-Roman era to Napoleon II. Each plate features four full-length figures of women.

Colas 583; Hiler, p.156; Lipperheide 1094; Vicaire II, 169.



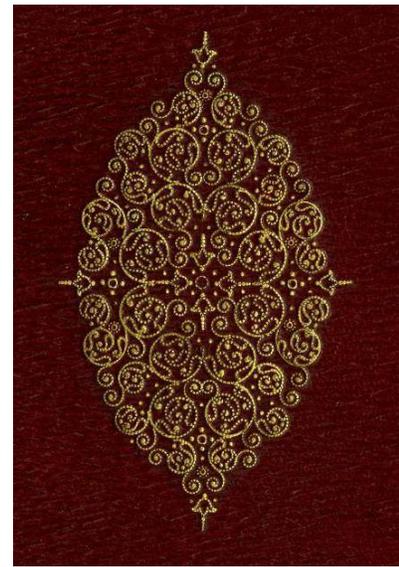
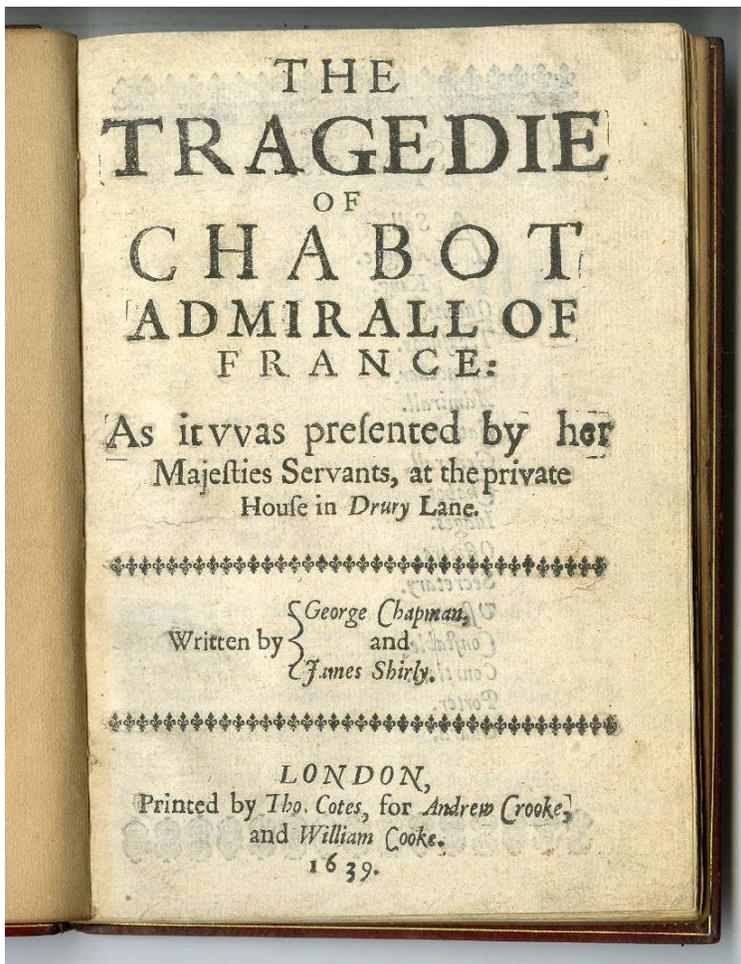
TREASON ON THE STAGE

16. CHAPMAN, George, and James SHIRLEY. *The Tragedie of Chabot Admirall of France: As it was presented by her Majesties Servants, at the private House in Drury Lane ... London, Thomas Cotes, for Andrew Crooke, and William Cooke, 1639.*

Small 4to., pp. [70], unpaginated, lacking terminal blank; some headlines shaved, browning to endleaves, else a very good copy in red straight-grained morocco by Sangorski & Sutcliffe, rebacked, with booklabels of Herschel V. Jones and Donald and Mary Hyde. £3800

First and only early edition of a late tragedy by the poet and playwright George Chapman, the translator of Homer, author of *Bussy D'Ambois*, and collaborator with Jonson and Marston on *Eastward Ho!* *Chabot* is said to have been left unfinished by Chapman at his death in 1634 and completed by James Shirley, in whose name it was licensed by Herbert. The principal source for the play, whose plot turns on suspected treason in the court of Francis I, is Estienne Pasquier's *Les Recherches de la France* (either the edition of 1611 or of 1621); the additions made to the French account have led some commentators to suggest that Chapman wrote *Chabot* as an allegory of the political fall of his patron Robert Carr, the Earl of Somerset, who was displaced by George Villiers in 1614, and of the later fall of Bacon in 1621. If so it would have been too controversial to be staged immediately after composition.

STC 4996; Bentley V, 1088-91; Greg 550(A); Pforzheimer 161; Stratman 966.



17. CHAPTAL, Jean-Antoine. *De L'industrie françoise. Paris, Renouard, 1819.*

2 vols, 8vo, pp. xlviiii, 248, 4 (publisher's advertisements), with four folding plates of tables; [iv], 462, [2] publisher's advertisements, [1] errata, [1] blank; some light browning, spotting, and pencil marks to margins, vol. I with short marginal tear, some marks, pencil notation in lower margin of p. 238; vol. II with crease to upper corner of half-title, light creasing to lower edge of some leaves, tear to lower corner of p. 161 (not touching text), small marginal tear to p. 391, publisher's device on title pages; a very good copy in contemporary half sheep with gilt-filletted and stamped spines, labels lettered and numbered in gilt, all edges marbled, both bookmarks preserved; spines rubbed, vol. II repaired at head, boards worn at edges, vol. I repaired at upper corner of upper board, vol. II repaired at both corners of lower board. £550

First edition, one of the first Restoration reports on the French economy, by J-A. Chaptal, an ex-minister who was instrumental in the modernisation process of post-Revolution France. It is an account of the various aspects of the French economy, covering commerce, agriculture, manufactures, and the various administrative and legal aspects relating to the above. Written within a few years of the restoration of the

monarchy, this work was intended to examine the French economy between the years of 1800 and 1812 in order to assess its situation in comparison to other nations and to enable a future policy to be developed. The isolation of France during the Empire had led to a significant loss of trade and the necessary bureaucracy to accompany it. In the final section, Chaptal considers the administrative needs of the economy, particularly in relation to trade, and the various options available, in terms of legislation, to rebuild this aspect of France's industry.

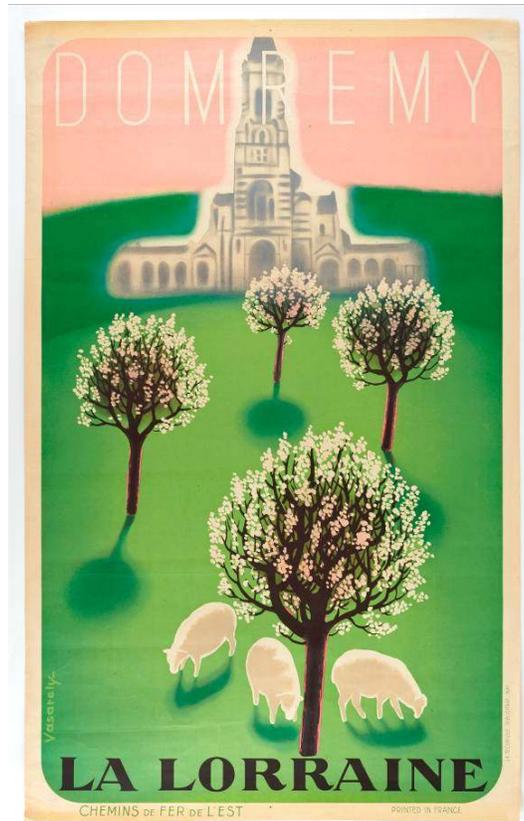
Primarily known as a chemist, responsible for innovations in the fermentation of wine, Chaptal was closely connected to Napoleon, serving as Minister of the Interior and being awarded the title Count of Chanteloup. Although his title ceased to be recognised after the Restoration his work remained important.

Einaudi 1033, Goldsmiths' 22294, Kress C252.

18. CHEMINS DE FER DE L'EST. VASARELY. Domremy La Lorraine. *Paris, La Technique Publicitaire, c. 1938.*

62 x 99 cm, lithographed poster in full colour, small repair to blank margin at head, a little marginal toning, still A. £250

From the glory-days of French railways, this promotional poster depicts the rural idyll of springtime travel in the Lorraine region.



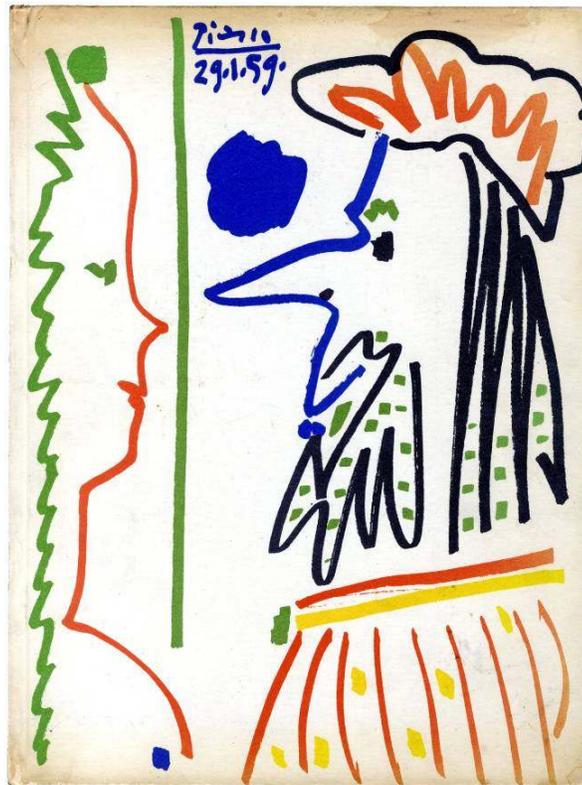
WITH AN ORIGINAL PRINT

19. CLERGUE, Lucien. Poesie der Photographie. Mit einem Vorwort von Jean Cocteau und einer Einführung von Jean Marie Magnan. *Cologne, M. DuMont Schauberg, 1960.*

Folio, pp. [25], 62, [1]; text on brown paper, photographs on laminated paper; with an additional lithographic title-page in red, yellow and blue by Picasso; a good copy in the original boards also designed by Picasso (spine darkened, dampstain along top edge). £1200

First edition, with a gelatin silver print (a child pointing at an exhibition of four Clergue photographs), folded vertically to make a card, signed and dated 1962 in blue crayon by Clergue, mounted on yellow paper and tipped on to front endpaper. Child harlequins, abandoned buildings, gypsy camps, flotsam, dead birds, nudes in the surf, rocks, reflections ... Cocteau's contributions are in parallel French and German versions.

Clergue and Picasso first met in 1949 and their friendship lasted 30 years. The handmade photographic card inserted by Clergue here echoes the colours and shapes of Picasso's designs for the cover and title-page.



20. [COQUEREAU, Jean Baptiste Louis]. Mémoires de l'Abbé Terrai, Contrôleur-Général des Finances, contenant sa vie, son administration, ses intrigues et sa chute [vol. II: ... contenant une relation de l'emeute arrivée à Paris en 1775, suivie de quatorze lettres d'un actionnaire de la Compagnie des Indes, & d'une lettre de l'Abbé Terrai à M. Turgot]. Nouvelle édition. *'À la Chancellerie'* [i.e. Paris], 1777.

Two vols in one, 8vo, pp. [2], vi, 249; [iv], 204; half-title of vol. I, and title of vol. II with slight loss to blank margin, occasionally a little browned; a good copy in contemporary French marbled calf, spine ornamented in gilt and with red morocco lettering-piece, marbled endpapers; extremities with light wear; lithographic bookplate on front fly-leaf, old bookdealer's label on front paste-down. £200

An early and rare edition, following at least three different printings issued the year before. In the early 1770s, l'Abbé Terrai, protégé of Madame de Pompadour, ran the affairs of the French state, together with Mapeou and d'Aguillon, so badly that Turgot, taking over control of French finances in 1774, had almost no opportunity to bring about improvements before public revolt. In 1775 people were rioting; an account and an attempt at analysis of the situation are given in the second volume. Of further interest are letters written by a shareholder of the *Compagnie des Indes* that show Terrai's influence on the organisation of the French colonies.

This edition not in Einaudi, Goldsmiths', or Kress; NUC and OCLC give a single location for this edition, at New York Public Library.

21. CROZE-MAGNAN, Simon-Celestin. Le Musée française, recueil complet des tableaux, statues et bas-reliefs, qui composent la collection nationale avec l'explication des sujets ... par Croze-Magnan, publié par Robillard-Peronville et P. Laurent. Paris, Imprimerie de L.E. Hernan (vol. IV: Imprimerie de Mame freres), 1803-1809.

4 vols bound in 5, large folio (587 x 440 mm), with in total 344 engraved plates (and their original tissue guards) and 7 large engraved vignettes, each volume with introductory text and each plate with printed explanatory text (mostly pp. 2 but also longer); the 5th volume contains the longer art historical essays, text complete as are all the plates; very occasionally light foxing to the margins, vol. V with some heavier spotting also in text, vol. II with slither of stain at top edge throughout, some leaves of vol. III with small stain at right hand top corner, but overall a very good, large copy with fine deeply toned impressions; sumptuously bound in English green hard grain morocco, richly gilt, over heavy boards, c. 1825 by Robert Fairbairn (signed), covers panelled with three bold fillet borders, enclosing the imperial French eagle within a laurel wreath, in turn surrounded by a circular sene of bees, corners with Napoleon's cipher in wreath, panelled spine in 6 compartments, lettered and with similar decoration than cover, broad turn-ins with floral decorations and the wreathed 'N' again, gilt edges. All volumes (save vol. III) with the printed label (pink or white) of 'J.C. Grundy, Manchester', unidentified bookplate with initials 'J. C. B.' a chained dragon and motto 'Sans Dieu Rien' in all volumes. (Together with:)

LAURENT, Pierre Louis Henri. Les Musée royal ou Recueil de gravures d'après les plus beaux tableaux, statues et bas reliefs de la collection Royale, avec description des suites, notices littéraires et discours sur les arts [by E.Q. Visconti, F.P. Guizot and C.O. de Clarac]. Paris, De l'Imprimerie de P. Didot, l'aîné, Imprimeur de Roi, 1816-1818.

2 vols, large folio (587 x 440 mm), with together 161 engraved plates and 2 large engraved vignettes, each volume with introductory text and each plate with printed explanatory text, complete; vol. I with small slither of stain at top edge throughout, preliminaries foxed, very occasionally light foxing to margins of plates, vol. II with a few leaves lightly foxed, overall a very good, large copy; bound to match the above set in English green morocco, richly gilt, c. 1845 by Alfred Tarrant, the only difference is that the turn-ins are now decorated with a border of oak leaves. Bookplates as above

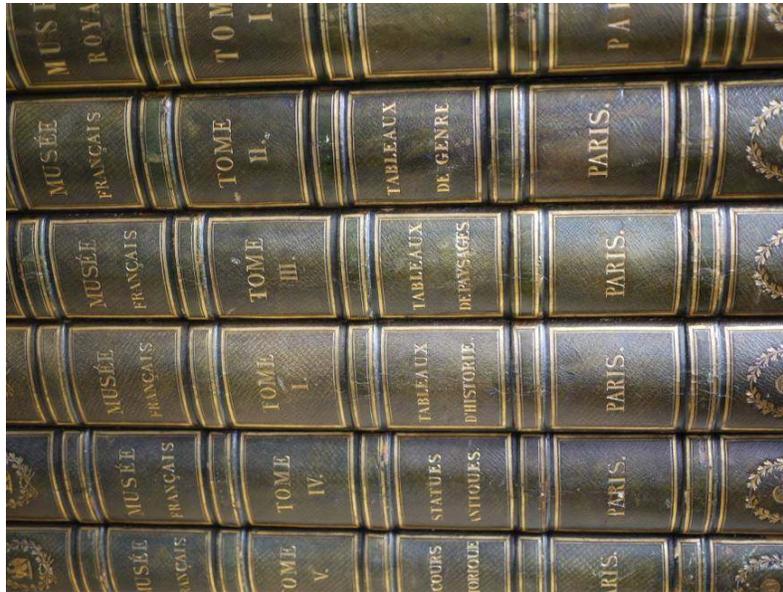
£12,000

A magnificent set of this ambitious catalogue which describes and illustrates the paintings and sculpture in the Louvre. The first work is dedicated to Napoleon, who had enriched the Louvre with many artistic trophies of war, plundered from art collections in Italy and Germany. Napoleon had renamed the Louvre the *Musée Française* also known as the *Musée Napoleon*. The second work was published as a continuation of the first. It described and illustrated further paintings and sculpture from the Louvre.

This was the pet project of the engraver Pierre Laurent (1739-1809) who together with the merchant Robillard, edited the *Le Musée française*; the continuation, *Le Musée royal*, was edited by his son Pierre Louis Henri Laurent, who was also an engraver. Both father and son engraved a number of plates but also won some of the best reproductive engravers of their time for the work. They also assembled a formidable team of art historical writers, scholars, and archaeologists, among them Croze-Magnan, curator of the Marseille Museum, E.Q. Visconti, Papal Prefect of Antiquities, the art historian Emeric David, and the Comte de Clarac, artist, scholar and curator of antiquities at the Louvre.

The London bookbinder Robert Fairbairn (1784-1846) learned the trade from his father Thomas Fairbairn (d. 1800). Robert was a skilled binder who was praised by Dibdin in his *Bibliographical Decameron* as 'of the Payno-Lewis school'. He worked in partnership with Thomas Armstrong between 1820 and 1825. He then set up on his own and bound books until his death. Not much is known about the London binder Alfred Tarrant, who flourished between 1845 and 1850, but judging by the matching binding present here he was a skilled binder. It may well have been John Clowes Grundy who commissioned Tarrant to copy Fairbairn's bindings so that he could sell both works as a set.

Cohen/de Ricci 743-45 ('ce magnifique ouvrage appartient tout entier au XVIII siècle par ses graveurs et leur tradition artistique'); Brunet, IV, 1335 ('magnifique collection'; under 'Robillard'); Murray, *Museums*, p. 91.



THE BUTTERFLY SUITE

22. DALI, Salvador. Alpes. French Railways. *France, Draeger for SNCF, 1970.*

62 x 99 cm, lithographed poster in full colour, pinholes in corners, still A. £250

A gorgeous and colourful surrealist design of delicate butterflies fluttering against a rugged Alpine backdrop, one of six designs commissioned from Dali by SNCF, French national railways, to promote travel into the Alpine region.

DALI, Salvador. Normandie. French Railways. *France, Draeger for SNCF, 1970.*

62 x 99 cm, lithographed poster in full colour, pinholes in corners, small loss to blank foreedge, A-. £200

Mont Saint-Michel meets stone circles, butterflies and surrealist heads in this promotional SNCF poster for train travel in Normandy.

DALI, Salvador. Roussillon. French Railways. *France, Draeger for SNCF, 1970.*

62 x 99 cm, lithographed poster in full colour, pinholes in corners, still A. £250

Further butterfly-interspersed surrealism for SNCF, this time for the Roussillon region, featuring a stylised cross of Languedoc above a beach scene against a mountainous backdrop

DALI, Salvador. Alsace. French Railways. *France, Draeger for SNCF, 1970.*

62 x 99 cm, lithographed poster in full colour, pinholes in corners, still A. £250

A striking monochrome image of the *Temple Saint-Étienne*, also known as the Cathedral of Mulhouse, against a murky sky. A vast butterfly blends into the foreground.



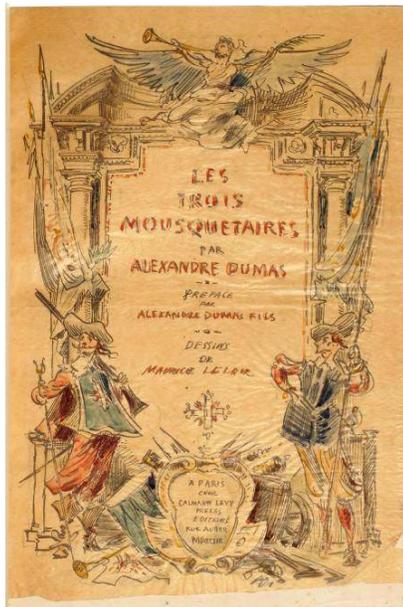
...

23. DUMAS, Alexandre. *Les Trois Mousquetaires*. Paris, Calmann Levy, 1894.

Two volumes, 4to, xxii, 479, [3]; [4], 469, [5] original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour draft of title, seven additional original watercolours, including one of a musketeer at start of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned. £3000

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of a 100 copies with drawings with parts of the engravings.

An attractive edition of *The Three Musketeers*, first published in 8 volumes in 1844, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.



24. DUMAS, Alexandre, père. *Maître Adam le Calabrais*. Paris, Dumont, 1840.

8vo, pp. 347 plus table of contents leaf; some light scattered foxing, but a good copy in contemporary half roan gilt and marbled boards, signed by Bradel, spine restored.

£1200

Rare first authorised edition of an early comic novel by Dumas, written in 1839, before he achieved fame as a novelist. This edition was preceded by an unauthorised printing in Brussels the previous year.

Set in 1817 in the Calabrian hamlet of Nicotera, *Maître Adam le Calabrais* is an adventure story involving a country painter, Maître Adam, his marriageable daughter, and a notorious bandit, Marco Brandi.

Vicaire, III, 351; not in Carteret. OCLC locates four copies, at the Bibliothèque Nationale, Yale, Manchester, and Leipzig.

25. DUPLESSIS, Georges. Catalogue des dessins aquarelles et estampes de Gustave Doré, exposés dans les Salons du Cercle de la Librairie (march 1885), avec une notice biographique ... *Paris, Cercle de la Librairie, 1885.*

Small 4to (200 x 150 mm), pp. [4] (blank), [4], 218, [6] (last 2 blank), with etched portrait of Gustave Dore by Lalauze after C. Duran in two states; a very good, uncut copy, preserving the original printed grey wrappers, bound in near contemporary brown morocco, elaborately gilt, with green morocco spine label, small chip to head of spine. With the large bookplate of N. Dujardin Van der Avoort, c. 1900. £450

First edition. The luxury issue on *japon*, one of 20 copies, with the fine portrait printed in black and sanguine.

Gustave Doré had died in 1883. This is one of the first commemorative exhibitions of his drawings and prints. 374 pieces are listed here, with provenances. George Duplessis, curator of the Print cabinet of the Louvre and an acknowledged authority on French prints, gives a chronological bibliography of Doré's printed books and his contribution to periodicals. The volume concludes with the funeral address given by Alexandre Dumas, on whose bust Doré worked just before he died, in the Père Lachaise cemetery.

26. FLETCHER, John, and Francis BEAUMONT. The Tragedy of Thierry King of France, and his Brother Theodoret. As it was diverse Times acted at the Blacke-Friers, by the Kings Majesties Servants. *London, for Humphrey Moseley, 1649.*

Small 4to, pp. [42], unnumbered, with the final blank; printed in double columns; a fine copy in recent stiff vellum boards. £1850

Third edition, a reissue of the second quarto (1648) with the title-page cancelled by a new title and a new conjugate prologue and epilogue leaf. Oddly the prologue had already appeared prefixed to *The Noble Gentleman* in the Beaumont and Fletcher folio of 1647, and the epilogue at the end of James Shirley's *Changes* (1632).

The shared authorship and date of *Thierry and Theodoret* has long been a matter of debate, but there seems to be a consensus that it is mainly by Fletcher, perhaps with

the collaboration of Beaumont (which would date it before 1616, probably before 1613), and with revisions by Massinger. The first quarto (1621) did not name an author, the second (1648) assigned it to Fletcher, and this third adds Beaumont, as does the Beaumont and Fletcher folio of 1679.

The plot of this very gothic Jacobean tragedy is adapted from Frankish history of the late-sixth and early-seventh century. Brunhilda (here 'Brunhalt'), the Queen of Austrasia and Burgundy, quarrels with her grandsons Theuderic and Theudebert (here transformed into sons, Thierry, prince of Austrasia, and Theodoret, king of France). When Theodoret reproves his mother for her licentious life style she leaves his court for that of his brother Thierry. Jealous of Thierry's fiancée, the matchless Ordella, she concocts various unsuccessful schemes to ruin their marriage. One of her cowardly minions stabs Theodoret fatally in the back, she attempts to procure the death of Ordella, and finally she poisons Thierry before choking to death herself. Thierry succumbs and Ordella, broken hearted, joins him on his deathbed.

With both brothers dead it is left to their kinsman, the virtuous councillor Martell, to pronounce the final word on the 'mad mother' Brunhalt:

Because
She was borne noble, let that title find her
A private grave, but neither tongue not honour:
And now lead on, they that shall read this story,
Shall find that virtue lives in good, not glory.

Wing F 1353; Greg 368 (b II).

27. FONTANIEU, Pierre Elisabeth de. Collection de vases, inventés, et dessinés par M. de Fontanieu, intendant et Contrôleur général des meubles de la couronne. Cette collection a été faite pour servir aux tourneurs et à ceux qui ornent les vases, comme fondeurs et ciseleurs. [Paris], 1770.

Folio, engraved title-page and 46 engraved plates, lacking the dedication and one plate at the end (standing clock); some light spotting here and there mostly in the margins, title-page a bit dust-soiled; bound in late 19th-century half cloth and marbled sides. £1750

This is an incomplete copy of one of the great French 18th century ornament books. Fontanieu (1731-1784) was director of the *Garde Meuble de la Couronne*, following in his father's footsteps, from 1767 until 1783. While in office he oversaw the transition from the rococo to the emerging neo-classical style, which he implemented for the furnishings throughout the Royal palaces in France.

Fontanieu dedicated this *Collection des vases* to King Louis XV. It was designed, as the title makes clear, as a pattern book for artists and those who worked as designers for the Sèvres porcelain factory. The book was unusual as the first 20 + 20 plates (all present here) show the vase design in outline shape, followed by a fully worked up illustration showing the vase with its overlying ornamentation; in all twenty-six

designs are shown. The next 6 plates show pedestal designs; the last plate of the standing clock is missing.

Guilmard, p. 233, no. 42; Berlin Kat., 1089; Cohen/de Ricci, 407.

MAQUETTE BY JEANINE FRICKER

28. FRICKER, Bernard. Autograph working manuscript of a collection of essays and pensées entitled 'La Marche du Jeu'. c. 1946-52.

4to maquette, comprising a printed general title-page and dedication (to the author's father and Jean-Henry Lévesque), and seven autograph manuscript essays, written on loose sheets on rectos only in blue pen, and heavily corrected in pen and pencil throughout; each part preserved in a hand-decorated chemise; the whole group in a folding painted chemise with the general title-page, and in a black card box, decorated in scraffito on the front with an image of Brahma, and with a chess-board in perspective on the rear (edges a little worn), the interior faces with a black and white typographic design. £6500

An extraordinary, unique production, with seven long, unpublished observational essays by Fricker on the post-war Parisian art world, including discussions of the work of Francis Picabia, Marcel Duchamp, and Blaise Cendrars; assembled in hand-decorated chemises and a folding box designed by his sister Jeanine Fricker, one of the leading lights of modern French book design.

The full contents are:

'La Marche du Jeu', undated, ff. [40], in a printed chemise with decorative details in red and grey gouache, and with a loose printed epigraph translated from Nietzsche, similarly decorated.

'Francis Picabia ou le jeu créateur', November 1946, ff. [23], in a chemise extensively decorated in gouache with an image of a bird in the manner of Picabia. Signed and dated at the end.

'Aujourd'hui', undated, ff. [15], in a yellow card chemise, decorative title in red black and white gouache.

'À l'angle du monde ou l'épopée de Dan Yack', September–3 November 1948, ff. [34], in a photographic chemise (a large folded gelatin silver print) with painted collage title. On Blaise Cendrars. Signed and dated at the end.

'Un Savant', 1 April 1951, pp. [52], in a chemise of brown and purple card, with a collage title and two photographs (one of a hippopotamus). On Jean van Heeckeren. Signed and dated at the end. With a manuscript note by Van Heeckeren at the end, dated 22 July 1951.

‘Le plus bel exercice’ undated, pp. [47], in a paint and collage chemise with a photograph of a chimpanzee using a typewriter.

‘La plus belle de machines’, 22 March 1953 ‘ce qui met un point à La Marche du Jeu’, ff. [22], in an undecorated chemise. On Marcel Duchamp. Signed and dated at the end.

Bernard Fricker (1920-1996), poet, critic, flaneur, philosophe and close friend of Blaise Cendrars, came to prominence in the artistic and literary circles of post-war Paris, mixing particularly with the Surrealists. His magazine *Réalités*, which lasted a single issue in Autumn 1945, included Cendrars among its contributors, and he edited Picabia’s *Seize Dessins* (1946), with an introduction by Jean van Heeckeren, a dadaist and follower of Picabia and Cendrars. Van Heeckeren later provided illustrations for a collection of nine poems by Fricker, *Points de vue de Paris* (1958). Fricker was among that rare category of men ‘exerçant comme un art leur intelligence par le parole et l’écrit, sans vraiment le souci de publier, d’être reconnus comme écrivains’ (Deforge).

La Marche du Jeu, though never published, was Fricker’s great masterpiece, ‘synthèse de ses réflexions qu’il mènera à bien jusque vers les années 1960, qu’il ira même jusqu’à imprimer, mais finalement ne publiera pas’ (ibid.). It is a free-ranging assemblage of thoughts, centred on Paris of the 1940s and 50s, and Fricker’s own twin passions of art and poetry. There are essays on Picabia, Cendrars (Dan Yack being Cendrars’ alter ego and the protagonist of two novels in the 1920s), Van Heeckeren, and Duchamp, but even within those are digressions on the state of art (‘L’art est mort’), poems or lines of half-prose, half-poetry. The whole is dedicated to another member of the circle, the poet Jacques-Henry Lèvesque. ‘La marche du jeu’ was evidently a phrase that became closely associated with Fricker – Lèvesque would later write in Fricker’s copy of *Poésies complètes* (1944) by Cendrars: ‘à Bernard, qui connaît “la marche du jeu”; en attendant la cyclone prévu pour ses 30 ans’.

Though it is not signed, the maquette, with its glorious variety of decoration specific to the contents of each section, is almost certainly by Jeanine Fricker (1925-2004), Bernard’s sister, a friend and disciple of Massin, the only female member of the *Club du meilleur livre*, founded 1946, and later artistic director for Gallimard. She produced over a hundred book designs for the Club, and her work as a maquettist put her at the forefront of a field then almost exclusively dominated by men. In 1968, Bernard, turning publisher, issued her typographical showpiece, *Paris. Quelques textes mis en page par Jeanine Fricker et son atelier*, a luxurious works setting texts by Cendrars, Simenon, Nerval, Nietzsche etc. With Massin, she was the subject of a large retrospective at Chartres in 2008.

See Fricker, *Mythologie, philosophie, poésie* (1999), edited and with an introduction by Bernard Deforge.

ÉMIGRÉ CLERGY IN BERWICK

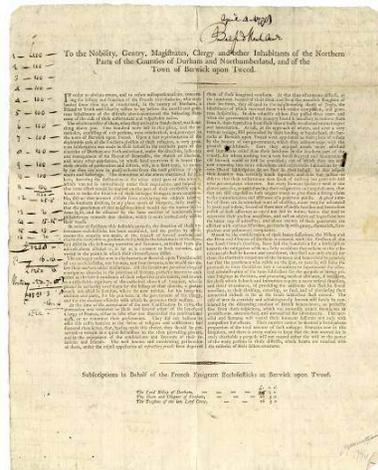
29. [FRENCH CLERGY.] To the Nobility, Gentry, Magistrates, Clergy and other Inhabitants of the Northern Parts of the Counties of Durham and Northumberland, and of the Town of Berwick upon Tweed ... Subscriptions in Behalf of the French emigrant Ecclesiasticks at Berwick upon Tweed ... [*N.p., n.p., c. 1794*].

Large folio broadside, drop head title, text in two columns, on paper watermarked 1794; creased where folded, but in very good condition; manuscript tally (of donations?) to left edge; verso with unrelated manuscript accounts of the rents and tithes for Belford, Northumberland, in 1797-8. £850

Unrecorded broadside, issued 'in order to obviate errors, and refute misrepresentations, concerning the history and situation of the French Ecclesiasticks who were landed some time ago at Sunderland'.

By 1793 there were about 6000 French émigré clergy in England, refugees from the excesses of revolutionary France, their plight arousing the concern of, most famously, Fanny Burney (soon to be d'Arblay) and Hannah More, who both wrote works to support Lady Crewe's committee to raise funds. Wordsworth's sonnet 'On the French Emigrant Clergy' spoke of the equal sympathy with which the nation that had received fleeing Huguenots the century before embraced these importunate Catholics.

The 101 clergymen, one layperson and four servants who ended up in the barracks at Berwick upon Tweed were part of a contingent that had first spent three years on Jersey. A sympathetic party here explains their history ('All the former are parochial clergy of contiguous dioceses in the province of Britany...'), differentiating these clergymen from those that were the subject of a prior subscription (extending no further north than Morpeth). Those at Berwick, while 'their situation was certainly much superior' were also 'in wretched want of clothing, many very far advanced in years and infirm', and several were noblemen unused to such adversity. A second subscription was therefore undertaken, led by the Bishop of Durham, the Dean and Chapter, and 'the late Lord Crewe's charities' (a former Bishop of Durham, unrelated to Lady Crewe's charity above), each of whom contributed £26 5s.



WITH 32 ORIGINAL DRAWINGS

30. FROSSARD, Louis. Vues prises a Avignon, Villeneuve, Orange, Arles, et autres Lieux Circonvoisins; accompagnées d'un texte descriptif, de souvenirs historiques et de divers itinéraires ... [*Printed: Avignon, Bonnet.*] Paris, L. R. Delay, 1841.

4to., pp. 87, [1], with a half-title, an additional lithographic title ('Avignon et lieux circonvoisins. 1843'), a map, and ten lithographic plates; a little spotting to text leaves, but a very good copy in the original pale green boards, large printed cover labels; along with an oblong album of 32 original pen drawings, on thin coloured paper, mounted, rectos only; original buckram. £3500

First edition, rare, a **presentation copy**, inscribed 'donné à Aug. Picart par Mr L. Frossard. Avignon 21 février 1843', and with an album of original drawings similarly inscribed (in a different hand).

The attractive lithographic plates comprise lively architectural sketches of the famous Pont St. Benezet in Avignon, the ramparts, the papal palace, the Roman amphitheatre, and scenes of local life. Of the 32 pen-and-ink drawings in the accompanying album, three are represented among the finished plates – the remainder include scenes of Villeneuve, Nîmes, Aiguemortes, fishing boats and local women going about their work

Louis Frossard (1798-1873) was a Protestant clergyman from a Vaudois (Waldensian) family. His brother Émilien, another clergyman, was also a talented amateur artist, and published a volume of lithographs, *25 vues prises dans les Pyrenées françaises* (1829). Shortly after the present work, in 1847, Frossard emigrated to the Caribbean, where he was a pastor on Saint-Martin and then Guadeloupe.

OCLC shows copies at V&A (2), Dresden, and Bibliothèque nationale; to which we can add Avignon and Marseille.



INSCRIBED BY 'UN PAUVRE BOUGRE' TO A LOVER

31. GENET, Jean. *Miracle de la Rose*. [Lyon,] *L'Arbalete*, [1946].

Large 4to., pp. 537, [7], with two initial and two terminal blanks, a half-title and a limitation leaf; printed in red and black throughout; a fine copy, in the original cream cloth boards, spine lettered in red. £5000

First edition, no. 251 of 475 copies on *pur fil*; with a lengthy presentation inscription on the half-title from Genet to Jean-Jacques Rinieri.

Je suis très fier de l'estime que me porte l'apprenti philosophe et le normalien.
Soyez gentil, mon cher Jean-Jacques, de m'aimer surtout comme un pauvre
bougre que n'a voulu magnifier sa peine parce qu'elle est trop sans beauté,
Vous avez déjà mon affection
Jean Genet

In June 1946 Jean-Jacques Rinieri, then a student of philosophy at the École normale supérieure, met Roger Stéphane, writer and friend of Genet, Sartre, Gide, Cocteau, etc. Their four years together, brought to a dramatic end by Rinieri's death in a car crash in 1950, became the subject of several works by Stéphane. Rinieri himself was precocious and talented, teaching philosophy at Lille immediately after his graduation, and he published several important reviews of Genet's work. In 1947 he defended Genet's dramatic debut, *Les Bonnes*, in a review in *La Nef*, praising it for its ritualistic qualities – the first coining of what was to become standard terminology in Genet criticism. Here, Genet's uncharacteristically personal dedication speaks of his affection for the young critic. Rinieri's relationship with Stéphane was characterised by its openness: 'Je tiens pour significatif de l'esprit de notre amitié qu'il ait le plus souvent amené une de ses rencontres à la maison, qu'ils aient fait l'amour sur le lit du studio, puis que Jean-Jacques soit venu me rejoindre dans ma chambre, dans notre lit' (Stéphane, *Tout est bien*).

Miracle de la Rose is an enigmatic semi-autobiographical novel based on Genet's experiences as a teenager at Mettray Penal Colony in 1926-9, written while interned at La Sante prison in 1943.

A CHRONOLOGY CITED IN *DECLINE AND FALL*

32. [GIBBON.] *L'ART DE VÉRIFIER LES DATES* des faits historiques, des chartes, des chroniques et autres anciens monumens, depuis la naissance de Notre-Seigneur, par le moyen d'une table chronologique ... Nouvelle edition, revue, corrigée et augmentée, par un Religieux Bénédictin de la Congrégation de S. Maur [*i.e. François Clément*]. Paris, G. Desprez, 1770.

Folio, pp. [8], xx, [2], xxxvii, [1], 934, [2, instructions to the binder concerning cancels]; printed 'Addition pour la page 911' inserted loose; contemporary polished calf, joints expertly strengthened (by reattaching the cords), spine richly gilt within

compartments, morocco label; a fine copy, from the library of Edward Gibbon with his book-label and first bookplate on the front pastedown; sale, Sotheby's, 20 December 1934, lot 61, bought by Robert Byron, author of *The Road to Oxiana*; signature of Byron's brother-in-law the historian Rohan Butler. £3750

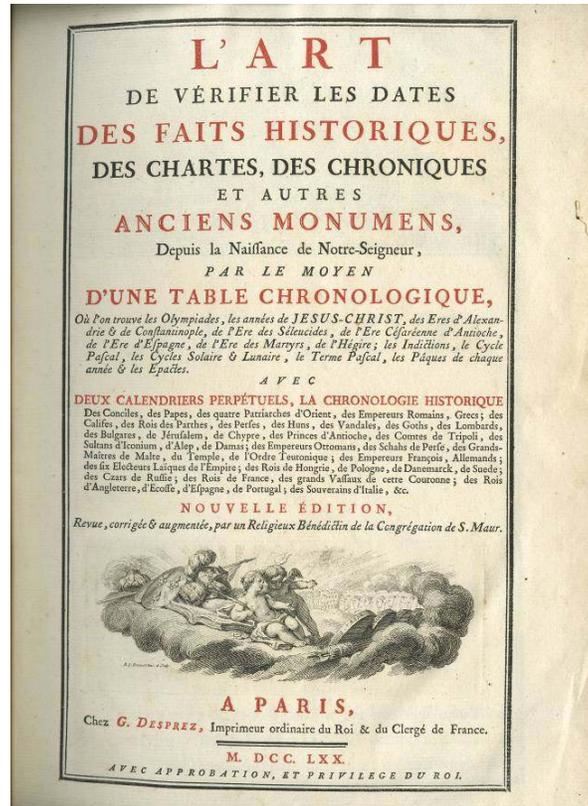
Second edition, extensively revised and enlarged. This monumental compendium of chronology and universal history was the work of scholars at the Benedictine Congregation of St. Maur in Paris. François Dantine planned the work and began to construct the tables, but owing to ill health he was obliged to leave its completion to other members of his order. The first edition was published in 1750 by Charles Clémencet and Ursin Durand, and then the Benedictine historian François Clément undertook a comprehensive revision for this new edition of 1770.

The amount of information in this volume is prodigious, closely printed in two or three columns of small type within a printed border. Prefatory material explains the methods for calculating dates, and this is followed by a comparative table of years according to Christian and other calculations, a perpetual calendar, chronology of eclipses, catalogue of saints, chronology of councils and popes, and the like, and then detailed historical and biographical chronologies of the Roman, Eastern, Ottoman, and Western emperors, the Kings and nobility of France, Kings of England and Spain, Doges of Venice, and the rulers of other European states. 'It may truly be said that no book ever held so important a place in modern historical literature as this' (H. Longueville Jones, *Essays and Papers*, 1870, pp. 282-3).

This is a work that must have been very useful to Gibbon, although we have found only three direct citations in the footnotes to *Decline and Fall* (there may well be more). For example, discussing whether the historian Falcandus ('styled the Tacitus of Sicily') was born on that island or in France, he cites the opinion of 'the laborious Benedictines (*L'art de vérifier les dates*, p. 896)' but disagrees (chapter 56, note 127: for other notes see chapter 47, n. 140 and chapter 59, note 82). 'The laborious Benedictines' is an apt description of Dantine, Clémencet, Durand, and Clément. Gibbon also owned the third edition, 1783-87, but page references make it clear that he was continuing to use the 1770 edition even while writing the last three volumes of *Decline and Fall* (published in 1788).

This book is recorded in both the Bentinck Street, London, catalogue of Gibbon's library and in the subsequent Lausanne card catalogue. After Gibbon's death most of the library was sold by his executor, Lord Sheffield, to William Beckford, who is reported to have said, 'I bought Gibbon's library to have something to read when I passed through Lausanne'. Beckford subsequently made a gift of the library to his physician, Dr. Frederic Schöll (also a friend of Gibbon), who sold many of the books, including this one, to John Walter Halliday in 1825. Halliday's portion of the library passed down through various hands until it was sold by Sotheby's in 274 lots on 20 December 1934. This was lot 61, bought by Robert Byron the traveller and writer. A copy of the Sotheby's catalogue is enclosed, and Byron's marginal marks show which works he was interested in, nearly all travel books, though it appears he was outbid for the seven lots he particularly wanted as noted on the cover.

Geoffrey Keynes, *The Library of Edward Gibbon: a Catalogue* (1940), p. 107.



WITH A PREFACE BY BALZAC

33. [GRIMOD DE LA REYNIÈRE *et al.*] LE GASTRONOME FRANÇAIS, ou l'art de bien vivre, par les anciens auteurs du Journal des Gourmands ... Paris, [Imprimerie de Honoré de Balzac for] Charles-Béchet, 1828.

8vo, pp. viii, 503, [1, advertisements], with engraved frontispiece; occasional foxing; a good copy in contemporary marbled boards, extremities worn. £750

First edition of a collection of gastronomic texts, largely by Grimod de la Reynière, one of the foremost gastronomic writers of the Napoleonic and Restoration period, and by Cadet de Gassicourt, author of the celebrated *Cours gastronomique* of 1809. *Le Gastronomes Français* is prefaced by Honoré de Balzac and printed in the printshop owned by the novelist.

Grimod de la Reynière is the creator of the literature of *gourmandise*. Son of a high official in agricultural administration, who had made a fortune in the pork trade, Grimod gave extravagant *dîners philosophiques* during the Ancien Régime, was befriended with Restif de la Bretonne, and died on his country retreat after a long life of feasting at the age of 79. His most famous work is the *Almanach des gourmands*, which appeared annually from 1803-1810.

This work includes many refined recipes and gastrosophic essays on various foodstuffs; it puts the then contemporary gourmandise in a historical context with the ancients, and celebrates the high culinary standard of the *Grande Nation*. Sophistication was the gastronomic dandyism of the Restoration period, which Balzac often described in his novels.

Bitting p. 555 (without frontispiece); Cagle 204; Simon, *Bibliotheca Gastronomica* 733; Vicaire 389-90.

34. GUYOT, Jules. Étude des Vignobles de France pour servir à l'enseignement mutuel de la viticulture et de la vinification françaises. *Paris, Imprimerie Impériale, 1868.*

Three volumes, 8vo, pp. [4], x, 609; [4], 739; [4], 710, lacking the map in volume 1; slight foxing throughout, but a very good copy in quarter calf over marbled boards, raised bands, spines decorated in gilt, red and green morocco labels.
£750

First edition of this fundamental work on the vineyards of France, illustrated with almost 1000 woodcuts.

Simon BV, p. 110.

35. HUGO, Victor. By Order of the King. The authorised English Translation of Victor Hugo's *L'Homme qui Rit*. In three Volumes ... With Illustrations by S. L. Fildes ... *London, Bradbury, Evans, & Co., 1870.*

3 vols., 8vo, with wood-engraved frontispiece and vignette title on plate paper in each volume, and 6 plates in vol. I, 5 in vol. II, and 3 in vol. III; slightly shaken but a very good copy in the original dark green cloth, pictorially blocked in black on the front covers, lettered gilt.
£475

First complete edition in English of Hugo's tragic social novel of human flotsam and jetsam, child-mutilating 'comprachicos', and aristocratic intrigue, set in late 17th-century England. 'Full of Hugolian archetypes, this grotesque romance seems to reflect the promise and the failure of revolutionary ideals that shaped 19th century French political history. The hero, Gwynplaine', stolen in childhood and 'mutilated by order of the king, has had a smile carved into his face so that he will not be recognized as the heir to a nobleman who refused to accept monarchy after the fall of Cromwell's republic' (*New Oxford Companion to Literature in French*). His companions, in a caravan in Southwark, are his beloved Dea, who is blind and thinks that he must be handsome; Ursus, a vagabond; and Homo, a wolf. The attempt at an English setting results in some unintentional humour. When Gwynplaine discovers his identity and is introduced to the House of Lords, his grimace causes the peers to dissolve in laughter, he flees, and the novel ends with Dea's death and the suggestion of Gwynplaine's suicide.

The translator, anonymous at the time, was Mrs. A. C. Steele; a condensed version of her translation had been serialized in the *Gentleman's Magazine*. The illustrator, Luke Fildes, rose to prominence in 1870 for his illustrations to Dickens's unfinished novel, *The Mystery of Edwin Drood*, and for his moving drawing of Dickens's study after his death, entitled 'The Empty Chair'. Sadleir 1236; Wolff 3333.

36. HUGO, Victor. Victor Hugo à Louis Bonaparte. Jersey, 8 April 1855.
[*Jersey, Imprimerie Universelle = Brussels, Henri Samuel*] [Bound after:]

[MAGEN, Hippolyte]. Les deux cours et les nuits de St.-Cloud. Moeurs, débauches et crimes de la famille Bonaparte. *London, Jeffs, and Brussels, J. H. Briard, 1852.*
[and with:]

[CALLET, Pierre-Auguste]. La veille du sacre ... *London, W. Jeffs, 1853.*
[and with:]

[FAVRE, François]. Bonnes paroles d'un proscrit français à ses concitoyens. October 1852. *Brussels, 1852.*
[and with:]

DURRIEU, Xavier. Le coup d'état de Louis Bonaparte. Histoire de la Persecution de Décembre ... *Brussels, J. H. Briard, 1852.*
[and with:]

[ARAGO, Étienne]. Le deux Décembre, poème en cinq Chants. *London and New York, 1853.*

6 works in one vol., 18mo; very good copies, with half-titles where required, in contemporary quarter black morocco and marbled boards, spine lettered 'Écrits de l'exil'.
£1200

First edition, rare, of Hugo's open letter to Napoleon III, written in exile in Jersey, protesting against the Emperor's planned diplomatic visit to England: 'Qu'est-ce que vous venez faire ici? à qui en voulez-vous? ... Laissez l'exil tranquille. Ne venez pas.' The visit went ahead, Napoleon III received the Order of the Garter, and Queen Victoria returned the favour, becoming the first British monarch to make an official visit to France since 1520. These events would indirectly contribute to Hugo's expulsion from Jersey, along with a number of other French 'proscrits' at the end of October 1855.

Hugo's pamphlet is accompanied here by five similar works, written by authors in political exile after the coup d'état of 1851, and known to Hugo. Magen, Callet and Favre were journalists whose exile was passed in Belgium; Durrieu was editor of the *Revolution* and the closest to Hugo, who mentions him several times in *The History of a Crime* (which also refers in passing to Magen's imprisonment) – he lived in exile in England and Spain; Arago, playwright and politician, and one of four talented brothers, was also in exile in Belgium. The abolitionist writer and fellow-exile Victor Schoelcher mentions in his *Histoire des crimes du deux décembre* (1852) the works by Durrieu, Favre, and Callet in the same breath as Hugo's *Châtiments*.

OCLC shows five copies of the Hugo (Koninklijke Bibliotheek; Harvard, Library of Congress, Indiana and Texas); three each of the Magen (Berlin Staatsbibliothek, Bayerischer Staatsbibliothek, International Institute of Social History) and the Durrieu (Koninklijke Bibliotheek, Radboud Universiteitsbibliotheek, University of Toronto); and two of the Callet (Koninklijke Bibliotheek and Bayerischer Staatsbibliothek). The Favre and Arago pamphlets are not listed in OCLC in any edition.

Clouzot, p. 149 'Très rare'; Carteret I, 415.

37. JENKINS, James. The ex-emperor in a bottle. London, James Jenkins, 25 August 1815.

275 x 325 mm, hand-coloured engraving; very slightly dust-soiled.

£1250+VAT in the EU

A satirical group portrait depicting Napoleon (with his hand thrust in his waistcoat, as in Isabey's Malmaison painting, but with no hat or sword) trapped inside a corked fly-bottle. To his right stand the allied sovereigns, most prominently the Prince Regent, who holds up a tablet inscribed 'Martial Achievements', and Louis XVIII who kneels in profile in the foreground. To his left stand the highly decorated allied generals, Wellington, Platoff, Blücher, and Schwarzenberg.

It was issued by Jenkin's as an advertisement, or prospectus, to '*The martial achievements of Great Britain & her allies*, a splendid graphical work, illustrative of the most renowned battles & sieges in which those powers have been engaged during the late wars'.

Abbey, *Life* 366; BM, *Catalogue of political and personal satires* 12594.



38. KÜHNHOLTZ, Henri-Marcel. Aristote et Pline, tableaux, peints par M. Bezard. Fracmens pour servir a l'histoire de la faculté de Médecine de Montpellier ... *Montpellier, de la Typographie de Madame veuve Picot, 1832.*

[Bound with:]

KÜHNHOLTZ. Réflexions de Floriano Caldani sur l'anatomie appliquée à la peinture, traduites de l'Italien et accompagnées d'un avant-propos et de notes sur le même sujet par H. Kuhnholz. *Montpellier, Louis Castel, 1845.*

2 works bound in one vol., 8vo, pp. 42, with 2 litho plates by Camaret; pp. 52, each page within typographical border; both works printed on pink paper; bound in contemporary hard grained red morocco, covers blocked with gilt rocaille decorations, inside dentelles and doublures with fine unidentified coloured crowned coat-of-arms painted onto card and pasted inside front cover, while an ink and brown wash drawing of the Fountain of the Three Graces on the Place de la Comedie in Montpellier by the same artist is pasted on the inside lower cover, a further crowned coat-of-arms painted on final leaf, waxed pink endpapers with a semé of gilt dots, gilt spine divided into compartments, gilt edges. £650

First editions. A special copy printed on pink paper; and with added wash and watercolour drawings.

Henri-Marcel Kühnholtz (1794-1878) was a physician in Montpellier, who taught at the local university and acted as the librarian of the medical faculty. In the first work Kühnholtz describes two pictures by the historical painter Jean Louis Bézard, which had been commissioned for the library at the medicine faculty. The second work gives a critical French translation of the views of the anatomist Floriano Caldani on applied anatomy for artists and furnishes copious notes.

39. LABORDE, Ernest. Vieilles maisons boutiques & paysages de Paris. Eaux fortes originales de Ernest Laborde. Présentées par Gustave Geffroy de l'Academie Goncourt. *Paris, Jules Meynial, 1918 [1919].*

Large folio, pp. [8], plus 42 leaves of etchings on a pale yellow ground (various sizes up to 188 x 260mm, though generally smaller), including two index plates; one plate-leaf slightly browned, else a fine copy, uncut, loose leaves as issued, in a modern portfolio; each plate numbered in pencil 4/90. £3250

First edition, very rare: two series of 20 etchings each on the most picturesque houses and shops in Paris, produced 1911-1918 by Ernest Laborde (1870-1935).

Not in OCLC, COPAC, KvK or CCF, and very scarce on the market. We have traced a copy at the Bibliothèque historique de la ville de Paris only, plus a few holdings of individual etchings.

AVM (GERD)



VIEILLES MAISONS ▼▼▼
BOUTIQUES & PAYSAGES
▼▼▼ DE PARIS ▼▼▼

▼▼▼ EAUX FORTES
ORIGINALES DE ▼▼▼▼
ERNEST LABORDE

PRESENTEES PAR GUSTAVE GEFFROY
▼ DE L'ACADEMIE GONCOURT ▼



▼ SE TROUVE A PARIS CHEZ ▼
JULES MEYNIAL LIBRAIRE
30 BOULEVARD HAUSMANN
▼ 1918 ▼

40. [LAUGIER, Marc-Antoine, *Abbé*]. *Essai sur l'Architecture. Paris, chez Duchesne, 1753.*

Small 8vo, pp. xiv, [2], 293, [19], with the 4 pages of approbation and privilege, and the final leaf of errata; a fine copy in contemporary cat's paw calf, richly gilt spine with red morocco label; title-page with late 18th-century ownership stamp of entwined initials D.B.? enclosed by 'Juge au tribunal de Semur, (cote d'or)', bookplate of John Harris. £950

First edition of Laugier's important and influential *Essai* advocating a return to the use of geometrical forms in architecture rather than the embellishment of the Orders, and determining the regular layout of streets and squares in city planning, with special reference to Paris, and calling for a picturesque alternative to the traditional French formal garden. The book's argument was deemed so revolutionary that Laugier published it anonymously. It was translated into English in 1755.

Schlosser-Magnino p.653; Berlin Kat. 2405, Cicognara 545 and RIBA, *Early Printed Books*, 1774 (all only have the second edition of 1755 which was no longer published anonymously).

41. [LAW, John.] *Abbildung des auf der Strasse Quincampoix in Paris entstandenen so berühmten Actien-Handel. Excudit C. Weigel nach den Parisischen Original... [1720.]*

Line engraving, 40 x 33.5 cm; a fine dark impression, mounted.

£1250 + VAT in the EU

This engraving is a German version of "Rue Quinquempoix en l'Année 1720" (BM Catalogue 1655). It gives a view, in angular perspective, of the Rue Quinquempoix, Paris, with crowds of persons assembled there during the share mania of the Mississippi, South Sea, and other schemes which bubbled in the financial atmosphere created by John Law of Lauriston.

The title is engraved with a long German inscription divided into two parts by a medallion bust portrait in nearly full view, below inscribed *I Law*. To one side of the pedestal of this portrait a man appears to be chained, weeping bitterly; on the other side another man lies extended on the ground, in the act of stabbing himself with a dagger; a young woman sits near him in great distress. Above the medallion is a Janus head; a hand on the side of the former holds a cornucopia which is filled with jewels; another hand, on the side of the latter face, empties a cornucopia which contains bank notes marked '800,000', and '100, 000', &c.

The French version of this print is no. 31 in vol I. of 'Het Groote Tafereel der Dwaasheid', a collection of Dutch satires on the schemes of Law and his contemporaries, also published in 1720.

BM Catalogue 1656.



[section]

42. LE CARPENTIER, Matthieu. Recueil des plans, coupes et élévations du nouvel Hôtel de Ville de Rouen, dont la construction a été commencée en Mai 1757, avec le plans d'un accroissement & e autres ouvrages projetés pour cette ville ... Paris, chez Charles-Antoine Jombert, 1757.

Folio, pp. [ii], 9, [1], engraved armorial headpiece by Prevost after Hallé, double-page plan of Rouen by Canu and 5 plans and elevations (of which 2 are double-page) of the Hôtel de Ville; a crisp, clean copy, in recent quarter calf and marbled boards £950

First and only edition. Le Carpentier's project for a grand classical town hall in the centre of Rouen never progressed beyond the foundation stone.

Berlin Kat. 2514.

43. LEBRUN, Jean Baptiste Pierre. Essai sur les moyens d'encourager la peinture, la sculpture, l'architecture et la gravure. Paris, gratis, chez l'auteur, an III [1794.]

8vo, pp. 36, title-page a little dusty and with small hole, woodcut head and tail-piece in the text; partly uncut; bound in 19th-century red morocco backed marbled boards. £425

First edition. In the midst of revolutionary France, the painter, art dealer and writer on art Jean Baptiste Lebrun (1748-1813) encourages the arts to continue flourishing.

UCBA 1132; not in Cicognara.

44. LEE, Nathaniel. *The Massacre of Paris: a Tragedy. As it is acted at the Theatre Royal by their Majesties Servants ... London, for R. Bentley and M. Magnes, 1690.*

Small 4to, pp. [4], 52, [4], with the final leaf of advertisements (see below); small holes to A2, C1 and D1, rather browned, with some stains; modern calf. £250

First edition. Although first acted in 1689, the play was written years earlier and suppressed. Based on the events of the St Bartholomew's Day Massacre of 1572, the play follows history closely (the source appears to be Davila rather than Marlowe), except for the addition of a love episode between the Duke of Guise and Marguerite of Navarre.

At the end is 'A Catalogue of some Plays' printed for Bentley and Magnes, among them the Fourth Folio (plus separate printings of *Hamlet*, *King Lear*, *Othello*, *Julius Caesar*, *Merchant of Venice*, *Troilus and Cresida*, and *Macbeth*), Racine's *Andromache* and Molière's *Tartuffe* (the first appearance for each playwright in English), and Aphra Behn's *Abdelazer, or the Moor's Revenge*, for which Purcell was soon to provide incidental music.

Pforzheimer 591; Stratman 3162; Woodward & McManaway 734; Wing L 853.

'THE BOOKSELLERS GROW RICH
WITHOUT UNDERSTANDING THE BOOKS THEY SELL'

45. *LETTERS ON THE FRENCH NATION*: by a Sicilian Gentleman resident in Paris, to his Friend in his own Country. Containing an useful and impartial Critique on that City, and the French Nation. Translated from the Original. *London, for T. Lownds, 1749.*

8vo, pp. 55, [1]; a very good copy, disbound. £1250

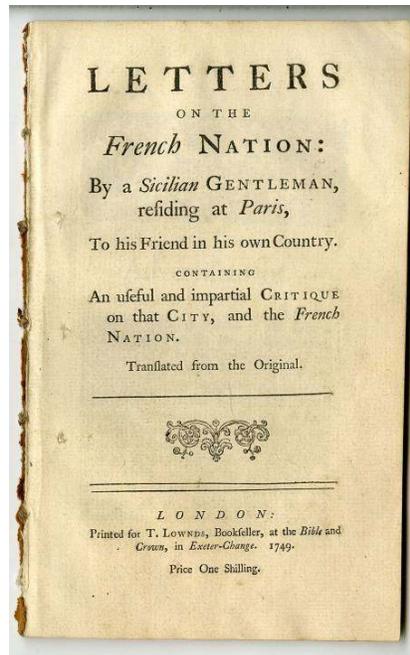
First edition, rare, purportedly a translation but we cannot trace an original.

In nine letters the 'Sicilian' author paints a vivid picture of the dirty streets, noisy church-bells, handsome women, grand libraries, and modish populace of mid-eighteenth-century Paris. There is a long passage on the fine character of Parisian women – their liberty 'is here more unbounded, than that of the *Arabs* in their Strollings'; they run shops and cozen customers like the best, and despite their love for little dogs keep husbands and lovers alike under their thumbs.

On the downside, rents are high, valets insolent, the streets thronged with attorneys and abbés, and the inhabitants wilfully unintelligible: 'They eat Half of their Words. They write not as they speak, and have a Pleasure in speaking so as not to be understood'. There are descriptions of the Foire St. Germain and the Tuileries, and of the book trade: 'There is no City in the World where there are so many new Books ... [but] the Booksellers grow rich without understanding the Books they sell ...'.

A second edition in the same year adds that the work is 'translated from the original, by the author of *Heaven open to all Men*', i.e. the deist Pierre Cuppé (1664?-1748?), though it is not clear if he is being claimed as author or translator, or whether the publisher was merely trying to capitalise on the success of Cuppé's work.

ESTC shows three copies only: Queens' College Cambridge, National Trust (location unspecified); and Boston Public.

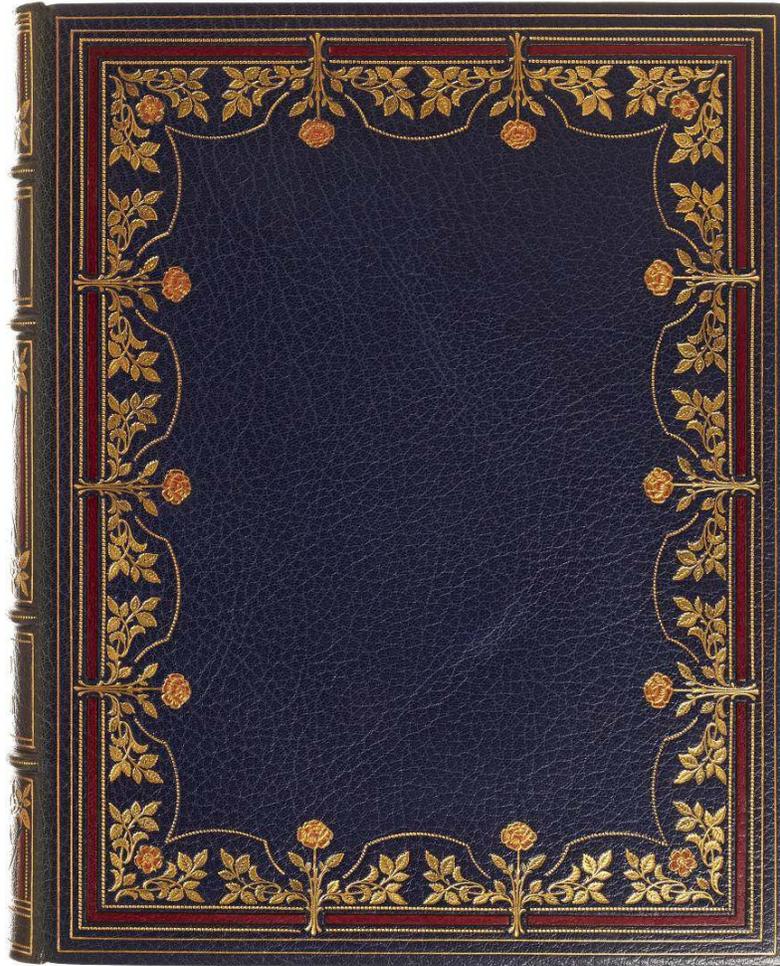


46. MAUPASSANT Guy de. Pierre et Jean. *Paris, Boussod, Valadon et Cie, 1888.*

4to, pp. 170, [2]; with three suits of engravings, in cameo on satin, in cameo on Whatman paper, and in bistre on Japon, original watercolour of a boat signed E Duez to the half-title, a fine copy in luxurious full blue morocco by Charles Septier, onlaid border of red morocco within a pointillé border, regularly intersected with gilt rose stems, flowerheads onlaid in red morocco, gilt leaf tools to either side, turn-ins in coordinating style with corner flowers, central panel of crimson watered silk, matching endpaper, then marbled endpapers; spine gilt in five compartments, the second and fourth lettered direct, the other with gilt and onlaid flowers with decorative borders, board edges with double gilt-fillet, all edges gilt. Preserved in a slipcase of marbled paper boards and blue morocco. £1750

First illustrated edition of Maupassant's realist novel, a controversial and impassioned examination of illegitimacy, the bourgeoisie, and the problems of money, with large illustrations by Albert Lynch and Ernest Duez, each with a different ornament underneath. Number 33 of 50 copies on Japon paper.

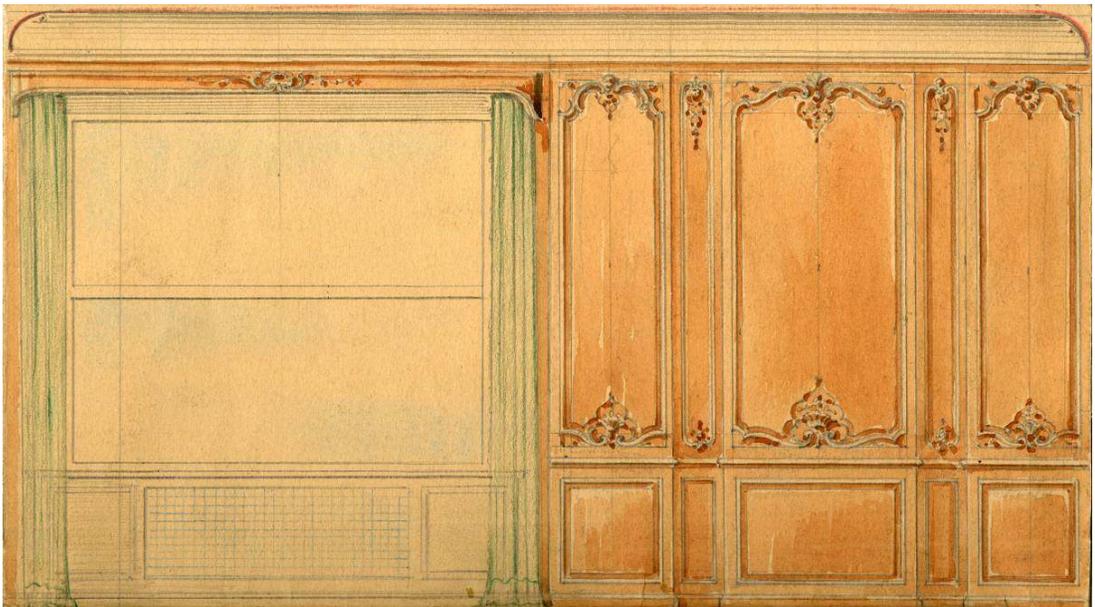
Charles Septier trained under the great Meunier, 'ses travaux de qualité lui valurent une notoriété justifiée' (Flety).



47. [MODEL] Model of a panelled room [France, c. 1880]

4to, cardboard model with four collapsible walls, each wall decorated on one side with pen and wash. £350 + VAT in the EU

An empire-style model for a measured drawing room or study, with a bookcase on one wall, facing a fireplace and a large wall mirror above flanked by a second bookcase and a display cabinet, the other walls have a window and a double door. The floor is left blank, with only a faint outlay of furniture shapes in pencil. This is an interesting model presumably for designing furniture to go into the room or positioning furniture in it. The floor sports the red stamp of 'R.J. Toudy, 141 rue de Rome, Paris 17th'.



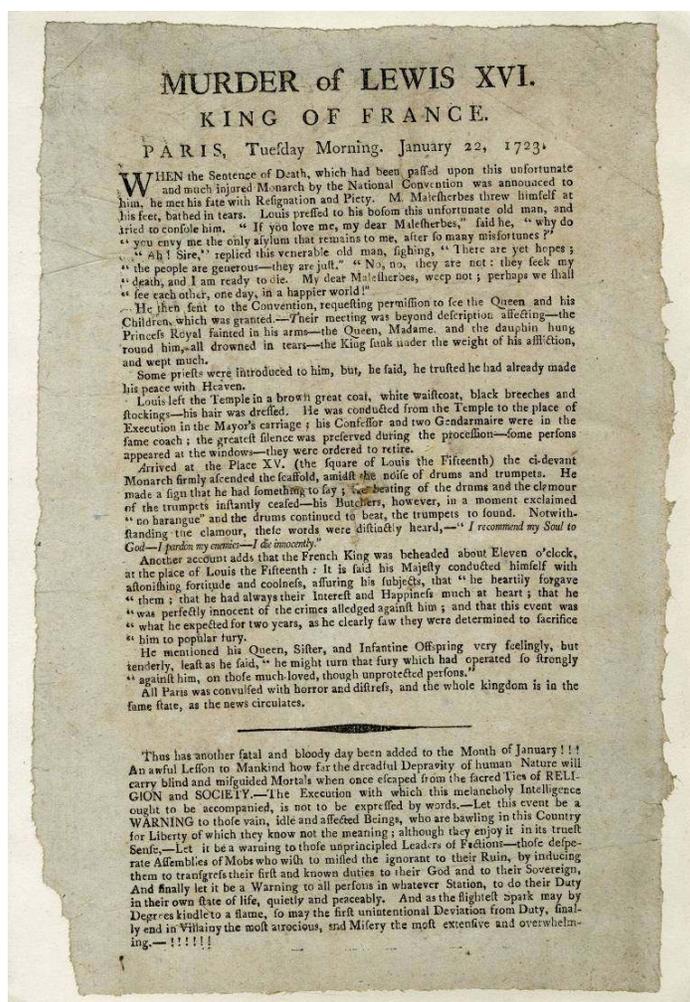
A HEADLESS STATE

48. MURDER of Lewis XVI. King of France. Paris, Tuesday Morning. January 22, 1723 [sic]. [London? 1793.]

Folio broadside, drop head title; small hole affecting three letters, no loss of sense, but a good copy; edges uncut, neatly laid on card. £750

A shocked account of the execution of Louis XVI of France followed by an exhortation to an English audience: 'Thus has another fatal and bloody day been added to the month of January ... An awful lesson to mankind how far the dreadful depravity of human nature will carry blind and misguided mortals when once escaped from the sacred ties of religion and society ... Let this event be a warning to those vain, idle and affected beings, who are bawling in this country for liberty of which they know not the meaning; although they enjoy it in its truest sense'.

Not in ESTC, where a variant ('Louis' and no year) is recorded in two copies, British Library and Society of Antiquaries.



49. PATTE, Pierre. Essai sur l'architecture théâtrale ou de l'ordonnance la plus avantageuse à une Salle de Spectacles, relativement aux principes de l'Optique & de l'Acoustique ... *Paris, Moutard, 1782.*

8vo, pp. [4], 212, with 3 large folding engraved plates; a very good copy in French early 19th century red calf and red/green marbled boards, flat spine with gilt and black decoration, black label, marbled edges. £1250

First edition of an important early contribution to the literature of theatre architecture in France. In 1750 when King Louis XV of France thought about building a theatre at Versailles he sent the architect Pierre Patte to Italy to acquaint himself with modern theatre architecture. The Versailles project did not progress but Patte used his insights to publish the present work in which he outlines his ideas on theatre architecture, including his own ideal design, but also comments upon twelve other contemporary European theatres, illustrating their plans and criticising each in detail.

Cicognara, 771 ('Opera assai be concepita, e da tenersi fra le migliori di questo genere'); Fowler 243; RIBA, *Early Printed Books*, 2463.

50. [VERSAILLES]. [PERELLE, Gabriel together with his sons Nicolas and Adam PERELLE]. A collection of plates showing Versailles, its gardens and menagerie. [*Paris*], *N. Poilly* (and once only *Langlois*), [*c. 1680*].

Oblong folio (285 x 400 mm.), a collection of 28 engraved plates by the Perelles cut out and mounted in an 18th-century album, two plates cut close losing the lettering, four plates a bit browned, but the rest in fine impressions; generally clean and crisp, only two of the browned plates with small surface abrasions; bound in 19th-century marbled paper covered sturdy paste boards, recent calf spine. £2500

An interesting collection of the fine views of Versailles with which Louis XIV dazzled the rest of Europe. The impressive scale and complex layout of the gardens is shown in a variety of views by the Perelles teeming with figures. Some show different versions of the same subject and one is able to follow the design changes over a period of time.

The art of the Baroque garden found its ultimate expression in the creations of André le Nôtre (1613-1700). He transformed the former swamp into a princely garden of ingenious geometry, and mechanical and hydrological engineering. The immense estate of Versailles was built by a team of artists and architects. Charles Le Brun was the general director, Mansart and Le Va the architects, and Girardon and Tuby two of the many sculptors furnishing garden ornaments.

The collection of plates offered here show the following views: the village of Versailles with the new Royal Palace in the background and the Grand Allée leading to it; view of the old Versailles palace, and a garden view of it; two views of an intermediate state of the new Versailles palace; three splendid different bird's eye views of the new Versailles when finished and the gardens stretching beyond; two views looking from the façade of the new Versailles onto the Grand Court; two

different views of the garden façade of Versailles, one also showing the orangerie; garden view with the beginning of the Grand Canal, with lots of large boats on it; three fine different bird's eye views of the menagerie with a number of exotic animals visible; view of the Grotto; another garden view; façade of the Chateau de Clagny; and a garden view of the same; view of the Grand Canal with fully rigged ship in the middle; view of water terrace with Grand Canal in the background; two different views of the Three Fountain parterre; view of the Cascade parterre; view of the Golden Fountain; view of the Labyrinth; and finally two different views of the Trianon.

See Berlin Kat. 2480-2483.

RARE DIJON FESTIVALS

51. [PETIT, *Abbé.*] Relation des réjouissances qui se sont faites à Dijon a la naissance de Monseigneur Le Dauphin. *Dijon, chez Antoine de Fay, 1729.*

[*Bound with:*]

[LE JOLIVET, Charles-Élie.] Description de la pompe funebre faite dans l'Eglise de la Sainte Chapelle du Roi à Dijon, le 13 Décembre 1740, après la mort de ... Louis-Henri Duce de Bourbon, Prince de Condé, Princ du Sang, ... Gouverneur de Bourgogne. Par M. L* J***. *Dijon, chez Antoine de Fay, 1741.*

2 works bound in 1 vol., 4to, pp. 48, with 2 engraved plates (one large and folding) and fine large woodcut head-piece; pp. 29, [1], with 3 engraved plates (2 large and folding) and fine large woodcut head-piece; very good, large and clean copies in old marbled wrappers, modern leather labels. £1600

Two rare illustrated accounts of festivities, celebrating the birth of the Dauphin and the death of the Duc de Bourbon respectively, organised at Dijon in eastern France in the middle of the 18th century. The plates show elevations of the festival architecture; the architect responsible for the decorations for the funeral of the Duc de Bourbon was Jacques-Ange Gabriel (1698-1782), architect to the King of France.

I: Barbier IV, 233; Watanabe-O'Kelly no. 2058; Ruggieri no. 562; not in Vinet.

II: Barbier I, 895; not in Watanabe-O'Kelly, Ruggieri or Vinet; OCLC records only the Columbia copy.

52. QUAGLIA, Ferdinando. Album Tumulaire recueil de monuments funèbres projetes ou executes dans les cemetères de Paris ... composé de 24 planches, sans texte, contenant plus de 200 monuments, gravées sur pierre par Collette. *Paris, Libraire de Ledoyen, 1853.*

Large folio (560 x 381 mm.), 24 litho plates, some light foxing, there is no title-page, the title is printed on the original publisher's wrappers, large piece missing from the front wrapper at foot, not affecting text, spine partly perished. £950

First and only edition of this scarce collection of tomb and mausoleum designs by Ferdinando Quaglia (1780-1853) who for a long time was part of Empress Josephine's household as her court painter.

Quaglia had already published an earlier collection of tomb designs in 1832, then concentrating on the Père Lachaise cemetery. A second edition was published in 1835 and an enterprising German publisher issued a German edition in 1834. This Père Lachaise collection is well represented in libraries in America and Europe, whereas the *Album Tumulaire* is curiously unknown.

OCLC locates no copies in US, only 2 in France; there are no copies in COPAC or KVK.

‘LA SEULE EDITION APPROUVÉE PAR LES AUTEURS’

53. [MATISSE]. REVERDY, Pierre. *Les Jockeys camouflés & période hors-texte*. Edition ornée de cinq desseins inédits de Henri Matisse. *Paris 1918*.

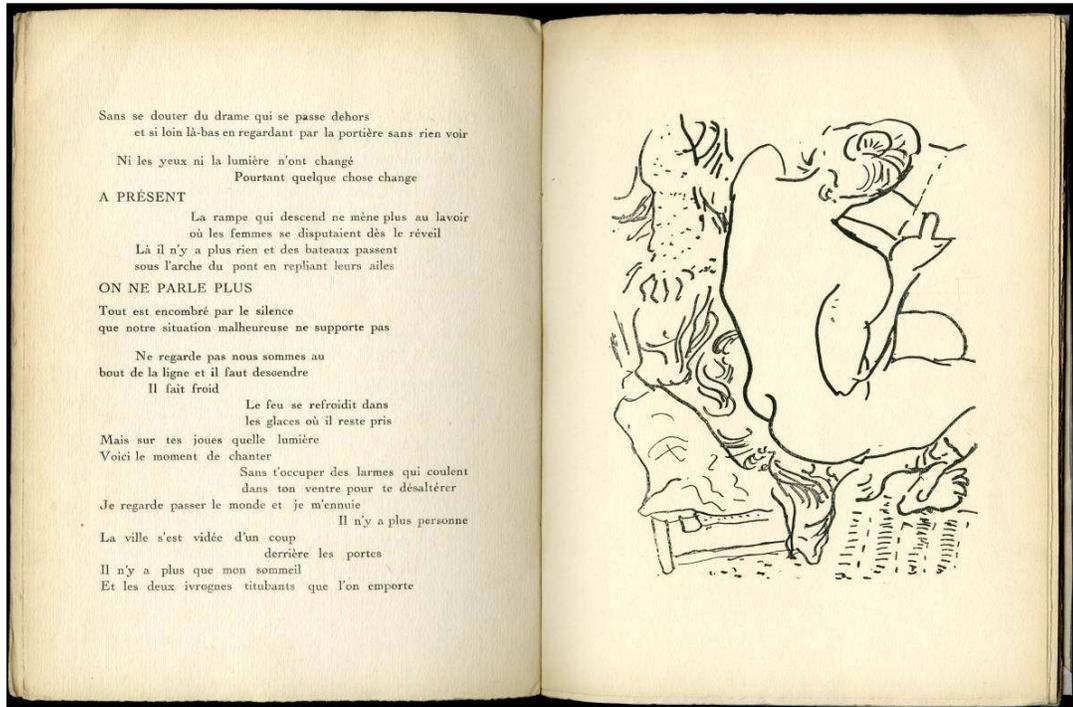
4to., pp. [42], with five plates of woodcuts by Matisse; a fine copy in the original printed wrappers, some slight edge wear. £3250

Second (first authorised) edition of this collection of three poems, Matisse's first illustrated book, a **presentation copy ‘A Jacques Dyssord / en toute sympathie / P. Reverdy’**. The edition was limited to 105 numbered copies, though this copy is hors-commerce, marked ‘Service’ in Reverdy's hand on the limitation leaf.

The first edition of *Les Jockey camouflés* had been printed by Bernouard with the text in green, orange and blue, much to Reverdy's chagrin. To add insult to injury, both he and Matisse were referred to as ‘Monsieur’ on the title-page, an unnecessary formalism Reverdy disliked. He immediately arranged for this second edition in black and white; it is rarer than the first. Although the Matisse illustrations were produced 1903-1917 and not specifically for this work, it was the first book to contain multiple images by the artist.

Jacques Dyssord was the pseudonym of the poet and writer Edward de Bellaing; he published his first collection of verse, *Le Dernier Chant de l'Intermezzo* in 1908, and after the war went on to write further collections, essays and fictionalised biographies. Dyssord and Reverdy mixed in the same circles – both, for example, had attended the extraordinary ‘Dejeuner Guillaume Apollinaire’ in December 1916 (along with Picasso, Matisse, Bracque, Cocteau, Ehrenburg, Gide ...).

Claude Duthuit, *Henri Matisse: Ouvrages Illustrés*, 41; *The Artist and the Book* 195 (the first edition); Barr, *Matisse*, p. 560.



ANGLO-FRENCH LITERATURE

54. RICCOBONI, Marie-Jeanne. *Histoire de Miss Jenny*, écrite & envoyée par elle à Milady, Comtesse de Roscomond, Ambassadrice d'Angleterre à la Cour de Dannemark ... *Paris, Brocas & Humblot, 1764.*

4 vols., 8vo, with a half-title and a frontispiece in each volume; a fine copy in contemporary half calf and marbled boards, spine gilt, contrasting morocco labels; armorial bookplate of Charles Palmer in each volume, superimposed in volumes II-IV by the bookplate of Palmer's ward and heir, the political economist Hutches Trower (1777-1833), a follower of Ricardo. £650

First edition of an epistolary novel of English manners, by the anglophile French writer Madame Riccoboni, a friend and correspondent of Garrick, Hume and Adam Smith, and a publicist for the cause of English literature in France.

Miss Jenny is a case study in Anglo-French literary influence: the plot was adapted from a popular French translation of Eliza Haywood's *Betsy Thoughtless* (*L'Étourdie, ou Histoire de Miss Betsy Tatless*, 1743), and *Miss Jenny* became itself an important source for Fanny Burney's first novel *Evelina* (1778).

David Hume was in Paris at the time of publication, and offered to arrange for *Miss Jenny's* translation into English, writing to his friend Strahan in March 1764: 'Are you acquainted with the Merit of Madame Riccoboni's novels? ... She has just now in the Press a Novel, wrote upon English Manners, from which great success is expected. Woud you think it worthy of being translated? I could get some Sheets of it, which I woud send you by a Courier, and which woud secure you the property ...'. He did so, and it was duly translated, as *The History of Miss Jenny Salisbury*, 1764, but sold very poorly, and the publisher Becket refused to return any of Riccoboni's correspondence. In turn, she was very dismissive of the translation, writing to Garrick in August 1765 that 'Jenny est pitoyable; une traduction lache, froide, pleins de contresens, de répétitions, de plates épithètes ...'.



55. SARTRE, Jean-Paul.
Bariona. [*Paris, Anjou-Copies, 1962-5?*]

4to, [4], 112, [2, limitation leaf]; stereographic typescript text; a fine copy, in the original blue printed paper wrappers. £850

First edition of Sartre's first play, written and first staged in a German prison camp at Christmas in 1940; it was printed here with Sartre's permission, in a numbered edition of 500 (this no. 53).

It is a nativity-play with a twist, though without the resolute atheism of Sartre's later work. The eponymous Bariona is a village leader who orders that no more children be born in his village in protest at heavy Roman taxation. Hearing of the birth of the Messiah, he sets off to Bethlehem to kill him, only to be dissuaded by Balthasar in a manger-side discussion.

Rare. OCLC shows copies at Bibliothèque national de France, Institut de France; Bayerische Staatsbibliothek; Illinois, and UCLA.

56. SAUVAGEOT, Louis Charles. *Considérations sur la construction des théâtres a propos de la reconstruction du Théâtre des Arts, a Rouen. Paris, Morel, 1877.*

Tall 8vo, pp. [4], 55, with 8 engraved plates; some light foxing throughout; bound in the original yellow printed wrappers, edge wear, spine defective leaving wrappers loose. £200

First edition thus, an off-print from the *Encyclopédie d'Architecture* (April 1877), presenting Sauvageot's award-winning design for a new theatre in Rouen, illustrating and discussing plans and elevations, practicalities such as heating and ventilation, as well as summarising the other entries. The theatre had a capacity of 1500 seats and opened in 1882 with *Les Huguenots* by Meyerbeer and featured sculptures by Chapu and interior decorations by Baudoin and Millet.

57. SCHELLE, Gustave. *Le Bilan du protectionnisme en France. Paris, Félix Alcan Maisons, Félix Alcan et Guillaumin réunies, 1912.*

12mo, pp. [iv], 250, [2] advertisements; edges lightly browned; upper edge uncut; largely unopened in the original publisher's cloth, a little soiled and rubbed, but sound. £75

First edition. Best known for his historical works on Du Pont de Nemours, Quesnay, and Turgot, Schelle (1845–1927) was at the time of writing the present work vice-president of the Ligue du libre-échange.

58. SCUTENAIRE, Jean. *La Santé. 1933. à Irene Hamoir. [Brussels, Brassa, 1977].*

Large 16mo, pp. [52]; printed in red, blue, brown and purple, with 12 illustrations after photographic portraits; a fine copy in the original plain paper wrappers, with the subscription/ advertisement leaf laid in loose (worn at head with short tears). £650

First edition, #45 of 50 copies on vergé Ingres d'Arches, signed by Scutenaire at the end and by his wife Irène Hamoir on the subscription leaf, correspondingly numbered.

This is a facsimile of an original collage notebook put together in 1933 by the Belgian Surrealist Jean (later Louis) Scutenaire; found portrait photographs are paired with typographically unusual verses.

59. STOURM, Auguste-African, *dit* Eugène. *Opinion sur la question des sucres. [Paris, Bourgogne & Martinet, n. d., but 1840.]*

8vo, pp. 62, plus final blank; inscribed 'De la part de l'auteur / Stourm' to the half-title; disbound. £250

First and only edition. 'Le mauvais état de santé de M. Stourm ne lui permettant pas de monter à la tribune pour y développer une opinion longuement méditée sur la questions des sucres, il a pris le parti de faire imprimer ce qu'il ne pouvait pas dire' (p. 2).

The French had begun cultivating sugar beet during the Napoleonic wars, when the British blocked shipments of cane sugar from colonies such as Martinique and Guadeloupe. When the wars ended, and cane sugar reappeared on the market, most European countries stopped beet production, except for France, which continued to develop sweeter varieties of beet. By 1837, sugar beet accounted for half of all French sugar production. Stourm, a deputy in the Aube, a *département* which at the time had no means of refining beet sugar itself, here argues for the preservation of sugar beet production in France, and to allow the colonies to trade with other nations, as imports represent a menace to indigenous industry.

Not in Goldsmiths' or Kress. Not in OCLC.

60. STRAND, Paul, and Claude ROY. *La France de profil. Lausanne, La Guilde du Livre, 1952.*

Large 4to, pp. 121, [7]; black & white gravure plates, lithographed manuscript verse etc; a very good copy, in the original photographic wrappers and glassine jacket (glassine chipped at head and torn at foot of spine). £200

First edition, a numbered edition of 10,300 issued *hors commerce* (this #969), interweaved with text by the left-wing writer Claude Roy: 'Of all Strand's books, *La France de profil* ... is the truest collaboration with a writer ... Pages were conceived as image-text pieces, with the writer's handwritten texts witty echoing the photograph's compositional lines across the pages' (Parr & Badger). Unable to find a single perfect community to photograph, Strand constructs an ideal France from perfect parts.

Parr & Badger, I, 207; *The Book of 101 Books*, p. 136-7.

61. SWINBURNE, Algernon Charles. *Ode on the Proclamation of the French Republic, September 4th, 1870 ... London, F. S. Ellis, 1870.*

8vo, pp. 23, [1], a fine copy, unopened, in the original orange stiff paper printed wrappers. £100

First edition. On 4 September 1879, two days after the final capitulation of the French army at Sedan and the surrender of Napoleon III to the King of Prussia, the republican deputies at Paris proclaimed the end of the imperial dynasty and the foundation of the provisional government that was to become the Third Republic. Swinburne's celebratory *Ode*, dedicated to Victor Hugo, was 'thrown off at a heat on the arrival of the news – written, copied, and despatched in two days' (Swinburne to

Charles Howell, 9 September 1870, quoted by Wise). The poem was afterwards reprinted in *Songs of Two Nations* (1875). Wise 52.

62. THICKNESSE, Philip. *A Year's Journey through France and Part of Spain*.
Dublin, J. Williams, 1777.

Two vols, 8vo, pp. [ii], 295, [1] blank; 240; faint ink ownership inscriptions to the title page of both volumes, a good copy in contemporary speckled calf; joints of both volumes cracked, but cords firm, gilt morocco labels to the spine, extremities slightly bumped. £175

First Irish edition; an edition was published in Bath in the same year. 'Disappointed in the expectation of falling heir to some property, 1775, "driven out of his own country with eight children in his train," he removed himself to Spain, where he thought he could live more cheaply than in England. This trip employed him until November, 1776, and produced the above book' (Cox). As well as recounting Thicknesse's own experiences, the work also contains advice for would-be visitors to France, for instance discouraging men from taking attractive wives to Paris (lest they be corrupted by the local ladies, famed for their rather slapdash take on marital fidelity and for their equally licentious husbands). Boswell records being recommended the book by Dr Johnson on 3rd April 1778.

Philip Thicknesse (1719–1792) travelled throughout his life and wrote widely about his experiences in Georgia, Jamaica and Continental Europe. Thicknesse was also a friend and patron of Gainsborough, and credited himself with being the original discoverer of the artist's genius.

Cox, *A Reference Guide to the literature of travel* I, pp. 148-9.

63. THIERS, Adolphe. *The History of the French Revolution*. Translated with notes and illustrations, from the most authentic sources by Frederick Shoberl.
London, R. Bentley, 1838.

Five vols, 8vo, pp. xvi, 384; 391; 480; 526; 469 [1]; with 37 plates by William Greatbatch; occasional spotting but generally a clean copy, bound in contemporary purple ribbed cloth, corners bumped; spines with gilt lettering, a little sunned, bumped at head and foot with minor splitting to cloth at head of the spine. £250

First book edition in English of Thiers' (1797–1877) detailed history of the French Revolution, written between 1823 and 1827. The French first edition was issued in ten volumes (volumes I and II bearing the name of Félix Bodin as well as Thiers, as it was originally intended to include Bodin's account of the revolt of 1355 which was later published separately). The English edition was originally issued, with the plates, in 41 weekly parts at the price of one shilling each starting on the 30th September 1837. (*Lists of the Publications of Richard Bentley & Son 1829–1898*).

Thiers was still in his twenties when he wrote his *History*, and its publication helped him achieve political recognition early in his career. During the early stages of

writing the work, he received financial help from his benefactor Cotta, the well-known Stuttgart publisher. Thiers went on to be prime minister under King Louis-Philippe in the 1830s and was provisional president during the Third Republic towards the end of his life.

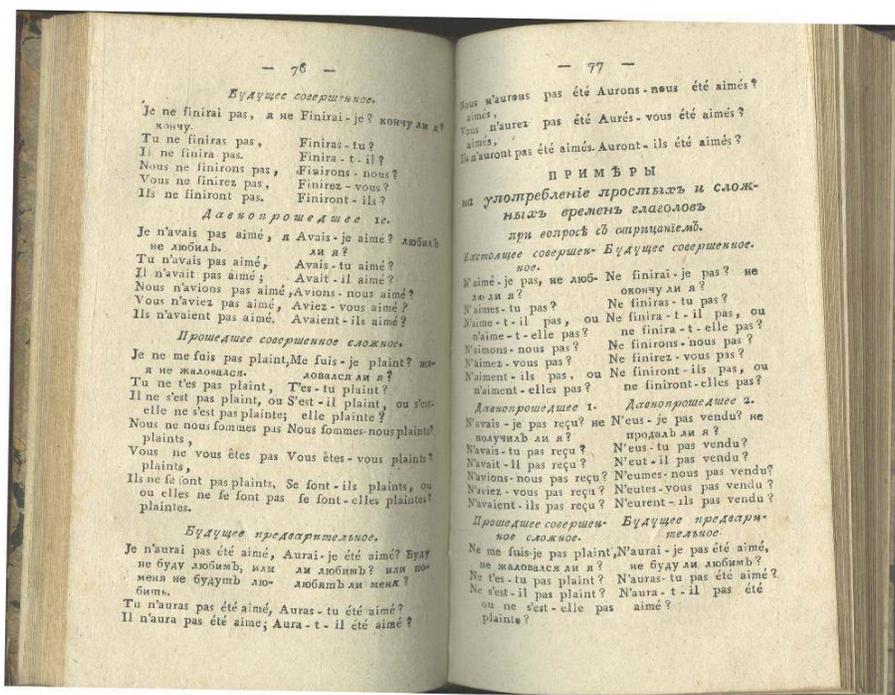
64. TOLMACHEV, Iakov Vasil'evich. Frantsuzskaia grammatika, razpolozhennaia legchaishim sposobom, s prisovokupleniem khrestomafii [*A French Grammar, arranged in the easiest manner, with the addition of a reader*] ... Moscow, University Press, 1809.

8vo, pp. 247, [1]; a few spots to the title; a very good copy in Russian contemporary polished red straight-grain morocco gilt, extremities rubbed; old blindstamped initials ('G. F.') to front free endpaper. £2800

First edition, rare. The polyglot academic Iakov Tolmachev (1779–1873) published his highly successful French grammar the year he arrived in St Petersburg from Ukraine, where he grew up. Other editions came out in 1814, 1819, and 1827.

Tolmachev had produced a translation of Rousseau's *Contrat social* a few years before, and in the reader section here he includes an extract from *Émile* and an epitaph for the philosopher ('Ci git Rousseau! chez lui tout fut contraste ...'). Other authors include Florian, Saint-Pierre, Fénelon, Bossuet, La Fontaine, and Voltaire, among other things his thoughts on Peter the Great.

Sopikov 3031. Not in COPAC or OCLC.



65. TZARA Tristan. *Entre-temps. Paris, Le Calligraphe, 1946.*

8vo, pp. 49, [7], with one engraving and four further drawings by Henri Laurens, title and headlines in green, a little toning, else a very good copy in half green morocco over marbled paper boards, spine in 5 compartments, the 2nd and 4th direct lettered gilt, **signed by the author** and illustrator to the limitation, original wrappers bound in. £350

First edition of this collection of surrealist verses, the fourth volume in the *Le Calligraphe* collection. Number 150 of 344 numbered copies on vélin du marais.

GRAVE CONCERNS

66. VERTAMONT, *Abbé de, attrib.* *L'Ombre du feu Cardinal: or, Cardinal Fleury's Ghost. Translated from the original French Manuscript of the Abbé de V---; formerly one of His Eminency's Domesticks: and now a State-Prisoner in the Bastille, at Paris ... London, J. Roberts and B. Milles, 1743.*

8vo, pp. [8], 62; one letter punched out on final page; disbound. £350

First edition, ostensibly translated from a manuscript rescued by an Officer of the Guards at the Bastille, but in fact an original English thrust at French foreign policy following the death of Cardinal André-Hercule de Fleury, the able chief minister of Louis XV and political ally of Sir Robert Walpole.

It takes the form of a dialogue between 'the restless unhappy shade of the late Cardinal' and fellow minister Pierre Guérin de Tencin, Archbishop of Lyons, in which the ghost takes Tencin to task over his poor performance: 'Business of Importance will never prosper in your Hands, and no Man is more unfit for it, than your Eminence'. Much of the heated interview centres on threats to French foreign policy: Spanish commercial gains in America, the future strength of Russia, and the growing influence of Britain. 'Dreadful Prospect! How chang'd! how wretched! how alter'd is poor France become, in a short Space of Time!'

ELEGY TO PEIRESC

67. VIAS, Balthasar de. *In clarissimum virum Nicolaum Claudium Fabricium de Peiresc. Marseille, Claude Garcin, 1642.*

Small 4to, pp. [24], 24, [2], with woodcut royal arms of France to title-page, foliated woodcut initials, decorative woodcut head and tailpieces; a little light waterstaining, last leaf reinforced in gutter, still a very good copy in early 19th-century wrappers. £1250

First edition of Balthasar de Vias' elegant neo-Latin elegy commemorating the life of his friend the scholar, antiquary and collector Nicolas Claude Fabri de Peiresc (1580-1637) of Aix en Provence, the most learned man of his time.

Peiresc and noted neo-Latin poet de Vias enjoyed a lengthy correspondence from 1614 onwards, exchanging coins, medals and books as well as letters. They were also connected by family –Vias’s wife was the sister of Peirese’s very young stepmother, and his brother-in-law, Pierre Fort, managed Peirese’s finances.

Balthasar de Vias (1587-1667) had published his first collection of verse aged nineteen and had dedicated it to Henri IV. Pope Urban VIII was impressed by his verse and attempted to lure him to Rome, but Vias preferred to stay in France. The present work demonstrates both Vias’s lyricism and epic talent as well as his obvious deep-seated respect for his subject and friend.

Not in Brunet. Very rare. We could locate only 1 complete copy worldwide, at Harvard; there are two further copies recorded worldwide, at the Bibliothèque Nationale Paris and Herzogin Anna Amalia Bibliothek in Germany, but both are lacking the last leaf.

68. YOUNG, Arthur. *The Example of France: a warning to Britain ...* The fourth edition. *London, W. Richardson, 1794.*

8vo, pp. [4], 256, [7]; ink inscription, ‘from the author’, on title-page; a good, clean copy; neatly disbound. £60

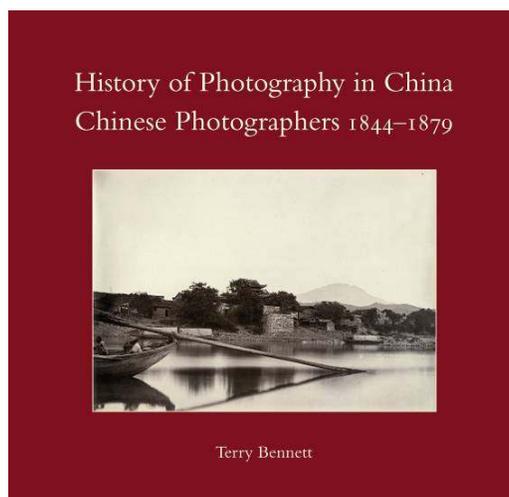
Fourth edition, first published the previous year, as well as being translated into French, German and Italian.

Young’s earlier *Travels to France* (1792), though acknowledged as a first-rate work, had been rather too uncritical of the French Revolution to gain much readership in England. ‘Late in 1792 Young completely switched to the conservative position and early in 1793 published his most influential pamphlet, *The Example of France a Warning to Britain*. Its rabidly anti-revolutionary position made Young again acceptable as spokesman of the agrarian interests’ (Gazley). Based upon three articles published in the *Annals* in 1792, Young analysed ‘contemporary French conditions under the three headings of government, personal liberty, and security of property. Young supported his indictment by frequent quotations from the *Moniteur* of such prominent revolutionaries as Barbaroux, Marat, and St. Just. Government had broken down, he said, and France was actually in a state of anarchy. As for personal liberty, “THERE IS NO SUCH THING”’ (*ibid.*)

The second part of the work discusses the causes for the iniquity described in the first – namely personal representation, the rights of man, and equality.

Goldsmiths’ 16170; Kress B.22870; OCLC only lists 2 copies of this edition; see Gazley, *The Life of Arthur Young*, p. 307.

Announcing the latest publication from Bernard Quaritch Ltd.



BENNETT, Terry. *History of Photography in China: Chinese Photographers 1844-1879*. London, *Quaritch*, 2013.

Small 4to, 230 x 238 mm, pp. x, 386, approx. 400 illustrations; cloth-bound with pictorial dust-jacket. £80

This book is the first extensive survey of early Chinese photographers in any language. It is profusely illustrated with more than 400 photographs, many of which are published here for the first time, including a fine selection of Foochow landscapes from the studios of Lai Fong, China's leading photographer during this period, and Tung Hing. Early chapters introduce the historical milieu from which the earliest Chinese photographers emerged and illuminate the beginnings of photography in China and contemporary Chinese reactions to its introduction. Early Chinese commercial photography – both portrait and landscape – are also discussed with reference to similar genres in a more international context. Individual chapters are devoted to Chinese photographers in Peking, Hong Kong, Canton, Shanghai, Foochow, Amoy, Hankow, Tientsin and other ports, Macau and Formosa. These are followed by a series of appendices: writings on photography in China by John Thomson and Isaac Taylor Headland and an invaluable guide to the identification of photographs from the Afong Studio. It concludes with an extensive bibliography, general and regional chronologies, and a biographical index.

ISBN: 978-0-9563012-4-6

For all enquiries about this title, and for information about the other volumes in the series, please contact Joanna Skeels j.skeels@quaritch.com