

Le ciel bleu

Hebdomadaire littéraire pour tous

De l'autre côté du miroir...



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Le ciel bleu

Hebdomadaire littéraire

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De l'autre côté du miroir...

LES LECTEURS DEVIENNENT COLLABORATEURS DU CIEL BLEU. DANS CE NUMERO JEANNE DONGE, LEON MASSIS, ROBERT VIOU, DANIEL...

Judi 29 mars 1945

Il leur fut gravé sur le cuir, Epaisseur, sur le muscle, comme de juste, son nom; au front. Et à la place du cœur: Non, ils s'encroûtaient de ces mots à l'égal des mentions les plus glorieuses, ils les montrèrent à leurs enfants, et de tous leurs esprercoir, ils pressent et qu'ils étaient la vie n'était que ces heures en ont fait leur litère. SCUTEVAIRE

THOMAS DE QUINCEY (1784-1839)

par André BRETON.

« De Quincey, dit Baudelaire, est essentiellement digressif; l'expression humoristique peut lui être appliquée plus convenablement qu'à tout autre; il compare, en un endroit, sa pensée à un thyrsus, simple bâton qui tire toute sa physionomie et tout son charme du feuillage compliqué qui l'enveloppe. » Dans ses deux célèbres mémoires (1827 et 1839) réunis sous le titre: *De l'assassinat considéré comme un des beaux-arts*, il s'applique à saisir le crime non plus comme il dit « par son anse morale » mais d'une manière extrarésensible... »

la petite fille se pelotonne à dormir à même le plancher. ses pérégrinations dans Londres, Quincey, qui se fait un plaisir de converser familièrement avec tous les êtres humains, hommes et enfants, qu'il peut rencontrer, platoniquement d'une prostituée, Anne, créature adorable de jeunesse et d'innocence. Baudelaire a raconté dérobé « une plume à l'aile d'un ange pour exprimer tout ce qui lie à la d'amour et de détresse. « La pauvre », conte Marcel Schwob, accourut vers Thomas de Quincey... défaillant dans la large rue d'Oxford sous les grosses lampes allumées. Les yeux humides, elle lui porta aux lèvres un verre de vin doux l'embrassa et le câlina. Puis elle rentra dans la nuit. Peut-être qu'elle mourut bientôt. Elle toussait, dit de Quincey, dernière fois que je l'ai vue. Peut-être qu'elle errait encore dans les rues; malgré la passion de la recherche, qu'il bravait les rires des gens au passage. Quand il eut plus tard une conversation avec des amis, il aurait dû...

1^{re} Année - N° 3

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Le ciel bleu

Hebdomadaire littéraire pour tous

De l'autre côté du miroir...

L'AUBE BELLE FENDIV STRADIVA EDMOND

1^{re} Année - N° 7

Le ciel bleu

Hebdomadaire littéraire pour tous

De l'autre côté du miroir...

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L'ESCLAVE SE PAIE LA LÈNE C

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MANUSCRITS ET LIVRES RARES DEPUIS 1847

Judi 17 septembre 2020

SALON DU LIVRE RARE 2020 - PARIS BOOK FAIR

DISCOURS DE L'ANTICYCLONE

Il n'y a pas de bibliothèques dans le désert. C'est peut-être un des secrets de sa réussite. De grands oiseaux hagards dont les ailes ne battent jamais à l'unisson, se perchent depuis des siècles sur la corde du vent.

Une corde précise, tendue dans toutes les directions à la fois. Ne cherchez pas le pendu. Vous ne trouverez qu'une géante bouteille au fond de laquelle un dernier billet du navigateur annonce à ses parents qu'il s'est bel et bien perdu mais qu'il compte néanmoins acheter une ferme et se livrer à l'agronomie dans les environs du prochain mirage.

La nuit et la pluie se suffisent désormais à elles-mêmes. De lointaines lumières allumées pour on ne sait trop quel anniversaire, ceinturent une ville apparemment sinistrée. Seuls les malfaiteurs y sonnent encore à la porte.

Leur idéal est de posséder non pas un trésor mais un simple clef. On en voit qui, vacillant au terme d'une longue carrière, se font photographier alors qu'ils glissent leur clef dans la serrure d'une porte céleste. Ils font tourner très lentement la clef dans la serrure afin de faire durer le plaisir et de la savourer à leur aise, les yeux clos.

On a beau leur expliquer que le climat des ruines ne convient pas à tout le monde, ils hochent la tête et refusent de s'évader. Un usage en forme de sourire nous en dit plus que de plus immédiates réalités.



Livres rares & estampes, dessins, autographes, manuscrits, au Grand Palais le 18-20 Septembre

Premier communiqué de la Ligue de la Lenteur.

La L.I.P.L. annonce qu'elle n'est pas encore en mesure de donner à la presse le premier état des études collectives qu'elle dirige sur la valeur de la pause d'a du point de vue de la sémantique absolue. Elle n'a pris aucune décision quant à l'opportunité intemporelle de ces études. Elle est toujours dans la même situation devant le problème du silence, problème complexe à mastiquer longuement, problème que, pour raison de fixer, elle a voulu affronter lors de sa dernière conférence.

L'hiver a commencé de sévir aujourd'hui dans toute sa rigueur: il gèle en deçà de nos montagnes abondantes. Au matin, comme J'achèverais de me raser, j'ai découvert simultanément les lois de la pesanteur, l'expansion des gaz et du plan incliné. Imaginé aussi une machine à vapeur portative pour remplacer avantageusement la locomotive chevaline. Dans la fougue de l'inspiration, j'ai gravé au moyen de mon outil l'exposé de mes découvertes à même le bois de ma table.

Bilan de ma journée: astique ma tour d'ivoire; nourri mes miroirs de quelques présences; ramassé cinquante rubis au fond d'une grotte; cherché vainement pendant trois heures à rappeler le mot «brigue» que je voulais introduire dans une lettre d'amour à Lady C.; repassé mes pantalons pour ces recherches dans l'espoir d'y découvrir quelque chose de nouveau; puis, me sentant fatigué, j'ai écrit à ma femme: «Je t'aime».

Un nommé Napoléon Bonaparte ou Dupont est venu me voir à mon bureau de nuit. C'était, je crois, pour une question de fret avarié ou volé, des bagages qu'il représentait refusait de payer. Par contre, je me souviens très exactement de nous séparer: «Je me figure, disait-il (il parlait le norvégien avec un léger accent étranger), qu'il n'y a, hors moi, rien de plus précieux au monde que les objets ne sont que ment mes retourant, je regarde derrière moi, dans l'espérance de ne rien voir, là où je ne suis pas».

La BROUETTE DE CENT ANS

LA CRÉATION DE MAL-MONDE

Or Dieu s'exaltait de son œuvre comme un ange de son vitrail et répétait à qui ne le regardait pas: « Beau, bon, beaux avants, belles, les volles, les du vent, leur, par-tournaient, ent sur le ai, et fina-furent pour ment, Dieu était mono-sités, les ar-digts, etc. tendit son phre avait des: Dieu s'an-dernier sible ment les mains gts, les navires, même ceux



PERTURBATION DU DESIR

Je vivais depuis plusieurs mois sous le charme — j'emploie ce terme dans son sens original, dans le sens d'envoûtement — d'une jeune fille dont l'exaltante beauté m'obsédait, si les circonstances ne m'en avaient permis de la voir assez fréquemment, elle ne me permettaient d'entretenir plus petit changement d'entretiens platonique de nos relations. Néanmoins, persuadé par je ne sais quel obscur pressentiment que cette personne prendrait tôt ou tard une place personnelle dans ma vie, — elle est, depuis lors, devenue ma femme — je m'étais efforcé d'envisager ces relations apparemment anodines auxquelles je ne pouvais m'occuper d'accorder, malgré tout, une importance plus que modeste.

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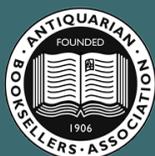
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Cover image from: 31 | [SURREALISM,] *Le ciel bleu*, 1945.

Front endpaper: 32 | VERLAINE, *Fêtes gallantes*, 1913.

Rear endpaper: 26 | QUINTILIAN, *Institutiones oratoriae*, 1538.

THE PORT ROYAL LOGIC

1. [ARNAULD, Antoine, and Pierre NICOLE.] *La logique ou l'art de penser, contenant, outre les regles communes, plusieurs observations nouvelles propres à former le iugement. Paris, Jean Guignart, Charles Savreaux, and Jean de Launay, 1662.*

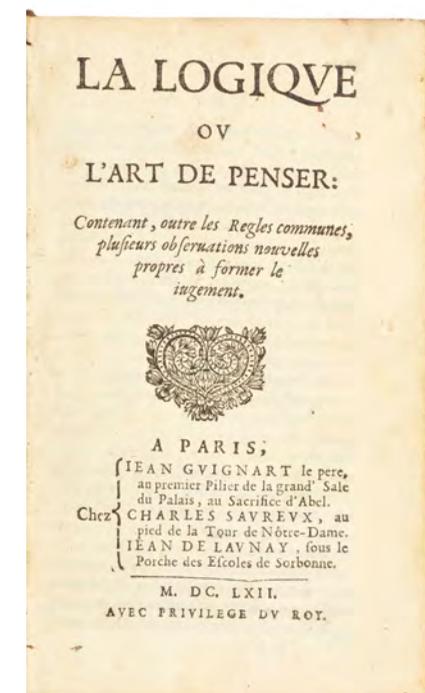
12mo, pp. 473, [7, table of contents, errata, privilege]; light toning, light damp-staining to upper outer corners at beginning, small burn hole to pp. 429-434 repaired and lost words supplied in manuscript; otherwise a very good copy in contemporary calf, spine gilt in compartments, sprinkled edges; joints and extremities a little worn; inscription 'Emile Calais 1852' to rear endpaper.

£2000

Scarce first edition of the work known as the Port Royal Logic. The authors were leaders of the Port Royal movement, and the book displays the distinctive tone of earnest piety for which the movement became famous. *La Logique* was the most famous logic text of the seventeenth century and set the form of manuals of logic for the next two hundred years. In particular, its division of the subject into the theory of conception, of judgment, of reasoning and of method established a psychologicistic approach which dominated the field until the time of Frege.

A handbook on method rather than a study of formal logic in the strict sense, *La Logique* was strongly and consciously Cartesian: a development from Descartes' *Regulae* rather than Aristotle's *Prior Analytics*. It nevertheless made important technical advances, most notably in its distinction between the comprehension and extension of a term (a development of the medieval distinction between *significatio* and *suppositio* and a forerunner of Hamilton's distinction between intension and extension); in its quasi-mathematical treatment of the rules of distribution, conversion and syllogistic; and in its formulation of the deduction theorem.

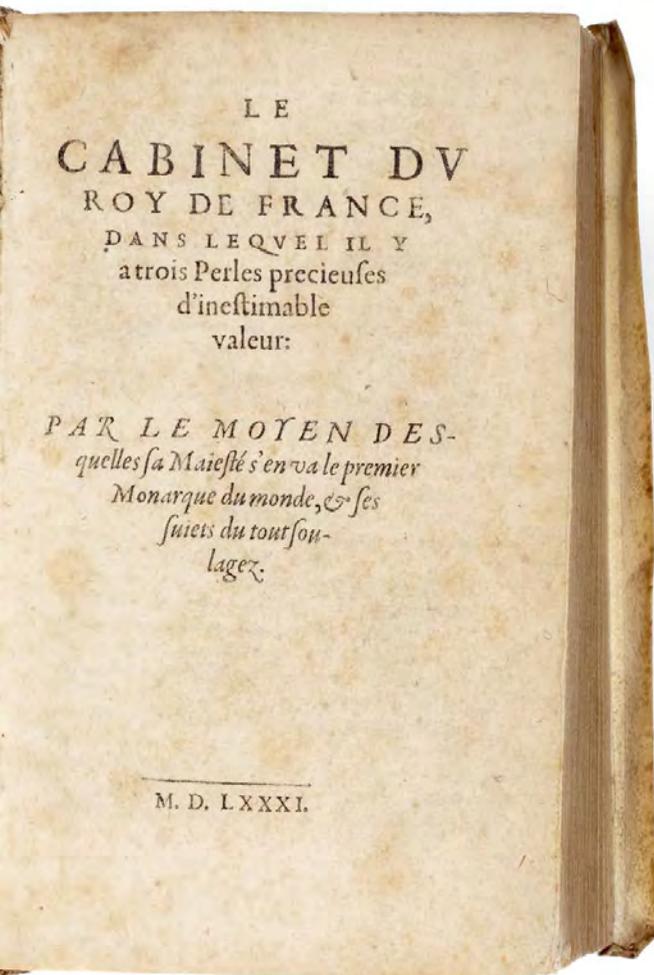
BM STC French 1601-1700, p. 333;
Risse I, p.153.



THE STATISTICS OF DEBAUCHERY

2. **[BARNAUD, Nicolas.]** *Le Cabinet du Roy de France, dans lequel il y a trois perles precieuses d'ineestimable valeur: par le moyen desquelles sa Majesté s'en va le premier monarque du monde, & ses sujets du tout soulagez.* [S.l., s.n.,] 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. **£500**



First edition, first issue, of this anonymously published harsh criticism of the debauched church and rotten nobility and the resulting bad finances of France.

A well-travelled Protestant physician and a writer on alchemy, Nicolas Barnaud (1538 – 1604) was an associate of the reformer Fausto Paolo Sozzini (better known as Socinus), the founder of the reformist school influential in Poland. Barnaud was accused of atheism and excommunicated shortly before his death in 1604; he is one of the historical figures on which the legend of Dr Faustus is based.

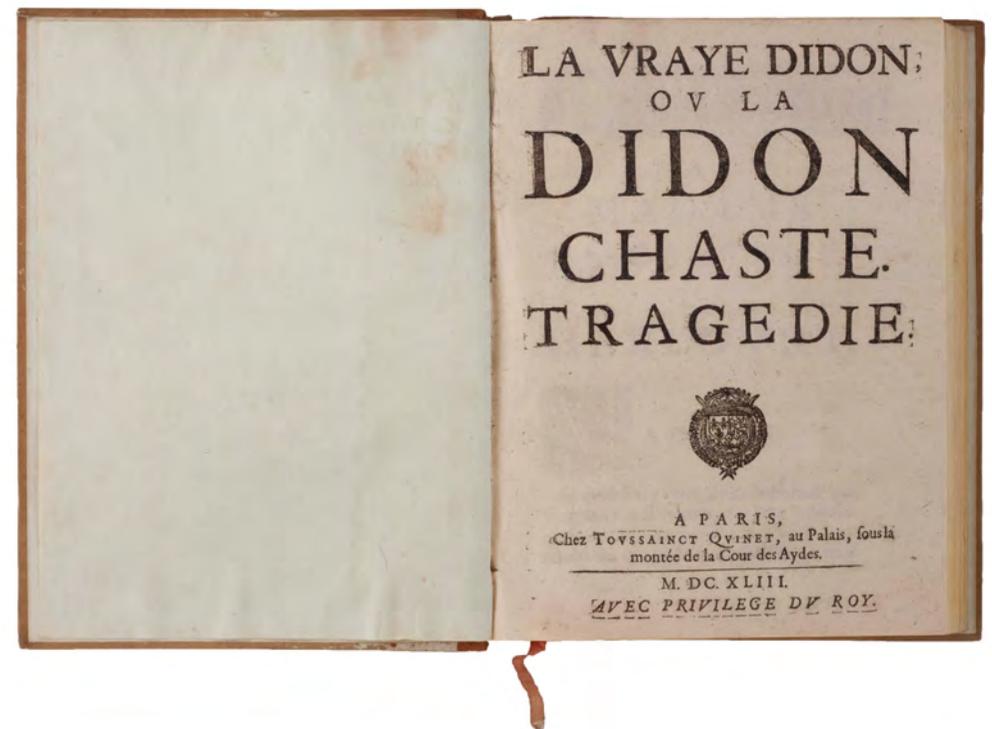
This 'violent pamphlet against the clergy' (Dbf, *trans.*) is divided into three books, symbolized by the precious pearls mentioned in the title. In the first book Barnaud gives an account and precise enumeration of the sodomites, illegitimate children, and prostitutes associated

with the clergy, arranged by town and by religious order. He further lists the quantity of wine consumed, explores the numbers of servants and how many comprise prostitutes, both male and female, 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 sixteenth-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' (Gay-Lemonnier, *trans.*).

Adams B 219; Barbier I, col. 470; Einaudi 296; Gay-Lemonnier I, col. 441; Goldsmiths' 213; INED 226; Kress 213; STC French, p. 88.



3. **[BOISROBERT, François le Métel de.]** *La vraye Didon, ou La Didon chaste. Tragédie.* Paris, Toussaint Quinet, 1643.

4to, pp. [viii], 79, with small woodcut arms on title, woodcut head- and tail-pieces and initials. [bound with:]

[BOISROBERT, François le Métel de.] *Cassandre, Comtesse de Barcelone. Trage-comédie.* Paris, Augustin Courbé, 1654.

4to, pp. [viii], 124, [2], with engraved printer's device on title, woodcut head-

and tail-pieces and initials; some minor spotting and staining, cropped close with partial loss of a few printed side-note stage directions. [and:]

[BOISROBERT, François le Métel de.] *La couronnement de Darie*. Tragi-comédie. Paris, Toussaint Quinet, 1642.

4to, pp. [viii], 104, with woodcut ornament on title, woodcut head- and tail-pieces and initials; lightly browned, title cropped close affecting one letter of title and final line of imprint (privilege statement).

Together three works in one volume; late eighteenth-century sheep-backed speckled boards, spine modestly gilt and with red morocco lettering-piece; minor wear. £1500

Three rare first editions of plays by François le Métel de Boisrobert (1592 – 1662), a court poet in the entourage of Cardinal Richelieu and a founding member of the Académie Française.

I. Boisrobert's only tragedy. In his preface he 'insists that he will restore the historical Dido, long eclipsed by "that fabled Dido whom Virgil treated so poorly". "In all the histories", he explains, "I find her to have been as innocent as she was beautiful", a queen who embraced death rather than violate the pledge that she made to her husband's ashes. Boisrobert repeatedly compares his chaste Dido to his dedicatee, the comtesse de Harcourt; in "overthrowing the error and calumny of several centuries", he reaches out to an audience of influential, high-born women ready to look favourably on a revisionist Roman history that has been tailored to their own social perspective. *La vraye Didon* was probably a direct response to George de Scudéry's more traditional adaptation of Virgil's fourth book, *Didon*, performed in 1636 and printed the following year.' (Anthony Welch, *The Renaissance Epic and the oral Past*, 2012, pp. 177-8).

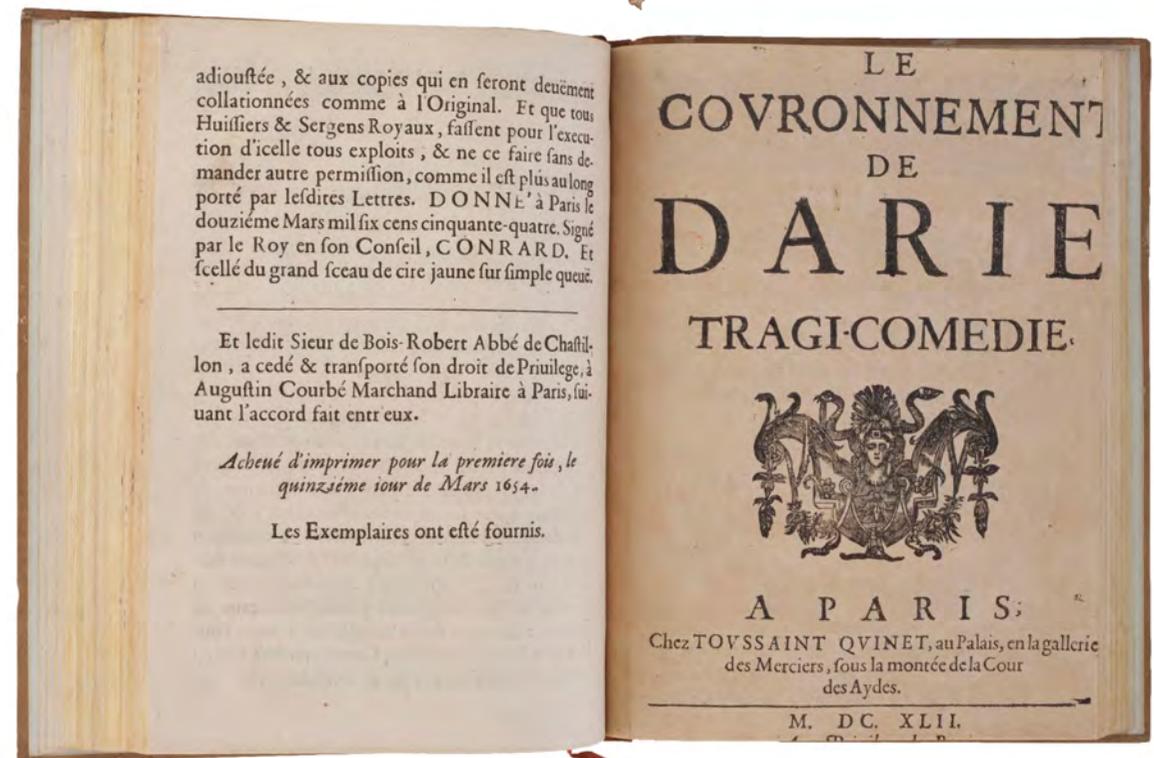
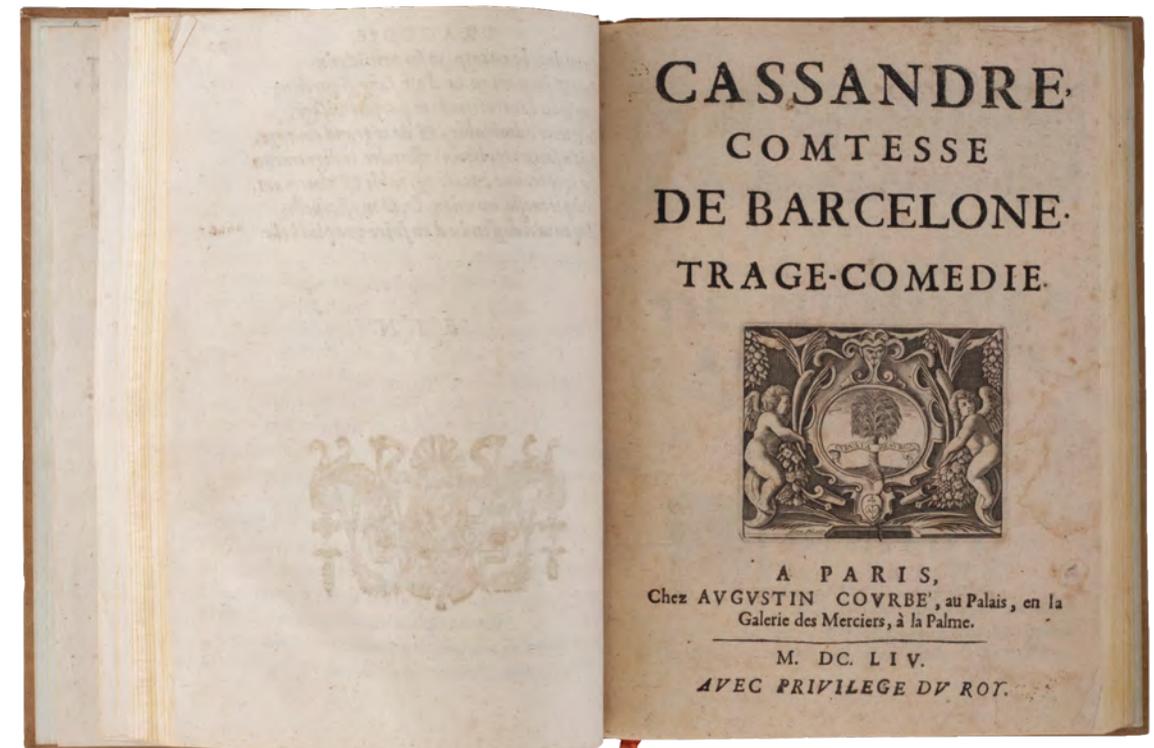
II. *Cassandre, Comtesse de Barcelone* was Boisrobert's sixth tragi-comedy and was first performed at the Hôtel de Bourgogne on 31 October 1653. It is based on Juan Bautista de Villegas's *La mentirosa verdad* (1636).

III. First performed on 23 December 1641, with a plot inspired by Plutarch's *Lives*.

I. Cioranescu 13289. Library Hub records three copies (BL, John Rylands, and Trinity College Dublin), to which OCLC adds three (BnF, Bibliothèque Mazarine, and Geneva).

II. Cioranescu 13293. Library Hub records the British Library copy only, to which OCLC adds three (BnF, Bibliothèque Mazarine, and NYPL).

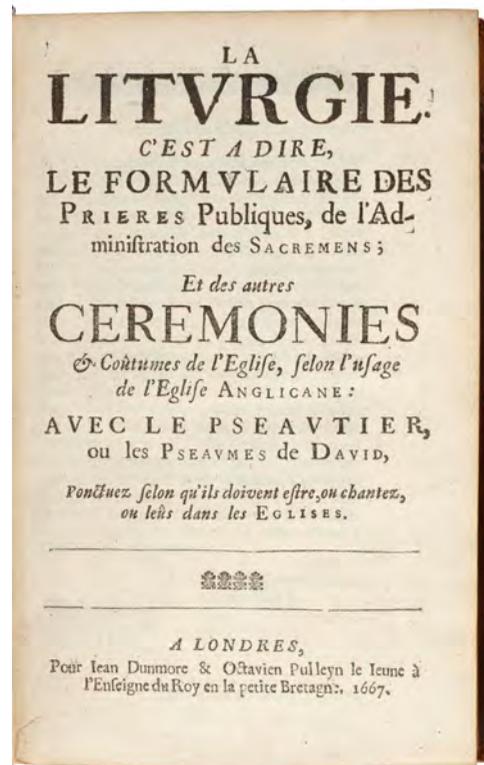
III. Cioranescu 13288. Library Hub records two copies (BL and Trinity College Dublin), to which OCLC adds three (BnF, Bibliothèque Mazarine, and Bern).



4. **[BOOK OF COMMON PRAYER.]** *La Liturgie. C'est a dire, le formulaire des Prieres publiques, de l'Administrations des Sacreman; et des autre Ceremonies ... avec le Pseautier, ou les Pseaumes de David ... A Londres, pour Jean Dunmore & Octavien Pulleyn le Jeune ... 1667.*

8vo, pp. [8], 15, [25, calendar and tables], 444, [4], with the initial blank and two terminal blanks; 'Le Pseautier' and 'Articles de la Confession de Foy' have separate title-pages dated 1667 naming Pulleyn only in the imprint; a fine copy in contemporary speckled calf, spine gilt, covers scraped; armorial bookplate of John Rolle, first Baron Rolle, later bookplates of Fritz Ponsonby and George Rainbird. **£750**

First edition of this translation, printed for the use of 'toutes les Eglisses Paroissiales & dans les Chapelles de Isles de Jersey, Guernsey, & autres Isles adjacentes', as well as for the French congregation at the Savoy in London.



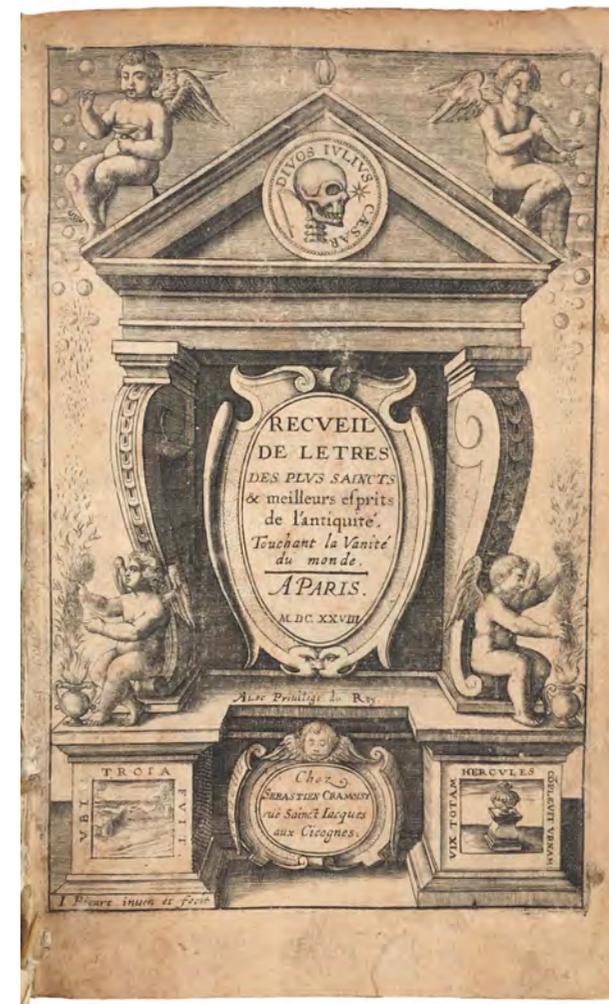
The Jersey-born John Durel (1625 – 1683) established a French Anglican congregation at the Savoy (the residence of the Bishop of London) with royal approval in 1661. He immediately organised a reprinting of Pierre Delaune's 1616 French translation of the Book of Common Prayer, and in 1662 was granted a monopoly on its printing (here the approbations include one from Durel granting Octavius Pulleyn permission to print). 'A revised text, completed before 1665, retained much of Delaune's original, but incorporated changes embodied in the Act of Uniformity and Durel's translation of the Thirty-Nine Articles; it was published eight times between 1666 and 1695' (ODNB).

Wing B 3633D; Griffiths, p. 488 (36:6).

5. **CANAYE, Jean (editor).** *Reçueil de lettres [sic] des plus saincts et meilleurs esprits de l'antiquite, touchant la vanite du monde. Paris, Sebastien Cramoisy, 1628.*

8vo, pp. 108, [4], '423' [i.e. 407] [1]; engraved emblematic title by Jean Picart; paper slightly toned, but a very good copy, bound in contemporary French vellum, boards and spine decorated to a gilt panel design, somewhat stained along the joints, small areas of loss of vellum to foot of spine and lower board; gilt edges; nineteenth-century ownership stamp 'H. Tribout' to front pastedown. **£650**

First and only edition, very rare, of a collection of letters by the Fathers of the Church on the vanity of the world, illustrated by a splendid engraved emblematic title page.



The splendid architectural engraved title page by Jean Picart (active in Paris between 1620 and 1670), resembling a funerary monument, incorporates various emblems of *vanitas*, showing the transitory nature of life and earthly honours. At the base of the monument there are two emblems showing Troy reduced to ruins and the ashes of the mighty Hercules within an urn, each accompanied by a Latin motto. In the pediment, a round *bas relief* portrait depicts Caesar as a skull. Finally, sitting at each corner of the cornice are two winged putti blowing bubbles, which float down the sides of the monument only to be popped by the fires lit by a further two putti sitting at the monument's base.

The collection includes St. Cyprian's letter to Donatus, St. Jerome's letters to Heliodorus and Demetrius, St. Augustine's letter to Licentius and St. Eucherius' letters to his cousin Valerian and St. Hilarius, each preceded by an introductory note by the editor and translator Jean Canaye (Jesuit scholar, 1594 – 1670). The work is dedicated, with a long letter by Canaye, to Philippe-Emmanuel de Gondi (1580 – 1662), count de Joigny who, following the death of his wife in 1625, joined the Congregation of the Oratory of Jesus.

No copies recorded in North America. OCLC records only four copies, of which three in France (Toulouse, Sainte-Geneviève and BnF) and one in Germany (Landesbibliothekszentrum Rheinland-Pfalz). Library Hub records one copy only, at Lambeth Palace.

6. CAREL DE SAINTE GARDE, Jacques. *Les sarrazins chassez de France. Poëme heroïque ... Paris, chez Claude Barbin, 1667.*

12mo, pp. [36], 130 (without final blank); woodcut initials, head- and tail-pieces; side notes cut close, a very few light marks; very good in nineteenth-century dark green morocco, double gilt fillet border to covers, spine in compartments, decorated and lettered in gilt, gilt turn-ins and edges, marbled endpapers; boards slightly warped at head, light damp staining at head of endpapers; old bookseller's description to front pastedown. **£350**

Rare first edition of this poetic account of the expulsion of the Saracens from France by Childebrand I (c. 678 – 751), written by Jacques Carel de Sainte Garde (1620 – 1684), almoner and counsellor to Louis XIV. Prefaced by a short treatise on versification in heroic poetry, the poem runs to four books, and is dedicated to the Sun King.

Carel was ridiculed by Nicolas Boileau for his choice of the little-known Childebrand as the hero of his poem, and in the 1668 edition changed the title to *Charle Martel, ou les Sarrazins chassez de France* in honour of Childebrand's more famous brother, whose victory against Muslim invaders at the Battle of Tours in 732 is considered a landmark in the history of western Europe. Carel continued to work on the poem, which by 1679 had grown to sixteen books.

OCLC records only five copies, at Yale, Harvard, BnF, the University of Caen, and the University of Göttingen. Not on Library Hub.



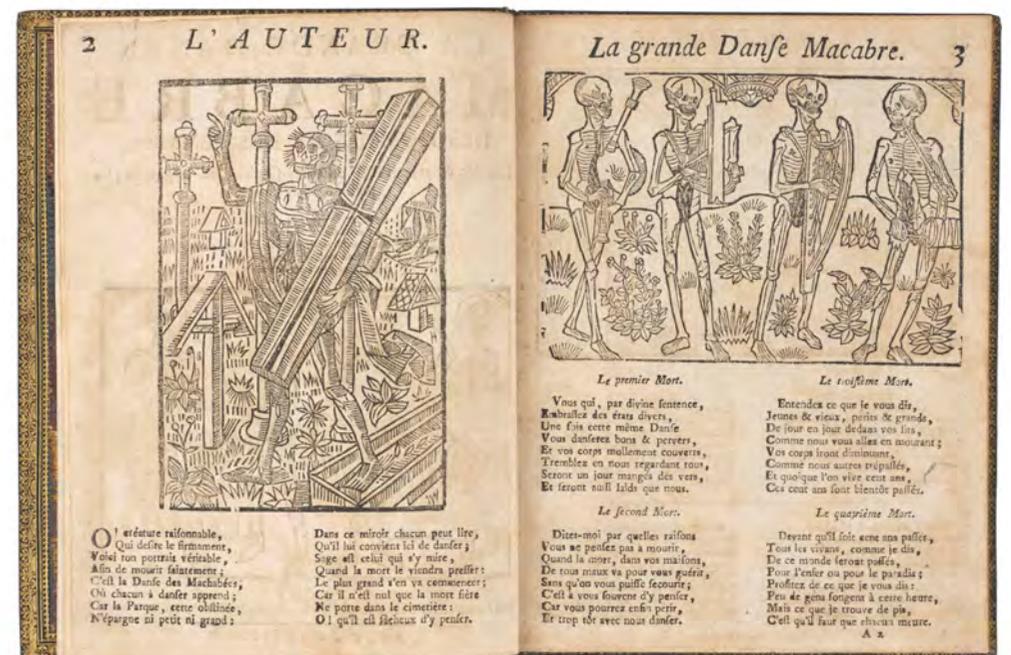
DANCING WITH DEATH

7. [DANCE MACABRE.] *La grande danse macabre des hommes et des femmes, historiée & renouvelée de vieux Gaulois, en langage le plus poli de notre temps... Troyes, Jean-Antoine Garnier, [1728].*

4to, pp. 76; with 60 large woodcut illustrations (of which 3 repeated), one block signed 'Vernie'; slightly foxed, as usual, but a good copy in early twentieth-century green pebble-grained morocco, spine lettered directly in gilt, turn-ins roll-tooled in gilt, gilt edges; lightly rubbed at extremities, two minor scuffs to lower board; bookplate removed from upper paste-down. **£1800**

First Garnier edition of the popular Dance macabre, issued as a chapbook of the famous French 'Bibliothèque bleue'. An eighteenth-century adaption of the medieval text, the *Grande danse macabre* uses both newly-cut illustrations and the original fifteenth-century blocks, a testimony to the enduring appeal of one of the most famous French medieval woodcut series. 'Ces gravures, que l'auteur a signées de son nom Vernie ... sont grossières sans doute, mais si elles ne sont pas la pure expression de l'art, elles en ont au moins le sentiment ... il y a une légèreté et en même temps une énergie presque sauvage' (Nisard). The striking image of the trumpeting Moor (p. 32) uses a woodblock from Guilhelmus Hermanus's *Silva odorum* (Paris, Marchant, 1497).

Cf. Hind, *A History of Woodcut* II, pp. 646-7; cf. Nisard, *Histoire des livres populaires ou de la littérature du colportage* II, pp. 303-333.



FIRST CONCEPTION OF MAN AS MACHINE DE TERRE

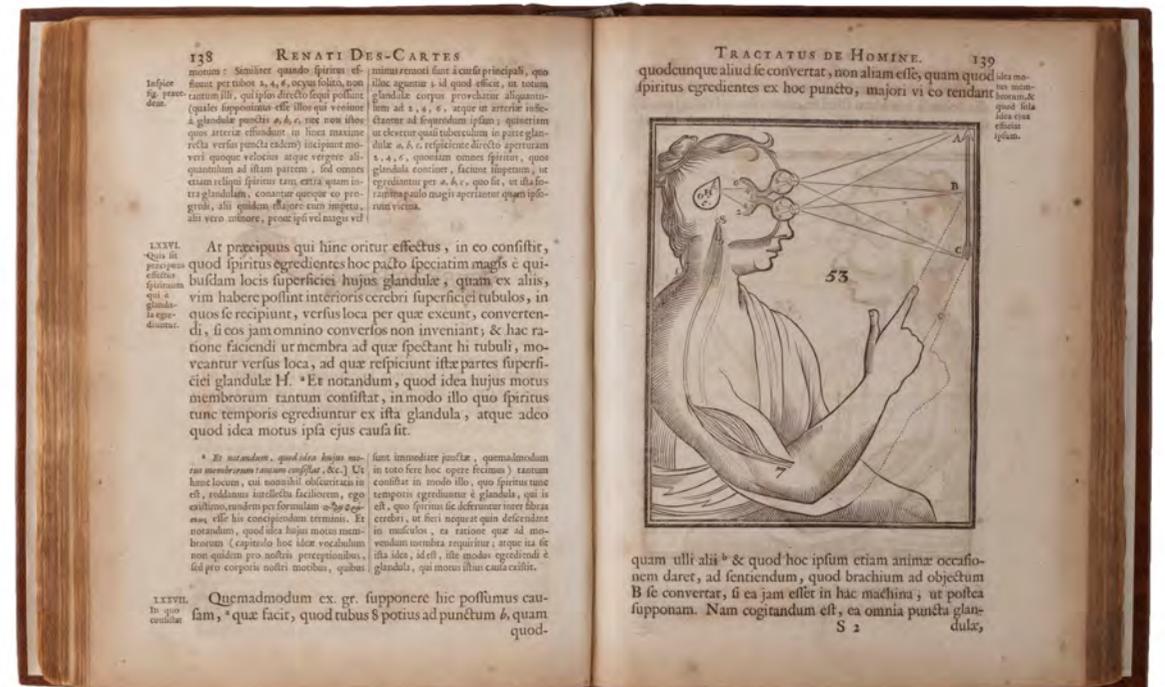
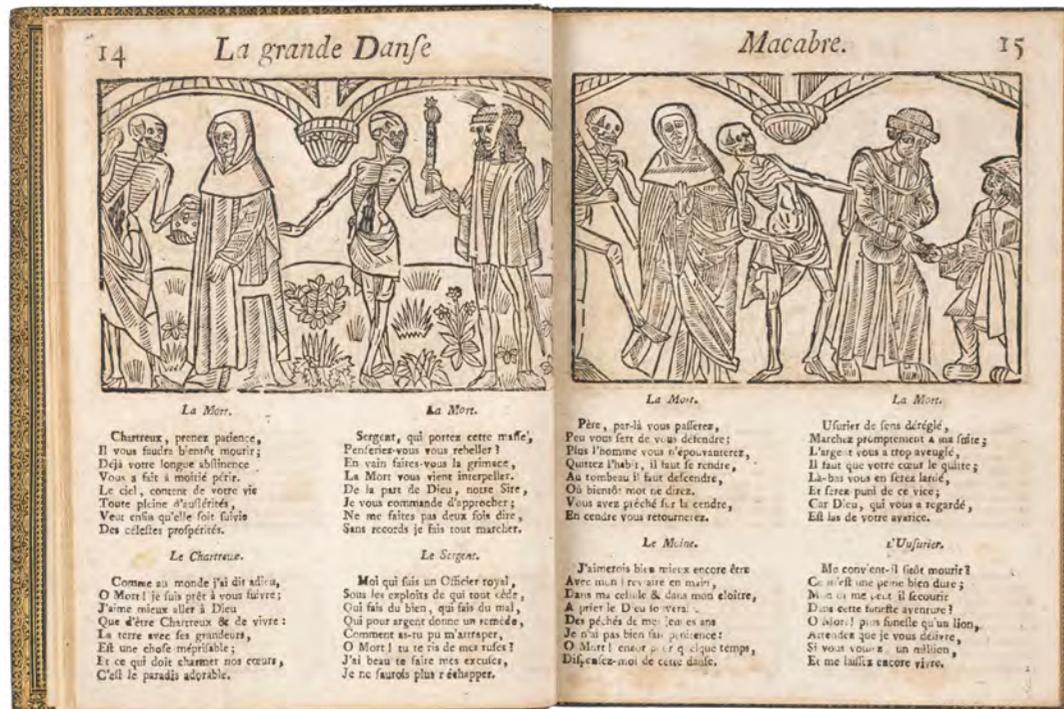
8. **DESCARTES, René, and Louis de la FORGE (editor).** Tractatus de homine, et de formatione foetus. Amsterdam, Daniel Elzevir, 1677.

4to, pp. [76], 239, [1 (blank)]; title printed in red and black with woodcut Elzevir device, woodcut illustrations throughout; marginal toning, occasional spots; a very good copy in recent mottled sheep to period style, spine gilt-ruled in compartments with gilt red morocco lettering-piece. £1100

First and only Elzevir edition, and the first edition of the better Latin text of Descartes's *Traité de l'homme*. *De homine* 'is the first work in the history of science and medicine to construct a unified system of human physiology that presents man as a purely material and mechanical being: man as *machine de terre*. In conceptualizing man as a machine, Descartes helped emancipate the study of human physiology from religious and cultural constraints and validated a clinical and experimental approach to anatomy and physiology.' (Grolier).

Withheld from the public while Descartes was alive for fear of censure by the Catholic church, the text was first printed in 1662 from a flawed manuscript. A French translation appeared in 1664, followed by the present corrected Latin edition published by Elzevir, with diagrams after la Forge and von Gutschoven and an extensive introduction by Clerselier.

Willems 1531; Wellcome II, p. 453; cf. Grolier 31.



9. [EXCHANGE.] Cours de change & d'arbitrage fait par moi Baronne Lara (?) de Narbonne a Montpellier au Pensionnat des peres des Ecoles chretiennes. Le dixhuitieme Mai mil sept cent quatre vingt trois [Montpellier, 1783].

Manuscript on paper, 8vo, pp. [i], [iii] blank, 202, [1] blank, [1] notes, [2] blank, [8] notes; in ink in an elegant legible hand, decorative border on title-page; numerous tables and calculations; aside from some offsetting from title-page, clean and crisp throughout; attractively bound in contemporary calf, gilt borders, spine in compartments tooled in gilt, with gilt-lettered morocco label; all edges with red lines; some light wear to corners and extremities, but still a very appealing volume. £1500

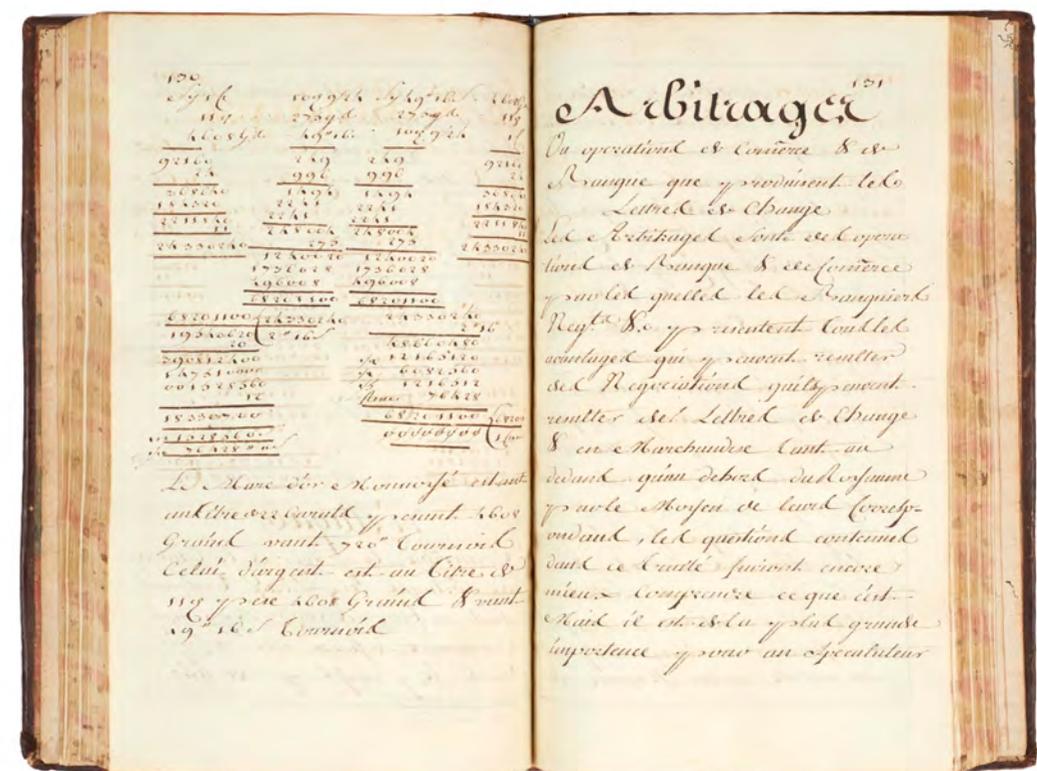
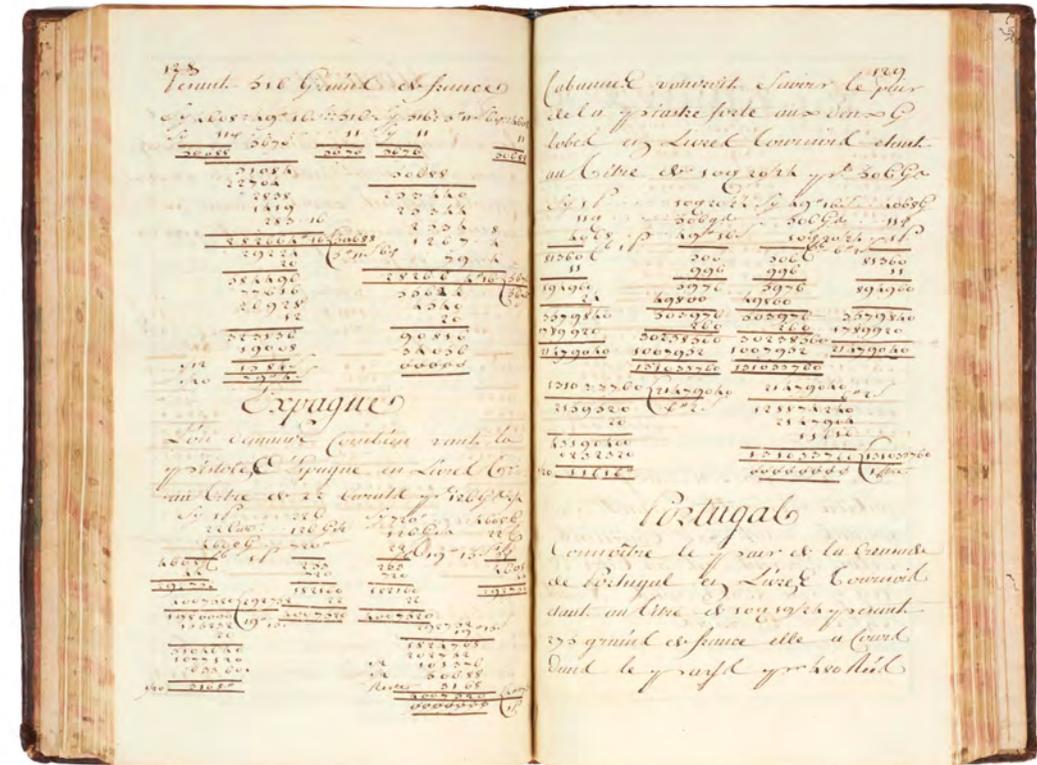
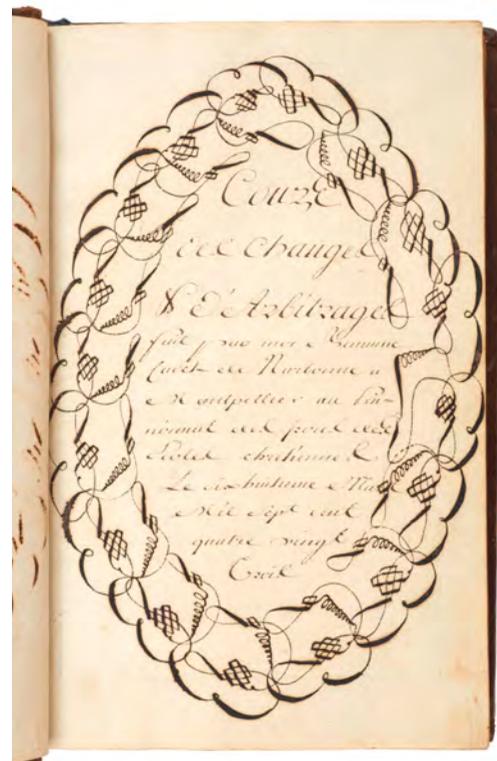
A lovely manuscript course of exchange and arbitrage, produced for a school run by the Lasalians in Montpellier by an alas unidentified baroness (possibly Françoise de Chalus (1734 – 1821), wife of Jean-François, duc de Narbonne-Lara, and lady-in-waiting to Princess Marie Adélaïde, although this attribution feels unlikely).

After a brief introduction to the principles underlying exchange, chapters follow on exchange in France, England, Hamburg, Geneva, and elsewhere, as well as on arbitrage. Throughout, we are offered instructions on how to calculate various exchanges, followed in each case by a number of questions, fully

worked out examples, and a series of remarks on any complications that might arise. Appendices, in a different contemporary hand, give local tariffs and specific equivalences for local units of measurement throughout the south-west of France.

‘Le change est un commerce d’argent qui se fait de place en place par le moyen des lettres de change... Mon but est simplement de faire connaitre les operations que ces Lettres produisent dans le commerce ... pour etre instruit a fond sur les lettres de changes à un Livre pour titre Instruction pour les Negociants’ (pp.1-3).

There is no evidence that this course was ever published.



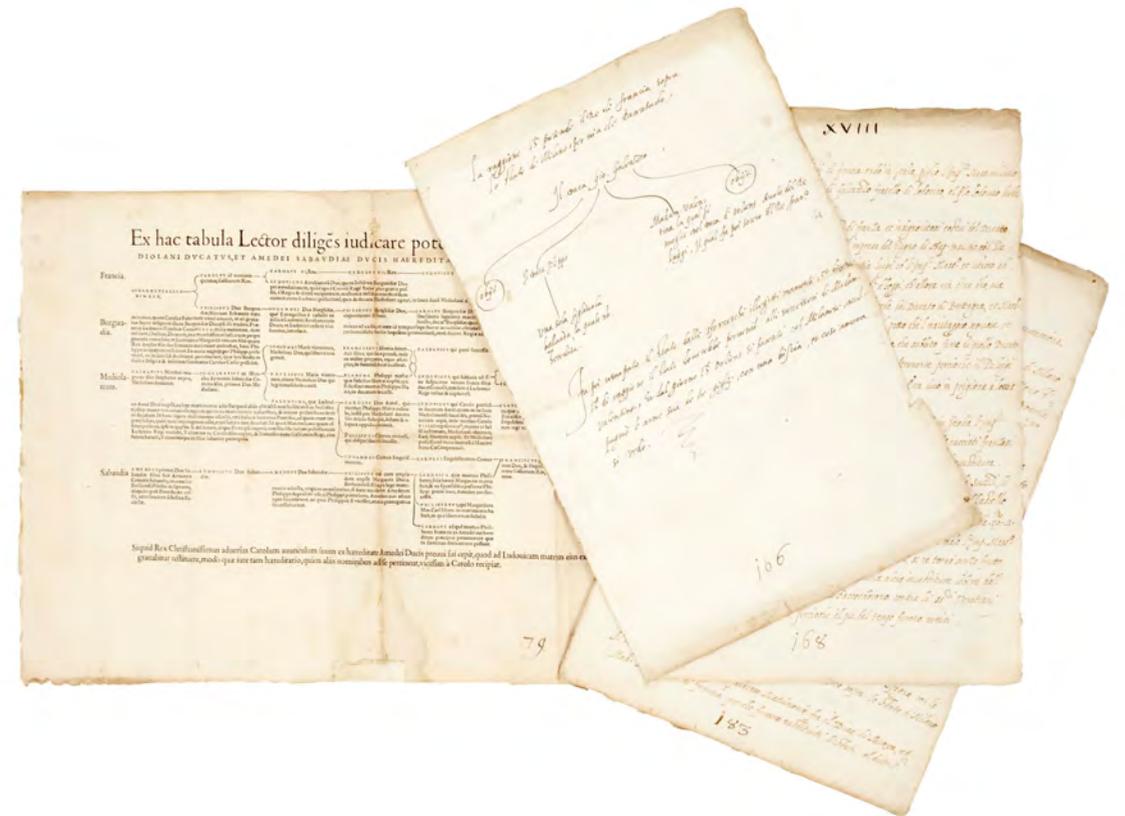
10. [FRANCE and ITALY.] A collection of manuscript and printed material pertaining to French territorial ambitions in Italy. [Circa 1537 – circa 1630].

- (i) ‘La raggione che pretendi il Re di Francia sopra lo stato di Milano, per via che parentado’, manuscript in Italian on paper, single sheet, folio (340 x 222 mm), in a late sixteenth-century Italian hand; sometime folded, edges slightly dust-soiled, numbered ‘166’ in a later hand at foot.
- (ii) Incipit ‘Nel tempo quasi che’l Re Carlo viii. di francia andò in Italia...’, manuscript in Italian on paper, single sheet, 4to (274 x 196 mm), in a late sixteenth-century Italian hand; numbered ‘167’ in a later hand at foot.
- (iii) The same text as item (ii), manuscript in Italian on paper, single sheet, folio (340 x 220 mm), in a slightly later hand; sometime folded, numbered ‘168’ in a later hand at foot.
- (iv) Printed dynastic table, ‘Ex hac tabula lector dilige[n]s iudicare potest, ad quos Burgu[n]diae, et Mediolani Ducatus, et Amedei Sabaudiae Ducis haereditas pertineat’ [Paris, Robert Estienne, 1537], large oblong 4to (296 x 445 mm); folded, strengthened on verso where once folded down centre, numbered ‘79’ in manuscript at foot.
- (v) ‘Nell’Abboccam[en]to di March uccino á Cales fu trattato per li deputati ut infra’, manuscript in Italian on paper, folio (340 x 222 mm), ff. [2], in a late sixteenth-century Italian hand; numbered ‘XXII’ at head of first leaf in a later hand and foliated ‘183’ and ‘184’ at foot.
- (vi) Incipit ‘Regnava pacificamente nel Regno di Napoli . . .’, manuscript in Italian on paper, single sheet, folio (340 x 220 mm), written by the same hand as item (v); numbered ‘196’ at foot in a later hand.
- (vii) A copy of the Peace of Regensburg (or Treaty of Ratisbonne, 13 October 1630), manuscript in Latin on paper, folio (315 x 215 mm), pp. [8], written in a mid-seventeenth-century Italian hand; foliated ‘443’ to ‘446’ at foot in a later hand; damp-stained, damaged and crudely repaired with loss of some text on all leaves, paper still fragile.

All items evidently once bound into a larger volume and (with the exception of the printed table) loosely stitched together; in a modern maroon cloth portfolio. **Together £750**

A collection of memoranda concerning French ambitions in the Italian peninsula during the sixteenth and early seventeenth centuries.

The first four items deal with the intricate hereditary problem posed by the Duchy of Milan. Established by the Visconti family, the Duchy passed on to the *condottiere* Francesco Sforza and his family in 1450, but in 1494 the throne was



usurped by Ludovico il Moro, uncle of the legitimate heir. As a result, Louis XII of France successfully marched against Ludovico, claiming the ducal title on account of the marriage contract between Valentina Visconti and his grandfather, Louis I, Duke of Orleans. Milan subsequently changed hands several times between the French Kings and the Sforza family, supported by the Holy Roman Emperors. In 1535 it was captured by Charles V and attached to the Spanish Empire.

As outlined in item (vi), the French monarchy also had some claim to the Kingdom of Naples, since this had been ruled for twenty years in the thirteenth century by the Anjou family. The kingdom was disputed between France and Spain, the latter winning control over it first in 1503 and then, more lastingly, in 1555. By then, after more than half a century, the Italian Wars were coming to an end. The conference of Marck in the late spring of 1555, recounted in item (v), was the first step towards this, leading to the Truce of Vaucelles in 1556 and, eventually, to the Peace of Cateau-Cambrésis in 1559. The latter agreement effectively ended any French hopes of expansion into Italy, although dynastic claims continued to be made. For instance, they were put on the table as terms of negotiation at the Peace of Regensburg in 1630; see item (vii).

The printed dynastic table (iv) appears to be taken from the *Exemplaria literarum*, a collection of propagandistic writings in favour of Francis I's bold foreign policy published by Robert Estienne in Paris in 1537; however, it is possible that the table circulated independently as a *placard*.

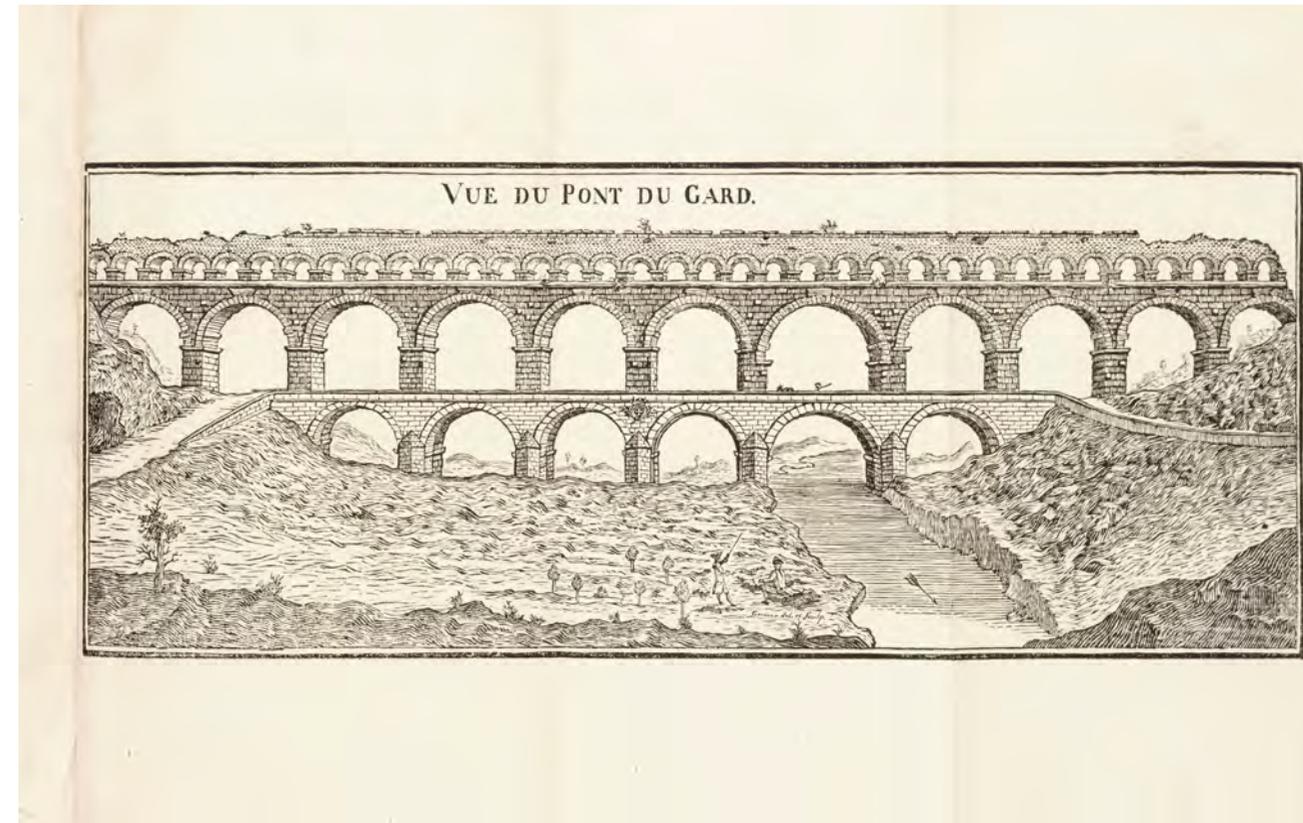
Provenance: Sir Thomas Phillipps, from his MS 21133.

11. **GODOLIN, Pierre.** Las obras de Pierre Goudelin, augmentados de forço pèssos, é le dictionari sus la lengo moundino. Ount es mes per aiustie sa bido, remarquos de l'antiquitat de la lengo de Toulouso, le trinifle del moundi, é soun ombro. *Toulouse, Jan Pech, 1678.*

12mo, pp. [72], 184 [i.e. 284], 67-68, [106], with added engraved title and frontispiece portrait of Godelin; woodcut head- and tail-pieces and initials; frontispiece and engraved title shaved at fore-edge, occasional small marks and stains; overall very good in contemporary sheep; somewhat worn; ownership inscriptions to endpapers: 'A Toulouze ce dixhuitieme feurier 1695 ... A Monsieur de Bernadet licentié en droit ex libris Joannis'; 'Ce livre ma été donné etant à la foire de septembre de francfort en 1715 par Monsieur Lacrois Descazals'. **£350**

Second edition (first 1647-8) of the collected works of the great Toulouse poet Pierre Godolin (1580 – 1649), an ardent exponent and highly inventive writer of the Occitan language. Included here is his masterpiece the 'Ramelet Moundi', comprising odes, stanzas in honour of Henry IV, sonnets, quatrains, carnivalesque prose, drinking songs, and Christmas carols. The *Obros* ends with a substantial dictionary – stretching to over 100 pages – of the Toulouse dialect, 'contenant principalement les mots les plus éloignés du François, avec leur explication'.

Godolin's works influenced both Molière and Cyrano de Bergerac.



12. **[GRANT, Charles, Vicomte de Vaux.]** Recueil d'Essais, ou précis des opinions, et des mémoires, du V^{te} de *** ... *A Londres, de l'Imprimerie de T. Spilsbury & Fils. 1793.* [bound with:]

DESCRIPTION abrégée des Antiquités de la Ville de Nismes ... Seconde Édition. *A Nismes, chez C. Belle ... 1786.* [and:]

'JOHNSON, J.' (pseud.). A Guide for Gentlemen studying Medicine at the University of Edinburgh ... *London, printed for G. G. J. and J. Robinson [etc.] ... 1792.* [and:]

GREGORY, James. Answer to Dr. James Hamilton, Junior ... *Edinburgh, 1793.* [and:]

HAMILTON, James, junior. Reply to Dr. Gregory ... *Edinburgh, 1793.*

5 works in one vol., 8vo, *Receuil*: pp. xxxvi, 152, with an engraved plate (gathering I foxed); *Description*: pp. [4], 52, with seven folding plates of woodcuts by Gritner; 'Johnson': pp. vii, [1], 74 (last leaf with old tear repaired);

ESTC calls for a half-title but this is unlikely, as it would have to be a singleton); Gregory: pp. xxiv, 152 (inscribed to Sir William Forbes on the title-page); Hamilton: pp. 86; bound together in contemporary calf-backed boards with marbled sides; bookplate of Sir William Forbes of Pitsligo, manuscript contents list. **£1500**

An interesting tract volume, containing the scarce collected thoughts of Charles Grant, vicomte de Vaux (a subscriber's copy), a fine illustrated guide to Nîmes and the Pont du Gard, and three pamphlets relating to a controversy in the medical faculty in Edinburgh.

Grant (b. 1749) was scion of a French branch of an old Scottish family, and had been born in Mauritius, where his father spent twenty years. In the 1770s he invested heavily in privateers working against the British, and sustained heavy losses; he later unsuccessfully petitioned the US Congress for redress in the form of land. In 1790 he fled the French Revolution for England, where he published a number of works, including some proposals for a French loyalist colony in Canada, and a *History of Mauritius* (1801). The present *Receuil d'Essais* (and verse) is very miscellaneous, covering the 'origin of things', universal peace, politics, fire, advice for émigrés, his proposed Canadian colony, &c. The subscribers' list at the end comprises mainly Scots, including Sir William Forbes of Pitsligo.

ESTC shows five copies: BL, NLS; Boston Public, NYPL, and Queen's (Ontario). A second part, through with different printers and publishers, followed in 1794 (BL and NYPL only).

The obstetrician James Hamilton, junior, joined his father Alexander Hamilton's practice at the age of twenty-one and eventually succeeded him in the chair of midwifery at Edinburgh University in 1800; a powerful and popular lecturer, he nevertheless did not succeed in making midwifery a compulsory part of the curriculum until 1830. In 1792-3 both Hamilton and his father became embroiled in controversy after the publication of a pseudonymous *Guide for Gentlemen studying Medicine at the University of Edinburgh*, which highly praised the Hamiltons and denigrated their colleagues, notably Dr James Gregory (six copies in ESTC). Gregory alleged that Hamilton senior was actually the author, but when he was cleared by the Senate, Gregory turned his fire on the son. James Hamilton published some short letters in his defence early in 1793, to which Gregory gave a lengthy *Answer to Dr. James Hamilton, Junior*, laying out his reasons for believing 'J. Johnson' to be Hamilton; the present copy is a presentation copy to Sir William Forbes, as a man of influence in Edinburgh. Hamilton's own point-by-point confutation appeared in his *Reply to Dr. Gregory* – a reply that angered Gregory so much he sought Hamilton out and thrashed him. Hamilton brought a suit and won damages of £100.

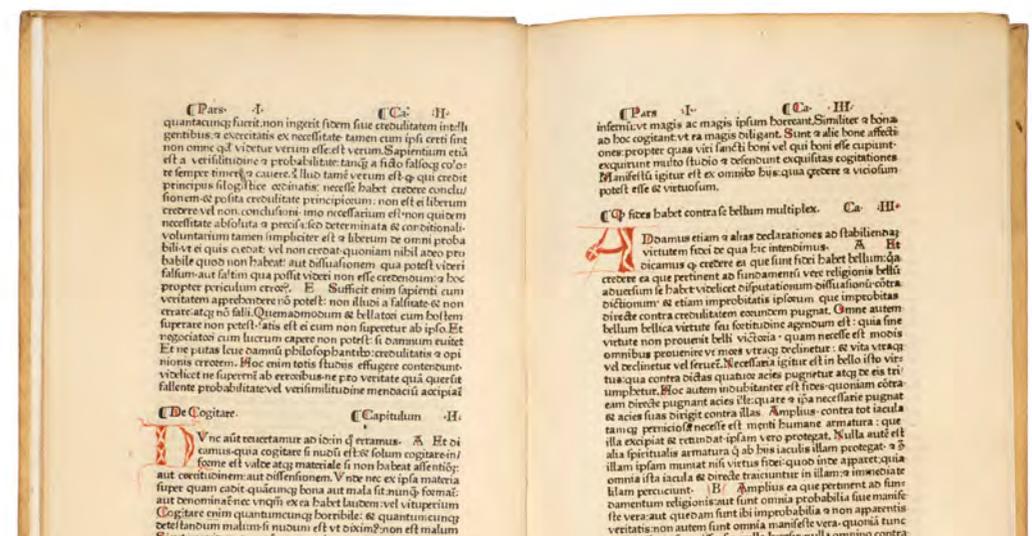
13. GUILIELMUS ALVERNUS. *De fide et legibus*. [Augsburg, Günther Zainer, c. 1475-6].

Folio, ff. [140], with initial blank; capital spaces, a few initials supplied in red at beginning; some worming (mostly marginal but touching some letters, those towards end with old paper repairs), small loss to blank upper margin of [a6], a few marks, first and last page dusty; good in nineteenth-century yellow boards, paper labels to spine; slightly marked; a few marginal notes and manicules (longer note to Pars IX Ca. I, and to final blank). **£5000**

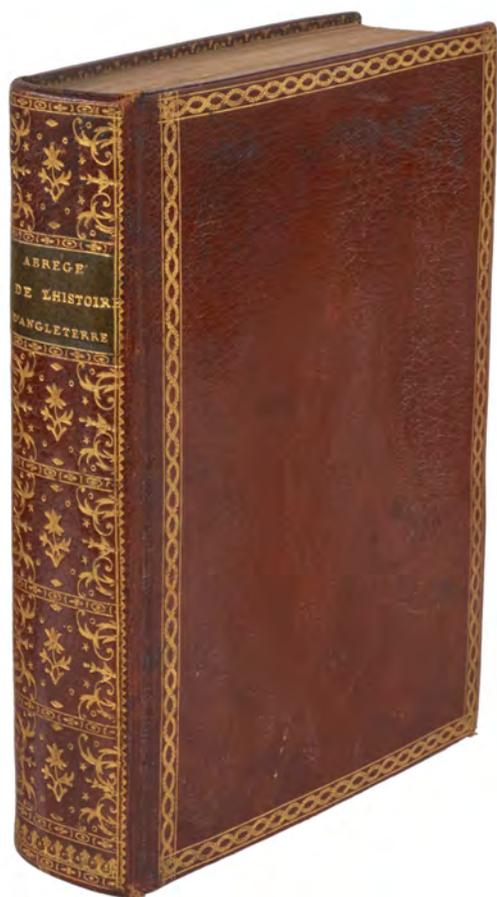
First and only incunable edition of this work covering reason, faith, love, error, idolatry, superstition, magic, and demonology. William of Auvergne (1180/90 – 1249), Bishop of Paris, was the most important of the pre-Scholastics. 'He represents the first generation of Paris masters to make a wide use of Aristotelian, Islamic, and Jewish thought in the years immediately preceding the establishment of the friars' schools. William was the first great master of the new age' (David Knowles). He was familiar with al-Farabi, Avicenna (whom he criticized), Avicbron, Averroes, and Maimonides; and he was perhaps the first to display an intimate acquaintance with Hermes Trismegistus.

After the *De universo*, this is William's most important book. The *De legibus* of the title means 'Of religions', according to the frequent medieval use of the word *lex*, and such is the breadth of William's reading that it can be seen as a study in comparative religion. However critical or otherwise, there are chapters *De his quae sunt absurda ... in lege Hebraeorum* (VI, i), *De festivitibus Judaeorum* (VI, x), on the *Errores Mahometi* (VII, ii), *De diversis legibus Sarracenorum* (VII, iv), and *De errore Mercurii* [i.e. Hermes Trismegistus] *in statu adorandis* (IX, xi). For Lynn Thorndike (*History of Experimental Science and Magic* II, chapter LII), this work is the source for 'an unexpectedly detailed picture of the magic and superstition of the time'.

—BMC II 323; Bod-Inc G-297; Goff G711; ISTC ig00711000.



UNPUBLISHED MANUSCRIPT BY RENOWNED TRANSLATOR
– HER OWN COPY –



14. **HIGGONS, Bevil, and Marie-Geneviève-Charlotte Darlus THIROUX D'ARCONVILLE (translator).** 'Ouvrages historiques de Bevil Higgons Ecuyer traduit de l'Anglois par mad. D'arconville ... Vu abregé de l'histoire d'Angleterre'. France, 1790s.

Manuscript on paper, in French, small 4to (18.7 x 13 cm), 2 parts, pp. [18], '301' [i.e. 300], [2], 152, [2 blank]; very neatly written in brown ink in a single hand within borders ruled in green ink, up to 25 lines per page; with numerous corrections in a different hand in red ink to the first 143 pages; very good, crisp and clean in eighteenth-century red morocco, gilt border to covers, flat spine richly gilt with lettering-piece, gilt turn-ins and edges, blue endpapers; extremities very slightly rubbed; **engraved bookplate of Madame d'Arconville** to front pastedown; notes in different hands to title, 'Donné à Mr Gossellin par Mde d'Arconville', 'et à Monsieur Gence par Mr Gossellin'.

£1750

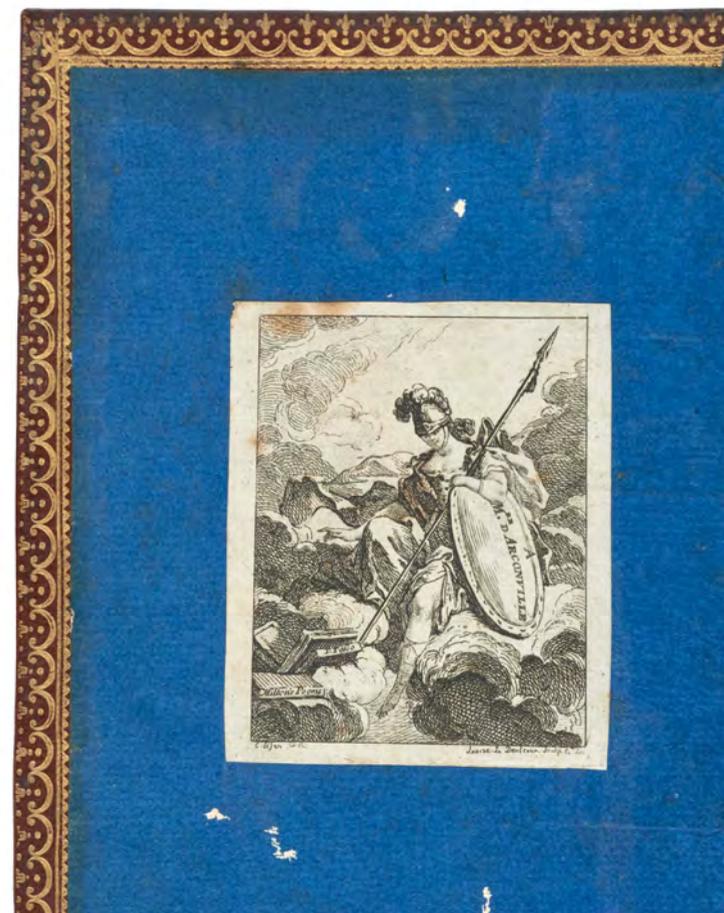
A handsome manuscript of Marie-Geneviève-Charlotte Darlus Thiroux d'Arconville's unpublished French translation of *A short view of the English history* by the historian and poet Bevil Higgons (1670 – 1735), formerly in the possession of the translator herself.

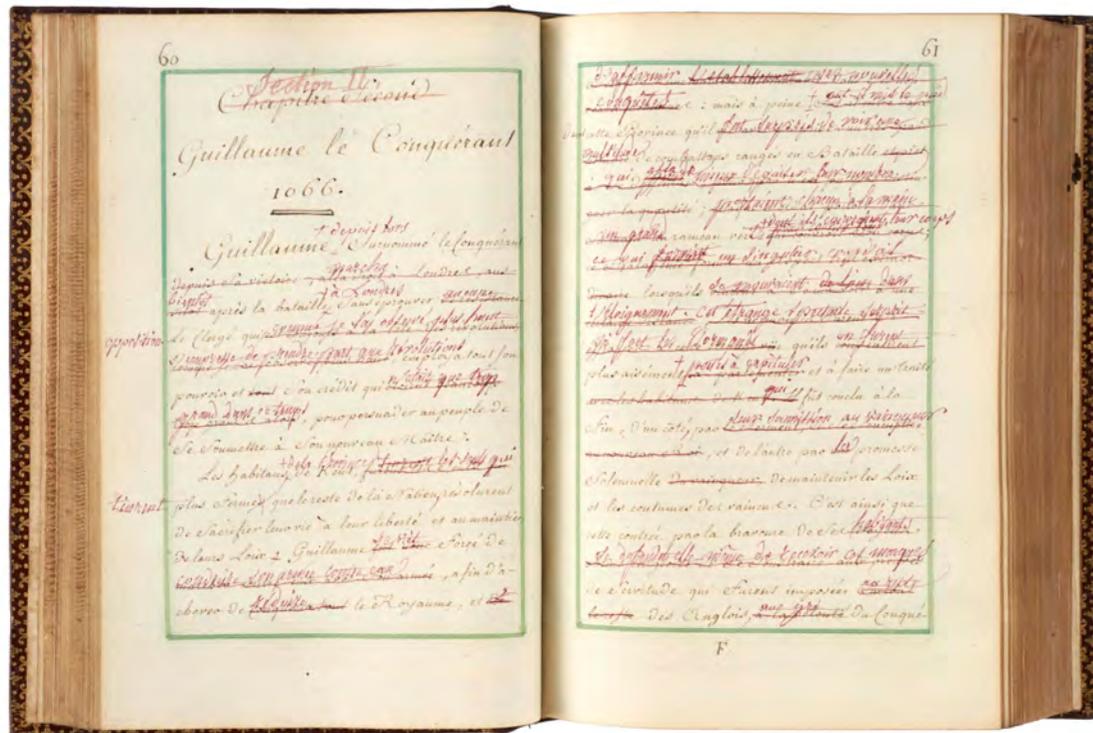
As well as being a noted chemist, famous for her 1766 study of putrefaction, Thiroux d'Arconville (1720 – 1805) was a prolific and talented translator, beginning in 1756 with a French rendering of George Savile's *Advice to a daughter*. This manuscript contains her last work of translation, undertaken late in life after her imprisonment following the French Revolution, and dedicated to her son Thiroux de Mondésir. We have traced only one other extant copy, at the Bibliothèque nationale de France (MS français 14642-3).

The manuscript begins with a most interesting preface by the translator, in which she praises Higgons as 'sage, éclairé, plus impartial sur l'article de la religion Catholique que ne le sont ordinairement les Anglicans', and his work as 'aussi utile qu'interessante'. She does, nevertheless, find small fault in his over attachment to the Stuarts and in his occasional brevity on matters of historical importance. She also censures Charles I for his 'condamnation de Milord Staford', and is especially critical of James II: 'foible et despotique en même tems, il a aliéné sa nation et a perdu son royaume par son imbecile confiance'.

Our manuscript passed from the translator to her friend the geographer and librarian Pascal-François-Joseph Gossellin (1751 – 1830), and from him to the writer and archivist Jean-Baptiste-Modeste Gence (1755 – 1840). One of these two men was perhaps responsible for the considerable revisions to the translation visible in the first part.

See Elisabeth Bardez, 'Au fil de ses ouvrages anonymes, Madame Thiroux d'Arconville, femme de lettres et chimiste éclairée', *Revue d'histoire de la pharmacie*, 96e année, N. 363, 2009, pp. 255-266.



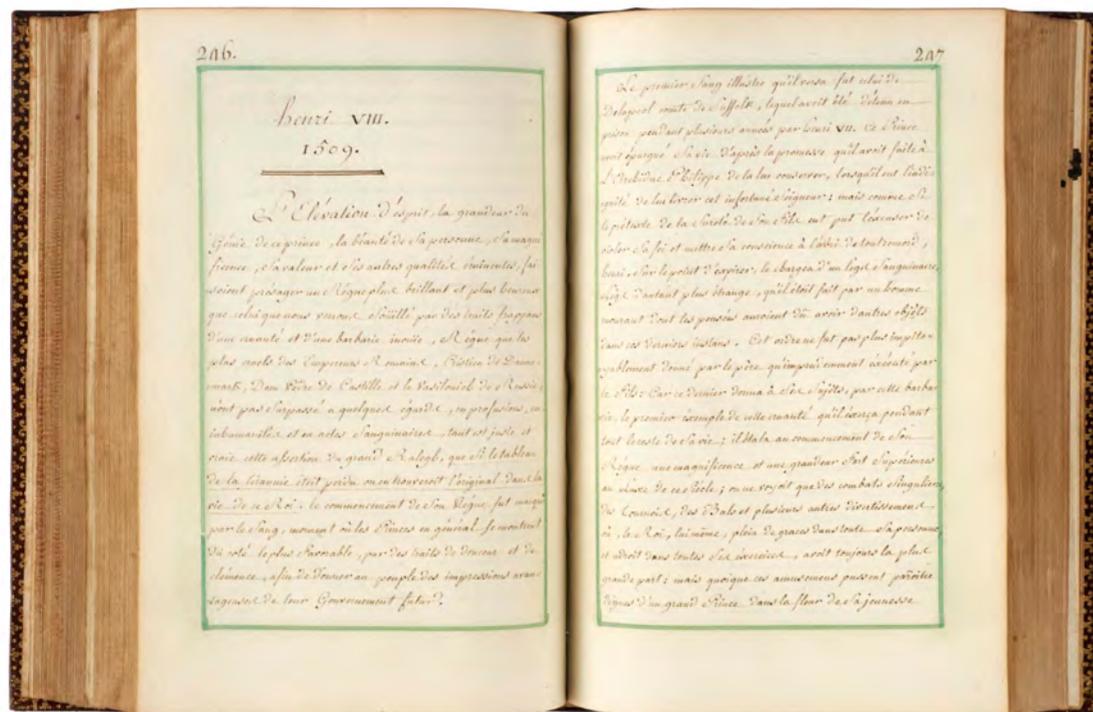


15. [HORAE, Use of Paris.] Hore in laudem beatissime virginis Marie: secundum consuetudinem ecclesiae parisiensis. [Colophon:] Paris, Simon du Bois for Geoffroy Tory, 22 October 1527.

8vo, ff. [140], gothic letter (lettre bâtarde), initials and rubrics printed in red, title printed in red and black, Tory's 'pot cassé' device on title and on verso of final leaf; with 12 large woodcut illustrations from 13 blocks, the Annunciation consisting of two blocks on facing pages, each page (except for privilege and colophon) within a woodcut border of flowers, insects, animals and other ornaments, using 48 vertical, 25 lower and 17 upper blocks in various combinations; title lightly soiled, but an excellent, fresh copy in mid-nineteenth-century English brown morocco blind-stamped to a gothic design, vellum pastedowns, edges gilt, by Hayday; minor wear, short crack at head of lower joint; from the library of Marcel Jeanson (1884 – 1942), with bookplate. £35,000

A fine, uncoloured copy of this unusual and beautiful Book of Hours published by the humanist bookseller and designer Geoffroy Tory. The woodcut borders and Italian-influenced illustrations appear here for the first time.

'Every page is enclosed in a charming border composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts,



insects, etc., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a coat-of-arms or a device, personal or otherwise' (Fairfax Murray). Among the arms and devices in the lower borders are those of François I; his mother Louise de Savoie; Henri d'Albret, King of Navarre, and his queen Marguërite d'Angoulême (sister of François I); and Tory's own 'pot cassé'.

As suggested by A.W. Pollard, both borders and illustrations were probably intended to be filled in by an illuminator. They constitute the first use of the style 'à la moderne' mentioned in the privilege in Tory's 1525 Book of Hours. Mortimer considers the 1525 Hours more successful artistically, but notes the equally experimental nature of the present work: 'the black king in the Adoration of the Magi and the black horse in the Triumph of Death offer another link with the Italian woodcut, specifically with the Florentine cut of the 1490s, where black ground or the black figure with white detail provides dramatic contrast to the clear line and areas of white. This particular technique represents a departure from the line-for-line transfer of a preliminary drawing into an exploration of the creative possibilities of the woodblock itself'.

Eleven of the illustrations broadly resemble those of the 1525 Hours, but two (the Shepherds and the Tiburtine Sibyl predicting the birth of Christ to the Emperor Augustus) are new subjects.

Bohatta 330; Fairfax Murray 279; Lacombe 364; Mortimer 304 (with notes on the sources for the blocks). Cf. A.W. Pollard, 'The Books of Hours of Geoffroy Tory', in *Bibliographica* I, pp. 114–122.



16. **HUGO, Victor.** *L'Homme qui rit.* Tome premier [- quatrième]. Brussels, A. Lacroix, Verboeckhoven & Ce, 1869.

4 vols bound in 2, 8vo; pp. 419; 334; 324; 420; a fine, large copy in an English contemporary binding of green half calf, spines richly decorated in gilt, raised bands, leather lettering-pieces, marbled edges, some light fading and wear.

£250

First edition of Hugo's social novel set in late seventeenth-century England; the Brussels edition, which appeared simultaneously with the Paris printing.

'Full of Hugolian archetypes, this grotesque romance seems to reflect the promise and the failure of revolutionary ideals that shaped nineteenth century French political history. The hero, Gwynplaine, 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 a Restoration monarchy after the fall of Cromwell's republic. When he discovers his identity, Gwynplaine gives a moving speech to the House of Lords, pleading the cause of the people. The grimace causes the audience to dissolve into hilarity, and the novel ends with the suggestion of Gwynplaine's suicide' (*New Oxford companion to literature in French*).

Carteret I, 423.



LEARN TO READ IF YOU WANT TO BE LOVED

17. [JUVENILIA.] Petite bibliothèque des enfans. Tome I [- IV]. Orné de jolies images. Paris, chez Augustin Legrand et A.S. Letaille, [c. 1820s].

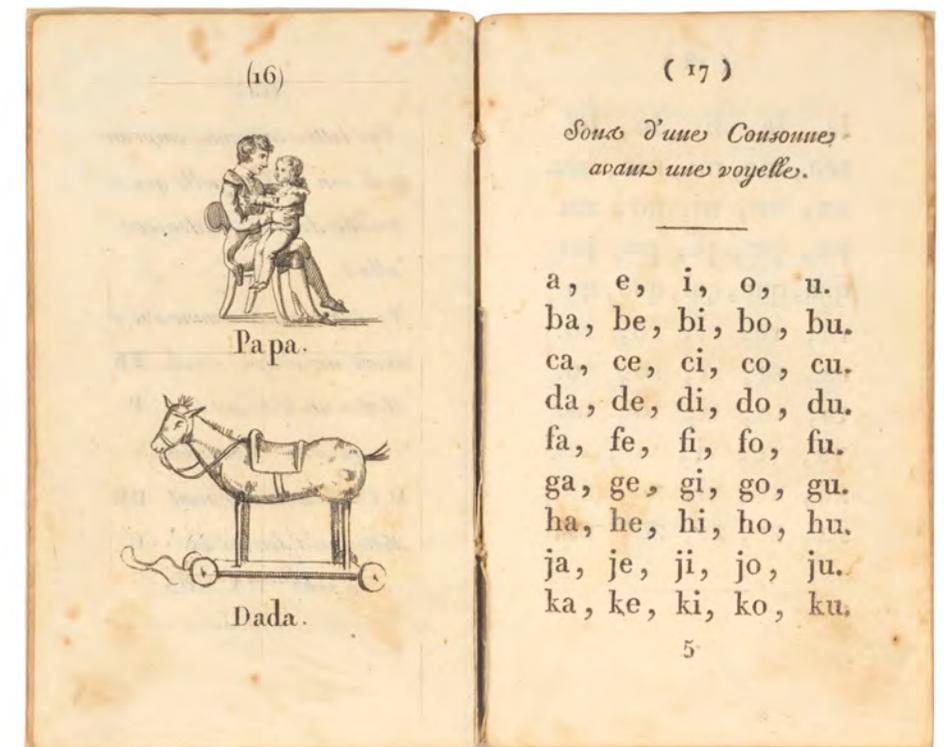
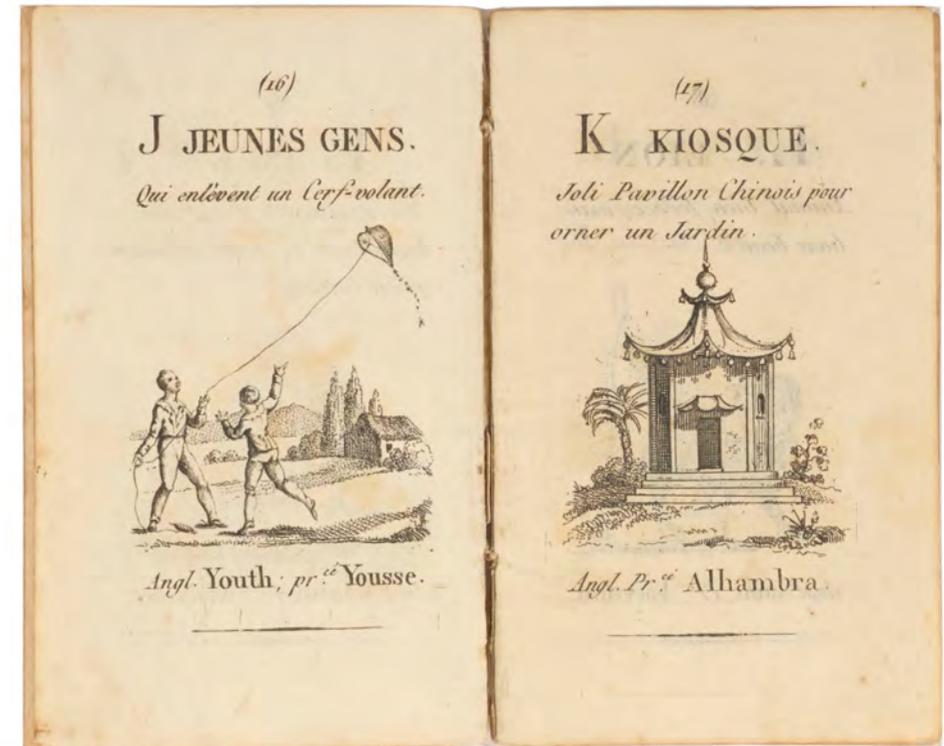
4 vols, 10 x 6 cm, pp. I: 32 (engraved throughout), II: 32 (first 16 pages engraved, thereafter letterpress), III: 32 (letterpress text, engraved illustrations), IV: 32 (likewise, in different fonts); with numerous illustrations; a little foxing, a few light marks; very good; volumes in yellow, light grey, pink, and green paper wrappers respectively, protected by glassine; preserved in a modern four-flap box. £650

A scarce and truly delightful set of volumes designed to teach young children to read, telling them in no uncertain terms that ‘si vous voulez que l’on vous aime bien il faut apprendre à lire’.

The first volume teaches the alphabet from A for Arbre to Z for Zebre. Each word has an accompanying illustration, a translation into English, and an attempt at rendering English pronunciation (e.g. ‘Tree – Tri’). The prefatory ‘Avis aux pères et mères’ justifies this use of English as ‘un jeu pour le présent et une chose utile pour l’avenir, suivant les circonstances ou la vie peut placer nos enfans’. There are some delightful errors in the printed English, such as ‘biro’ for ‘bird’. The second volume then teaches writing and pronunciation.

The third gives short reading passages with accompanying illustrations (e.g. ‘Homme pauvre. Il est de pauvres gens bien infirmes qui ne peuvent gagner leur vie. Il faut leur donner du pain, ou de l’argent pour en acheter. Dieu vous bénira’). An image of ‘le lit’ has the charming English rendition ‘zi bed’. The final volume contains longer passages, including the tale of a greedy bear and a story about each month of the year, which ends: ‘Décembre. Voila les petits gâteaux de Noël [sic]. Nous les mangerons près du feu.’

Rare institutionally: Library Hub shows a full set in the Bodleian, and vol. I (with different imprint) at the V&A; OCLC only shows incomplete sets, at Princeton (vols I and II) and the Smithsonian (vols I and III).



WITH AN ORIGINAL DRAWING

18. **LABORDE, Chas [Charles].** Rues et Visages de New York. Texte de Paul Morand. *Paris, Lacourière, [1950].*

Folio, ff. [22], with a half-title, and black and white illustrations in the text, plus 15 colour plates (including frontispiece), each with printed tissue-guard; edges untrimmed, loose gatherings of four leaves in the original quarter vellum portfolio, printed cover label; one flap of portfolio detached, else very good; original drawing ('Cireur des bottes' [shoeshine]), laid in loose within a card window-folder. **£2500**

First edition of Laborde's striking satirical scenes of streets and people in New York, including Wall Street, Little Italy, Coney Island, Broadway at night, one of ten copies on *Japon imperial* with an original drawing (pencil and pen) laid in, numbered 17 from a total edition of 230.

Charles Laborde (1886 – 1941), born in Buenos Aires and raised in the Pyrenees, became a prolific illustrator and contributor to newspapers and magazines. He was a friend of Pierre Mac Orlan, illustrating several of his works, and of Paul Morand, who provides the introductory and descriptive text here. *New York* was the last in a series of *Rues et Visages* which included Paris, London, Berlin and Moscow.



HUGUENOT PRAYERS

19. **MEDITATION ET PRIERE DU JEUSNE**, seigneur ouvre me levres, & ma bouche annoncer ta loüange. Ps. 51.v.17. *Se vend à Charenton, par Pierre Auvray, demeurant à Paris ... [1670s?].*

8vo, pp. 30, wanting a terminal leaf? (possibly blank or a colophon, as the prayer text ends on p. 30; woodcut device to title-page (an imitation of the Estienne olive-tree device), woodcut head-piece on p. 3 (printed upside-down); inner margin of first and last leaves neatly restored, withal a fine, crisp copy. **£850**

First edition, extremely rare, of a prayer in preparation for a fast, published for sale in Charenton, the first Protestant centre in the Paris region.

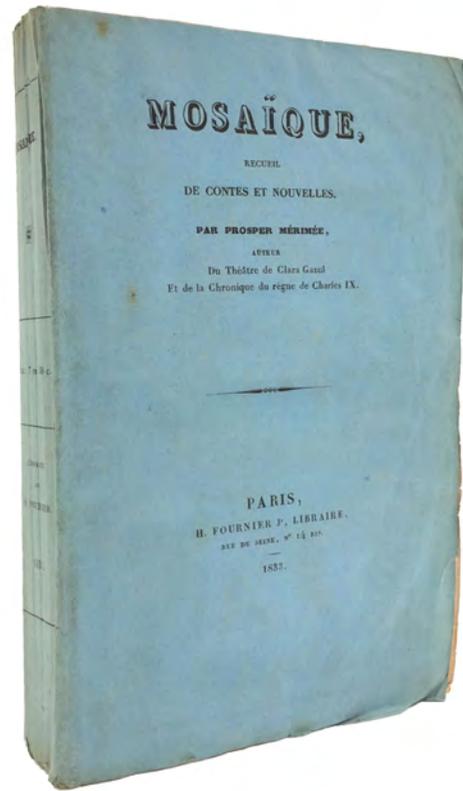
The Edict of Nantes (1598) had granted limited rights to the Huguenots, but the construction of temples was not permitted within five leagues of major cities. The temple at Charenton, built 1607, was a huge construction, designed to hold 4000 and cater for the entire Paris region; it burned down in 1621 and was rebuilt in 1623, lasting until its final destruction after the revocation of the Edict in 1685. The prayer includes an apposite plea: 'conserve nous ... la liberté de nous assembler en ton nom, regarde en tes misericordes tant de pauvres troupeaux espars, redonne leur consolation de la predication, & la conserve dans les lieux où l'on s'efforce de l'oster; fais particulièrement cette faveur à cette Eglise ...'.

The Auvray family had been Protestant printer-booksellers since the sixteenth century, and had seemingly maintained premises in Charenton and Paris since the construction of the temple. Pierre Auvray I (fl. 1614-40) was succeeded by his sons, both called Jacques, and grandson Pierre (fl. 1661-98); the Paris addresses changed frequently, but the present ('rue Saint Jacques, aux trois Antonnoirs') is associated with the latter Pierre.

Not in OCLC, CCFr, or Library Hub.



RARE IN THE ORIGINAL WRAPPERS



20. **MÉRIMÉE, Prosper.** *Mosaïque, recueil de contes et nouvelles.* Paris, H. Fournier jeune, 1833.

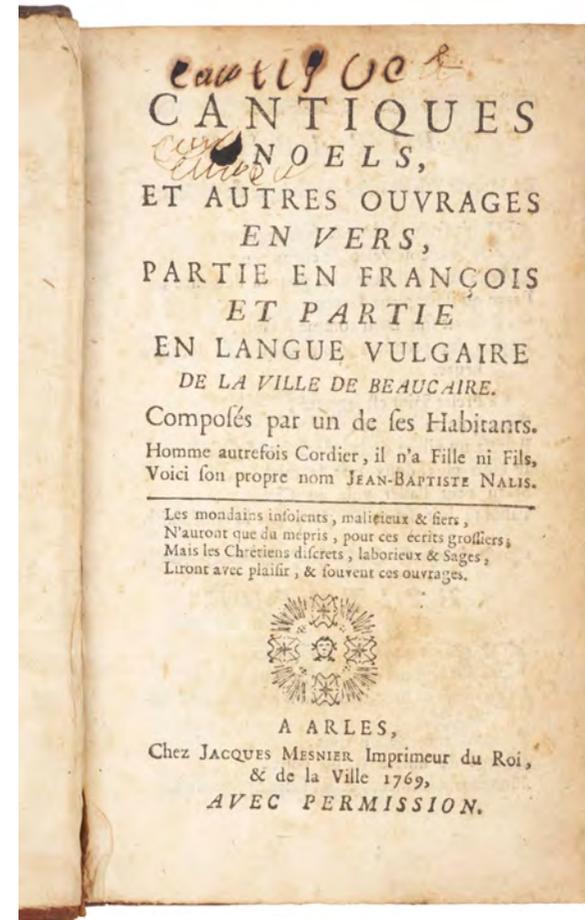
8vo, pp. [2, [2], 16, printer's catalogue], [4], 439, [1]; sporadic light foxing, but overall a beautiful copy, uncut, in the original blue printed wrappers; preserved in a custom-made slipcase, quarter blue morocco over marbled boards, spine lettered gilt. **£950**

First edition thus of this collection of tales and short stories by Prosper Mérimée (1803 – 1870), scarce in the original wrappers and preserving the rare printer's catalogue with the list of upcoming publications.

The book gathers short novels previously published between 1829 and 1832 in various magazines, mainly in the *Revue de Paris* and *Revue française*. It includes *Matteo Falcone*, *Vision de Charles IX*, *L'Enlèvement de la Redoute*, *Tamango*, *Le Fusil enchanté*, *Federigo*, *Ballades*, *La Partie de Tric-Trac*, *Le Vase étrusque*, *Les Mécontents*, and *Lettres sur l'Espagne*.

Carteret II, 138; Clouzot, 200; Escoffier, 982; Trahard, 49; Vicaire V, 710.

OCCITAN DEVOTIONAL MUSIC



21. **NALIS, Jean-Baptiste.** *Cantiques noels, et autres ouvrages en vers, partie en François et partie en langue vulgaire de la ville de Beaucaire.* Composés par un de ses habitants. Homme autrefois cordier, il n'a fille ni fils, voici son propre nom Jean-Baptiste Nalis. Arles, Jacques Mesnier, 1769. [bound with:]

[—] Voici d'instructions simples & catholiques, toutes en vers patois, & toutes pathétiques ... Arles, Jacques Mesnier, 1770.

2 works in one vol., 8vo, pp. [9], iv-viii, 271, [1 blank]; 56; initials, head- and tail-pieces; some words in juvenile hand to title, occasional light marks and stains, a little browned; overall very good in contemporary mottled sheep, spine in compartments with gilt lettering to one; some rubbing to extremities, wanting front free endpaper. **£1250**

Scarce second edition (first 1766, also rare) of this collection of devotional and Christmas canticles, letters and poems addressed to the author's friends, riddles, and verses on Christian instruction, **in French and in the Occitan dialect of the town of Beaucaire.**

The verses include reprimands addressed to heavy sleepers, dancers, the idle, the debauched, and prattlers. The various Christmas songs include a dialogue between 'l'ange' and 'leis pastres'. Each piece has an indication of the tune to which it should be sung.

OCLC shows only two copies in North America, at the Thomas Fisher Library and NYPL (first part only); Library Hub does not record any copies in the UK.

AMNESTY FOR THE FRENCH ÉMIGRÉS

22. [NAPOLEON.] *Decret relatif aux Émigrés. A Londres: chez A. Dulau et Co. Soho Square. [De l'Imprimerie de L. Nardini, No. 15, Poland Street]. 1802.*

8vo, pp. 14, [2, blank]; a fine copy in modern boards (inner leaves loose); from the library of the novelist John Fowles with his magpie bookplate and signature dated 1976. **£450**

First and only edition, very rare. From the outbreak of the French Revolution many aristocrats, clergy, and other citizens chose to leave the country, some joining the armies of foreign nations fighting against France, others finding a new life in England or America. After the overthrow of the monarchy in 1792 draconian new laws banned the émigrés in perpetuity and ordered that their property be confiscated, but with the arrival of Napoleon as *le Premier Consul* there was a partial amnesty and then this general amnesty of 1802.

The *Decret* prints Napoleon's speech to the *Sénat Conservateur* on 4 Floréal [24 April] asserting that the government is now strong enough to declare an amnesty without danger, and, with certain precautions, it was the humane thing to do. An extract of the proceedings in the *Sénat* follows, then the terms of the amnesty. There are sixteen clauses in *Titre I. Dispositions relatives aux personnes*: individuals still abroad must return by 23 September and swear fidelity to the government; anyone who held rank in an army hostile to the Republic or a position in the households of the King's brothers in exile is excluded from the amnesty, along with archbishops and bishops who, despising legitimate authority, refuse to resign; and the returning émigrés are to be under the special surveillance of the government for ten years. *Titre II. Dispositions relatives aux biens* orders that confiscated goods which are still in the hands of the nation shall be restored, but any prior arrangements made by the Republic may not be interfered with.

At the turn of the nineteenth century the back streets of Soho were a centre for the French and Italian émigré booktrade. A. Dulau was the most substantial French publisher and bookseller (the firm remained in existence for many years) and L. Nardini was not only a printer but the translator of various Italian works. **It is very appropriate to have an émigré edition of this *Decret relatif aux Émigrés*.**

Not in Library Hub. OCLC records only the Moore Carpenter Recusant History Collection at St Louis University, which holds two copies.

23. [POMERIUS, Julianus.] *Prosper de vita contemplativa de vita actuali deque vitiis annexis virtutibus. [Speyer, Peter Drach,] 1486.*

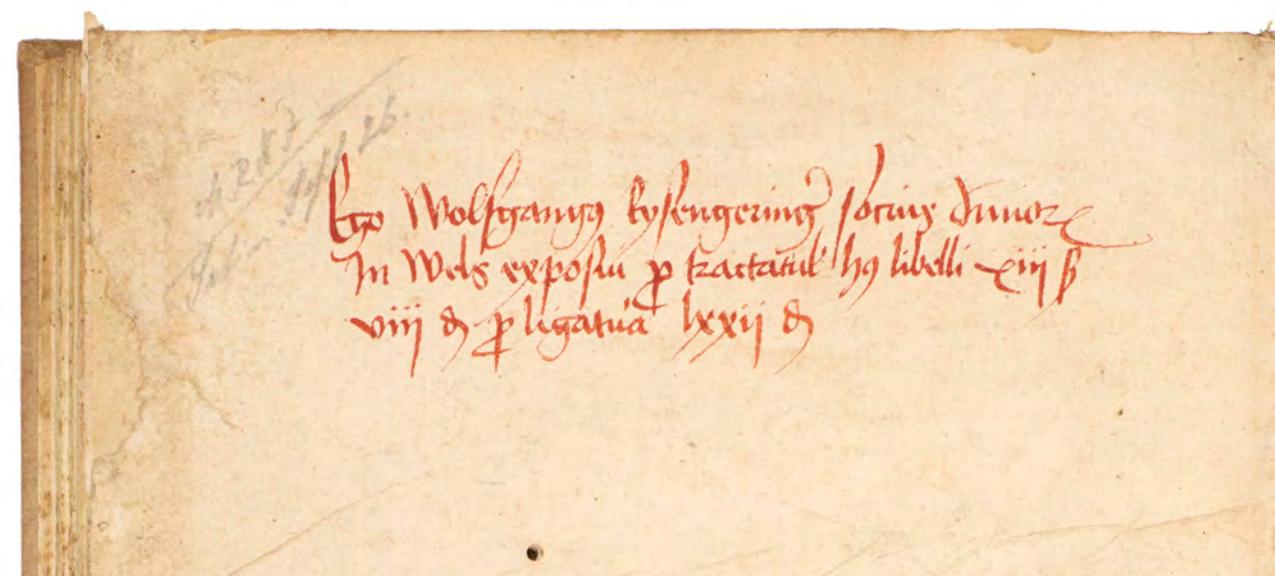
4to, ff. [50], the last leaf blank; in double columns, capital spaces with guide letters; some wormholes (mostly marginal but touching a few letters); else very good in twentieth-century grey boards, green morocco gilt-lettered spine label, remains of tab to fore-edge of second leaf; contemporary ownership inscription in red ink to verso of final blank: 'Ego Wolfgangus Eysengerling ... In Wels exposui pro tractatulus huius libelli xiii s viii d pro ligatura lxx d'. **£3000**

First edition of this important work of early medieval mysticism, with contemporary provenance recording the cost of the book and its binding.

Formerly attributed to Prosper of Aquitaine, *De vita contemplativa* is the work of Julianus Pomerius, a late fifth-century North African who lived in France. The work 'describes the combined ideals of the contemplative and active life. The first two books are addressed to bishops and concern the manners and asceticism of priests, as a pastoral manual for clerics, and the third book is addressed to all Christians. Pomerius intended to set forth in the first book the contemplative life; in the second, the active life; and in the third, the vices and virtues of Christians. His distinction between the active and the contemplative life is founded on states of soul: that of the soul seeking perfection (the active life) and that of the soul possessing and enjoying it (the contemplative life)' (*New Catholic Encyclopedia*).

Provenance: acquired soon after publication by Wolfgang Eysengerling, a member of the Benedictine monastery of Lambach in the Wels-Land district of Upper Austria. Eysengerling's name appears in several surviving incunables and manuscripts.

BMC II 495; Bod-Inc P-431; Goff P1022; ISTC ip01022000.



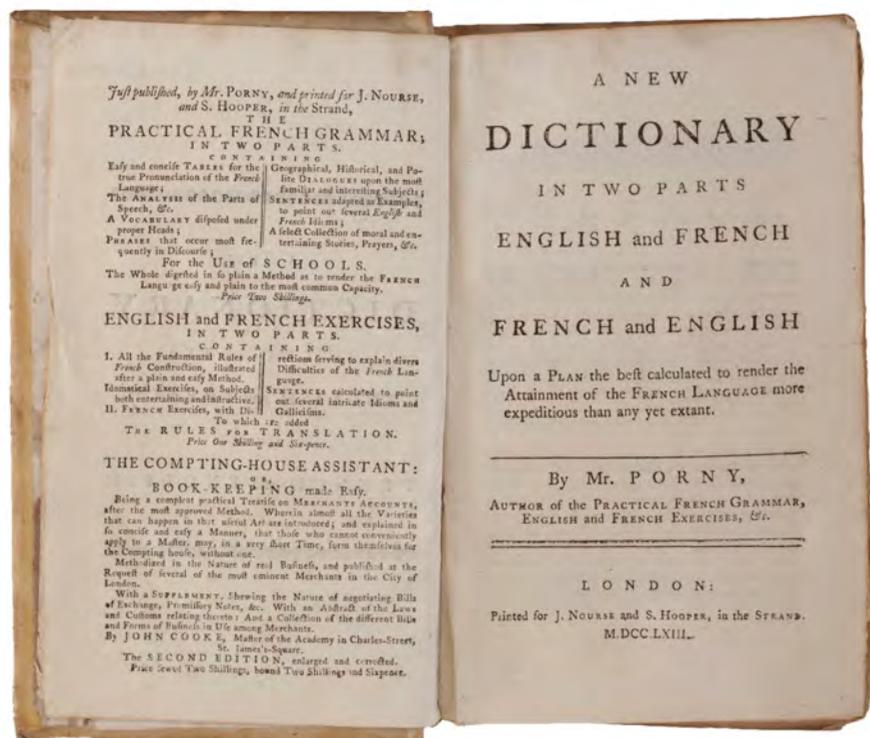
24. **PORNY, Mr [i.e. Antoine Pyron du Martre].** A New Dictionary in two Parts English and French and French and English upon a Plan the best calculated to render the Attainment of the French Language more expeditious than any yet extant ... *London, printed for J. Nourse and S. Hooper ... 1763.*

12mo, pp. [2, half-title and advertisements], v, [1], [840]; a very good copy, with a few lower edges untrimmed, in contemporary stiff vellum; ownership inscription to half-title of C. Sudley. **£450**

First and only edition, rare, of Porny's English–French dictionary; despite the title-page, the French–English portion was published in a separate, very rare volume under the title *Nouveau dictionnaire françois & anglois.*

It is designed for young students and their tutors, in company with Porny's *English and French Exercises.* Obsolete and obscene words are omitted and different significations of the same word are listed under different heads to prevent mistranslation. Part of speech is indicated as well as the stem and the present and past participles of verbs, and the gender of nouns.

ESTC, which mistakenly records the work as pp. [480], lists six copies: BL (both parts), Glasgow (unspecified); Indiana (unspecified), Wisconsin-Madison (unspecified), Missouri (first part only), and a UK private collection (second part only). Of the second part, ESTC records Bodley only. Alston adds a copy at Versailles (Alston XII, 707).



25. **PORNY, Mr [i.e. Antoine Pyron du Martre].** Grammatical Exercises, English and French ... to which is added an Introduction to French Poetry ... The third edition, corrected. *London, printed for J. Nourse ... and S. Hooper, 1771.*

8vo, pp. [4], xxxv, [1], 154, [2, advertisements for four other works by Porny]; terminal advertisement leaf with short tear (no loss), else a good copy in contemporary sheep, rubbed, spine worn and chipped at head and foot. **£750**

Unrecorded, the revised third edition of Porny's popular *Grammatical Exercises*, which had thirteen London editions by 1815, as well as several in Dublin – Charlotte Brontë is one of the many later students who made use of him.

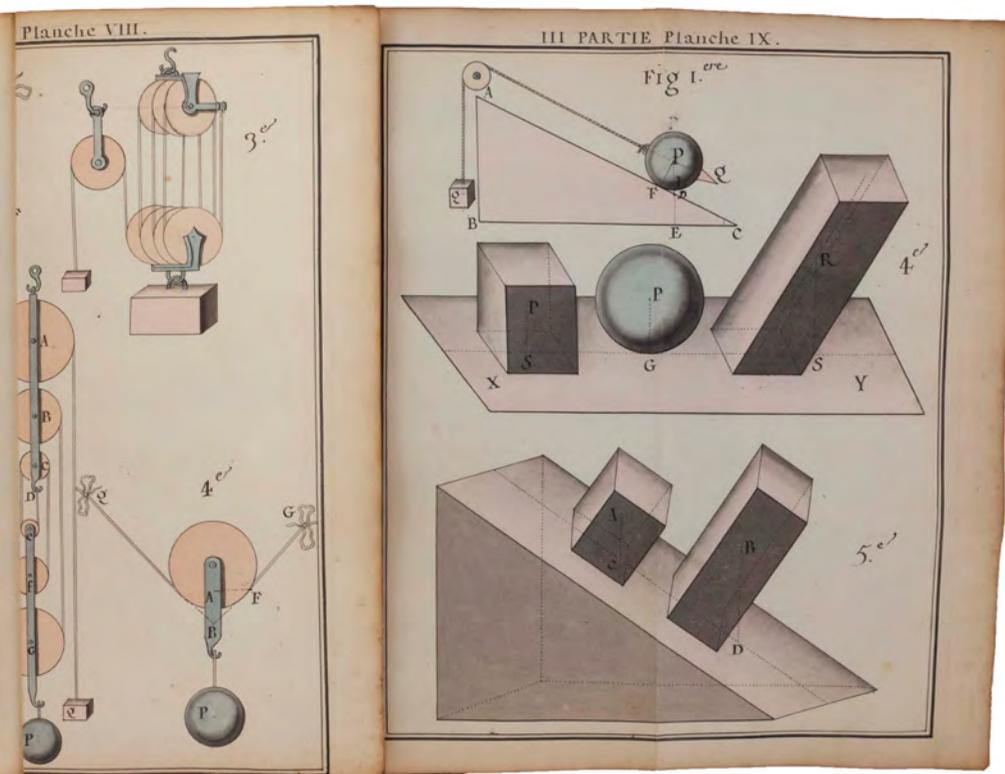
Porny (or Pyron), a native of Normandy who came to Britain in the 1750s, was a Master of French at Eton College from about 1773, and author of a work of heraldry as well as a number of French textbooks, most now very rare; his success, increasingly less modest, led to his appointment as a Poor Knight of Windsor in 1780, and he left after his death a not-insubstantial sum to fund a charity school in Eton, to be administered by the printer and bookseller Charles Knight.

The first edition of *Grammatical Exercises* was published as *English and French Exercises* in 1763 (pp. iv, 105; not recorded in ESTC, but Alston lists a copy at Kent State); the text there was in two parts. The 'second edition, carefully corrected and very much enlarged' (3 in ESTC – Eton, ULCA, and Illinois), increased the text to pp. xli, 129; by the present edition, expanded again, it comprised four main sections ('Fundamental Rules', 'Idiomatical Exercises', 'French Exercises ... serving to explain divers Particles', and 'Sentences, calculated to point out some intricate Idioms and Gallicisms'), plus the addendum on French poetry (pp. 137-150).

The advertisements at the end list Porny's *Practical French Grammar* (1768), *Elements of Heraldry* (second edition, 1771), 'Models of Letters. French and English' (presumably *Modern Letters* 1769 or an untraced reissue), and an unrecorded work – *The Principles of the French Language. In two Parts*, published in 8vo by Joseph Pote of Windsor.

Not in ESTC; not in Alston, which lists only a Dublin 'third edition' of 1777, most probably a piracy.

A MANUAL OF MECHANICS FOR THE REGENT OF FRANCE



A beautiful manuscript copy of Joseph Sauveur's unpublished introduction to mechanics, executed for Philippe d'Orléans, Regent of France from 1715 to 1723, who studied mathematics under Sauveur as the young duc de Chartres.

Best known today for his pioneering work on the science of acoustics, Sauveur (1653 – 1716) enjoyed an illustrious career at the court of Louis XIV, where he began by teaching mathematics to the Dauphine's pages, and advising courtiers on the odds at card games. In 1686 – the same year as his election to the chair of mathematics at the Collège de France – Sauveur was appointed mathematics tutor to the king's nephew Philippe d'Orléans, then duc de Chartres. Sauveur was further entrusted with teaching the king's three grandsons, the ducs de Bourgogne, d'Anjou, and de Berry. According to Fontenelle (*Éloge de M. Sauveur*), Philippe d'Orléans later assisted Sauveur in his acoustic researches.

The *Abregé* is divided into four parts, each presenting various mechanical problems and solutions: 'Du mouvement des corps sans ressort', 'Du mouvement des corps pesans', 'Des machines propres à communiquer ou à arreter le mouvement des corps durs', and 'Du mouvement des corps fluides'. The beautifully executed accompanying diagrams include illustrations of scales, a drawbridge, cranes and pulleys, wedges and screws, a water wheel, a wine press, and various pipes and pumps.

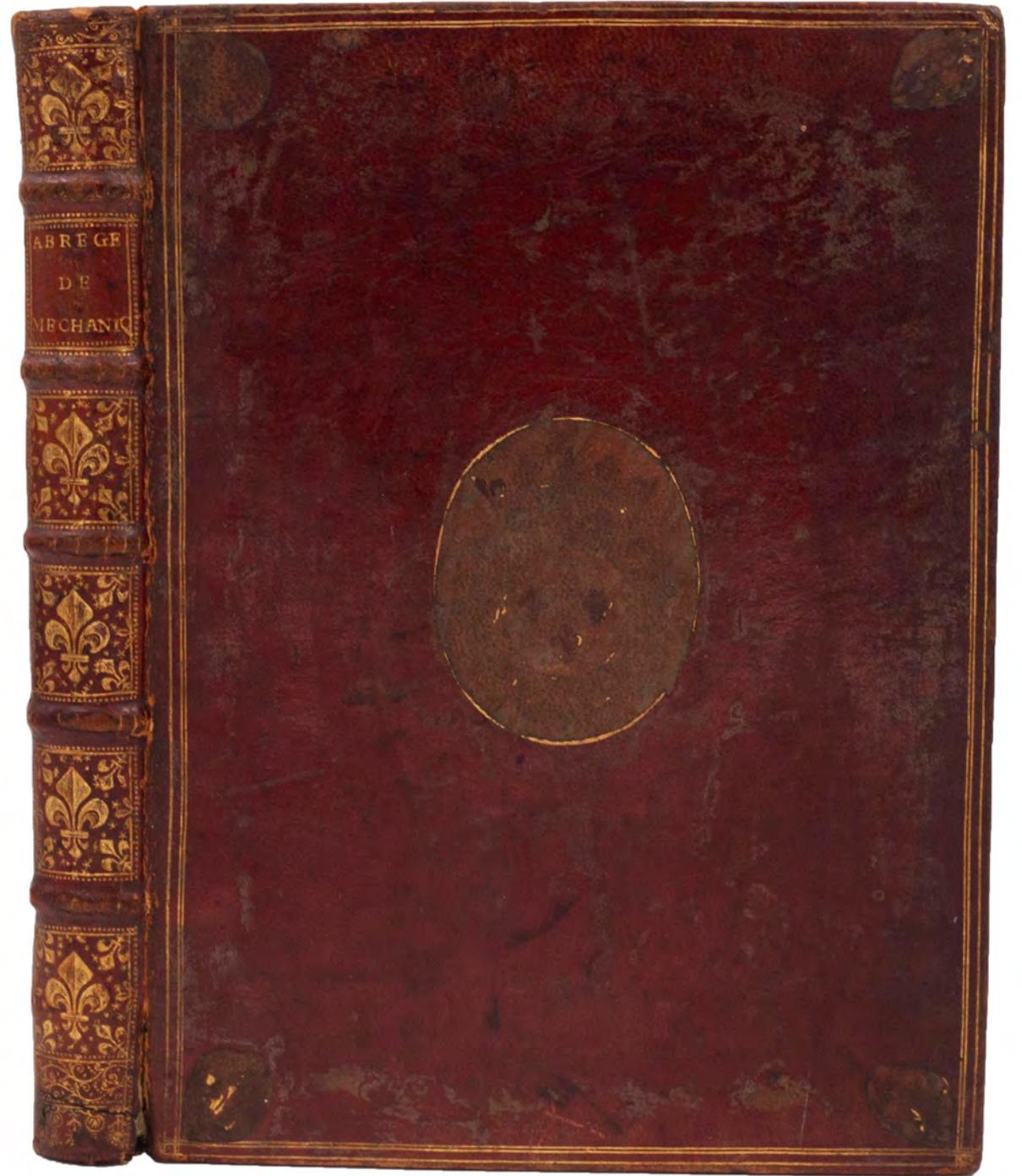
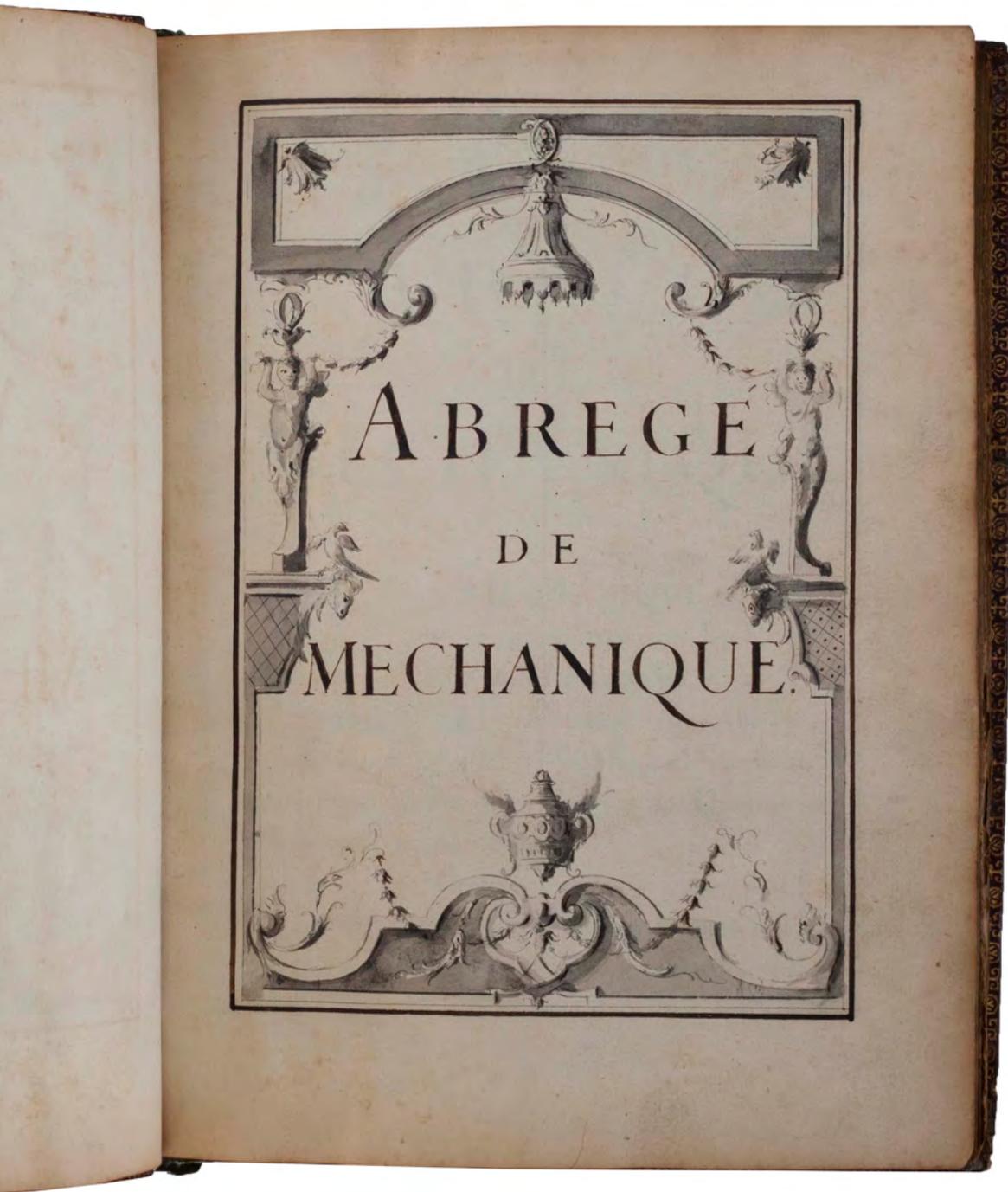
Sauveur's text was never published but survives in a small number of manuscript copies. The Calames database records copies at the Bibliothèque Sainte-Geneviève (MS 3510), Bibliothèque Mazarine (MS 3674), Sorbonne (MS 1075), and Bibliothèque Diderot de Lyon (1R 137225), and OCLC adds examples at the University of Michigan (QC 123 S26) and at the Houghton Library (MS Fr 290). Another copy, with the arms of Louis the Grand Dauphin (1661 – 1711), eldest son of Louis XIV, and formerly in the library of the Ducs de Luynes, was sold at Sotheby's Paris in 2013.

The binding has been censored, in all likelihood during the French Revolution, to remove the gilt supralibros of Philippe d'Orléans (Olivier pl. 2566 fer 7; the impression of the stamp remains visible), as well as gilt fleurs-de-lys cornerpieces.



27. [SAUVEUR, Joseph.] 'Abregé de mécanique'. France, early eighteenth century.

Manuscript on paper, in French, 4to (25 x 18.5 cm), pp. [4 blank], [2, title], 157, [5 blank], with 26 folding plates of manuscript illustrations delicately highlighted in watercolour; text beautifully written in brown ink in a single hand within double ruled border, 21 lines per page, very occasional corrections, title within decorative border, decorative initials, head- and tail-pieces, all highlighted with wash; slight toning, fore-edges of plates towards end slightly worn, small split to fold of final plate; very well preserved in contemporary red morocco, spine gilt in compartments decorated with fleurs-de-lys and lettered 'Abrege de mecaniq', gilt edges, beautiful gilt and coloured embossed decorative endpapers, green silk place marker; upper joint split at foot, some wear to extremities and rubbing to boards; **gilt fleurs-de-lys cornerpieces and central arms of Philippe d'Orléans (1674 – 1723) cut from covers, arms of the Duc d'Orléans within head-piece on p. 9.** £6500



28. **SCARRON, Paul.** *Le Marquis ridicule, ou la comtesse faite à la haste.* Comedie ... Suivant la copie imprimée a Paris. [Leiden, Elzevier], 1656. [bound with:]

[—] *L'Escolier de Salamanque, ou les genereux ennemis.* Tragi-comedie ... Suivant la copie imprimée a Paris. [Leiden, Elzevier], 1657.



Two works in one vol., 12mo., pp. 93, [3, blank]; and pp. 95, [1]; fine copies bound in full dark blue morocco janseniste by Duru (stamp to front free endpaper), turn-ins roll-tooled in gilt, gilt edges, non-pareil marbled endpapers, blue ribbon place-marker; *provenance*: M. Millot, collector and bibliographer of Elzevier, his sale of 1846; Charles Pieters, author of *Annales de l'Imprimerie des Elzevir* (1858), with bookplate; the Lyonnais bibliophile Joseph Rénard (1822 – 1882), with bookplate and neat manuscript notes to front endpaper, sale of 1881; the Argentine lawyer and collector Eduardo J. Bullrich, sold by Sotheby's in 1952 (bought by Maggs, £12).

£1200



Le Marquis ridicule we have been able to trace only three copies, at Trinity College Dublin, Heidelberg, and Leiden (and only one copy of the first edition, at the Bibliothèque nationale); and of *L'Escolier de Salamanque* only five copies (Senate House, and four in mainland Europe), plus two of the first edition. There have been no copies of any edition sold at auction since this volume last appeared in 1952.

Willems 793 and 810; Pieters 92 and 98 (these copies); Rahir 797 and 814 (these copies).

First Elzevier editions, very rare, of these two plays by Scarron, pirated after the text of the first editions printed in Paris. A finely bound volume with excellent Elzevierian provenance.

Best known for his *Roman comique* (1651-7), a vivid picaresque about a company of strolling players, and as the first husband of the marquise de Maintenon, later wife of Louis XIV, Scarron was also a successful playwright who influenced Molière, adapting Spanish sources to the French stage. *Le marquis ridicule* (1656) is a bumpkin satire set in Madrid; *L'Escolier de Salamanque* (1655) 'est un des plus beaux sujets Espagnols, qui ait paru sur le Theatre François depuis la belle Comedie du Cid' (dedication).

The first editions of these plays are of great rarity, but these contemporary piracies, which were a staple of the Elzeviers, are also extremely scarce. Of *Le Marquis*

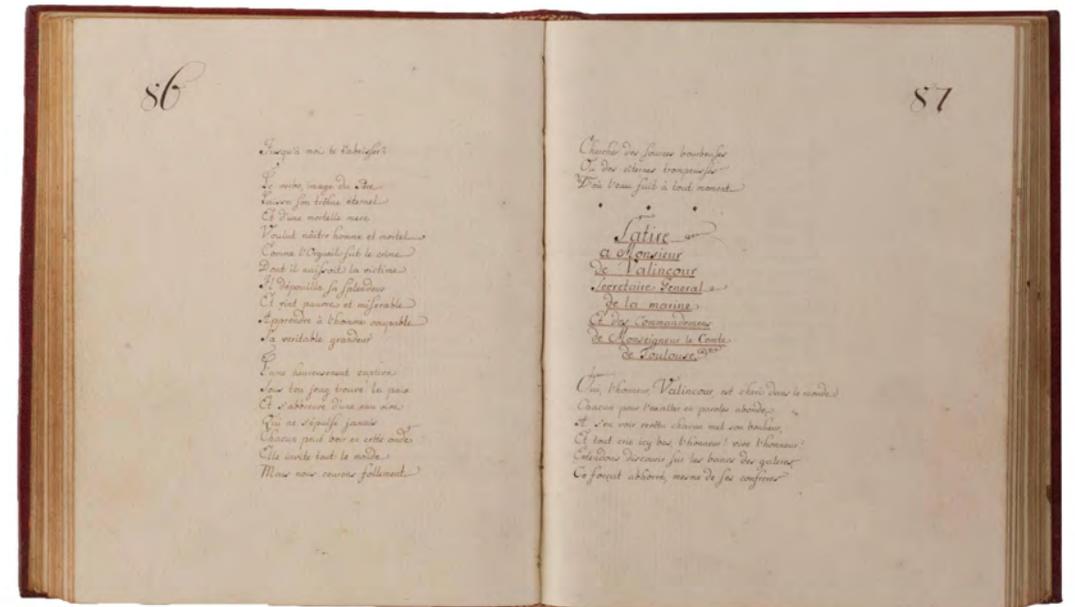
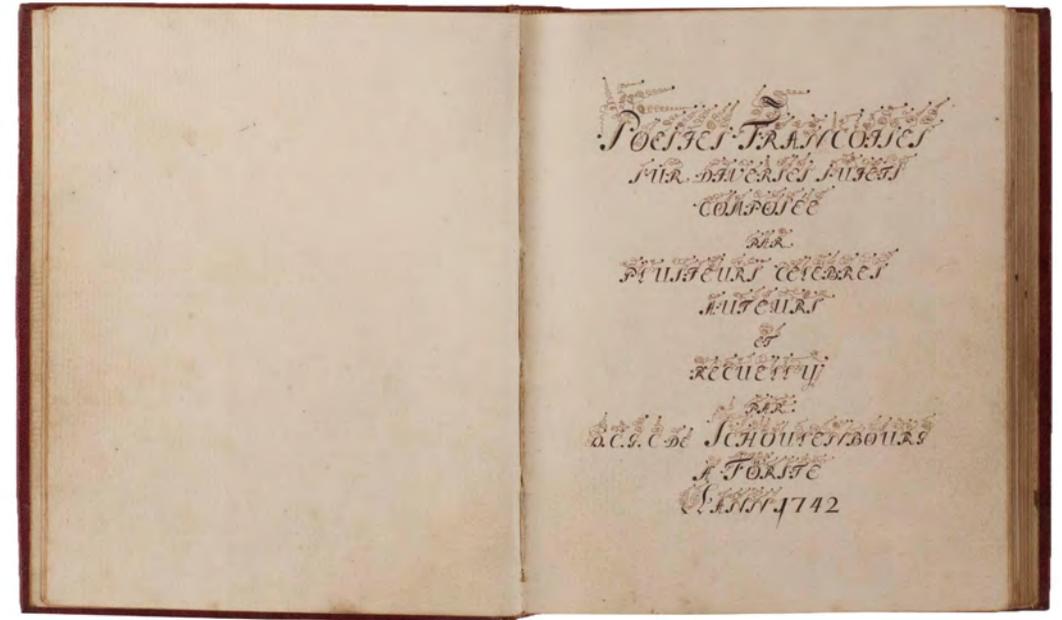
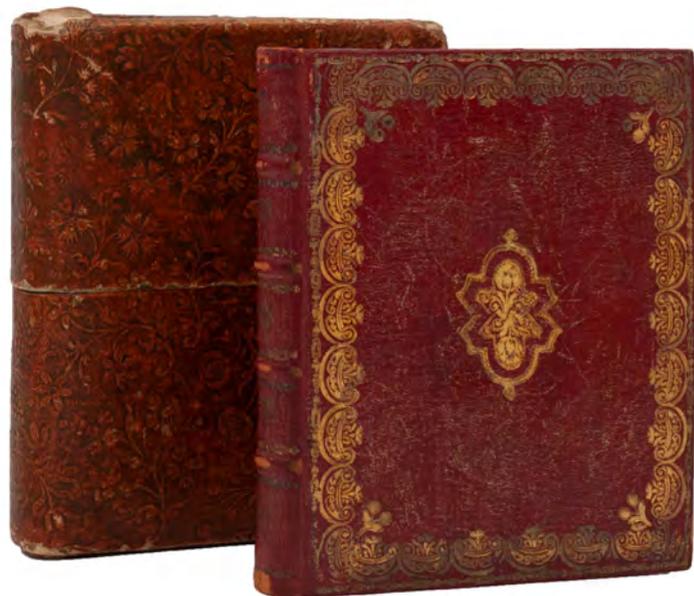
POCKETBOOK OF POETRY

29. **SCHULENBURG, Graf von der (compiler).** 'Poesies Francoises sur diverses sujets composée par plusieurs celebres auteurs et recueilly par D.C.G. C de Schoulenbourg à Förste l'ann 1742'. Förste, 1742.

Manuscript on paper, in French, 16mo (13 x 11 cm), pp. [8 blank], [2, title], 160, [9, index], [4 blank]; very neatly written in light brown ink, attractive pen flourishes to title and headings, up to 20 lines per page; very well preserved in contemporary red morocco, gilt tooled border and centrepiece to covers, gilt edges, gilt and orange endpapers embossed with floral design; a little rubbing to spine and covers; housed in contemporary two-part slipcase of orange paper embossed with floral design, lined inside with marbled paper; small areas of loss and rubbing to extremities. **£1250**

A charming manuscript compendium of French poetry in an attractive binding and slipcase, compiled at Förste in South Lower Saxony by a member of the distinguished von der Schulenburg family. The selection of love poems, spiritual and satirical verse, epitaphs, and songs (including one poem titled 'Sur un livre donné à sa majesté Brittannique intitule Il gyro del mondo') is drawn from seventeenth-century writers including Boileau, Fénelon, Le Pays, Pavillon, Racine, and Scarron.

Tracing its origins to the thirteenth century, the von der Schulenburg family were for centuries in the service of the Electors of Brandenburg and Kings of Prussia. Distinguished members include Melusine, Duchess of Kendal (1667 – 1743), mistress of George I, and Johann Matthias (1661 – 1747), the eminent soldier and art collector. Given the initials on the title, the compiler of this manuscript was perhaps Christian Günther von der Schulenburg (1684 – 1765), a forebear of Friedrich-Werner von der Schulenburg (1875 – 1944), one of the conspirators who attempted to assassinate Hitler on 20 July 1944.



Air:

23

Belle, et charmante Brune.

Année 1649:

Suprès de la Bastille, Monsieur

d'Elbeuf, Dans sa pauvre famille

Mange du Beuf, Tandis que

Guenege* est a gogo est a

gogo

Charles de Lorraine 2.
ancien Duc d'Elbeuf.

Ses enfans
Charles 3.
ancien Duc d'Elbeuf.
François 1.
Comte d'Harcourt
François Marie Comte
de l'Isle bonne.

*Guenege
Seigneur de
l'Espagne fils de
l'intendant du Cardinal
de Joyeuse et pere
du Secretaire d'Etat.

FRENCH SONGS

30. [SONGS.] Recueil de chansons choisies depuis 1616 jusques a present 1736. [France, c. 1736.]

Manuscript on paper, large 4to (285 x 225 mm), pp. [xxx], 602, [16, blank]; written in a good, clear hand in brown ink; eighteenth-century design for a chimney-piece loosely inserted; in excellent condition; contemporary French calf, roll-tooled gilt border on covers, spine gilt and with red morocco lettering-piece; slightly rubbed and stained; blindstamp of Château Houtain-le-Val, Brabant, in first two leaves.

£1750

A substantial and carefully compiled manuscript of 125 popular French songs connected with notable historical events or personages, sixty-nine of them with music. Marginal notes explain or clarify references within the lyrics, and at the beginning is a 'Table des personnes denomées, et matieres contenuës en ce recueil' (these include various members of the French royal family, Colbert, Richelieu, Bossuet, Voltaire, William of Orange, the Cardinal de Fleury, 'Milord Pertembourough' (i.e. Henry Mordaunt, Earl of Peterborough), the dukes of Rohan, Berry, Arenberg, Savoy, Beaufort, Bournonville and La Vallière, the duchesses of Bouillon and Choiseul, as well as significant battles, treaties, and so forth).

'Ce recueil contient l'elite des meilleures chansons anecdotes depuis le ministere du Cardinal de Richelieu jusqu'a present: on s'est attaché a la fidelité des noms; a l'ordre et a la justesse des époques, et des faits interessants, a la solidité des émargements; on a rendu les airs faciles, sans negliger néanmoins de metre en tête leurs noms pou ceux qui ne sçachant point de musique les connoissent ordinairement par le designement qui en est fait' ('Avertissement', p. [iii]).

Le ciel bleu

Hebdomadaire littéraire pour tous

De l'autre côté du miroir...

AU SOMMAIRE
DE CE NUMERO :
DES TEXTES
INEDITS DE
ANDRE BRETON
LEWIS CARROLL
PABLO PICASSO

LE MORSE ET LE CHARPENTIER

par Lewis Carroll

Le soleil brillait sur la mer,
Il brillait de toutes ses forces:
Il faisait de son mieux pour rendre
Les vagues souples et étincelantes —
Et c'était très curieux, car c'était
Au milieu de la nuit.

La lune brillait d'un air maussade,
Car elle trouvait que ce n'était pas
L'affaire du soleil d'être là
Alors que la journée était finie —
« C'est très grossier de sa part », disait-elle,
« De venir troubler la fête! »

La mer était aussi mouillée que possible:
Les sables, aussi secs que possible.
Vous n'auriez pas pu voir un nuage, parce qu'il
N'y avait pas un nuage dans le ciel:
Les oiseaux ne volaient pas au-dessus de la tête
Parce qu'il n'y avait pas d'oiseaux à voler.

Le Morse et le Charpentier
Marchaient à côté l'un de l'autre:
Ils pleuraient comme je ne sais quoi, de voir
Une telle quantité de sable:
« Si seulement c'était déblayé, »
Disaient-ils, « alors ce serait beau! »

« Si sept femmes de chambre avec sept balais
Balayaient ça pendant une demi-année,
Supposez-vous », dit le Morse,
« Qu'elles pourraient achever la besogne? »
« J'en doute », dit le Charpentier,
Et il versa une larme amère.

« O Huitres, venez vous promener avec nous! »
Proposa le Morse.
« Une promenade agréable, une conversation
[agréable,
Le long de la plage salée:
Nous ne pouvons pas en emmener plus de
[quatre,
Car il nous faut donner une main à chacune. »

La plus vieille Huitre le regarda,
Mais ne dit pas un mot:
La plus vieille Huitre cligna de l'œil
Et secoua sa lourde tête —
Voulant dire par là qu'elle préférerait
Ne pas quitter le parc à huitres.

Mais quatre jeunes Huitres se hâtèrent,
Toutes désireuses de s'amuser;
Leurs paletots étaient brossés, leurs visages
[lavés,
Leurs souliers propres et cirés —
Et c'était très curieux, parce que, vous savez,
Elles n'avaient pas de pieds.

Le Morse et le Charpentier
Marchèrent pendant un mille environ,
Puis ils se reposèrent sur un rocher
De la hauteur qui convenait:
Et toutes les petites Huitres s'arrêtèrent
Et attendirent en rang.

« Le moment est venu », dit le Morse,
« De parler de beaucoup de choses:
De souliers et de bateaux et de cire à cacheter,
De choux et de rois,
Et de dire pourquoi la mer est bouillante,
Et si les porcs ont des ailes. »

« Mais attendez un peu », s'écrièrent les Huitres,
« Avant d'entamer la conversation;
Car plusieurs d'entre nous sont essouffées,
Et nous sommes toutes grasses! »
« Rien ne presse », dit le Charpentier.
Elles le remercièrent beaucoup de sa bonté.

« Une miche de pain », dit le Morse,
« Est ce qu'il nous faut d'abord:
Du poivre et du vinaigre ensuite
Ne seront pas à dédaigner —
Maintenant, si vous êtes prêtes, chères Huitres,
Nous pouvons commencer à manger. »

« Mais pas à nos dépens! » s'écrièrent les Huitres
[tres,
En devenant un peu bleues.
« Après tant de gentillesse, ce serait
Une chose abominable à faire! »
« La nuit est belle », dit le Morse.
« Admirez-vous le paysage? »

« C'est si gentil à vous d'être venues!
Et vous êtes exquises! »
Le Charpentier dit seulement:
« Coupez un autre morceau de pain.
Je voudrais bien que vous ne soyez pas si sourd
J'ai été obligé de vous le demander deux fois! »

« C'est une honte », dit le Morse,
« De leur jouer un pareil tour.
Après les avoir emmenées si loin
Et les avoir fait trotter si vite! »
Le Charpentier dit seulement:
« Vous avez mis trop de beurre! »

« Je pleure sur vous », dit le Morse:
« Je comptais de tout mon cœur. »
Avec des sanglots et des larmes il ouvrit
Les plus grosses,
En tenant son mouchoir de poche
Devant ses yeux ruisselants.

POURQUOI LE CIEL EST BLEU

Notre vie n'est pas ce qu'il en paraît au juger de nos actes, de notre parole de tous les jours. Un masque monstrueux la dissimule qui est la peau nue d'un monde froid, ennemi, implacable: l'actualité. Nous lui sommes asservis au point que nous en venons lentement, misérablement à nous résigner à ses chaînes, à les louer, à les resserrer au dépens de la volonté de nos rêves, du désir plus ambitieux que le rêve dont nous sommes tout pétris. Aucun de ceux qui se prodiguent pour la mise en scène de ces désordres dont nous sommes chaque jour les spectateurs autant que les acteurs, (mais c'est du vrai sang qui coule sur la scène); aucun de ceux-là, aucun homme ne parvient et ne voudrait chasser de son fonds cette nostalgie qui le mine et l'élève d'un climat de charme, cette sorte d'aspiration innée vers le plaisir — le plaisir terrestre —, qui intime la mort du souci, de l'ennui, de la misère, la mort même de la mort; et qui eût dû demeurer inconnue tant les mots s'émeussent et s'affadissent, tant celui de « bonheur », par exemple, en dehors de son usage quotidien ridicule, tend à revêtir le sens dangereux mais exaltant du mot « impossible ».

Nous descendons du soleil. La montagne, la forêt, le vent, l'eau, le feu sont nos ancêtres et ils vivent toujours parmi nous. Mais bien que nous tâchions à revivifier le souvenir et, malgré les légendes, il n'y a pas eu d'âge d'or dans le passé. Il n'y a pas d'âge d'or dans l'inconscience. Et nous sommes à peine conscients. L'âge d'or est dans le futur et c'est à l'homme seul qu'incombe sa construction. Il est en puissance déjà en chacun de nous. Ces bribes secrètes de nous-mêmes sont notre seul bien — mais il est immense. Sur ce point, nous sommes tous égaux, nous sommes tous même doués au départ. C'est notre seul lien fraternel, lien fragile, lien menacé, mais indestructible. Chaque nuit un grand miracle se produit: les épées se brisent, les plaies se

poète extrême

Un chat un chat
poète le Roussel ».
Deroulède.

raconter la vie de
qui lisons ses
ait. Nous serions
mes entrelacs, les

-t-il vécu? Ce
de lettres, comme
Henry Benoit,
se mettent dans
se sont mis en
mis dans tous

pas à « Sire le
sent, et l'aiment.
t en lettres an-
tées bâtarde —
de, cœur, ce mot
ents, dans les cli-
rdes et dans les

Roussel tient sans
vie et littérature
romans d'ici. Il

Le ciel bleu. Hebdomadaire littéraire pour tous. De l'autre côté du miroir... No. 1 [- 9, all published]. Brussels, 22 February - 19 April 1945.

9 numbers, folio (37 x 27.5 cm), each number pp. 4; title printed in blue, numbers 8 and 9 printed on green paper; all folded as issued, a few repairs at folds, paper discoloured; in a morocco backed folder and slip-case. £850

The complete run of this short-lived Belgian Surrealist periodical, produced during the closing months of World War II.

The tag-line 'De l'autre côté du miroir' takes obvious inspiration from Carroll, and indeed he takes centre-stage in the first issue, with a full-page translation of 'The Walrus and the Carpenter' (from *Through the Looking-Glass*) by Henri Parisot, who went on to publish translations of several Carroll works.

Le ciel bleu also includes the first appearance in print of pieces by André Breton (including an essay on De Quincey), Picasso, Magritte (a few lines on Jacques Wergifosse), Louis Scutenaire, Irène Hamoir, Christian Dotremont, and others; the first published work of Marcel Broodthaers (here 'Broodthaerts'), and a series of surrealist cartoons by Sanders — a man melts into his piano, erases himself at a stationers, poses for the camera as a vase of flowers.

LE CIEL BLEU

POÈME

L'inaccessible calme tresse ses
épis et râcle sur la croûte du
beurre ses jardins et ses cristaux
la cloche de parfum allume ses
pluies d'été aux soies des fran-
ges les roues brûlantes de cou-
leurs tournent à vide au centre
l'eau coule à vif son dessin dans
les chiromancies entremêlées du
paysage le violet s'efface douce-
ment en sourdine dans le silen-
ce du lait endormi dans le bol et
les agitations du rose de la ver-
dure réveillée par l'odeur de
pomme du bleu céleste du tor-
chon applaudissant à tout casser
les tours d'adresse et les grimaces
de la bête mourante mordant
assoiffée le sable de la brioche.

Pablo Picasso.

LES DEUX FRÈRES

Accés sur cigares mexicains, longs, de
combustion difficile, les deux frères se
font face, anguleux, pantographiques,
bec à bec. Ils ont des profils de chevaux
luisants, comme fumants, des mains à
fond de terre-cuite extrêmement poreuse,
avec ramifications actives, cruelles, crus-
tacées. La succion des cigares est énergi-
gique. Le bout est enfoncé anormalement
dans la bouche. Les yeux très en coin
brillent sous le delta coléreux des veines
temporales. Cigares furieusement per-
pendiculaires, frères frénétiquement vis-
à-vis. L'ambiance étriquée fait penser à
des rats, des ratières, des engins cylindri-
ques, perforés, des pièces de curetage.
Ces frères sont ingénieurs un peu; to-
talement, exclusivement célibataires; va-
quant à des études de mécanique: perfec-
tionnement de pompes, freins, condition-
nement de rivets, curseurs.

Retirés dans une région boisée, calcaire, où une espèce de mot d'ordre du grenat régit les constructions, — linteaux —, les végétations, — baies —, ils occupent une demeure à fenêtres grillagées, avec simili donjon mesquin, frileux, à engulures d'Euville souillées, avec resserres aux vitrages noirs, froides, pleines de colo-

UN PEU D'HISTOIRE NATURELLE

On ne voulait point croire à l'Amérique avant le jour où, par je ne sais quelles opérations magiques, le mystérieux Colomb imposa son existence au monde.

Aujourd'hui, on ne veut plus croire encore à des bêtes ou à des mineurs animales qui sont pourtant, qui demeurent, malgré la volonté des savants académiques, réels autant que la lune, les laes et les fleurs. Et nous pensons que n'est plus lointain le jour où les mots qu'il faut dire émergeront du trait qui fait voir ces bêtes et ces gestes.

En attendant, si nous parlions de ce monde oublié mais qui toujours nous sourit ou menace?

Le caladre est un oiseau blanc qui a des cuisses noires. Si on le porte devant un malade, il indique, sans jamais se tromper, si l'homme doit vivre ou mourir. Lorsqu'il regarde en face, c'est un signe évident qu'il guérira; mais s'il détourne la tête, la mort est certaine.

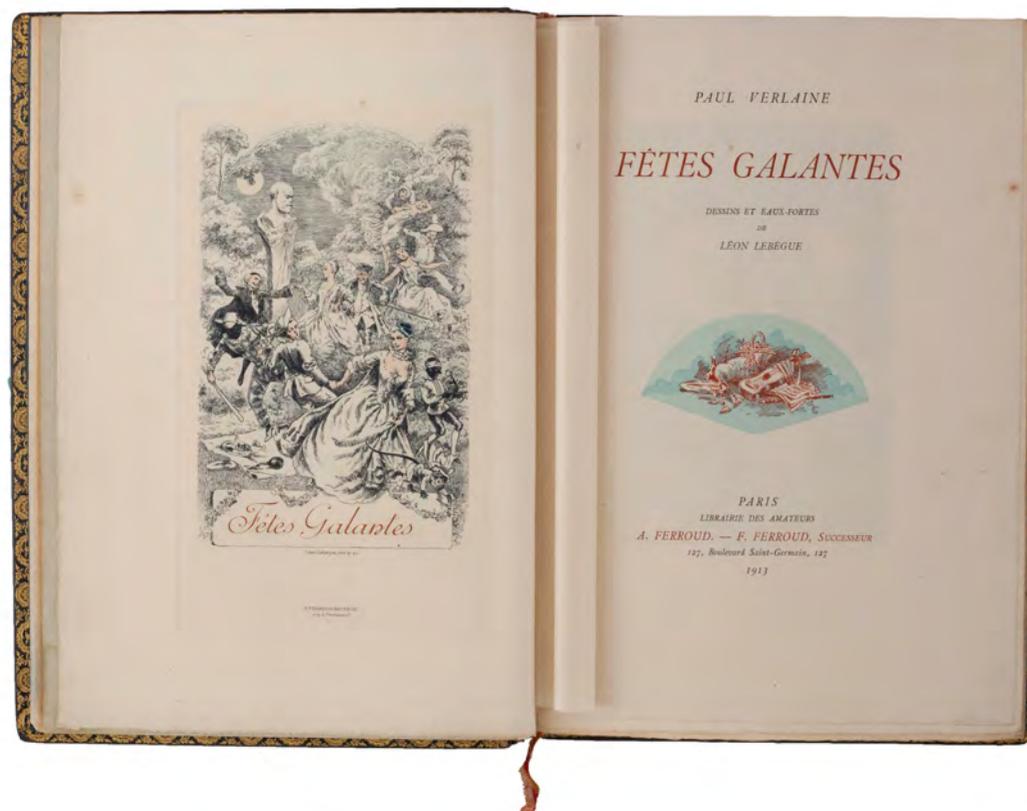
Le basilic, roi des serpents, en signe de souveraineté porte une couronne autour de la crête blanche qui surmonte sa tête.

32. VERLAINE, Paul, and Léon LEBÈGUE (illustrator). *Fêtes gallantes*. Paris, F. Ferroud for the Librairie des Amateurs, 30 July 1913.

8vo, pp. 56, [2], [2 (colophon)]; frontispiece with tissue guard and 22 coloured etchings, coloured vignettes in text, title printed in red, black, and blue, inner wrappers etched, coloured, and gilt; a few slight spots; a very good copy in contemporary blue-black levant by Flammarion (turn-in signed in gilt), borders French-filleted in gilt, spine gilt in compartments, lettered directly in one, board-edges filleted in gilt, turn-ins and levant joints richly roll-tooled, gilt-marbled silk endleaves, gilt-marbled flyleaves, top-edge gilt, others deckle-edged, ribbon place-marker, with marbled slip-case, both sets of publisher's wrappers bound in; lightly rubbed, upper joint subtly repaired, slip-case recovered in modern marble. £750

Limited edition on *vélin teinté d'Arches*, numbered 430 of 500 copies, with etchings by Lebègue. First published in 1869, Verlaine's *Fêtes gallantes* are here exquisitely printed and illustrated by Léon Lebègue (1863 – 1944) and finely bound by Flammarion.

OCLC finds no copies of this edition, nor could we trace any at auction.



VIRGIL IN UNUSUAL CONTEMPORARY (DOUAI?) BINDING

33. [VIRGIL.] COYSSARD, Michel. P. Virgilio Maronis opera in locos communes ad academiae Turnoniae iuventutis utilitatem digesta. Nunc secunda hac editione ab infinitis pene mendis, quibus prior scatebat editio, in gratiam studiosorum societatis Iesu repurgata. Douai, ex officina Balthasaris Belleri, 1595.

8vo, pp. 568; woodcut Jesuit device to title, initials; small wormhole/track to blank outer margins from p. 497 to end, a few light marks; very good, recased in original contemporary calf, covers richly gilt to a panel design with central lozenges, spine gilt in compartments, edges gilt, later marbled endpapers; some wear to extremities, some cracking and loss to covers and spine; inscriptions of Jean Baptiste Peperstraete to title and rear endpaper (dated 1696), faint ink doodle of man to rear endpaper, modern book label of L. Froissart. £650

Scarce second edition (first Lyons, 1587) of this concordance to the works of Virgil, produced for students at the Collège de Tournon, in the Ardèche in southeast France, in an attractive and unusual contemporary binding, likely executed at Douai. Founded in 1536 by Cardinal François de Tournon, the collège was elevated to the status of university in 1548, and in 1560 came under the direction of the Jesuits, developing a considerable reputation for its teaching.

The concordance was edited by Michel Coysard (1547 – 1623), the French hymn writer, who joined the Society of Jesus in 1562. He served for many years as professor of rhetoric at the Collège de Clermont in Paris before teaching at the new Jesuit colleges in Vienne and Lyons, subsequently serving as rector in Tournon, Puy and Besançon. This edition was published by Balthazar Bellère of Antwerp (1564 – 1639), who established his press at Douai in 1590.

We have been unable to trace a similar binding, decorated in such a manner with gilt floral rolls and tools, fleurs-de-lys arranged as crosses, and stars, though the style and some decorative elements are reminiscent of Douai bindings of the period.

Sommervogel II, 1600; USTC 111090. **No copies in the US on OCLC.** Library Hub finds a single copy, at Senate House Library.



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