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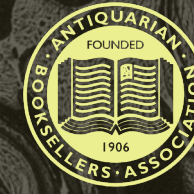
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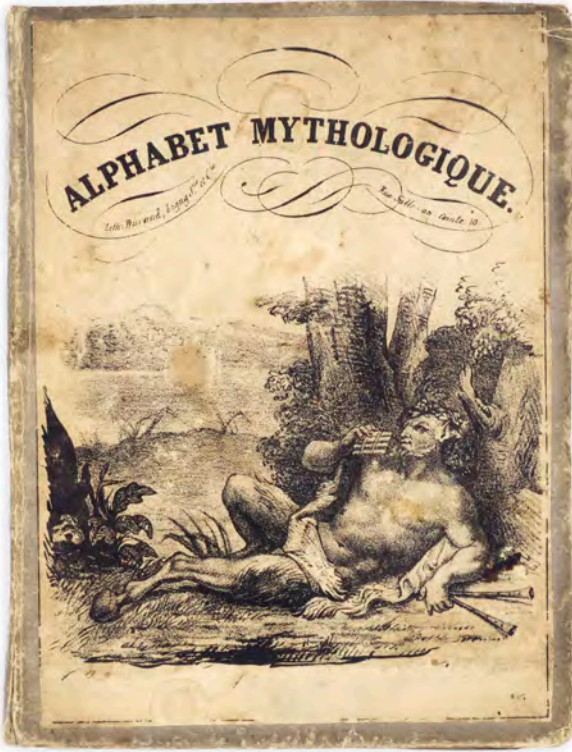
# MYTHOLOGICAL A TO Z

1. [ABC.] Alphabet mythologique. [Paris], lith. Durand, Ligny Jne. et Cie, [1840s?].

12mo (140 x 105 mm), 24 engraved scenes with captions for the letters A to Z (excluding I and W) printed side-by-side and folded concertina style; tear to fold between A and B (without loss), closed tear (without loss) to B, small holes to inner margins between O and P and to Z, some old repairs to blank versos of B, C, L, O, and P, some light foxing, creasing and rubbing; overall good in original pale grey boards, engraved panel to upper cover with title, imprint, and vignette of a reclining Pan playing the pipes, embossed floral pattern to lower cover; some wear to extremities and rubbing and marks to covers, hinges partly split. £2500

A delightful and extremely rare ABC depicting figures from Greek and Roman mythology, alongside the Hindu river goddess Yamuna for the letter Y.

The twenty-four scenes depicted, executed in skilful and lively fashion by the Parisian lithographers Durand and Ligny jeune, show: Aurora embracing Cephalus; Bacchus snatching Ariadne's crown; Ceres and two children harvesting; Diana transforming Actaeon into a deer; Europa on the back of Jupiter as a bull; a river god (under F for 'Fleuve'); the Three Graces; Hercules wrestling the Nemean lion; Io (as a cow) and Jupiter discovered by Juno; Saturn under the name 'Krodo', holding a scythe and an hourglass; the bacchante Labda dancing and playing the tambourine, in the company of a cherub and a leopard; Mercury instructing Cupid; Neptune appeasing the winds; Orithyia being snatched by Boreas, god of the north wind; Pan evaded by Syrinx (transformed into water reeds); Juno under her name 'Quiritia', reclining on a cloud with two peacocks and a chariot; the water nymph Rhodope, daughter of Oceanus; a pot-bellied and inebriated Silenus; Triton blowing a conch shell; Urania the muse of astronomy holding a celestial globe; Venus emerging from the sea; Jupiter 'Xenius' as protector of strangers, with a fist full of lightning bolts; Yamuna, daughter of the sun god, as a river goddess; and Zephyr, god of the west wind.



No copies traced on OCLC, Library Hub, or CCFr. One copy is recorded in S. Le Men's *Les abécédaires français illustrés du XIXe siècle* (Paris, 1984), no. 366 in her inventory, sold as lot 300 in the sale of the collection of Roger Castaing at Drouot, Paris, on 9-10 November 1977 (quite possibly our copy).

## ON THE EXCELLENCE OF WOMEN

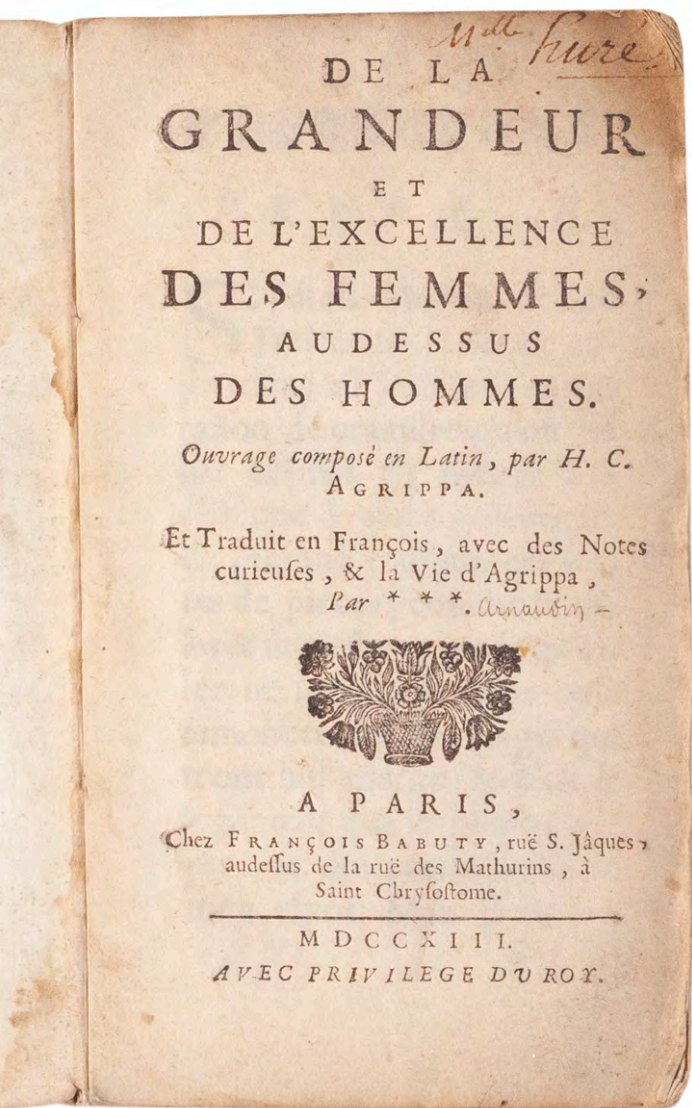
2. [AGRIPPA, Heinrich Cornelius.] De la grandeur et de l'excellence des femmes, au dessus des hommes. Ouvrage composé en Latin, par H.C. Agrippa. Et traduit en François, avec des Notes curieuses, & la vie d'Agrippa, Par \*\*\*. Paris, François Baruty, 1713.

12mo, pp. [42], 125, [4 (table)], [1 (approbation)], [3 (privilege)], [1 (blank)]; woodcut device to title, woodcut headpieces; ownership inscription of Mlle Huré (?) at head of title-page; some spotting in places, but largely clean and fresh; in contemporary wrappers, paper label at head of spine; wrappers stained, spine worn, edges rubbed.

£1450

The third translation into French, but the first in the eighteenth century, of this work in praise of the female sex by the German occultist, lawyer, and soldier Heinrich Cornelius Agrippa von Nettesheim (1486–1535).





Agrippa had been appointed in 1509 to present a course of lectures on Reuchlin's *De verbo mirifico* at the University of Dôle in Burgundy. His inaugural lecture was prefaced with a speech in honour of Margaret of Austria, daughter of the emperor Maximilian, which he then expanded into the present work in praise of women, although it was not finished, or published, until 1529. The work opens with the assertion that there is no difference between the soul of a woman and that of a man, before going on to argue that the name of Eve proves woman's superiority over man.

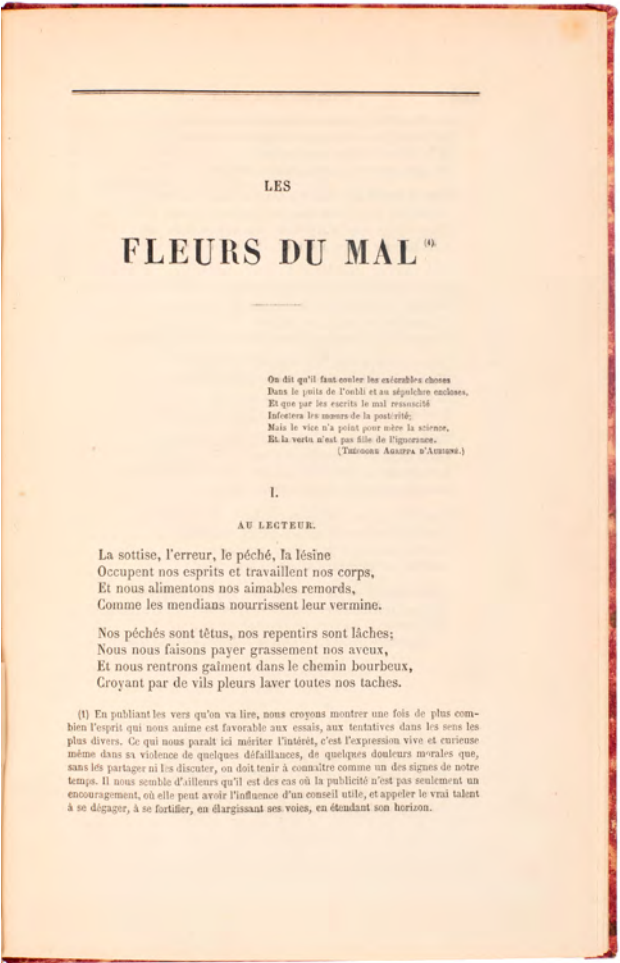
Agrippa praises female beauty and modesty, and discusses the contribution women make to men's happiness (there is only so much one can expect of sixteenth-century feminism), the minimal part played by Eve in the Fall, the unfair emphasis on female iniquity, and the ways in which Aristotle proves the excellence of women.

It is possible that Agrippa got carried away, going on to argue that everything bad springs from men, and all goods from women, but he was on surer ground in claiming that nothing great and illustrious could be done by men that could not equally be done by women.

Perhaps of the greatest import are the final two sections, in which Agrippa argues that the present state of women is entirely due to the usurpation of her rights, and that the role of women is not to obey men. Agrippa's text was much translated, into English and German as well as into

French. The present translation is attributed to one Jean d'Arnaudin (1690–1717), of whom little is known; he appears also to be the author of a *Refutation par le Raisonement d'un livre intitulé De l'Action de Dieu sur les Créatures* (1714).

OCLC records North American copies at Cornell, Minnesota, NYPL, Princeton, UNC Greensboro, Wells College, and Yale Medical School, with Library Hub adding the British Library and Glasgow.



## PRE-FIRST EDITION

3. **BAUDELAIRE, Charles.** *Les Fleurs du mal* [from *Revue des Deux Mondes*, 1 June 1855]. [*Paris, Revue des Deux Mondes*, 1855.]

8vo, pp. [1], 1080-1093, [1]; in fine condition, bound in red morocco-backed boards, spine lettered directly in gilt. **£950**

**First appearance in print of any of the poems from the celebrated but suppressed collection *Les Fleurs du mal*, extracted from the *Revue des Deux Mondes*.**

The eighteen poems here, including 'Au Lecteur', 'La Volupté', 'Voyage à Cythère', 'L'Invitation au Voyage', and 'Le Spleen', appeared on 1 June 1855, two years before the collection itself was published in June 1857.

The 1857 publication was denounced by the *Figaro* for immorality, and in August that year all remaining copies were seized. Baudelaire was convicted of indecency and fined 300 francs, and six of the poems prohibited. The ban on publishing the complete collection in France was not lifted until 1949.

## PRESENTATION COPY – ANNOTATED

4. **BECQUE, Henry.** *Les Corbeaux*, pièce en quatre actes. *Paris, Tresse*, [1882].

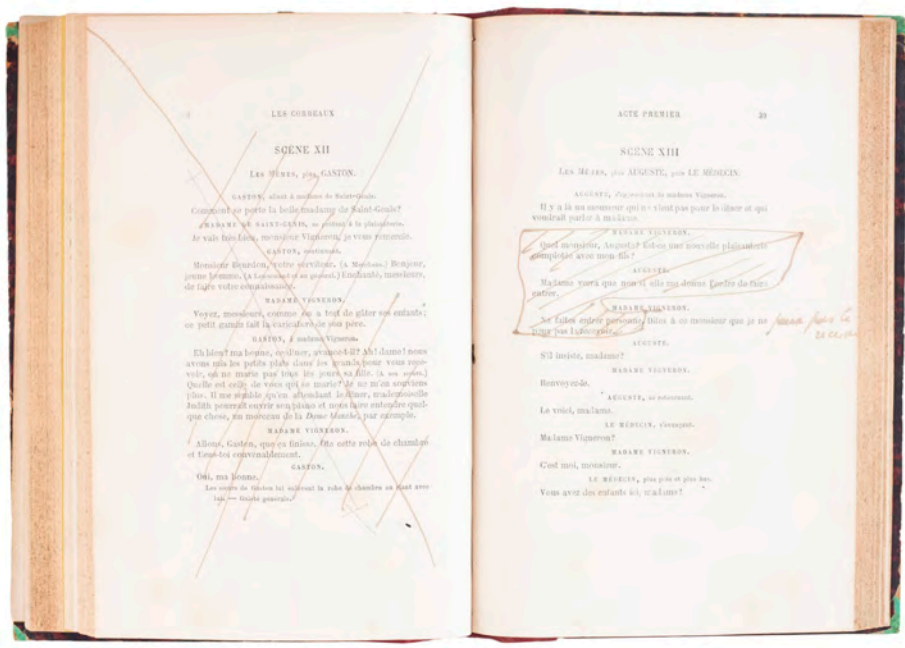
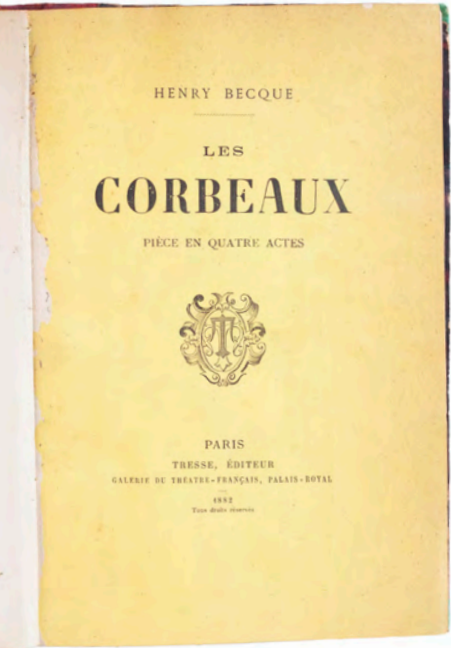
[bound with:]

— . *Les Corbeaux ... deuxième édition. Paris, Tresse*, [1882].

Two works in one vol., 8vo, pp. [6], 152; 6, [152] (the second work a paginary reprint of the first), both with half-titles; foxing to first few leaves in the the first work, which has the original yellow printed wrappers bound in; else good copies bound in contemporary red morocco-backed boards with green paper tips and marbled sides. **£2000**

**First and second editions of Becque's innovative realist drama, inscribed by the author on the first half-title to 'mon cher [Jules-Charles] Truffier', with authorial marks and annotations on thirty-three pages in the second edition showing changes made for performance.**





*Les Corbeaux*, now recognised as Becque’s masterpiece, charts the bitter struggle over an inheritance after the death of the patriarch of the Vignerons family. His former business partner, Teissier, is chief among the ‘vultures’ that descend, and Acts II and III see the commercial and psychological decline of the Vignerons, before the denouement offers the only possible way out of the morass – a marriage of convenience between Teissier and Vignerons’s daughter, Marie.

Becque wrote the play probably in the first half of the 1870s. He had attempted to have it put on in numerous other theatres before it was finally accepted at the Comedie Française, where it was first performed on 14 September 1882. The egotistical characters, the overtly bourgeois setting and the realistic dialogue found favour only with realist critics and not the audience, and it was only performed three times in its first run.

Becque’s annotations here represent cuts and line alterations made in performance (see the note at the beginning, ‘Conforme à la représentation’), perhaps in an attempt to rescue it from its poor reception. Most notably, the final two scenes (Act IV, scenes IX-X), are cut in their entirety – they describe the belated arrival of a final vulture, Depuis, to collect a possibly spurious debt; he is chased off the metaphorical carcass by Teissier. Depuis is consequently removed from the cast list. The play ends instead with the marriage agreement of Teissier and Marie.

Jules-Charles Truffier (1856–1943) was an actor at the Comédie Française from 1875 (later its secretary), a theatre historian and editor.

## THE WORLD IN MAPS

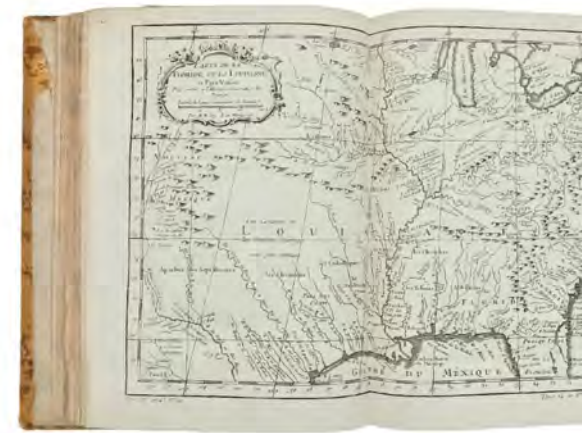
5. [BELLIN, Jacques-Nicolas]. Collection of maps from Prévost’s *Histoire générale des voyages*. Paris, Didot, 1746-1789.

4to, containing 74 maps (many folding) and 1 further folding plate; first map loose, some loss to corner of map 22, some creasing and toning, a few small closed tears; overall very good, bound in quarter mottled calf and mottled paper boards, spine richly gilt in compartments with red morocco lettering-piece, marbled edges; spine a little rubbed, some wear to corners; contemporary manuscript list of contents ‘Table des cartes’ bound in at end.

£2500

A collection of seventy-four maps taken from Antoine-François Prévost’s twenty-volume *Histoire générale des voyages*, the majority of them the work of the French cartographer, geographer and hydrographer Jacques-Nicolas Bellin.

Prévost, the French *abbé* best known for his novel *Manon Lescaut*, began publishing the first volumes of this monumental set recounting the world’s great explorers in 1746. Initially, the first seven volumes were translated and adapted from John Green’s *A new general collection of voyages and travels* (1745-47), with later volumes compiled by Prévost himself or by his successors. While volumes XVIII and XIX appeared in 1768 and 1770 respectively and featured new travels to Iceland, Greenland, Kamchatka, and the Arctic, the twentieth and final volume did not appear until 1789, although it did include new voyages by Cook, as well as those of Carteret, Wallis, and Bougainville. In total, the twenty-volume set featured more than 260 maps, of which seventy-four have been removed and collected in this present collection. Most of the maps are the work of Jacques-Nicolas Bellin, an *encyclopédiste* and *Ingénieur hydrographe* at the *Dépôt des cartes et plans de la Marine*, whose cartographic work was particularly valued for its functionality and accuracy rather than its decorative artistry. In the present volume are included maps of the African coastline and the Red Sea from vol. I (quarto edition); the Canaries, Borneo and Cape Verde from vol. II; the West Coast of Africa from vol. IV; southern Africa from vol. V; China from vol. VI; Tartary from vol. VII, southern India, the Maldives, Ceylon, and the Moluccas from vol. VIII; Siam from vol. IX; the Philippines, Indonesia, Japan, Mariana and the Makassar islands from volume X; the Straits of Magellan, Cape Horn, and the Juan Fernandez islands from vol. XI; Mexico from vol. XII; Paraguay and the Amazon from vol. XIII; Argentina, Guyana, Brazil, Florida, Louisana, Virginia, New England, Carolina, and Canada from vol. XIV; Haiti, Martinique, Guadeloupe, Grenada, Saint Lucia, Saint Kitts, Jamaica, Barbados, and various islands in the Arctic Sea from vol. XV; Siberia from volume XVIII; the Kuril islands from vol. XIX; and finally a number of maps from James Cook’s expeditions in the Pacific.





CICERONIAN COMMENTARY

6. [CICERO, Marcus Tullius.] Commentarii Philippicarum Marci Ciceronis cum annotationibus Georgii Trapezuntii Philippi Beroaldi et Maturantii diligentissime recogniti et noviter apud Parrhisios impressi. Paris, Thomas Caseus for Jean Petit, [1514].

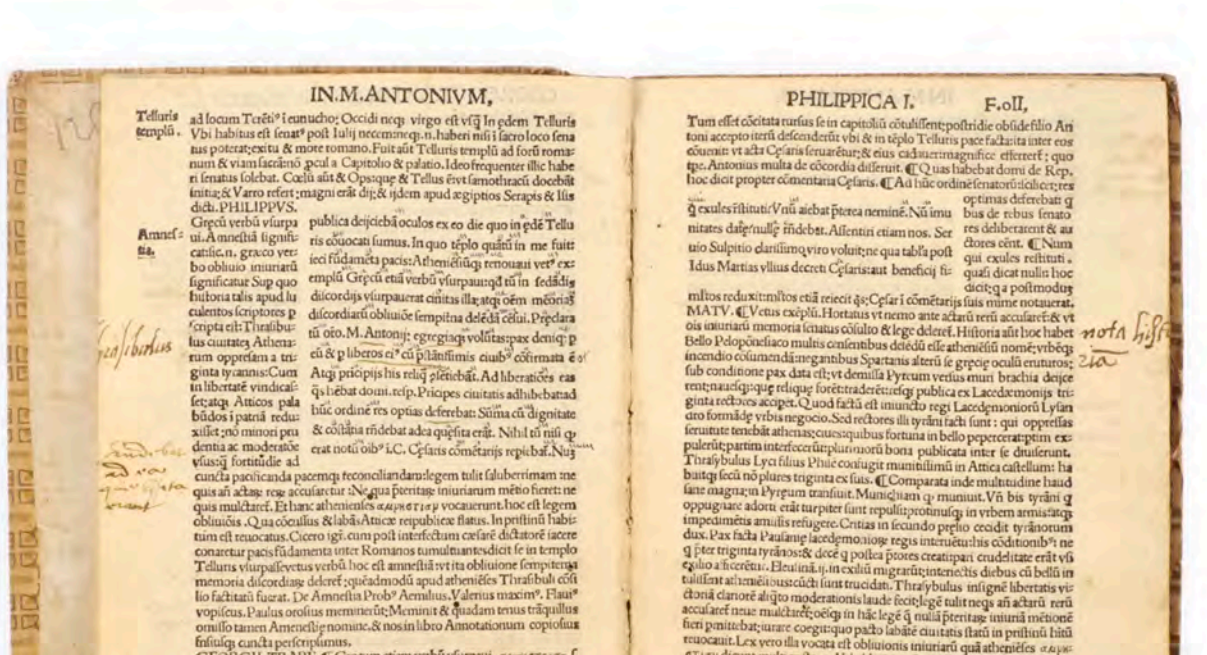
4to, ff. [iv], CLXXXVIII; title printed in red and black, *criblé* woodcut printer’s device on title, *criblé* initials; sporadic marginal annotations and underlinings in an early hand; worming to gutter throughout, and some wormholes in text, never affecting legibility; occasional staining but largely clean throughout; t4-5 loose; in early twentieth-century patterned paper-covered stiff wrappers; some wear. £950

Rare edition, attractively printed and with occasional contemporary annotations, of Cicero’s *Philippics*, comprising Cicero’s text along with the commentaries of the Cretan humanist George of Trebizond (1396–1486), the Bolognese rhetorician Filippo Beroaldo (1453–1505), and the Perugia historian Francesco Maturanzio (c. 1443–1518). The printer, Thomas Caseus (or Kees) was active in Paris between 1507 and 1516.

The commentary attributed to Trebizond was first printed in Venice around 1475, and deals principally with factual and linguistic aspects of Cicero’s speeches, rather than rhetorical ones; Joachim Classen has argued that they are unlikely to be the work of Trebizond, but that their publication under his name testifies ‘to his fame at least in the years immediately following his death’. Maturanzio’s and Beroaldo’s commentaries had previously appeared together, for instance in 1501 in Bologna.

OCLC records five copies in Europe, at Strasbourg, Mazarine, Erfurt, the Spanish National Library, and the Biblioteca nazionale centrale in Rome, with two in North America, at Princeton and Illinois. Library Hub adds one copy at Aberdeen.

Pettegree & Walsby, *French Books* III & IV 61064. Classen, ‘The Rhetorical Works of George of Trebizond and Their Debt to Cicero’ in *Journal of the Warburg and Courtauld Institutes* 56 (1993), pp. 75-84.



‘L’ALBUM DES CLAUDINE’

7. [COLETTE.] ‘WILLY’ [pseud. Henri GAUTHIER-VILLARS]. En Bombe. Roman moderne. Illustrations photographiques. Paris, Nilsson, Per Lamm, [1904].

8vo, pp. 256; photographic illustrations throughout; a very good copy in contemporary red morocco-backed boards with marbled sides, spine lettered directly in gilt, ribbon place-marker, with the original halftone photographic wrappers bound in; contemporary postcard (140 x 90 mm) from Willy to ‘Mon ami Pierrot’ loosely inserted. £600

First edition of these vignettes of bohemian life in *fin-de-siècle* Paris by author and critic Willy, illustrated by nearly one hundred photographs of the author himself, as well as Marcel Boulestin, Marcelle Rossat, and Colette’s famous French bulldog, Toby-Chien.



In 1893 Willy married Colette, the author of the renowned semi-autobiographical *Claudine* novels, published under Willy’s name between 1900 and 1903; they separated in 1906. ‘Willy the voyeur was a pioneer of what would become the “illustrated novel”, publishing in 1904 a work that presented itself as a “modern” attempt to include in the novel many “photographic illustrations”, in which the author himself can be recognized’ (Kristeva, *Colette* (2004), p. 473, n. 74). Willy blurs the distinction between reality and imagination in these images, in which figures move beyond the confines of photographic borders, and through the character of Henry Maugis, both a figure who appears repeatedly in the *Claudine* novels and another of Gauthier-Villars’s pseudonyms.





His attempts at self-promotion in *En Bombe* ultimately rely upon the commercial success of Colette's novels; contemporary advertisements, likely authored by Willy himself, ask readers: 'Who hasn't read the *Claudine* books? Who doesn't want to get to know these enigmatic characters, portrayed by Willy with such wit and daring? *En Bombe*, with its 100 photographs, is not only a book, but an album: L'Album des *Claudine*' (cited in Bartl, Kraus, and Wimmer eds., *Skandalautoren* (2014), p. 444 trans.).

A loosely inserted postcard bearing a photograph of Willy and Colette perhaps attests to Willy's reputation as something of a libertine. Here, he jokes with his friend and former secretary Pierre Varenne about his latest dalliance with a 'jolie Russe', adding that he wouldn't mind if her *fiancé* caught typhoid fever or cholera.

WILLY ON COLETTE

8. [COLETTE.] KELLER, Fernand, and André LAUTIER. Colette (Colette Willy), son oeuvre. Paris, Éditions de La Nouvelle Revue Critique, 1923.

8vo, pp. 64; paper browned, chips to outer margins of half-title and title with neat repairs; contemporary red half morocco with marbled sides, spine lettered directly in gilt; the original printed wrappers bound in; annotations in Willy's hand to 17 pp. in ink, with underlining and marginal marks to a further 11 pp.; pencil ownership inscription Pierre Varenne ('Annotations manuscrites de Willy - P.V.') to front free endpaper; small postcard (c. 130 x 85 mm) from Willy to Varenne loosely inserted, dated 1928, upper left corner trimmed. £900

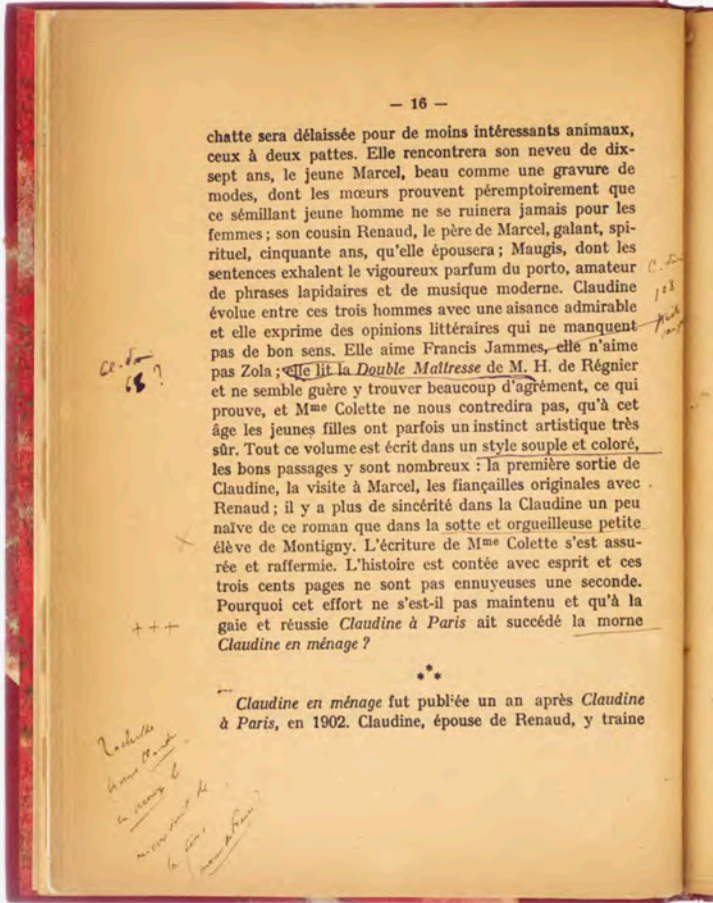
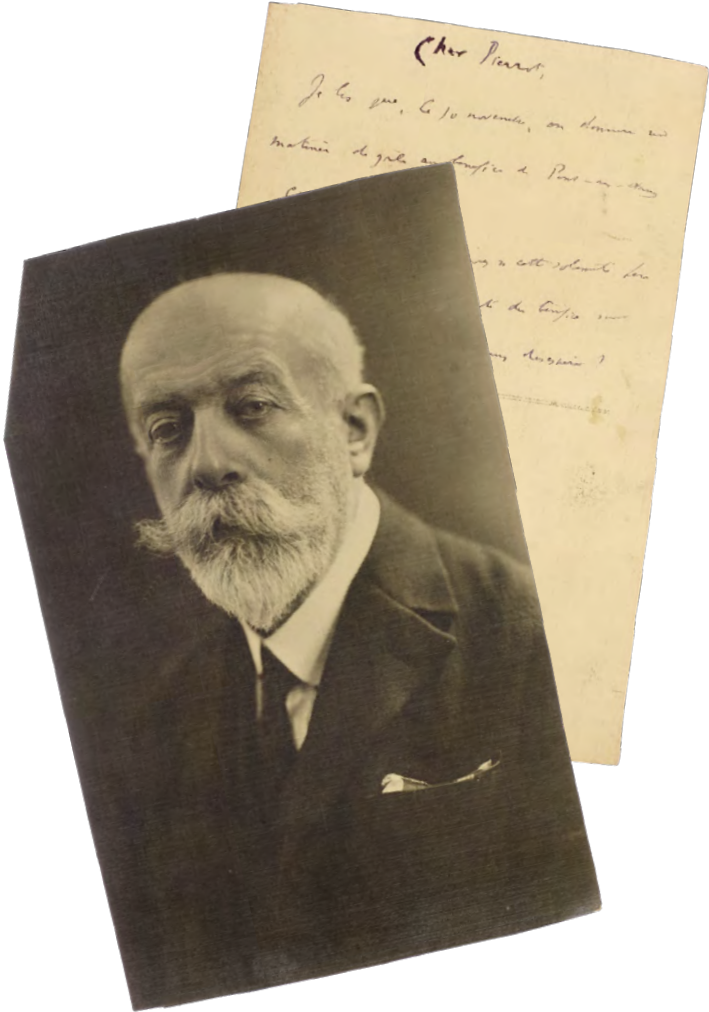
First edition of this critical work on Colette (1873–1954), the French pioneer of autobiographical fiction best known for her *Claudine* novels, annotated by her ex-husband, Willy.

Sidonie-Gabrielle Colette and the author, publisher, and music critic Willy (i.e. Henri Gauthier-Villars, 1859–1931) married in 1893.

Though Willy played a pivotal role in introducing the twenty-year-old Colette to the likes of Proust, Gide, Debussy, and Ravel in Paris, their marriage was short-lived and highly turbulent: Willy is thought to have locked Colette in her room to speed the production of her celebrated *Claudine* series between 1900 and 1903, initially publishing them under his own name and retaining the royalties; the couple separated in 1906 and divorced in 1910.

Willy's annotations begin on the half-title ('Réfuter les mensonges...') and continue with frequent comments in the margins, underlinings, and markings in the text, writing 'faux' beside a passage describing Colette's childhood and describing the authors as 'ces 2 idiots' (p. 13) and 'quels daims!' (p. 18) for criticising the writing of the *Claudine* quartet, further noting that the writer Rachilde rated *Claudine en ménage* as 'le mieux écrit de la série'.

Provenance: With the ownership inscription of Willy's friend, secretary, and collaborator Pierre Varenne (i.e. Pierre Georges Battendier). Loosely inserted is a manuscript postcard from Willy, with his photograph, to Varenne; dated 1928, Willy begins 'Cher Pierrot...' and signs 'Truly yours, Willy'; Varenne has underlined mention of his own name on p. 33.





une rangée de pots contenant des plantes censément vertes, une sorte de serre se concrétait, à peu près carrée, à peu près étanche et à peu près propre. L'atelier de la statuaire.

Nuances : un geste de tête et un sourire à Blackspot ; à M. Courtin : « Entrez, mon cher. » A Kernadeck : « Entrez, mon chéri. » Le cher et le chéri obtempérèrent. Odeur navrante de papier d'Arménie. Surabondant éclairage, et impression nette d'encombrement.

L'ingénieur valenciennois ôta son chapeau et, enserré dans un déconcertant



*Dites donc, madame Colombe, je croyais qu'on n'en faisait plus guère de volant en forme ? (P. 126.)*

fouillis d'objets plutôt volumineux, heurta ce galurin contre le pubis d'un athlète en terre glaise.

— Vous le lui avez coupé, constata Gunur.

— Le sifflet, appuya le poète.

— Je suis désolé, gémit le disciple du chanoine Fulbert. Beuh ! Ah ! beuh ! Comment vais-je réparer ça ?

— Laissez que cela soit moi, fit, rassurante, la Scandinave. Sans vanité, j'avais plus l'habitude que vous de ces petites machines. Hé ?

Cueillant une poignée de glaise, l'arrondissant et l'allongeant, elle eut vite opéré sa



*— Henry, faut-il faire trois plis à la communiant ? (P. 128.)*





## HEAVEN AND HELL

9. **COMPANS, André de.** Le Bouclier de la pieté Chrestienne, tiré de quatre maximes de l'éternité, pour les grands, et pour les petits, et pour toutes sortes d'estats, traduit d'Italien en François, par le R.P. Cyprien de la Nativité de la Vierge, Carme déchaussé, avec des additions et des reflexions du mesme religieux sur ce sujet ... *Brussels, Philippe Vleugart, 1663.*

8vo, pp. [16], 263, [1], with 8 copper-engraved plates; woodcut initials, head- and tailpieces, woodcut arms to last page; a very few small marks; a very good clean copy in contemporary vellum, spine lettered in ink; marks to lower cover; near-contemporary ink inscription at head of frontispiece 'Aux religieuses de Ste Ursule de Bruxelles', later ink stamp to front flyleaf 'De la bibliothèque d'Armand de Terwangne'. **£975**

**Rare first edition of this devotional work by the French Carmelite friar, poet, and translator André de Compans (1605–1680), illustrated with eight attractive engraved plates.**

The main text – stated as being translated from an Italian original – discusses eternity of the soul and body, and heaven and hell, and is followed, from p. 145, with Compans's own reflexions on salvation, addressed, for example, to politicians and magistrates, merchants, soldiers and servants, and priests, which explicitly state that political vengeance and pitilessness towards the needy are obstacles to eternal redemption.

The attractive plates by the Flemish engraver and publisher Jan Galle (1600–1676) depict a man on his deathbed with Heaven above and Hell below; the Virgin and Child; a man praying in the company of two skeletons; a body being placed in a tomb; the Last Judgement (with one of the risen dead carrying his own head); men and women contemplating Heaven; the torments of Hell; and the serene face of a woman in Paradise (*anima beata*) juxtaposed with the screaming face of a man in Hell (*anima damnata*).

*Provenance:* formerly in the possession of the Ursuline sisters of Brussels.

**No copies recorded in the UK or US on OCLC and Library Hub.**







## WITH SIXTY-EIGHT MAPS

**10. DELISLE, Guillaume.** Atlas nouveau, contenant toutes les parties du monde, ou sont exactement remarquées les empires, monarchies, royaumes, états, républiques ... Amsterdam, Jean Covens and Corneille Mortier, 1733.

Large folio (550 x 360 mm), pp. [6], 31, [1], with additional engraved title in Latin by R. de Hooghe (*Atlas novus*), title in red and black with engraved vignette, Nicolas Sanson's *Introduction à la géographie* with own title in red and black; followed by 68 large folding engraved maps, all but one with contemporary hand-colouring in outline; a few light marks and short marginal tears; overall very good and clean, in contemporary calf, spine gilt in compartments with red morocco lettering-piece ('Atlas De l'Isle'); some wear to spine, joints, corners, and edges, some scuffs and light stains to covers; remains of old paper label ('38') at head of spine, trace of removed bookplate to front pastedown.

£12,500

**A splendid atlas of hand-coloured maps by the great French mapmaker Guillaume Delisle (1675–1726) published by the eminent Amsterdam map publishers Covens and Mortier, prefaced with an introduction to geography by 'the father of French cartography' Nicolas Sanson (1600–1667).**

A precocious talent who served as Louis XV's chief geographer, Delisle is justly celebrated for the accuracy of his maps. 'The map and book shop of J. Covens and C. Mortier "at the Vijgendam" was the reservoir into which the streams of maps of famous publishers like Janssonius, the Visschers and Fred. de Wit flowed ... For more than 125 years, Messrs Covens & Mortier ... distributed innumerable maps, atlases, globes and books' (Koeman). While Koeman calls for seventy-five maps, the number in surviving copies of the 1733 *Atlas nouveau* varies: two copies appearing at Sotheby's in recent years, for example, contained sixty-one (2015) and fifty-eight (2018) maps. Our copy includes sixty-eight, opening with a splendid world map and depictions of the northern and southern hemispheres. There follow thirty-eight maps of Europe (including two of Russia); eight maps of Asia (including Turkey, Arabia, Persia, India, and China); six maps of Africa; nine maps of North and South America; and four maps of the ancient world (the final two of the Roman empire by Sanson). The great majority carry Delisle's name, and the only dated maps are those for France (1721) and Mexico and Florida (1722).

See Koeman, *Atlantes Neerlandici* II, C&M 5.

A full list of contents is available on request.



HEMISPHERE  
pour voir  
LES TERRES

Par Guillaume De Lisle

SEPTENTRIONAL  
plus distinctement  
ARCTIQUES  
de l'Academie R<sup>le</sup> des Scien<sup>ces</sup>







First edition of a finely illustrated, serially published collection of French music, broad-margined, extra-illustrated, and accompanied by the later fourth series.

Formed of four series of twenty-eight issues, sold individually at sixty centimes from February 1842, the *Chants et chansons populaires* are considered by Carteret to be an 'admirable publication, printed on *papier vélin fort*, deservedly highly esteemed as one of the most beautiful of the nineteenth century, which can be compared to the handsome illustrated books of the eighteenth century' (*trans.*).

Each issue consists of two pages of engraved text, four pages of lyrics surrounded by illustrations, and two pages of music. Each volume is prefaced by eight additional pages and an engraved title, provided to subscribers.

The present set is extra-illustrated with six plates, among them Gustave Doré's *Juif errant* (1856).

Carteret III, pp. 143-154.

## EXTRA-ILLUSTRATED

11. **DELLOYE, H.-L. (editor).** Chants et chansons populaires de la France [– notices par M. du Mersan], première [– deuxième; – troisième] série. Paris, Félix Locquin [– Dondey-Dupré; – Félix Locquin] for Garnier, 1843. [with:]

**CHAMPFLEURY (editor).** Chansons populaires des provinces de France ... accompagnement de piano par J.B. Wekerlin: Noels, chansons de Mai, ballades, chansons de métiers, rondes, chansons de mariées. Paris, Henri Plon for Lécivain et Toubon, 1860.

111 (of 112) issues in four vols, large 8vo, engraved throughout and copiously illustrated with large steel-engraved vignettes, with 8 pp. prefatory material to each volume, vols I-III with engraved titles and extra-illustrated with two plates each, vol. IV with frontispiece; spotting in places; a very good set in contemporary half red roan with pseudo-marbled sides by Brany, spines gilt in compartments and lettered directly in gilt, non-pareil marbled endpapers; rubbed with light chipping at extremities; early twentieth-century gilt-embossed red paper booklabel with monogram 'JN', bookplates of Antoinette Corwith Dangler to upper pastedowns, inscription dated 1968 to flyleaf vol. I.

£450





ESSAI  
SUR  
S PROBABILI  
DE LA DURÉE  
DE LA VIE HUMAIN

on déduit la manière de déterminer  
viageres, tant simples qu'en Tontin  
écédé d'une courte *Explication sur les Rentes  
ou Annuités ;*

accompagné d'un grand nombre de  
M. DEPARCIEUX, de la Société Royale des Sciences



A PARIS,  
s Freres GUERIN, rue S. Jacques, vis-à-vis  
à Saint Thomas d'Aquin.

M. DCC. XLVI.  
*Avec Approbation & Privilège du R*

A CLASSIC OF STATISTICAL  
SCIENCE

12. **DEPARCIEUX, Antoine.** Essai sur les probabilités de la durée de la vie humaine; d'où l'on déduit la manière de déterminer les rentes viagères, tant simples qu'en tontines: précédé d'une courte explication sur les rentes à terme, ou annuités; et accompagné d'un grand nombre de tables. Paris, chez les frères Guerin, 1746.

4to, pp. vi, [2], 132, xxii (ix–xvi double-page), [1 (privilege du Roi)], [1 (blank)]; a very few marks; a fine copy in contemporary mottled calf, spine gilt in compartments and with gilt morocco lettering-piece, red edges, marbled endpapers; neatly rebaked preserving spine, corners repaired; from the library of Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), with gilt arms (Olivier 710, fer 2) on covers and Bibliothèque de Liancourt bookplate on front pastedown; booklabel of Erwin Tomash.

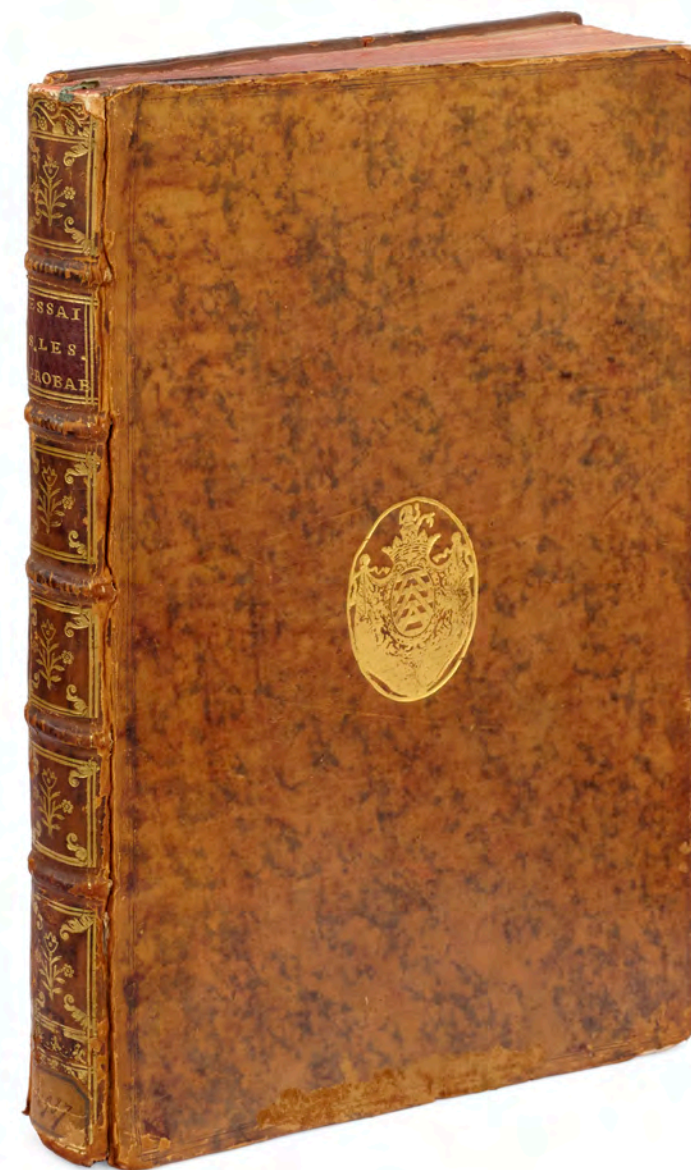
£5500

A large, crisp and illustrious copy of the first edition of a classic of statistical science: it is the first to define expectation of life – which Deparcieux calls 'la vie moyenne' – and the first to contain life tables for men and women. 'The first French work in the actuarial field ... After publication of this *Essai*, expectation of life came into general use as a descriptive statistic. Deparcieux scaled his mortality data to a radix of 1000 at age 3, calculated the survivors at every five years and interpolated the intermediate values ... [His table] was espoused by the French life insurance companies and used almost until the end of the nineteenth century for premium calculations where payments were made on survival' (*History of Actuarial Science*, ed. Steven Haberman and Trevor Sibbett, London 1995, p. 243).

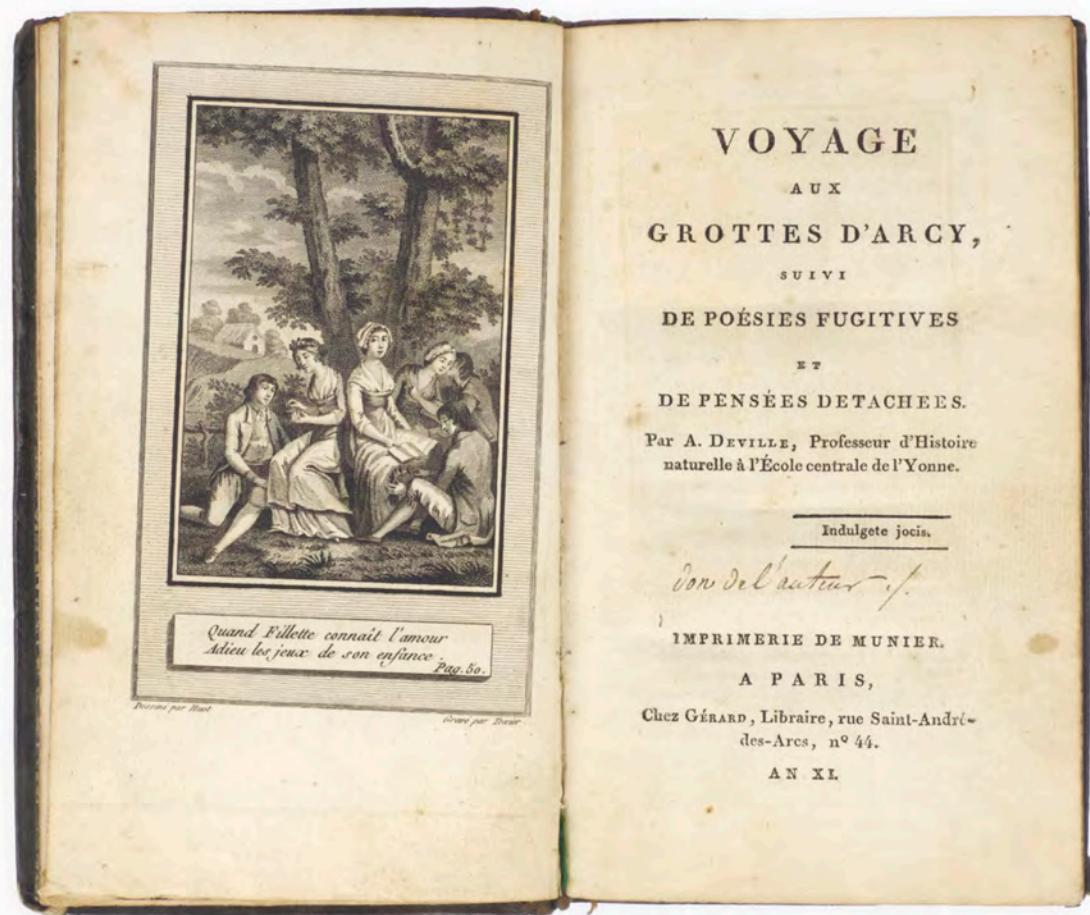
The distinguished scientist and mathematician Deparcieux (1703–1768) was represented by Voltaire as one of the speakers in *l'Homme aux quarante écus*.

*Provenance:* from the library of the social reformer Francois-Alexandre-Frédéric de La Rochefoucauld (1747–1827), who established a model farm at Liancourt and a school of arts and crafts for the sons of soldiers (the École des Enfants de la Patrie), and who became one of the first promoters of vaccination in France. 'On the 12th of July [1789], two days before the fall of the Bastille, he warned Louis XVI of the state of affairs in Paris, and met his exclamation that there was a revolt with the answer, "Non, sire, c'est une révolution"' (*Encyclopaedia Britannica*).

Goldsmiths' 9586; Institute of Actuaries, p. 41; Kress 4801; Tomash & Williams D41. Not in Einaudi or 'Utrecht'.







### POTHOLER AND POET

**13. DEVILLE, Albéric.** Voyage aux grottes d'Arcy, suivi de poésies fugitives et de pensées détachées. Par A. Deville, professeur d'histoire naturelle à l'école centrale de l'Yonne. Paris, Munier for Gérard, an XI (1802-3).

12mo, pp. [6], 159, [1 (blank)], with engraved frontispiece; a little spotting and creasing, a few light marks; good in contemporary calf, covers with triple gilt fillet border, and frame and central lozenge in blind, spine decorated and lettered in gilt, marbled edges and endpapers; some wear to joints, spine ends, and corners, adhesions to endpapers; inscribed to title 'don de l'auteur'. £250

Scarce first edition, presented by the author, of this curious work comprising a description of the famous caves at Arcy-sur-Cure in France, alongside various poetical fancies, by the natural history professor and versifier Albéric Deville (1774–1832).

The first half of the volume comprises a description of a trip from Auxerre to nearby Arcy-sur-Cure, in Burgundy, undertaken by Deville and his companions, during which they visited the series of caves now famous for their prehistoric wall paintings. Deville gives an interesting account of his visit: bumping into a 'swarm of young ladies'; getting lost when his torch is extinguished; making out fantastic shapes in the rock formations; extracting a fellow tourist stuck in a narrow tunnel; admiring the Grotte des Fées (Fairies' cave); and even taking away a few stalactites as souvenirs. His accompanying footnotes refer to earlier visits to the caves by Buffon, and to Maurice Spillard, who claimed to have walked further than any pedestrian traveller of his day, particularly in North America.

The second half of the volume is devoted to love poems, epigrams, a short story, and various reflections.

No copies traced in the UK. OCLC records only one copy in the US, at the Library of Congress.

### THE THREE MUSKETEERS

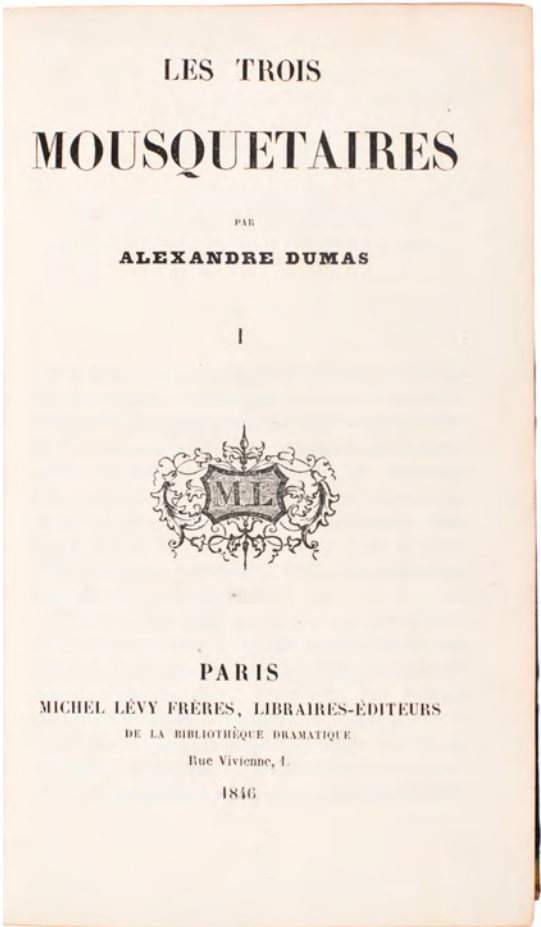
**14. DUMAS, Alexandre.** Les trois mousquetaires. Paris, Michel Lévy, 1846.

Two vols in one, 12mo, pp. [iv], 338; [iv], 328; small abrasion to two pages causing loss of two or three words, lower outer corner of several leaves torn away not affecting text; otherwise a very good copy in contemporary French dark brown quarter morocco, cloth sides, spine ruled in gilt. £950

Rare early edition of *The Three Musketeers*, first published in eight volumes in 1844.

This is the third edition published in France, although there were several Brussels printings of the novel in the interim. The half-title of the present edition announces 'Oeuvres complètes d'Alexandre Dumas', but the book is in fact a separate printing and is not part of an edition of the collected works. All early editions are extremely rare.

Douglas Munro, *Alexandre Dumas Père: A Bibliography of Works published in French, 1825-1900*, p. 144 (giving the date of the second volume as 1847)





UNIVERSITY DISSERTATIONS ON FEVERS AND GYNAECOLOGY

15. ÉCOLE DE MEDECINE DE MONTPELLIER. A collection of eighty-seven doctoral dissertations presented to and defended at the Medical School in Montpellier. *Montpellier, various publishers, 1800–1810.*

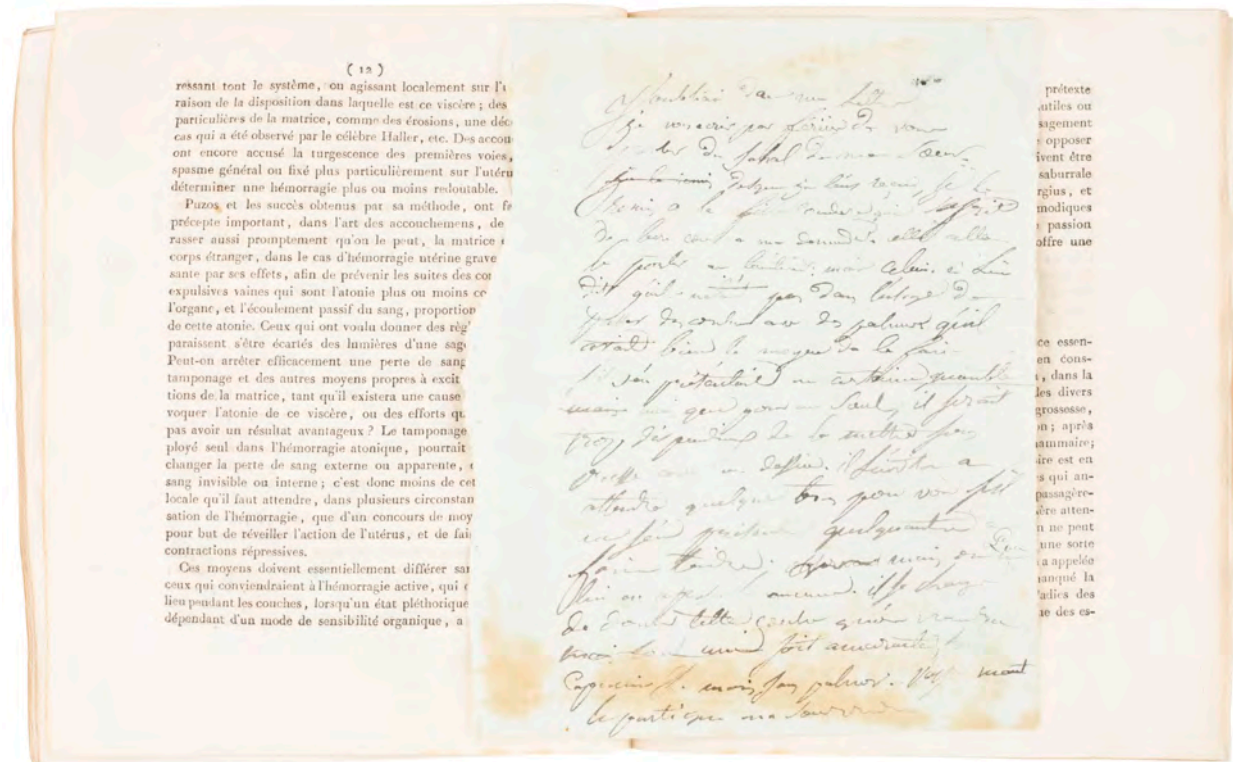
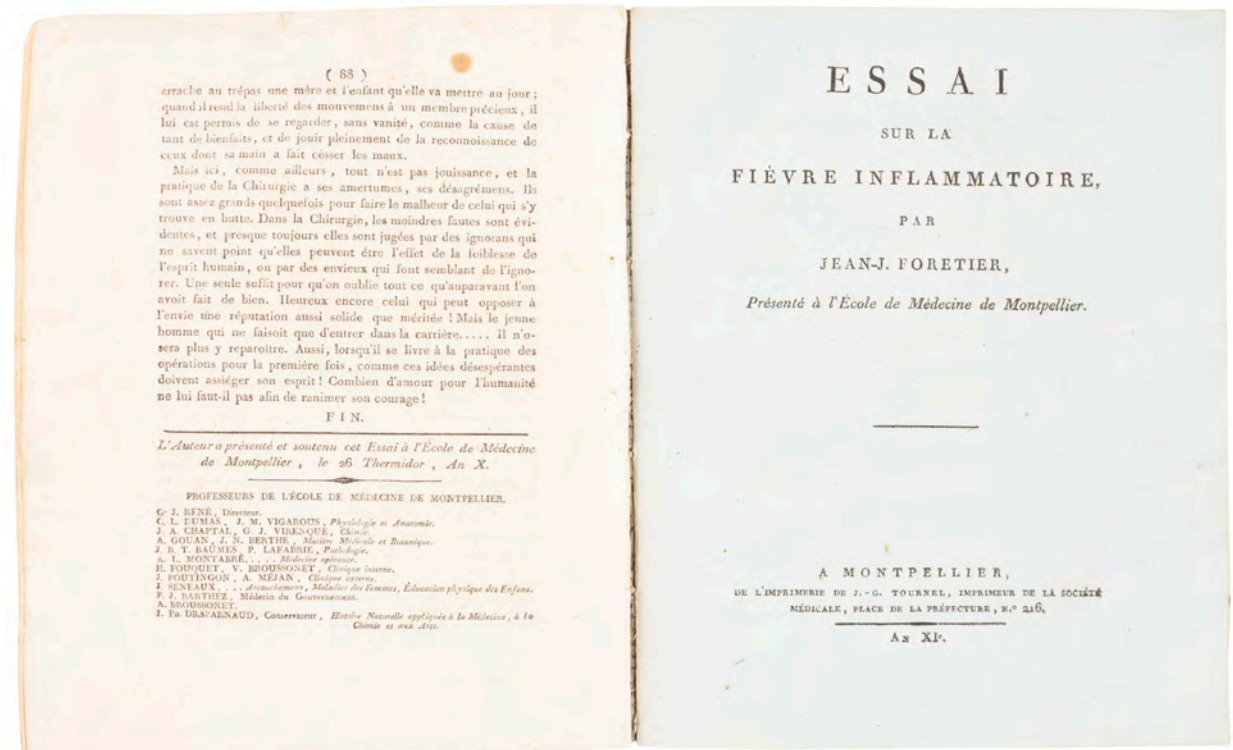
Four vols, 4to, comprising 87 dissertations in all, ranging from 20pp. to 118pp., the penultimate dissertation wanting one gathering, otherwise complete; some printed on blue paper; occasional contemporary annotations, underlinings, and crossings-out, but otherwise, aside from the odd bit of staining to head and foot of the first few leaves of each volume, clean and fresh throughout; uniformly bound in contemporary blue wrappers with manuscript paper labels on spines; some wear to wrappers. £1750

An extraordinary collection, bound up very soon after the last was published, of eighty-seven doctoral dissertations presented to the ancient medical school at Montpellier in the first decade of the nineteenth century.

The four volumes are divided into two sets, the first containing theses on fevers (including a number on yellow fever and tropical diseases), and the second on gynaecology, including a number of studies of puberty in girls, on puerperal fever, and on pregnancy. The doctors presenting their theses (almost all, if the dedications are anything to go by, from medical families) come from all over France and beyond; a thesis on typhus, dated 1803, is by Thomas S. Crawford of Baltimore, demonstrating some of the links between Napoleonic France and the young United States.

Among the dissertations are works on the qualities required in a surgeon in cases of fever, essays on gastric fever, a study on gangrene in hospitals, reflections on the outbreak of yellow fever on board *Le Formidable* during the French campaign in Saint Domingue, general studies of human and mammalian reproduction, works on menstruation and barrenness, medico-legal studies of virginity and rape, sterility, and infanticide, essays on problems with breastfeeding, several essays on chlorosis, and one on nymphomania.

All of the dissertations are rare; while almost all are held by one or two French libraries, and the British Library, most are not represented beyond, and even the most common shows only two or three locations outside Continental Europe.





## SURREALIST COLLAGE

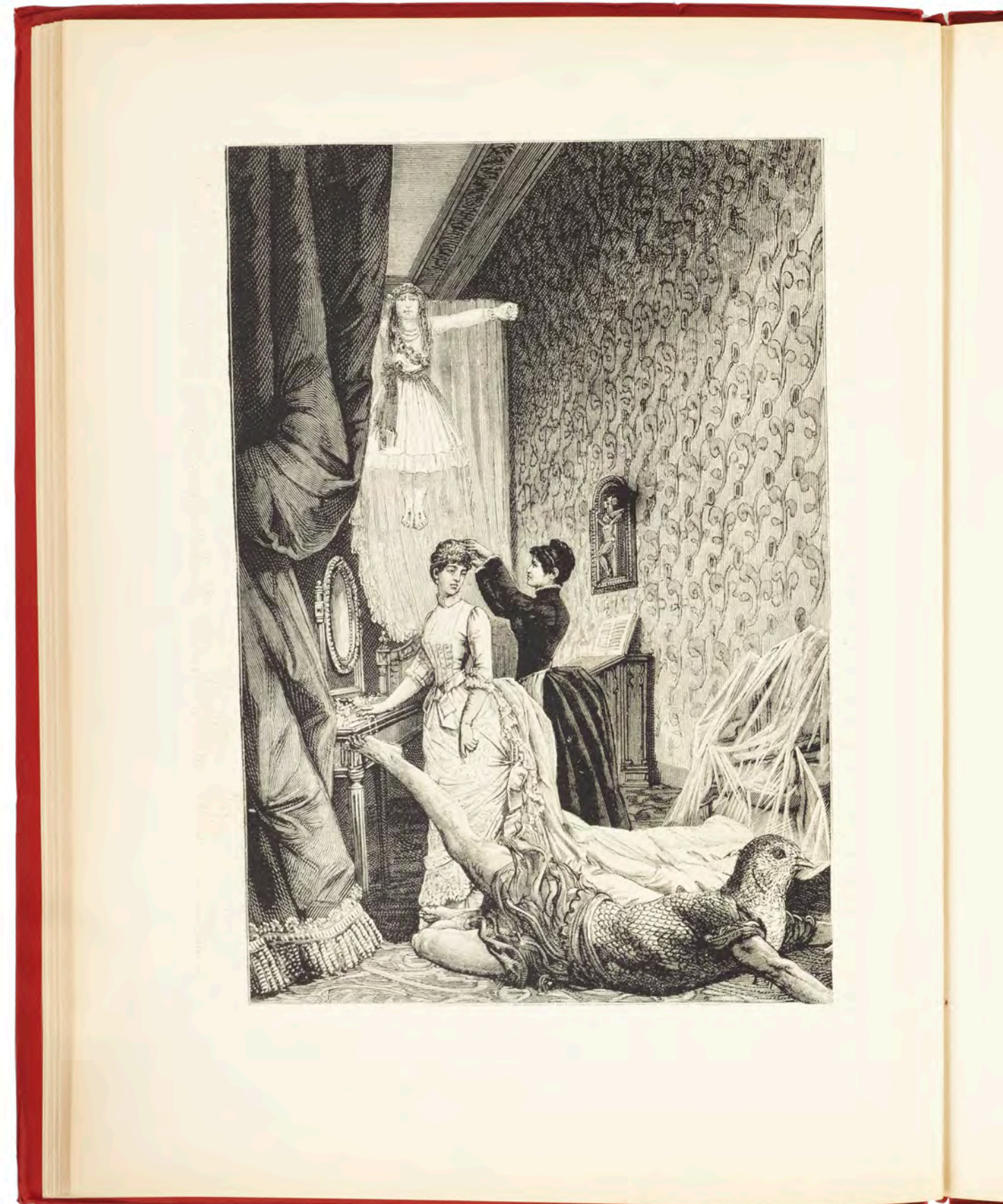
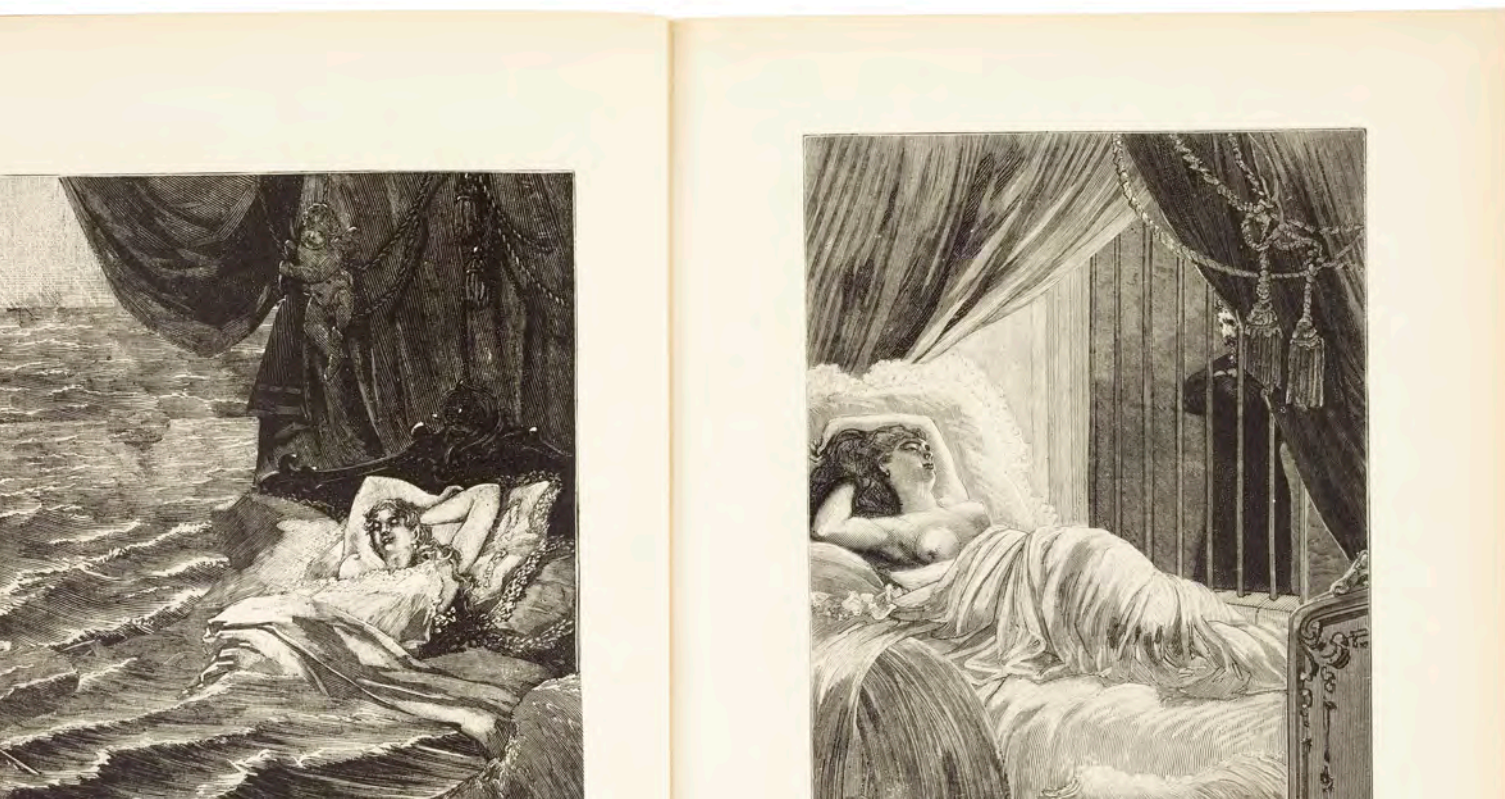
**16. ERNST, Max.** *Une Semaine de Bonté ou les sept éléments capitaux. Roman. Premier [–Dernier] Cahier ...* Paris, Éditions Jeanne Bucher, 1934.

Five parts, 4to, with 182 photo-mechanical illustrations reproducing collages by Ernst; a fine set, in the original printed coloured paper wrappers (purple, green, red, blue and yellow respectively), spines sunned, card slipcase (worn and partly defective) with green illustrative cover label. **£4500**

**First edition, no. 706 of 800 copies on *papier Navarre* from a total edition of 816.**

*Une semaine de bonté* is the most famous of Ernst's surrealist 'collage novels', composed entirely of recomposed images drawn from illustrations to nineteenth-century novels and scientific journals, with no easily discernible plot. Each of the seven 'days' in the 'week of kindness' is devoted to an element – mud, water, fire, blood, blackness, sight, and the unknown – and populated by mysterious figures, some with the heads of birds and beasts. Dark, humorous, erotic, often creepy, they seethe with repressed sexuality, violence, and anti-establishment feeling. In 'Monday' for example, the streets are stalked by the 'Lion of Belfort', while Tuesday features recurring images of drowning figures, and by the 'poemes visibles' of Friday the surrealism verges on abstraction.

The work was originally planned in seven parts, but as it was less successful than hoped the final three days were issued together.







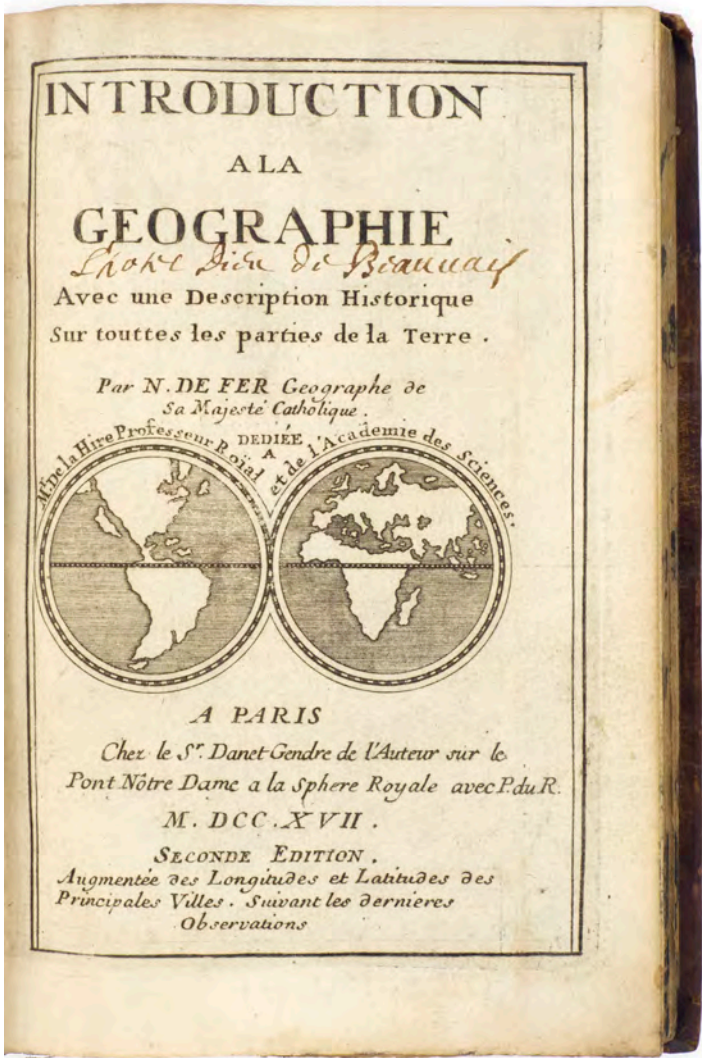
## ARTISTIC MAPS

17. **FER, Nicolas de.** Introduction à la géographie avec une description historique sur toutes les parties de la terre ... Seconde édition augmentée ... Paris, chez le Sr. Danet, 1717.

8vo, pp. [2], 197, [9], with 6 folding plates; text engraved within double-ruled border throughout, hemispheres to title, ornate head- and tailpieces; some worming to lower margins, maps mostly browned and with closed marginal tears, world map slightly cropped at left edge; overall very good in contemporary sprinkled calf, spine richly gilt in compartments with two lettering-pieces, marbled endpapers; small chips at head and foot of spine, some wear to corners and marks to covers; ink inscription to title 'l'hotel dieu de Beauvais'. **£650**

**Second enlarged edition** (first 1708) of an introduction to geography – containing six handsome folding plates – by Nicolas de Fer, a French geographer, cartographer, and engraver who was particularly well-known for the artistry of his work. Born into a family of cartographers, de Fer took over his father's business at the age of just twenty-seven and came to specialise in the production of maps and atlases. While his maps were perhaps cherished more for their artistry than accuracy, they registered well with the public, and de Fer's cartographic business quickly flourished: by 1691 he was official geographer to the Dauphin, and in later years he served the kings of both France and Spain.

This work is intended as a general introduction to world geography and devotes chapters to Europe, Asia, Africa, and the Americas, prefaced with an explanation of general geographic terminology. It is particularly notable for the six folding plates: one map for each of the major continents, one map for the entire world, and one folding plate depicting a celestial, a terrestrial, and an artificial globe.



[ 17 ]

## PRESENTATION COPY

18. **GIUSTI, Paolo Emilio.** Magie. Preface de Jean Royère. Paris, Albert Messein, 1938.

4to, pp. 127, [1 (blank)]; with half-title; a very good copy, uncut and largely unopened, in the original printed orange paper wrappers, front cover with a Pegasus vignette by Antoine Bourdelle; perforated stamp 'A M' or 'M A' to rear cover. **£350**

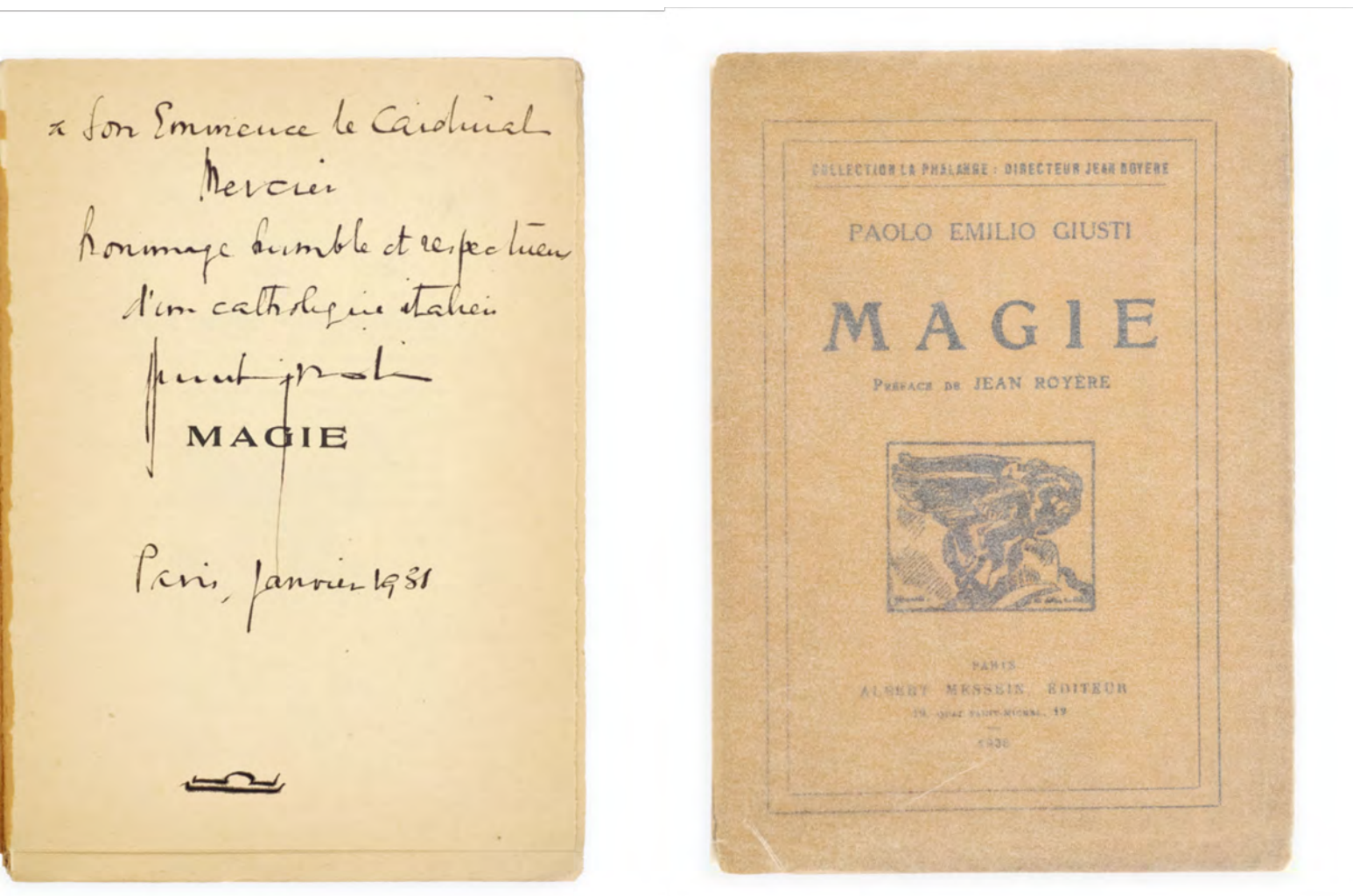
**First edition of a rare work of verse and prose poetry; a presentation copy from the author 'à son Eminence le Cardinal Mercier; hommage humble et respectueux d'un catholique italien; Paolo Giusti / Paris, Janvier 1938'.**



Giusti (born 1884, in Venice) wrote much of his poetry in Italian before translating it into French, but he nonetheless worked in strict rhyme schemes, attempting notoriously difficult translations of *terza rima*. His work bears more resemblance to Verlaine, or perhaps Swinburne in English, than to Mallarmé, but is nevertheless presented by Royère as working within the same school. As Royère's preface makes clear, the title is derived from an essay by Mallarmé, in which he deplores those who would relegate poetry to 'une magie à côté' [magic at the fringe of language], where it can be explained away. **This preface, a forcefully-argued short work of criticism, argues for the unity of prose and poetry from Symbolist principles;** in particular that rhythm should not be imposed upon a poem, but instead emerge from its verbal complexity, which it considers the 'crux of thought'.

The publisher Albert Messein was editor and publisher to Verlaine, Baudelaire, and Mallarmé, and *Magie* formed part of the 'Collection Phalange' in connection with Jean Royère's literary revue of that name. Giusti had published a number of works in Milan (and one in St Louis, MO) before the present piece, including a translation of Wilde's *An Ideal Husband* (staged in Rome in 1918).

**OCLC records only two copies:** Bibliothèque nationale de France and University of Ottawa. Not in Library Hub.



## RELIGIOUS INSTRUCTION FOR THE GRAND DAUPHIN

**19. GOBINET, Charles.** Instruction sur la vérité du Saint Sacrement, contenant en abrégé les principaux motifs de la créance Catholique sur le Saint Sacrement de l'Eucharistie ... *Paris, François le Cointe, 1677.*

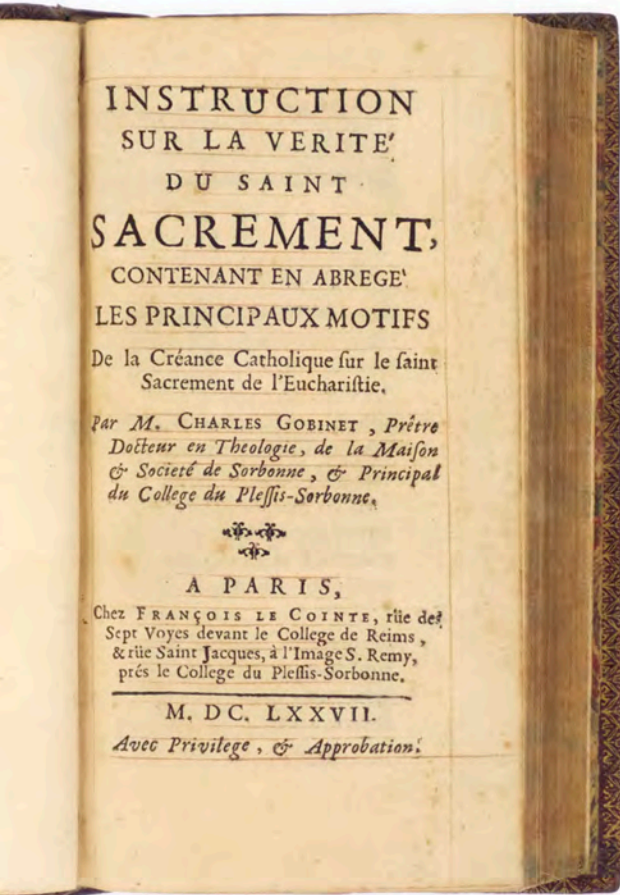
12mo, pp. [16], 338, [2]; initials and headpieces, text within frame ruled in red; small losses to upper corners of pp. 301-4 (not touching text), occasional light spotting and light marginal dampstaining, last few leaves toned; a very good copy in contemporary red morocco à la Du Seuil, triple gilt fillet border and frame to covers with fleurs-de-lis to corners, spine in compartments lettered and decorated in gilt, gilt board-edges and turn-ins, edges gilt, marbled endpapers; slight worming to rear pastedown; gilt stamp at foot of spine with crowned dolphin and fleur-de-lis (Olivier pl. 2522 fer 17, in reverse). **£650**

**Scarce first edition thus, containing an explanation of the Eucharist and a defence of transubstantiation by the French writer and teacher Charles Gobinet (1613–1690), a lovely copy bearing a stamp found on bindings executed for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.**

Appointed principal of the failing Collège du Plessis after it was placed under the control of the Sorbonne in 1646, Gobinet spent the next forty-three years of his life teaching and administrating at the college and writing educational treatises for his Catholic students. Some of the material in the present work first appeared in 1668 as part of Gobinet's *Instruction sur la pénitence et sur la Sainte Communion*, the second part of his *Instruction de la jeunesse* (first published 1655). Alongside this partially revised material, Gobinet also took the opportunity to publish for the first time his 'summary of the chief reasons for the Catholic belief in the holy sacrament of the Eucharist'.



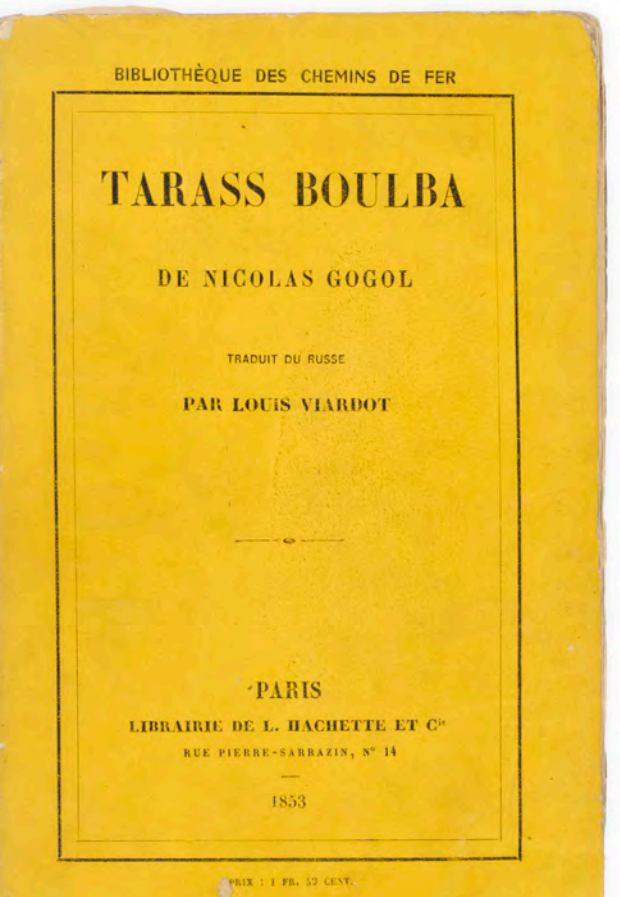




Rigorously anti-Protestant in his tone, Gobinet uses scriptural, ecclesiastical, and patristic sources to argue that Christian belief in the real presence of Christ in the Eucharist could be traced back to – and was therefore validated by – the very foundations of the Church; in the final chapters Gobinet also defended Catholics from popular long-standing Protestant accusations of idolatry based on their veneration of saints and belief in transubstantiation. The *Instruction sur la vérité* proved popular, going through several subsequent editions.

*Provenance:* of the attractive stamp at the foot of the spine – showing a crowned dolphin and fleur-de-lis side by side – Olivier writes: ‘Guigard ... attributes to the Grand Dauphin volumes carrying stamp no. 17 on the spine ... We consider that this stamp must originally have been struck on volumes destined for the Grand Dauphin, and that later it was often used simply as decoration on numerous bindings, in both morocco and calf’ (*trans.*).

**No copies traced in the UK. OCLC records only one copy in the US, at Brown.**



### TRANSLATED BY VIARDOT ... AND TURGENEV

**20. GOGOL, Nikolai Vasil'evich, and Louis VIARDOT (translator).** Tarass Boulba... traduit du russe par Louis Viardot. Paris, Librairie de L. Hachette et Cie, 1853.

8vo, pp. [4], iv, 215; a very good copy in the original yellow printed wrappers, some light wear to joints. **£250**

**First separate appearance of Gogol's story in the French translation by Louis Viardot, with an introduction by Turgenev, published in the series 'Bibliothèque des chemins de fer'.**

Written by Gogol at the age of twenty-six and first published in Russian in 1935, *Taras Bulba* is an epic tale of Cossack heroism which follows the eponymous colonel and his two sons, Andrii and Ostap; the former is shot by Taras for falling in love with a Polish woman, and the latter executed by Polish authorities in the novel's poignant final scene. This translation features additional passages introduced only in the second edition of 1842, in which Gogol, 'partly under the influence of a change in his own reading of Ukrainian history and partly yielding to ideological dogmas of the time, depicted Taras Bulba not only as a patriot of the Rus' land but also as an admirer of the Russian tsar' (Plokhly, *The Cossack Myth* (2012), p. 59).

The translation had previously appeared in 1845 in the collection 'Nouvelles russes', where Turgenev is named as co-translator; in the introduction to the same, Viardot (who knew very little Russian himself) admits to having taken dictation from Turgenev and other Russian collaborators: 'I did little more than touch up the words and sentences; if the style is mine in part, the meaning is theirs alone' (*trans.*).

### THREE TREATISES ON TEACHING

**21. GOSSELIN, Charles-Robert.** Plan d'éducation, en réponse aux académies de Marseille et de Châlons, dont l'une a proposé pour sujet de prix, à distribuer dans le courant de cette année... Amsterdam, 1785.

[bound with:]

**MAILHOS, Jean-Baptiste.** Vues sur l'organisation de l'instruction publique, avec un projet de loi et un projet de règlement pour les écoles publiques... Paris, chez Oubré, an X [1801-2].

[and:]

**FERCOC, Charles.** Vues sur l'enseignement des mathématiques... Aurillac, chez Viallanes, [1800?].

Three works in one vol., 8vo, *Gosselin* pp. [2], vi, 146, [2]; *Mailhos* pp. 206, [2], with 3 folding tables; *Fercoc* pp. 52, with 3 folding tables; a few spots, slightly toned, a little staining to half-title and foot of pp. 3-7 of second work; overall very good in nineteenth-century dark green boards, spine gilt-ruled in compartments with gilt red morocco lettering-piece ('Plans et vues sur l'éducation'); small chip to lower joint, some wear to endcaps, corners, and edges, and light rubbing to boards; contemporary manuscript list of contents to rear free endpaper, booklabel to upper pastedown ('Bibliothèque de M. Belin, censeur des études au Collège Royal de Charlemagne'). **£875**

OBJETS D'

Elémens de Lecture et  
Lecture et Écriture. L  
Lecture, Écriture, L  
du citoyen.

Lecture en français et  
chiffier.

arithmétique raisonn  
Elémens de Grammm  
rale.

bjets précédens; Prin  
toire naturelle; Élén  
l'arpentage.

bjets précédens; Tr  
phie; continuation d

er Cours de Grammm  
Langues anciennes :

er Cours d'Anatomie  
naturelle. 1.<sup>er</sup> Cours  
de Langues ancienne

1<sup>er</sup> Cours d'Histoire n  
maire générale ; 1.<sup>er</sup>  
expérimentales.

er Cours de Belles-le  
tiques ; 2.<sup>d</sup> Cours de

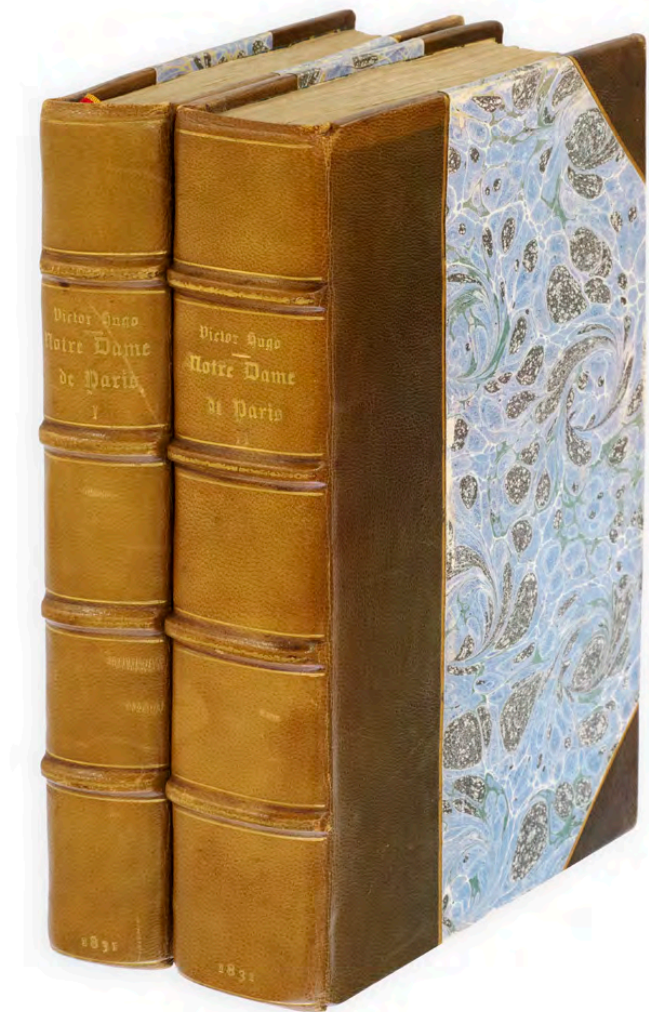
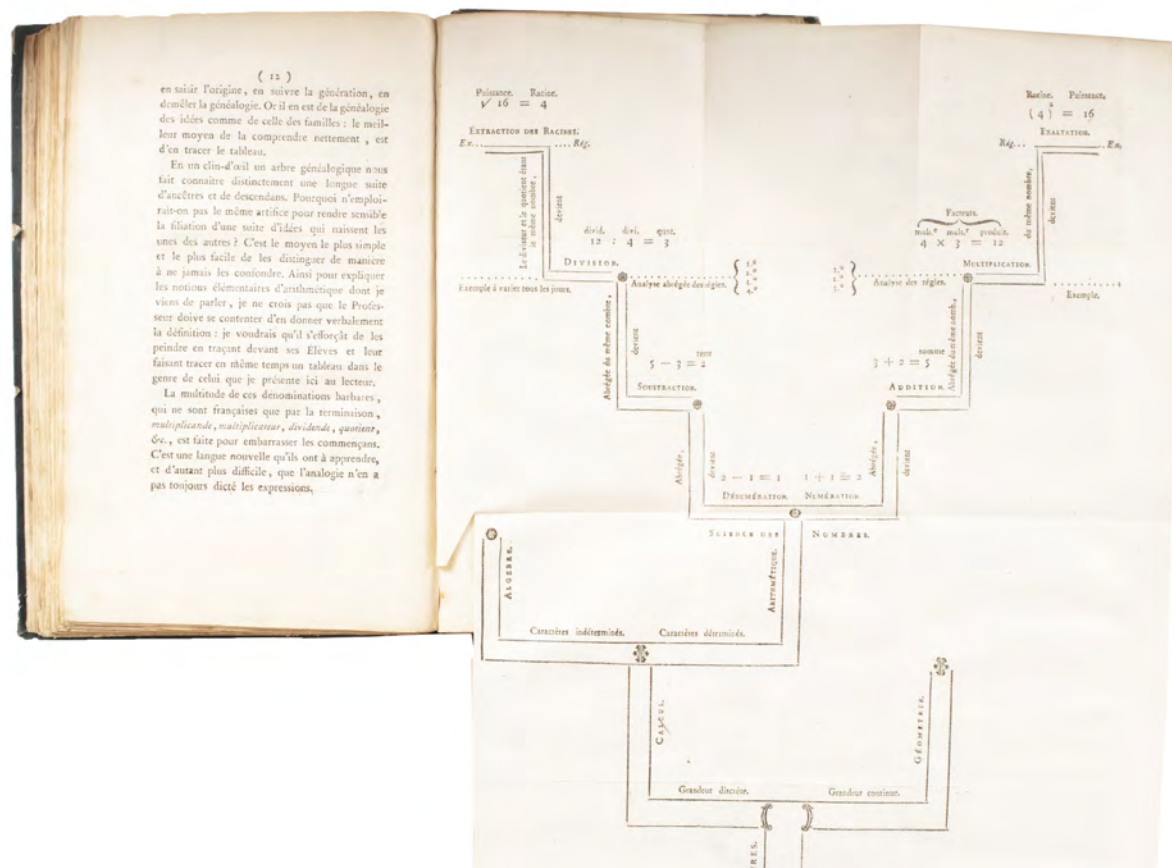
1<sup>er</sup> Cours de Belles-le  
1.<sup>er</sup> Cours de Législa

1<sup>er</sup> Cours de Législa



In the first work, Charles-Robert Gosselin (1740–1820) advocates a radical overhaul of the existing system of education in France through the destruction of most existing colleges and the expulsion of ‘the crowd of mercenary teachers of which schools are full’. His *Plan* discusses the advantages of public over private education, recommends more women teachers, and presents his thoughts on suitable locations for schools, the appointment of teachers, and subjects for study.

Fercoc proposes using diagrammatic tables to engage students' attention and fix ideas firmly in their minds, illustrating three such tables in his text.



# THE HUNCHBACK OF NOTRE DAME

22. **HUGO, Victor.** Notre-Dame de Paris. Par Victor Hugo. Troisième édition ... Tome premier [– deuxième]. Paris, Charles Gosselin, 1831.

Two vols, 8vo, pp. I: [8], 404; II: [4], 536; pp. 439 and 491 mispaginated '339' and '391', both vols with half-titles; woodcut vignettes to title-pages by Tony Johannot; vol. I half-title lightly foxed, a very light dampstain to upper corners of vol. I (not touching text); otherwise a handsome set in twentieth-century gilt-ruled half morocco with blue marbled sides, raised bands, spine lettered directly in gilt, marbled endpapers, ribbon place-markers; spines sunned; modern pencil notes to endpapers.

**£7500**

First edition, third issue, of Victor Hugo's great historical novel *The Hunchback of Notre Dame*, one of 275 copies.



*Notre-Dame de Paris*, Hugo's first full-length novel, was critical in cementing his reputation as one of France's most celebrated writers. The first edition of *Notre-Dame de Paris* was published on 16 March 1831 in an edition of 1100 copies all from the same sheets, divided into four issues of 275 copies each and arbitrarily classified by the publisher 'first', 'second', 'third', and 'fourth' editions on their respective title-pages in an attempt to convince the public of the novel's runaway success.

Hugo had agreed to write *Notre-Dame de Paris* in 1828, but little progress had been made by the summer of 1830, by which time Gosselin had already granted the author two extensions. Faced with the termination of his contract or a fine of 1000 francs per week should he fail to complete the work by February 1831, Hugo worked on the novel ceaselessly, allegedly locking away all his clothes save for a large shawl in an attempt to resist the allure of the outside world. He finished the work on 15 January 1831, mere weeks before the deadline set by Gosselin.

Carteret I, 402 ('Cette édition originale, en bel état, est la plus rare de toutes les oeuvres de l'auteur [...] c'est une des plus difficiles à se procurer de la période romantique'); Vicaire IV, cols 256-7.

## ONE OF THE CLASSIC NOVELS OF THE PRE-ROMANTIC MOVEMENT

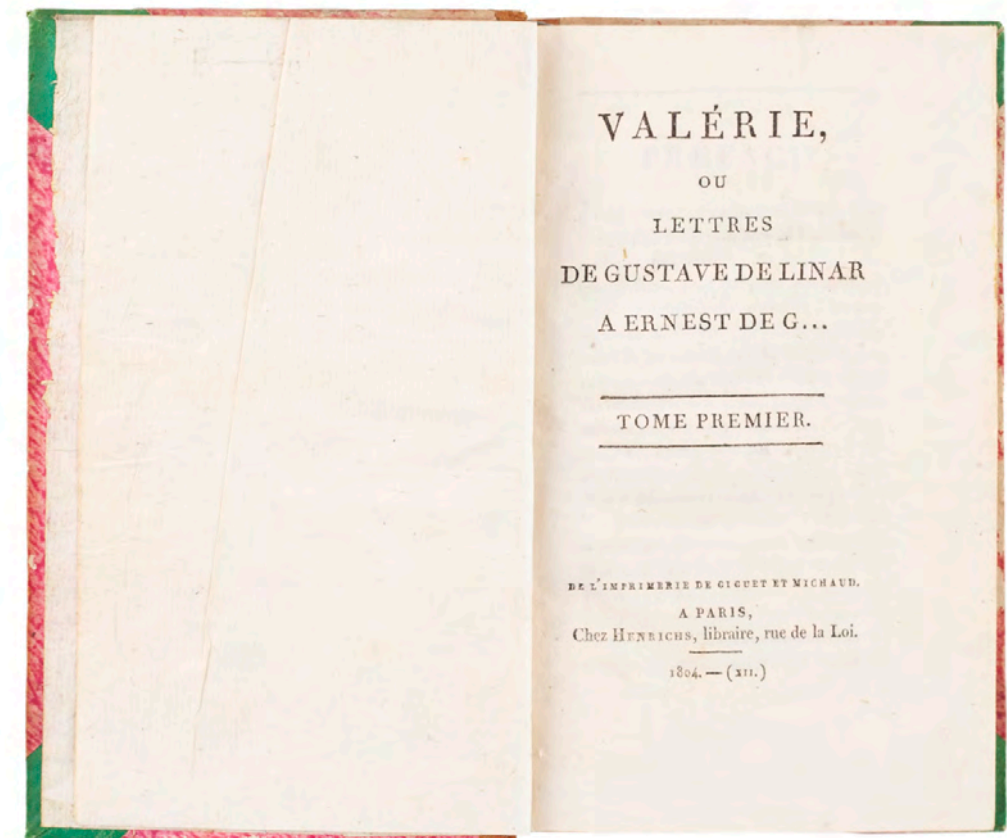
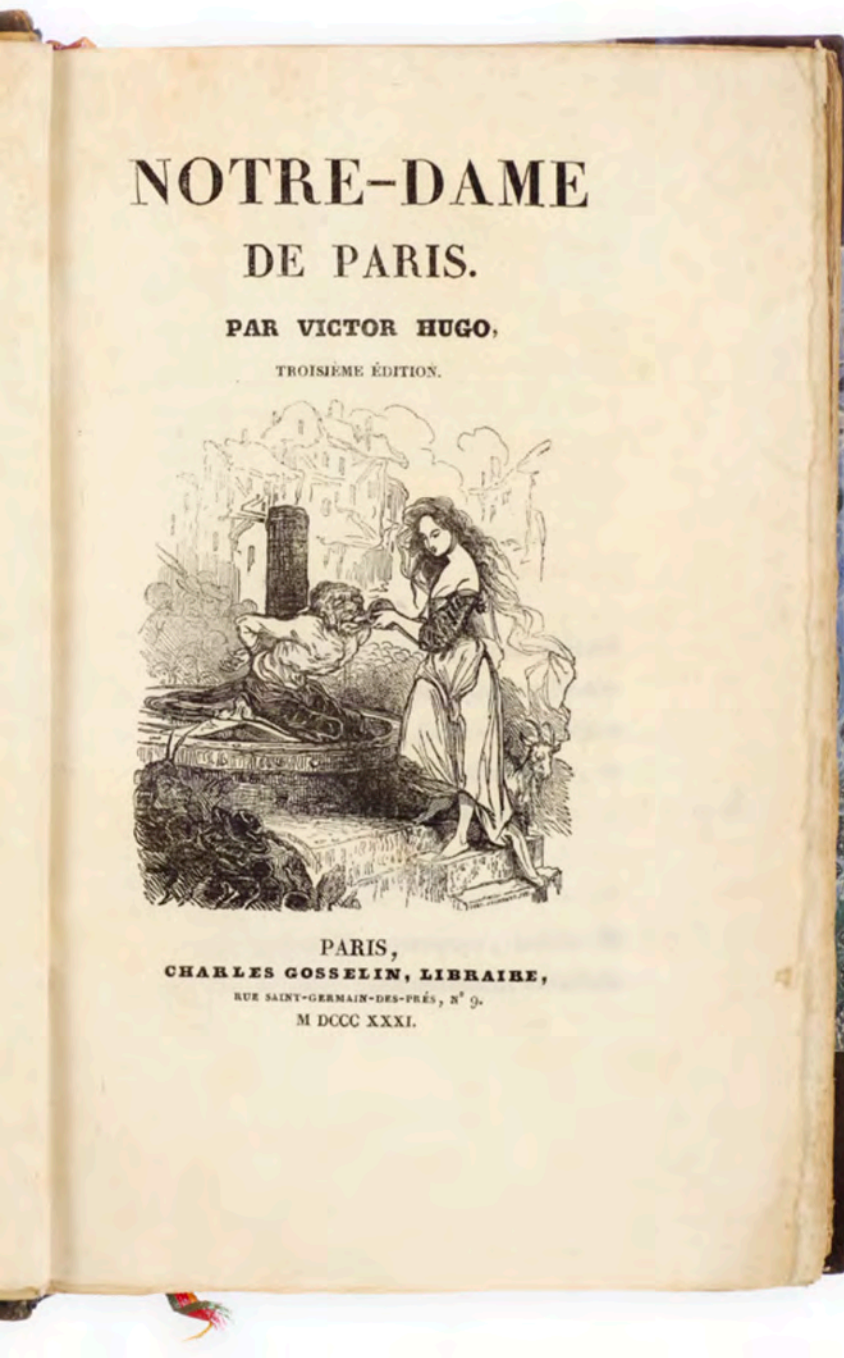
23. [KRÜDENER, Barbara Juliane de Vietinghoff, *Baronne de.*] *Valérie*, ou Lettres de Gustave de Linar à Ernest de G... Tome premier [– second]. Paris, Henrichs, 1804.

Two vols, 12mo, pp. I: viii, 261, II: 208, [2 (errata, blank)]; one gathering misbound, half-title to vol. II only (as always); a very good copy in French contemporary quarter mottled sheep with pink marbled paper sides and green vellum tips, spines gilt, red morocco lettering-pieces; slightly rubbed, minor chipping to headcaps. £800

**Rare first edition of *Valérie*, the most famous novel by the Russian mystic and novelist Madame de Krüdener (1766–1824), who for a time exerted an influence over Tsar Alexander I.**

The novel created a literary sensation, and became one of the classic novels of the pre-Romantic movement in France, receiving translations into a number of languages (although not apparently into Russian until 2000). Written partly as a *roman à clef*, it is largely inspired by the author's romantic liaison with Alexandre de Skatieff.

Carteret I, 459; Vicaire IV, cols 723-4.





CIVILITÉ IN MANUSCRIPT WASTE

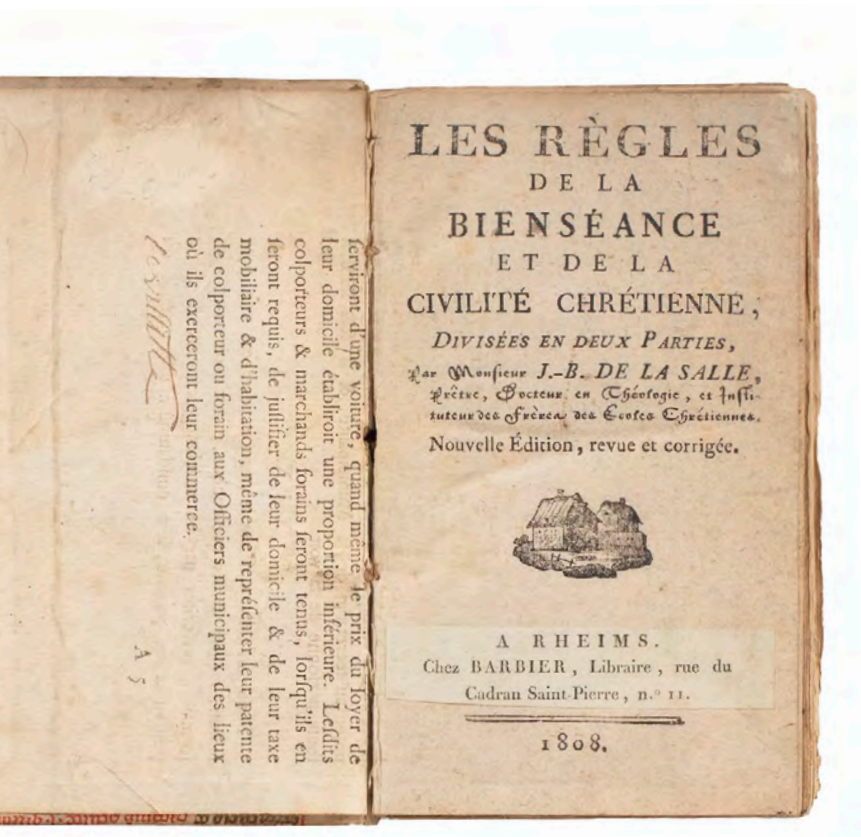
24. LA SALLE, Jean-Baptiste, de, *Saint*. Les règles de la bienséance et de la civilité chrétienne, divisées en deux parties. *Rheims, Le Batard* [– Barbier], 1808.

8vo, pp. [2], vi, ,232, [4], printed slip correcting imprint tipped in to title; text printed in civilité, small woodcut vignette to title; quire I loose, tear to B2 (touching a few characters without loss), some light dusting; a very good copy in a contemporary binding of vellum manuscript waste over boards, early nineteenth-century printed waste as endpapers; a little worn, spine chipped at head. £750

Rare edition of La Salle’s pedagogical work, printed in *civilité* type and bound in printed and manuscript waste. The *Règles* of St Jean-Baptiste La Salle (1651–1719) first appeared in 1702 and, an immediate success, were reprinted innumerable times until well into the nineteenth century. Civility and courtesy are not seen by La Salle as mere social ornaments, but rather as manifestations of Christian virtues. This charming Rheims edition exploits, like several other courtesy books, the grace of the sixteenth-century civilité type, first designed and cut by Granjon in Antwerp in 1557.

Manuscript waste: from a thirteenth-century manuscript of William of Auvergne on vellum, in two columns, red chapter headings, red and blue initials.

OCLC records only two copies, at Amsterdam and Lyons, and none in the UK or US.



DEPICTING THE PASSION

25. LE CLERC, Sébastien, *the Elder*. Figures de la passion D. N. S. Iesus Christ présentées à Madame de Maintenon, par son très humble et très obeisst. serviteur Seb. le Clerc. *Paris, chez G. Audran graveur ordinaire du Roy*, [early 1700s].

Oblong 8vo (143 x 213 mm), ff. [36], comprising engraved title and 35 engraved plates (numbered 2-36), plate 2 signed ‘S. le Clerc f.’; plate 16 bound before plate 12, plates 28 and 29 reversed, two small marginal tears to title, a few small marginal chips to final leaves, occasional light foxing; overall a very good, wide-margined copy in eighteenth-century red morocco, boards panelled in gilt, spine gilt in compartments, gilt board edges and turn-ins, gilt edges, combed marbled endpapers; small losses at head and foot of spine, some wear to joints, edges and corners, small abrasions to lower cover; armorial bookplate of ‘John Somers Lord Somers’ to upper pastedown (Franks 6257). £675

Scarce later issue of this wonderful suite of engravings depicting the Passion of Christ by the noted engraver Sébastien Le Clerc (1637–1714), running from Christ’s arrival in the Garden of Olives to the Holy Spirit descending upon the Apostles.

Dedicated to Madame de Maintenon, wife of Louis XIV, the title-page bears her arms flanked by the female allegorical figures of Religion and Charity. The series that follows includes especially striking representations of the Agony in the Garden (4), Christ before Pilate (10), the Flagellation (14), Christ falling beneath the weight of the cross (19), His being nailed to the cross (21), His death upon the cross (27), His descent into Hell (28), the Entombment (31), and the Resurrection (32).



Le Clerc taught perspective at the Académie des Beaux-Arts and served as engraver to the king. ‘Few artists have produced as much work as Le Clerc and ... [he] treated every genre with an indisputable mastery’ (Benezit). This series was first published by Audran in 1692, each image being without a border. Our later issue has ornamental borders in the style of picture frames, being all the same with the exception of plate 22.

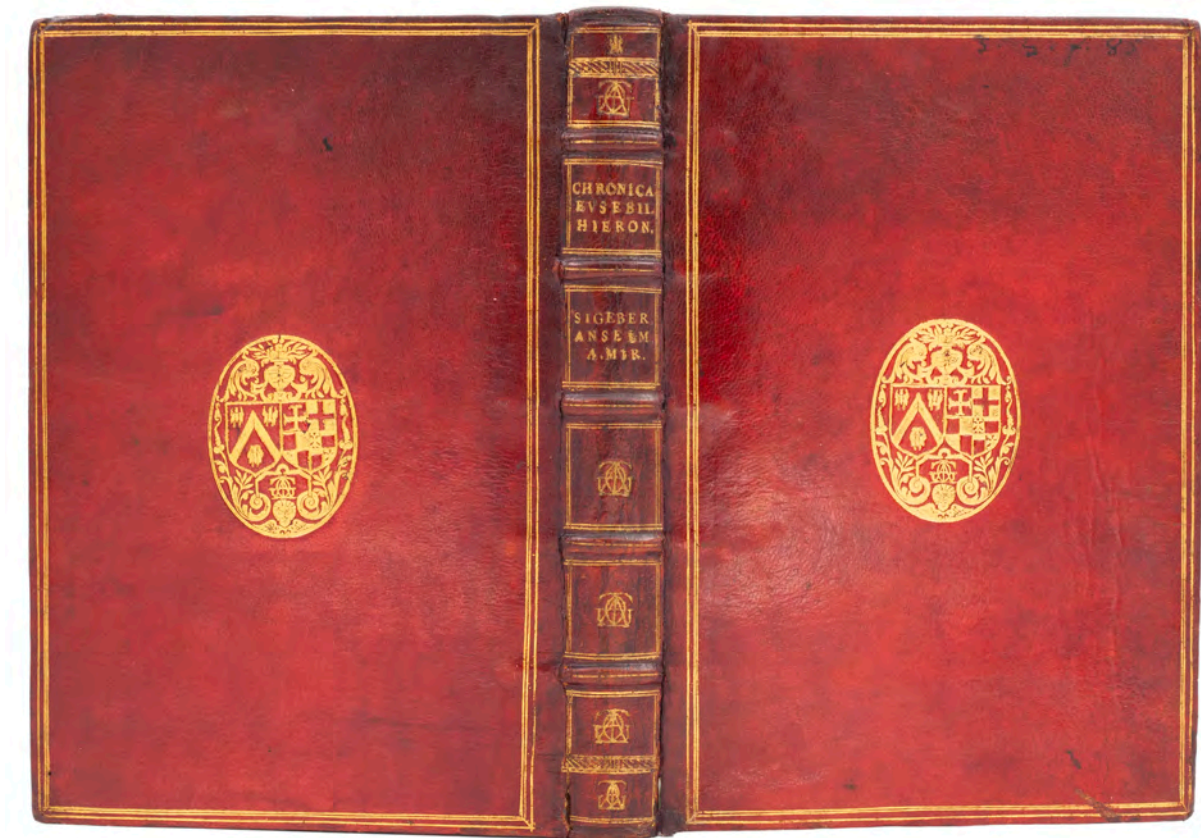
*Provenance:* John Somers-Cocks, Viscount Eastnor and second Earl Somers (1788–1852), soldier and politician who served as MP for Reigate and for Hereford.

Brunet III, 915; Jombert, *Catalogue raisonné de l'oeuvre de Sebastien le Clerc* 232.



FROM DE THOU’S LIBRARY

**26. LE MIRE, Aubert (editor).** *Rerum toto orbe gestarum chronica a Christo nato ad nostra usque tempora. Auctoribus Eusebio Caesariensi episcopo, B. Hieronymo presbytero, Sigeberto Gemblacensi monacho, Anselmo Gemblacensi abbate, Auberto Miraeo Bruxell. aliisq[ue]. Omnia ad antiquos codices mss. partim comparata, partim nunc primum in lucem edita ... Antwerp, apud Hieronymum Verdussium, 1608.*

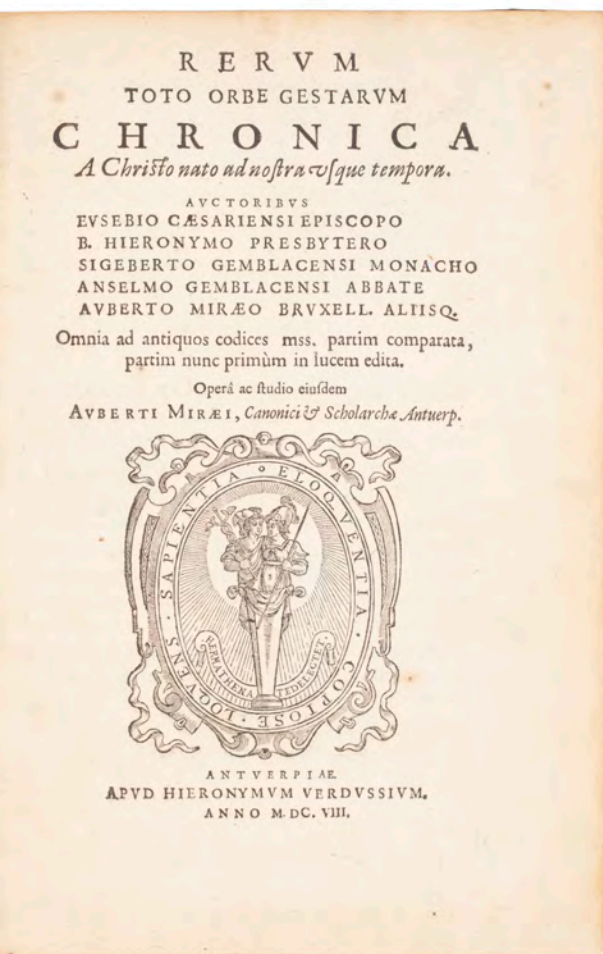


4to, pp. [88], [8], ‘120’ [*recte* 420], [4 (index)], with main title and three divisional titles; woodcut devices to three of the titles, initials, tail-pieces; slight paper flaw to A2, slightly toned; very good in contemporary red morocco, triple gilt fillet border to covers, spine gilt in compartments, direct lettered in two, edges gilt; a little worming at foot of spine, some wear to joints, corners and edges; from the library of Jacques Auguste de Thou, with his gilt arms impaling those of his second wife Gasparde de la Chastre to covers, and gilt monogram to spine compartments, ‘3. C. P. T. 3. F. 85’ inscribed in ink to front pastedown. **£3750**

**First edition of this collection of chronicles, covering sixteen hundred years of world history from the birth of Christ to its publication, composed by the ecclesiastical historian Aubert le Mire of Brussels, this copy from the library of Jacques Auguste de Thou.**

The volume opens with Eusebius of Caesarea’s chronicle to the year 329 AD, with St Jerome’s supplement to 381. This is followed by Sigebert of Gembloux’s medieval *Chronicon* covering the period between 381 and 1112, with additions up to the year 1225 by Anselm of Gembloux and others. The final part comprises Le Mire’s own chronicle (‘ex vetustis scriptoribus’) from 1200 to 1608, ending with an index directing the reader to passages relating to, for example, Jerusalem and Rhodes, numerous emperors, kings and popes, religious and military orders, plagues and





earthquakes, and the invention of printing, which is discussed at length under the year 1440. A pupil of Justus Lipsius, Le Mire (1573–1640) enjoyed a successful ecclesiastical and diplomatic career, and wrote prodigiously, particularly on monastic orders and Belgian history.

*Provenance:* Jacques Auguste de Thou (1553–1617), friend of Montaigne, president of the Parlement de Paris, historian, and book collector, who served as canon at Notre Dame and played a central role in the life of the French church. He was one of the negotiators of the Edict of Nantes, and spoke against the principles established in the Council of Trent on behalf of the Gallican Church. His library numbered around thirty thousand books and was famed as the most splendid of its time. After de Thou's death, it was acquired by the Marquis de Ménars, then sold to the Cardinal of Rohan in 1706 and inherited by the Cardinal's nephew, the Prince of Soubise.

**Le Mire is known to have corresponded with de Thou**, and may well have visited de Thou's library during his diplomatic mission to France in 1609, when he found time to tour numerous notable Parisian collections.

USTC 1003327.

## 'PAVEMENT NYMPHS' – MOST COPIES DESTROYED

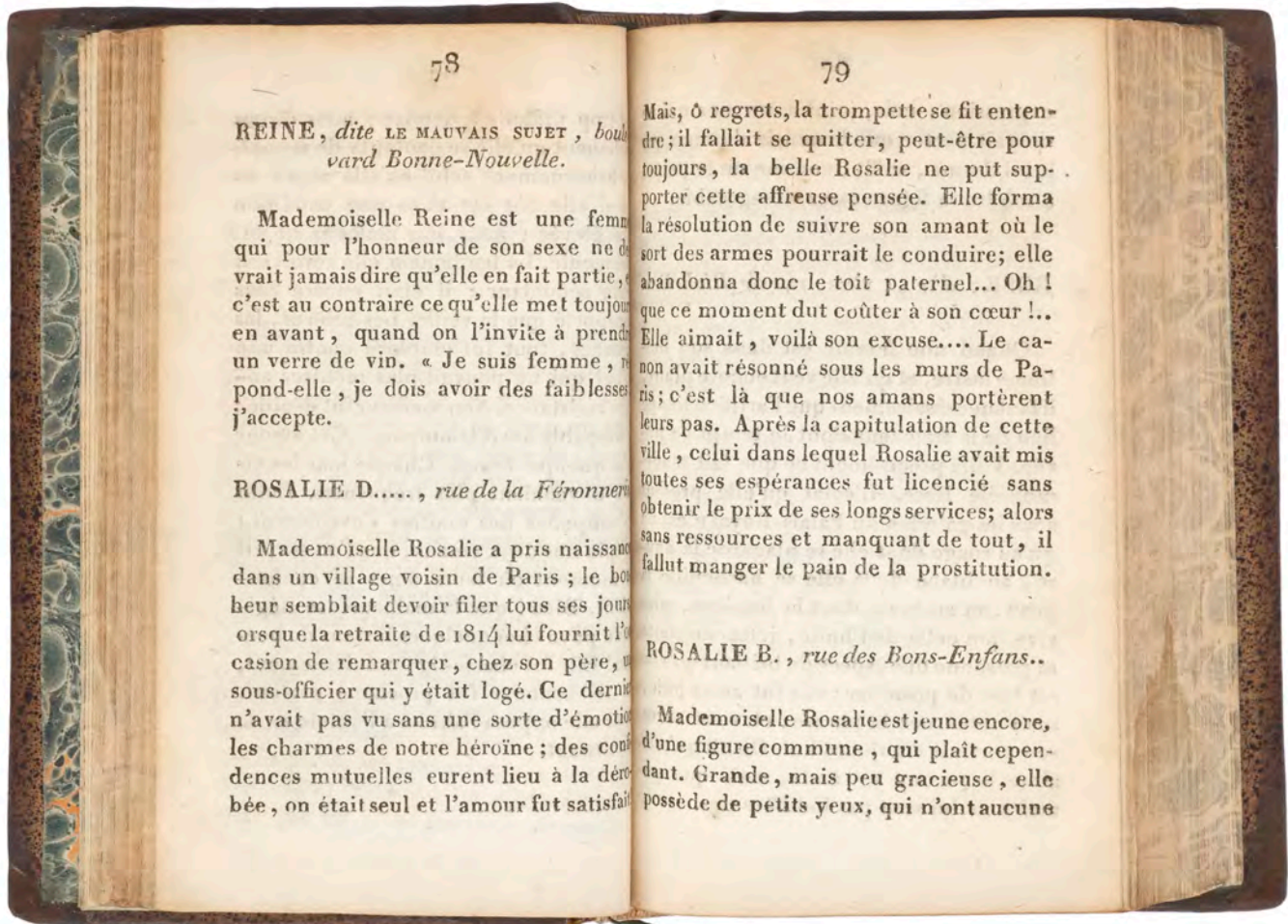
27. [LEPAGE, Charles.] Dictionnaire anecdotique des nymphes du Palais-Royal et autres quartiers de Paris, par un homme de bien ... Paris, chez les marchands de nouveautés, 1826. [with four other works – see below.]

32mo, pp. 127, [1], [4 (advertisements)]; slightly toned, paper flaw to lower margin of (3)1, touching one word; else a very good copy, bound with four other works in contemporary half calf and speckled boards, discreetly lettered 'Biographies' to spine. £4500

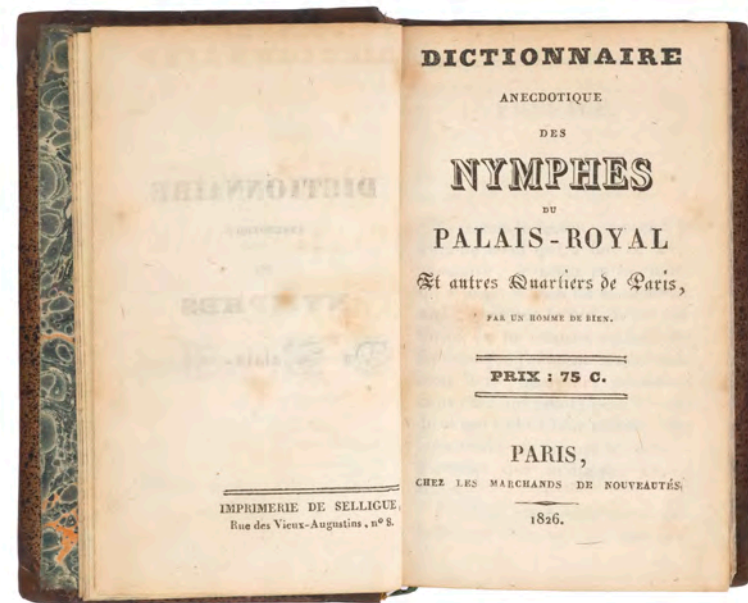
**First edition, extremely rare, of this alphabetical guide to the sex workers of Paris, from Adélaïde to Zoë B.,** giving their nicknames ('little dog', 'the beast', 'the German'), locations and brief sketches of their appearance, character, and sometimes their motivations and history. **Most copies were destroyed by the author after a court case in December 1826.**

Fanchette G. has twenty years' experience, but 'drink and libertinism have in the end exhausted her'; Marguerite G. is a country girl, 'and if nature has served her ill in terms of beauty, it has made up for it with a helping of skilfulness and a wicked streak'; while Zelima 'merits much praise; one would say that she was very faithful, if that were possible for a prostitute; she loves a lemonade vendor...'

Sex work, 'as much a part of Parisian history as Notre Dame, and as important' (Dailey), had boomed since the 1790s. From 1823 brothels had been licensed and regulated, but at the same time repressive censorship laws were coming in, and in December 1826 a case was brought against the author Lepage, as well as the printer, the publisher and three booksellers. The adroit defence was that a guide to prostitutes could hardly be less legal than prostitution itself, and indeed 'was nothing more than a pale imitation of an actual visit to the Palais Royal' (*ibid.*) The court found the *Dictionnaire* to be shameful but not illegal. Lepage, who still had 600-700 copies, nevertheless volunteered to destroy them all, and the work was subsequently placed on the Vatican's *Index*. Lepage went on to a successful career as a poet, singer, and songwriter.







**Extremely rare; Victoria Dailey, whose own copy inspired her research into Parisian prostitution, could locate only one institutional copy, at the Bibliothèque nationale. We have traced another at Queen's University, Ontario.**

See Victoria Dailey, 'Pavement Nymphs and Roadside Flowers: Prostitutes in Paris After the Revolution' in *The Book Collector* (Spring 2019).

The *Dictionnaire anecdotique des nymphes* is found here with four other rare and surreptitious works published 'chez les marchands des nouveautés' in 1826:

Petit dictionnaire des girouettes. Par une société d'immobiles. *Paris*, 1826. Pp. 75, [1]. A dictionary of 'weather-vanes', *i.e.* those whose politics change with the wind. Bodley and Institute of Social History only on OCLC.

Histoire d'une paire des ciseaux, suivie de la petite biographie des censeurs; publiées par Raban. *Paris*, 1826. Pp. 60. A short fable about censorship followed by a biographical dictionary of censors. BnF only on OCLC.

Martyrologe ministériel, ou biographie des ministres pendus, avec le tableau des ministres a pendre; par un bourgeois ... *Paris*, 1826. pp. 104, [4]. A semi-facetious dictionary of historical politicians who have been hanged; at the end is a blank table to be filled in with the names of those who ought to be hanged. BnF and Harvard only on OCLC.

**FURET, M.** Les huit ministres ... *Paris*, 1826. pp. 29, [1]. Biographies of the members of the cabinet of the ultra-Royalist Joseph de Villèle, prime minister 1821-1828. BnF, St Genevieve, Montpellier, and Peace Palace Library on OCLC.

## BEAUTIFUL BOTANICAL WATERCOLOURS

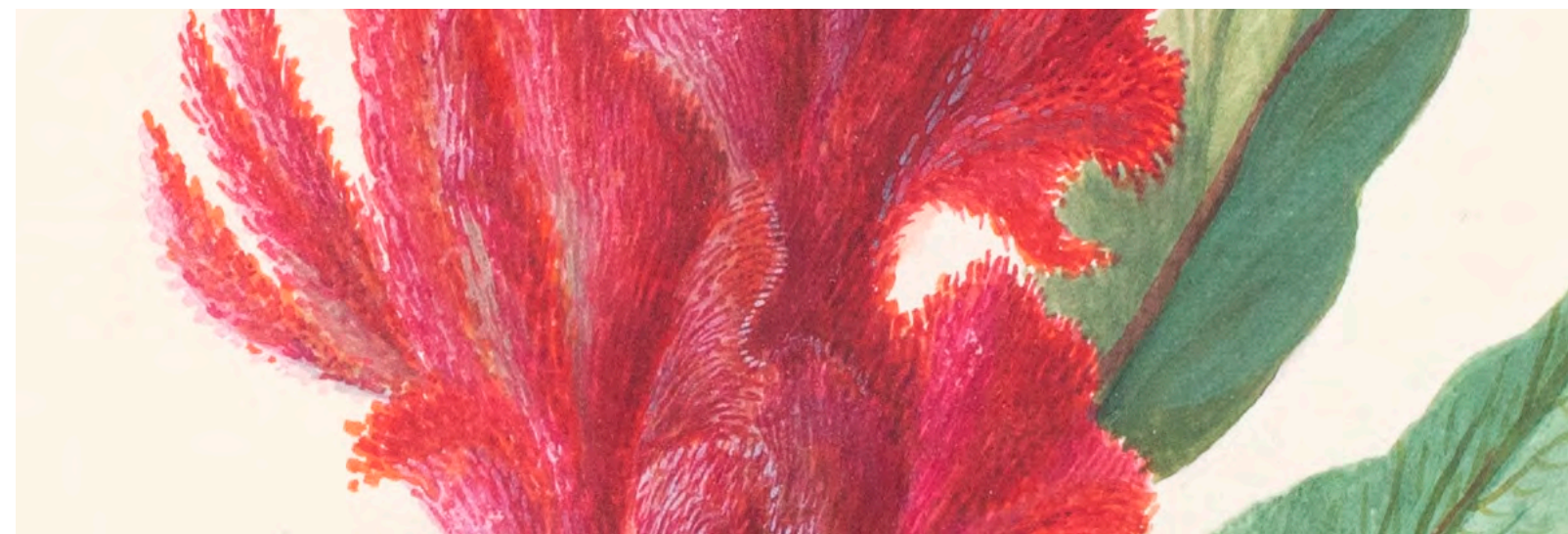
**28. [LOO, Pieter van, (attributed).]** 156 watercolours of flowers, plants, and fruits. [*Holland, c. 1760–80*].

Two vols, folio (c. 350 x 248 mm), comprising 156 unsigned original watercolour plates (77 in vol. I, 79 in vol. II), each image within double-ruled frame with neatly written caption in French above (a few without captions), a blank leaf facing each plate; on thick Dutch paper with Strasburg lily watermarks of C. & I. Honig, I. Villedary, VDL, and LVG (see Churchill 405–408 and 411, dated 1730s–60s); very occasional light marks and minor spotting; very well preserved in contemporary French red morocco, borders triple-filleted in gilt, spines richly gilt in compartments with gilt green morocco lettering- and numbering- pieces, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; very neat repairs to endcaps and corners, a few very light marks to covers; gilt arms of Jérôme-Frédéric Bignon to covers (Olivier pl. 872), his autograph signature to front free endpapers, a few brief ink notes facing some of the plates likely by Bignon, later blue ink stamp with Bignon arms to 6 of the plates; gilt morocco booklabel of Laurent Meeûs, ('Hic liber est meus'), to front pastedown of vol. I, and armorial bookplate of Carleton R. Richmond to front pastedown of both volumes.

**£110,000**

**A truly stunning collection of over 150 original eighteenth-century botanical watercolours, attributed to the noted Dutch botanical artist Pieter van Loo (1731–1784).**

Born at Haarlem in the Netherlands, Loo spent most of his life in his native city where he was registered with the Painters Guild as a 'painter of flowers'. He is perhaps best known for his watercolours of hyacinths, a collection of which – entitled 'Choix de Jacintes' and comprising thirteen images by Loo and Cornelis van Noorde painted between 1765 and 1769 – is preserved at the Oak Spring Garden Library in Virginia.





le gros Blanquet.



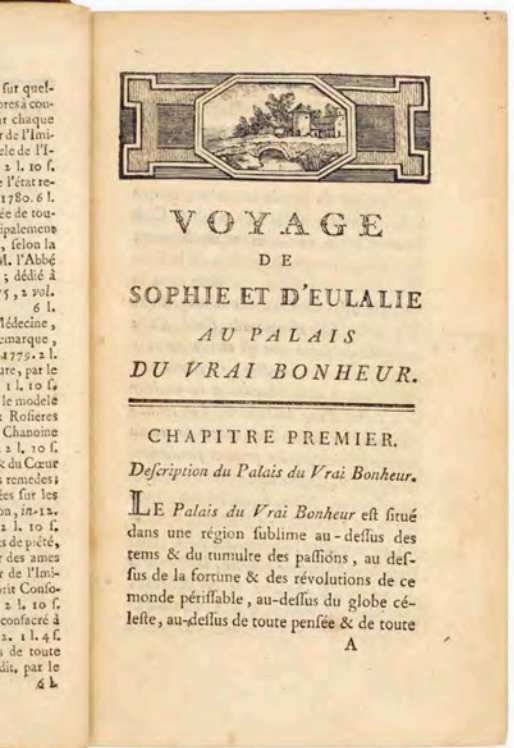
The vibrantly coloured and beautifully executed images here run in more or less alphabetical order from 'l'Asther à fleur blanche' to 'la Gimauve' in volume I, and from 'Hépatique' to 'Verveine' in volume II, each set neatly within a ruled frame, through which they occasionally burst – as in the case of 'Chelidoine de l'Amerique' for example – with considerable exuberance.

Of particular note in the first volume are the artist's depictions of anemone, cornflower, Gros Blanquet pear, sunflower, cyclamen, cotton, sugarcane, honeysuckle, pomegranate, and various geraniums. The second volume includes especially beautiful renderings of hibiscus, jasmines, irises, mallow leaves, an orange branch, roses, rhubarb, euphorbia, and tomatoes.

*Provenance:*

1. From the library of Jérôme-Frédéric Bignon (1747–1784), who succeeded his father as royal librarian to Louis XV in 1770. Bignon was clearly interested in horticulture, adding an orangery to the château du Plessis-Piquet which he purchased in 1776. Sold at the Bignon sale of 8 January 1849, lot 547 ('Recueil de 156 planches représentant les principales plantes ... dessinées et peintes avec le plus grand soin sur papier fort').
2. Late nineteenth-century or early twentieth-century collector's mark 'GL' (not in Lugt) to verso of front free endpapers.
3. Baron Laurent Meeûs (1872–1950), Belgian industrialist, bibliophile, and collector of Old Master Paintings, sometime President of the Friends of the Royal Museums of Fine Arts of Belgium, with his gilt morocco booklabel to the upper pastedown of the first volume.
4. Carleton Rubira Richmond (1887–1975), the Bostonian businessman, collector, and President of the American Antiquarian Society, with his armorial bookplate to the upper pastedowns.
5. Sotheby's, 30 October 1981, lot 74.





## ‘PIOUS FICTION’ BY AND FOR WOMEN

29. [LOQUET, Marie-Françoise]. Voyage de Sophie et d’Eulalie, au Palais du vrai bonheur; ouvrage pour servir de guide dans les voies du salut: par une jeune demoiselle. Paris, Charles-Pierre Berton, 1781.

12mo, pp. x, [2 (advertisement)], 451, [3 (privilege du Roi)]; a very good, clean copy in contemporary mottled sheep, upper joint starting, the very tips of the spine worn off, corners worn; 1797 ownership inscription on the front free endpaper, by Marie Anne Michel Adelaide Condray De Merant.

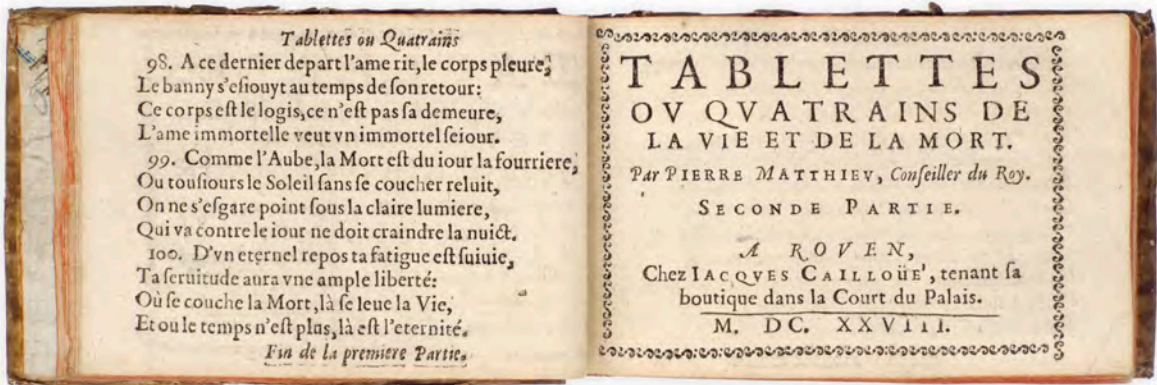
£1500

First edition of this rare utopian voyage written by a woman for a readership of women.

In the author’s note, Loquet states that she wrote ‘this pious fiction’ at the age of fifteen, and hopes that the reader will excuse ‘her sex and her age’, though the novel went through some mature reworking before publication. The peculiarity of it being a work written by a very young woman explicitly for ladies is remarked upon by the publisher, who describes it as ‘un ouvrage *tout neuf*, non quant à la doctrine, mais *quant à la maniere de la traiter*’. He sees in the book the multifarious appeals of the best novels: interesting turns of events, moral instruction and inspirational characters; and he prepares the reader to enjoy an imaginative style rich with ‘ingenious emblems, allegorical figures, poetical descriptions, and simple and pathetic discourses’.

The book enjoyed enduring success and repeated editions for three decades; it was also translated into English. The author was born in Paris in 1750, and this was her first published novel; in the same year, she also published *Entretiens d’Angélique, pour exciter les jeunes personnes du sexe à l’amour et à la pratique de la vertu*, likewise published by Berton, who hopes in the preface to the present work that it may be even more useful. She went on to write a number of anti-Enlightenment works, including *Cruzamante ou la sainte Amante de la Croix* (1786).

OCLC records one copy in North America, at Chicago, with two further copies in Europe, at Augsburg and BnF.



## ON LIFE AND DEATH

30. MATTHIEU, Pierre, *et al.* Tablettes ou quatrains de la vie et de la mort. Par Pierre Matthieu, conseiller du roy. Première [– troisième] partie ... Rouen, Jacques Cailloué, 1628.

Several parts in one vol., oblong 16mo, pp. [384] (register continuous); with main title and 5 part-titles with borders of type ornaments, woodcut initials, typographic headpieces; leaf X2 cut close at foot affecting one line of text, some toning, a very few light marks; very good in eighteenth-century quarter calf, drab paper boards, spine gilt in compartments, red edges; upper joint partly split, some wear to edges and covers; modern collector’s bookplate to front pastedown.

£3000

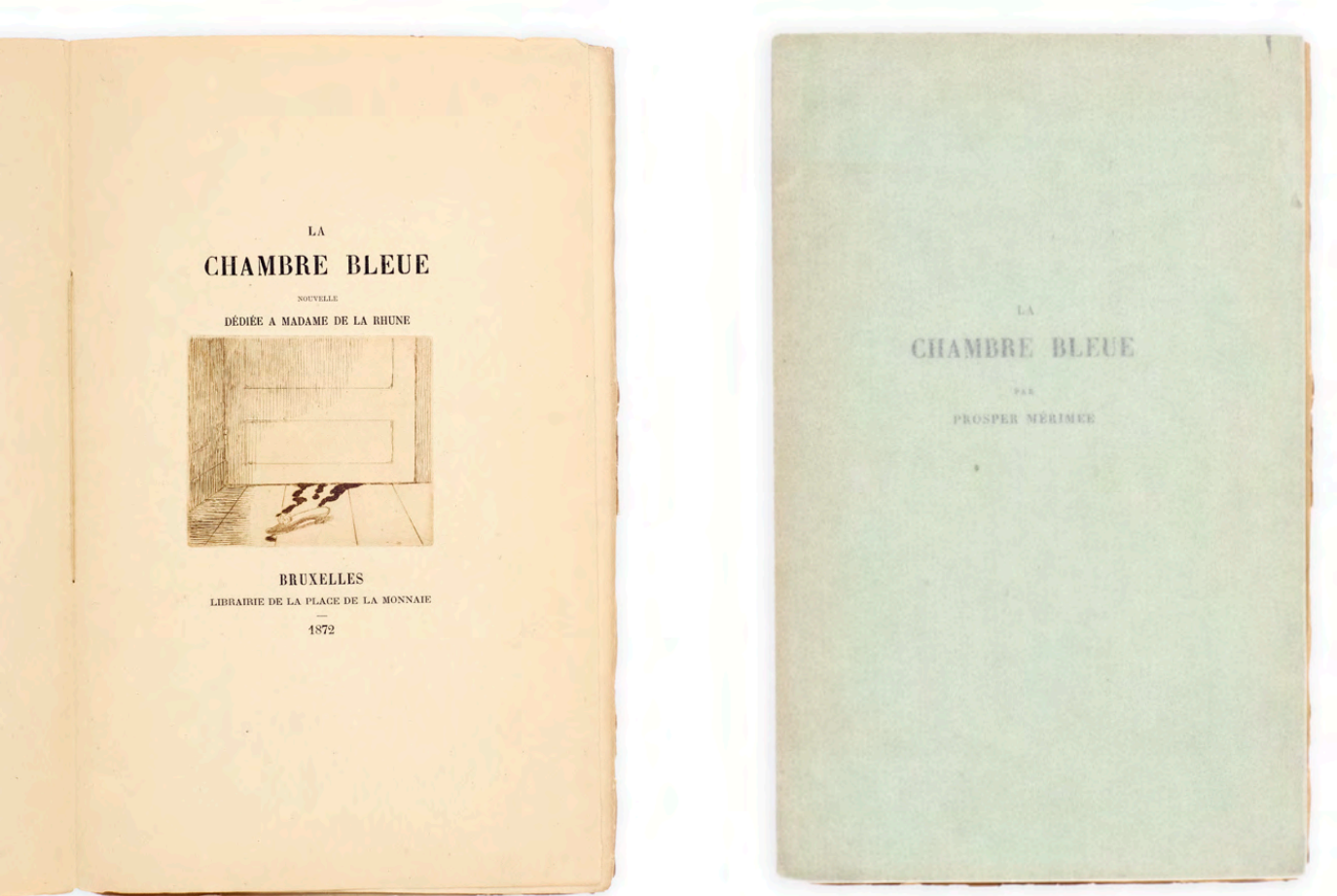
Very rare pocket-sized Rouen edition of verses on life and death by the poet and royal historiographer Pierre Matthieu (1563–1621), here printed with further poems by Guy du Faur de Pibrac, Antoine Favre and others. All early editions are extremely rare, many known in a single copy.

First published between 1606 and 1622, the three hundred quatrains that make up Matthieu’s three-part *Tablettes* remain to this day of genuine historical, religious, and aesthetic interest. An important witness to evolving attitudes towards death at the end of the sixteenth century and beginning of the seventeenth, Matthieu’s verse also reflects a sort of ecumenical Christianity, in which the author, a one-time sympathiser of the Catholic League who rallied to Henri IV, takes care to find common ground between Catholicism and Protestantism. The *Tablettes* are also notable for Matthieu’s indisputable success in mastering the technique of the quatrain.

Matthieu’s poetry is here followed by quatrains by Guy du Faur de Pibrac (1529–1584) (‘long a standard school-text ... austere in format but embody[ing] a popular wisdom’ (*New Oxford Companion to Literature in French*) alongside his ‘Les plaisirs de la vie rustique’; ‘Les advis moraux’ by the Sieur de la Valbonne; quatrains and octonaires ‘sur la vanité du monde’; moral maxims attributed to Cato and versified ‘pour l’instruction de la ieunesse’; quatrains penned by the jurist and poet Antoine Favre (1557–1624); the ‘Defi au malheur’ of d’Aubigné; and lines from the Greek of Gregory of Nazianzus.

No copies of this edition traced in the UK; only one copy in the US on OCLC, at Harvard.





## THE BLUE ROOM

**31. MÉRIMÉE, Prosper.** La Chambre bleue. Nouvelle dédiée à Madame de la Rhune. *Brussels, Librairie de la Place de la Monnaie, 1872.*

8vo, pp. [4], vii, 59; etched vignette by Bracquemond on title; a very good copy in the original pale blue printed wrappers, some cracking and discoloration to spine; in a folding cloth box. **£750**

**Very rare first procurable edition of Mérimée’s novella *La Chambre bleue*, one of 129 copies printed.** The first edition (‘Biarritz, 1866’ = Paris, Jules Claye, 1871) was published in only three copies.

Carteret II, p. 154. Rare outside of France; Library Hub and OCLC find one copy in the UK, at the British Library.

## WITH VICTOR HUGO’S CONDOLENCES

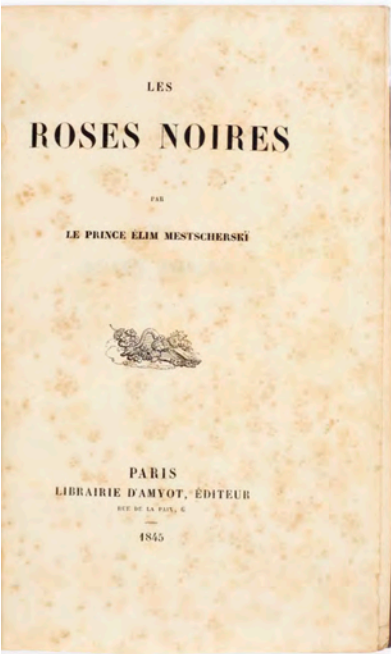
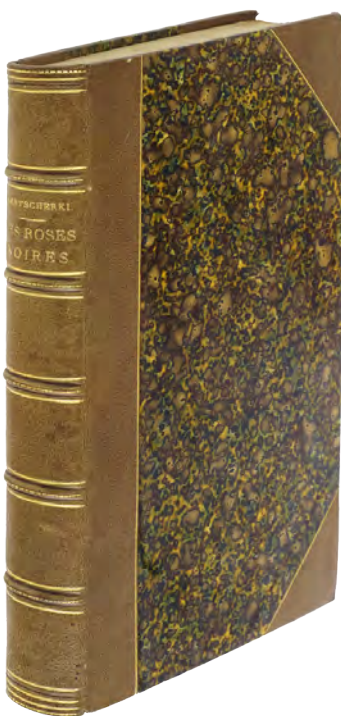
**32. MESHCHERSKY, Elim Petrovich, *Prince*.** Les roses noires par le prince Élim Mestscherski. *Paris, Amyot, 1845.*

8vo, pp. [4], 428; scattered foxing throughout, but still a very good copy, upper edges gilt, the others uncut, in French contemporary half morocco, spine lettered gilt. **£600**

**First edition of this posthumous collection, which includes a short dramatisation of Pushkin’s *The Gypsies*,** ‘un charmant poème d’Alexandre Pouschkinn, le grand écrivain que pleure la Russie’.

The inspiration for the other pieces is often Russian, both historical (the False Dmitri; the story of Artamon Matveev, the ill-fated adviser of Peter the Great) and literary (his short drama ‘Svetlana’ is based on Zhukovsky’s famous ballad). Others highlight Meshchersky’s interests in European culture, with appearances from Raphael, Camoens, and Faust. Meshchersky served in Russian missions to Dresden, Turin, and Paris, and all his writings were published abroad: *De la littérature russe* (Marseilles, 1830); *Lettres d’un russe, adressés à MM. les rédacteurs de la Revue Européenne* (Nice, 1832); *Les boréales* (Paris, 1839); and *Les roses noires* (Paris, 1845). His sudden death at the age of just thirty-six moved Victor Hugo to write a letter of condolence to the young poet’s grieving mother, which is printed here on p. 425: ‘C’était un beau talent parmi les hommes; c’est une âme radieuse dans le ciel. Il avait tout reçu de la providence; rien ne lui avait été refusé. Il était en toute chose digne d’envie et de tendresse; c’était une nature d’exception, il a eu une destinée d’exception.’

Mezhov, *Puschkiniana*, 3278. OCLC locates two copies in France (BnF, Montpellier), three copies in the US (Duke, Kansas, Stanford), and one in the UK (BL).





## ‘FAIRE LE BOEUF’

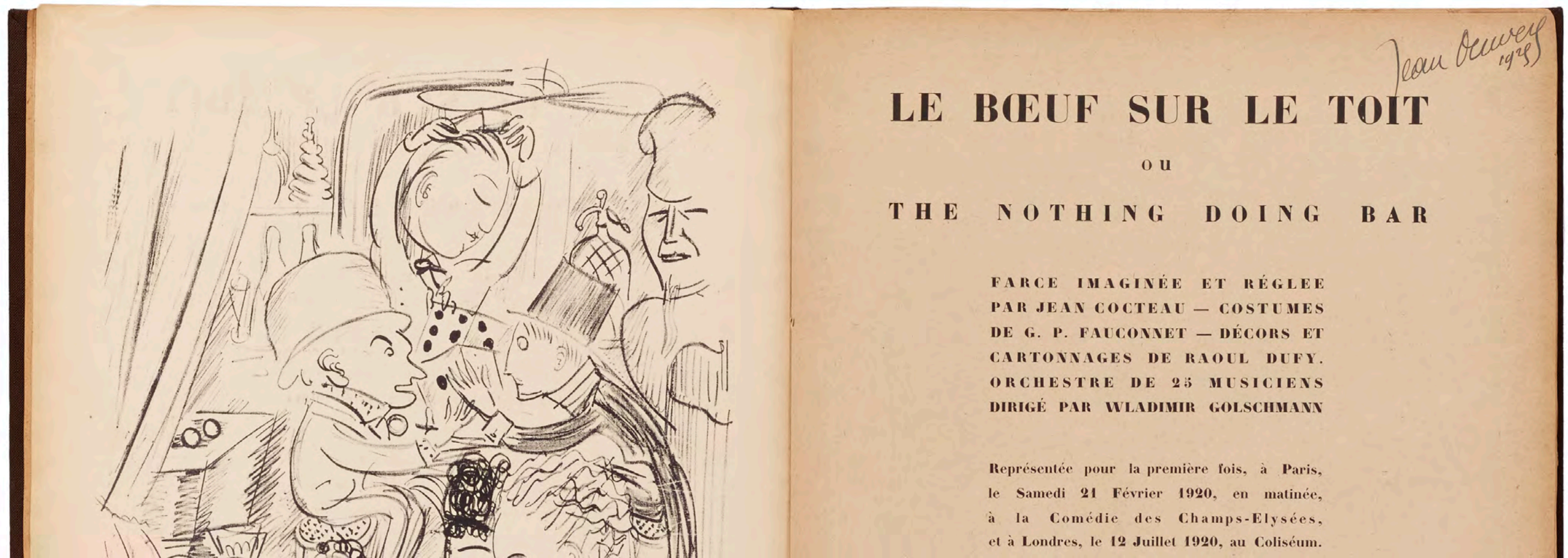
33. **MILHAUD, Darius.** *Le boeuf sur le toit*, ou *The nothing doing bar*. Farce imaginée et réglée par Jean Cocteau – costumes de G. P. Fauconnet – décors et cartonnages de Raoul Dufy. Orchestre de 25 musiciens dirigé par Wladimir Golschmann. Représentée pour la première fois, à Paris, le samedi 21 Février 1920, en matinée, à la Comédie des Champs-Élysées, et à Londres, le 12 Juillet 1920, au Coliséum. Paris, Editions de la Sirène, 1920.

Folio, pp. [viii], 56, **with full-page lithographed frontispiece illustration by Raoul Dufy**; plate no. E.D. 24 L.S.; paper very lightly browned, one or two small marginal repairs, but a very good copy in the original printed grey wrappers; edges slightly discoloured, a few losses along spine; preserved in a cloth folder with slipcase; price stamp of Paris music-seller on end leaf, contemporary ownership inscription on upper cover and on title-page. £2400

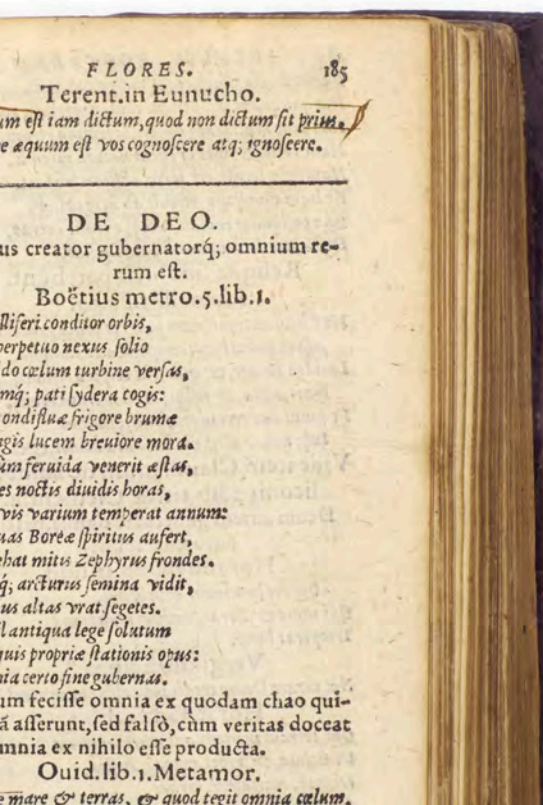
**First edition of Milhaud's *Le boeuf sur le toit*, Op. 58 (*The ox on the roof*, or *The nothing-doing bar*), a surrealist ballet-farce which became extremely popular in 1920s Paris.** The scenario is provided by Jean Cocteau, and the work is arranged for two pianos by the composer. This is one of Milhaud's most frequently performed and recorded orchestral works. Milhaud had originally intended the piece to accompany a silent Charlie Chaplin film, but he was persuaded by Cocteau to let it be staged as a pantomime for acrobats and clowns. The first actors were clowns from the Medrano circus, the Fratellini. Raoul Dufy provided the stage designs, and the costumes and large masks were by Guy-Pierre Fauconnet.

The première was given in February 1920 at the Théâtre des Champs-Élysées with an orchestra of twenty-five, in a programme which also included *Trois petites pièces montées*, written by Erik Satie for the show, the ballet *Adieu New York* by Georges Auric, and Francis Poulenc's *Cocardes*. The action was performed in slow motion like a dream sequence, while the music rushed full speed ahead. The stage set is that of a bar frequented by a number of characters: a boxer, a dwarf, a lady of fashion, a red-headed woman dressed as a man, a bookmaker, a gentleman in evening dress, a policeman who is decapitated by the blades of an overhead fan before being revived, and a number of others. A London production ran for two weeks in July 1920, although *The Times* reported that 'a Coliseum audience could make nothing of it'.

The title of the piece is taken from an old Brazilian tango, and the composition is strongly influenced by Brazilian music. The overall structure, however, is a *rondeau-avec-reprises* in the spirit of Couperin or Rameau. In 1921 *Le boeuf sur le toit* gave its name to a Parisian cabaret-bar, formerly La Gaya, which was a meeting place for Cocteau, Milhaud, and their circle: Milhaud could often be heard playing a six handed version of the piece on the piano there, with Georges Auric and Arthur Rubinstein. The new club became a very popular centre of Paris cabaret society; jazz musicians from other Paris clubs would gather there after hours and play long into the night, giving rise to the expression 'faire le boeuf' – still used today in French to describe a jam session.







## HOW TO USE A FLORILEGIUM

34. **MIRANDULA (or MIRANDOLA), Ottaviano.** Illustrium poetarum flores. Antwerp, Joannes Bellerus, 1563.

12mo, pp. 687, [6], [3 (blank)]; woodcut vignette on title, woodcut headpieces and initials; light occasional soiling, a few minute wormholes; a very good copy in contemporary calf, panelled sides with gilt centre-pieces and floral corner-pieces within double blind-stamped border, panelled spine with four half-raised bands, gilt morocco lettering-piece, edges gilt; spine rubbed, skilful repair to joints; several contemporary and near-contemporary French ownership inscriptions to the title, including Chaupy and Reynal; numerous contemporary annotations in text, and dense comments on final blanks and rear free endpaper.

£1950

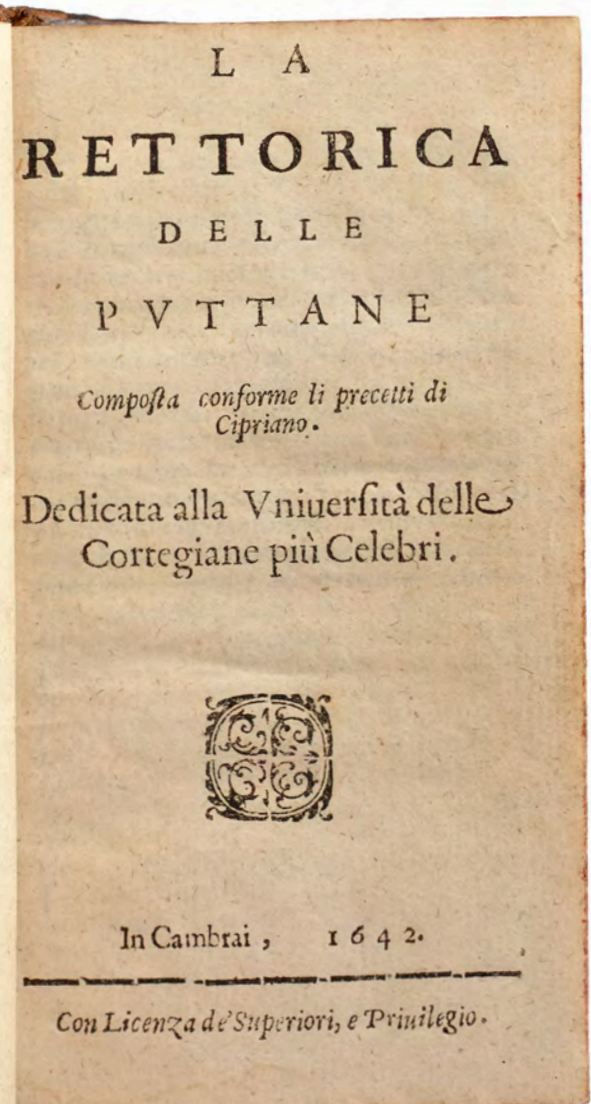
A remarkable copy, with numerous and eloquent contemporary annotations and additions in a French hand, of a scarce edition of an extremely popular collection of quotes and passages from classics of poetry, published by the renowned Flemish printer and composer Joannes Bellerus (Jean Bellère, 1526–1595). This florilegium, which arranges passages from twenty-two authors (including Ovid, Horace, Virgil, Lucretius, Catullus, and Ausonius) by theme and sets these themes out alphabetically for easy reference, had first appeared in 1513; its effective format and the breadth of its content had, by mid-century, ensured its popularity both as an item for private libraries, and as a school text.

The manipulation and intensely personal use that a contemporary reader made here place this copy at the intersection of two genres: the original florilegium remains, but the features of a personal notebook in their abundance claim centre-stage, with the intense idiosyncrasies of a commonplace book. The reader discreetly marks the quotes of most interest to them; they then often add passages from other works or authors related to the same theme, including verses which we have not been able to identify; numerous additions are then made in all the blanks available, and the index at the end is also marked – this time with the deletion of uninteresting topics. The rear endpaper contains a list of Latin words with syllable length markings, evidently an *aide-memoire* for metric in verse composition.

Belgica typographica 1541–1600, 1550; Pettegree & Walsby 21427; USTC 404396.

Two copies of this edition in the UK (BL, NLS) and three in the US (Illinois, NYPL, Ransom).





## THE RHETORIC OF WHORES

**35. [PALLAVICINO, Ferrante.]** *La rettorica delle puttane*. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (i.e. Venice), 1642.

12mo (136 x 72 mm), pp. [2], 138, [4 (blank)]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration.

£5500

**Extremely rare first edition, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644).**

Published anonymously in Venice with a fictitious Cambrai imprint, *The Rhetoric of Whores* is a ferocious anti-Jesuit work in which the fifteen lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced older sex worker to her young disciple.

'More than any of his other books, *The Rhetoric of Whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire,

scepticism, and naturalistic morality ... Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education ... By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Edward Muir, *The Culture Wars of the late Renaissance: Skeptics, Libertines and Opera* (2007), pp. 90–94).

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but was released from prison after only six months thanks to the help of powerful friends.

After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities, and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, today the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four different variants of the first edition (called, in order, 'L', 'B', 'P', and 'V'), with a total of only eight copies recorded. Examples of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (for a complete census, see Laura Coci, 'Bibliografia di F. Pallavicino' in *Studi seicenteschi* 24 (1983), pp. 221–306 and pp. 250–251, and F. Pallavicino, *La retorica delle puttane* (ed. L. Coci, 1992), pp. 133–135).

Gay III, col. 1012.

## PASTEUR ON BEER

**36. PASTEUR, Louis.** *Études sur la bière, ses maladies, causes qui les provoquent, procédé pour la rendre inaltérable, avec une théorie nouvelle de la fermentation*. Paris, Gauthier-Villars, 1876.

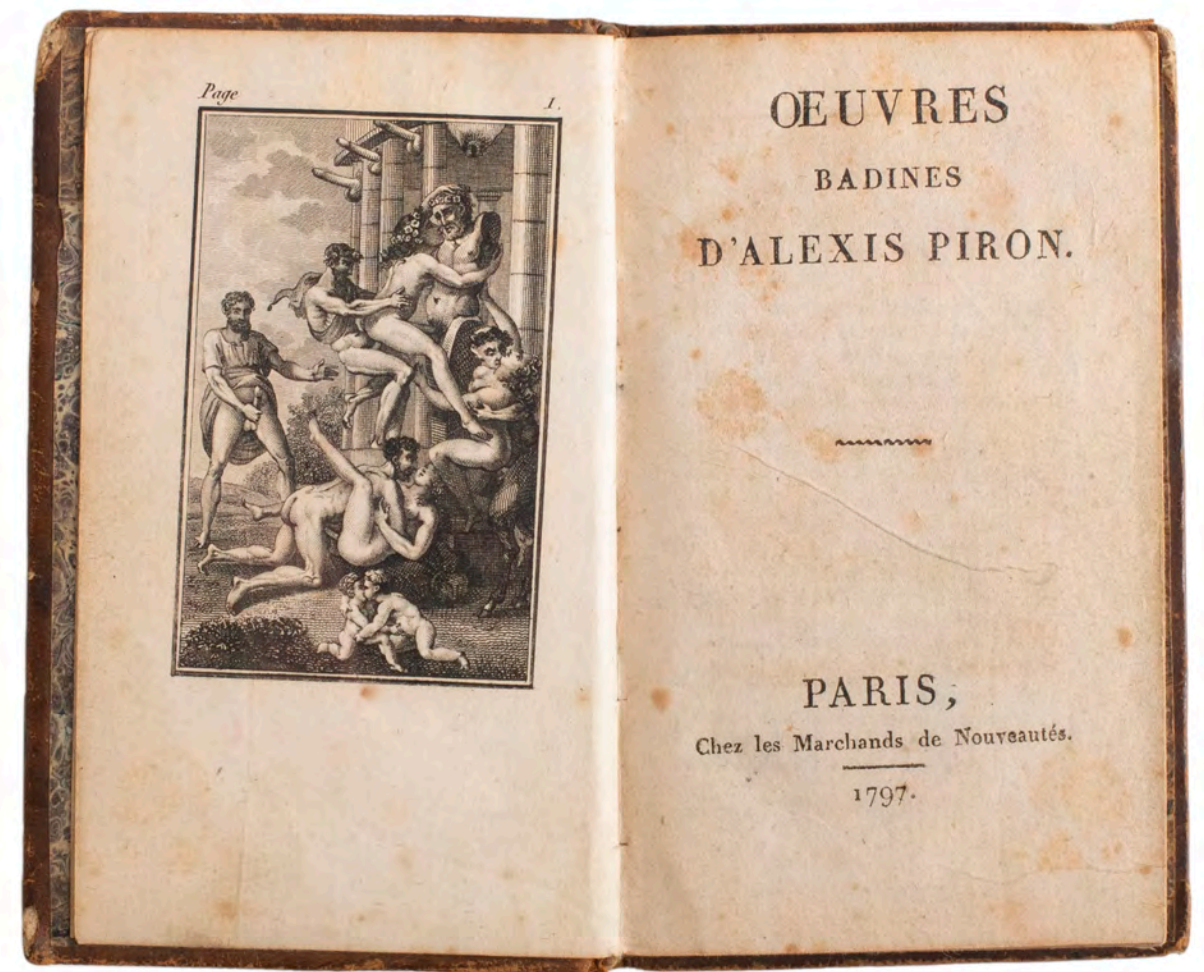
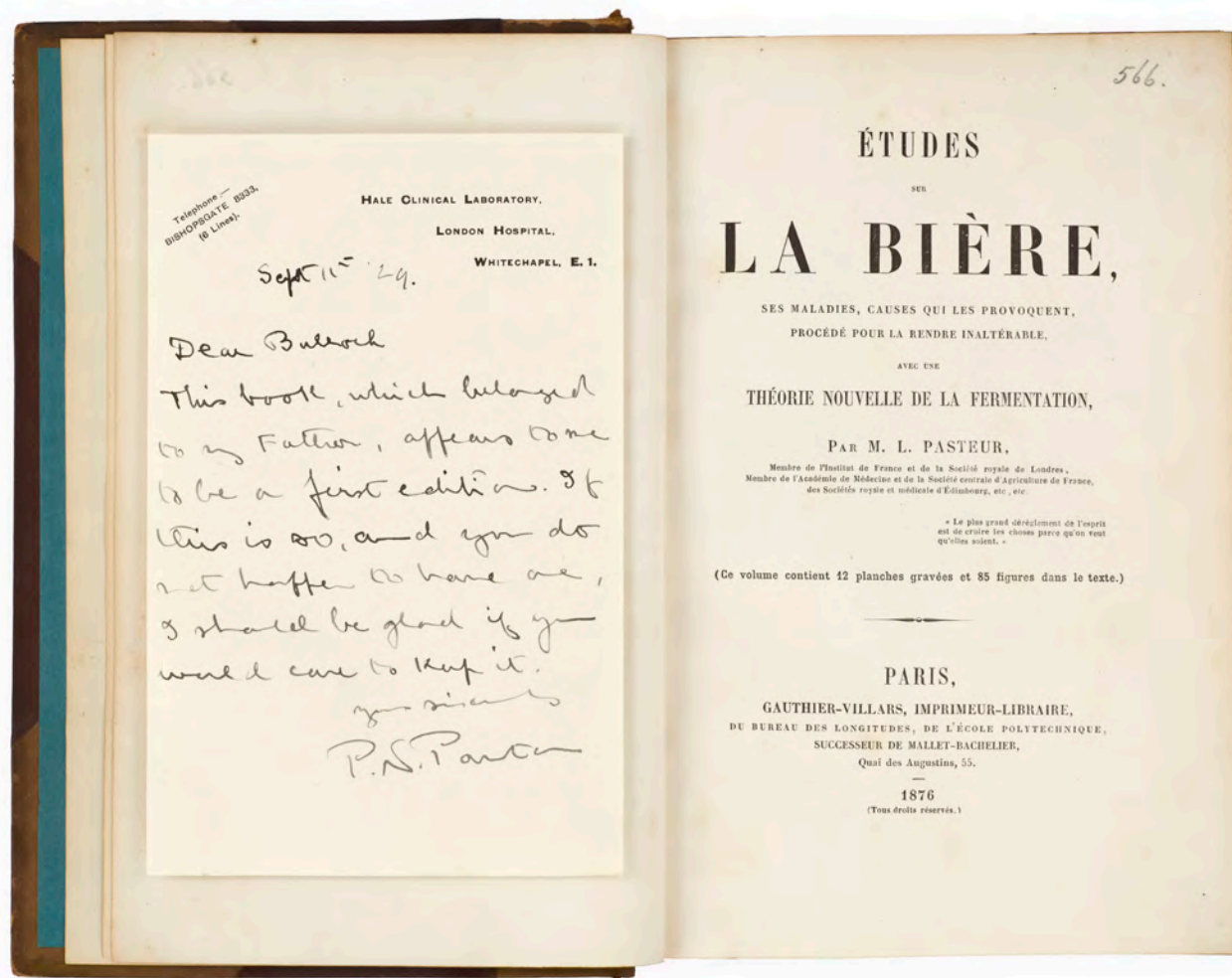
8vo, pp. viii, 387, with 12 engraved plates; 85 illustrations in the text; half-title very lightly dust-soiled and spotted, but a very good copy; in contemporary half calf with cloth sides, spine gilt in compartments with gilt red morocco lettering-piece; extremities rubbed and a little scuffed, headcap minimally chipped.

£750

**First edition.** In his *Études sur la bière*, Pasteur 'described a new and perfected method of preparing pure yeast [and] emphasized that yeast occasionally required small quantities of oxygen in order to retain its "youth" and its capacity to germinate in oxygen-free environments. Having now achieved a new appreciation for the importance of oxygen in brewing, and especially the advantages of aerated wort, he insisted only that air should be carefully limited and freed of foreign germs rather than entirely eliminated' (DSB).







‘This is not, strictly speaking, a practical work on brewing, but it contains a large number of detailed researches on many points which have become fundamental in the science of bacteriology, such as the absence of germs in the normal fluids of the body, and of fruits, the question of the transformation of one bacterial and fungal species into another, the purification of commercial yeasts, and it is only at the end that there are practical methods for the manufacture of beer. The book is also remarkable for containing Pasteur’s mature view on the subject of the nature of fermentative processes in general. In his opinion fermentation was essentially the result of life without oxygen’ (Bulloch, *The History of Bacteriology*, p. 62).

*Provenance:* James A. Panton, with his ownership inscription on front flyleaf; his son the distinguished clinical pathologist Sir Phillip Noel Panton (1877–1950), with a loosely inserted autograph letter in his hand dated 11 September 1929 presenting the book to one ‘Bulloch’, doubtless the eminent bacteriologist and pathologist William Bulloch (1868–1941), author of *The History of Bacteriology* (1938), quoted above.

Duveen p. 461; Norman 1658.

## BIRDS DO IT, BEES DO IT...

37. **PIRON, Alexis.** *Oeuvres badines ... Paris, chez les marchands de nouveautés, 1797.*

12mo, pp. 144, with 8 engraved plates; some foxing; overall very good in contemporary marbled sheep, gilt vine leaf border to covers, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; corners worn, a little wear to joints and rubbing to covers. **£975**

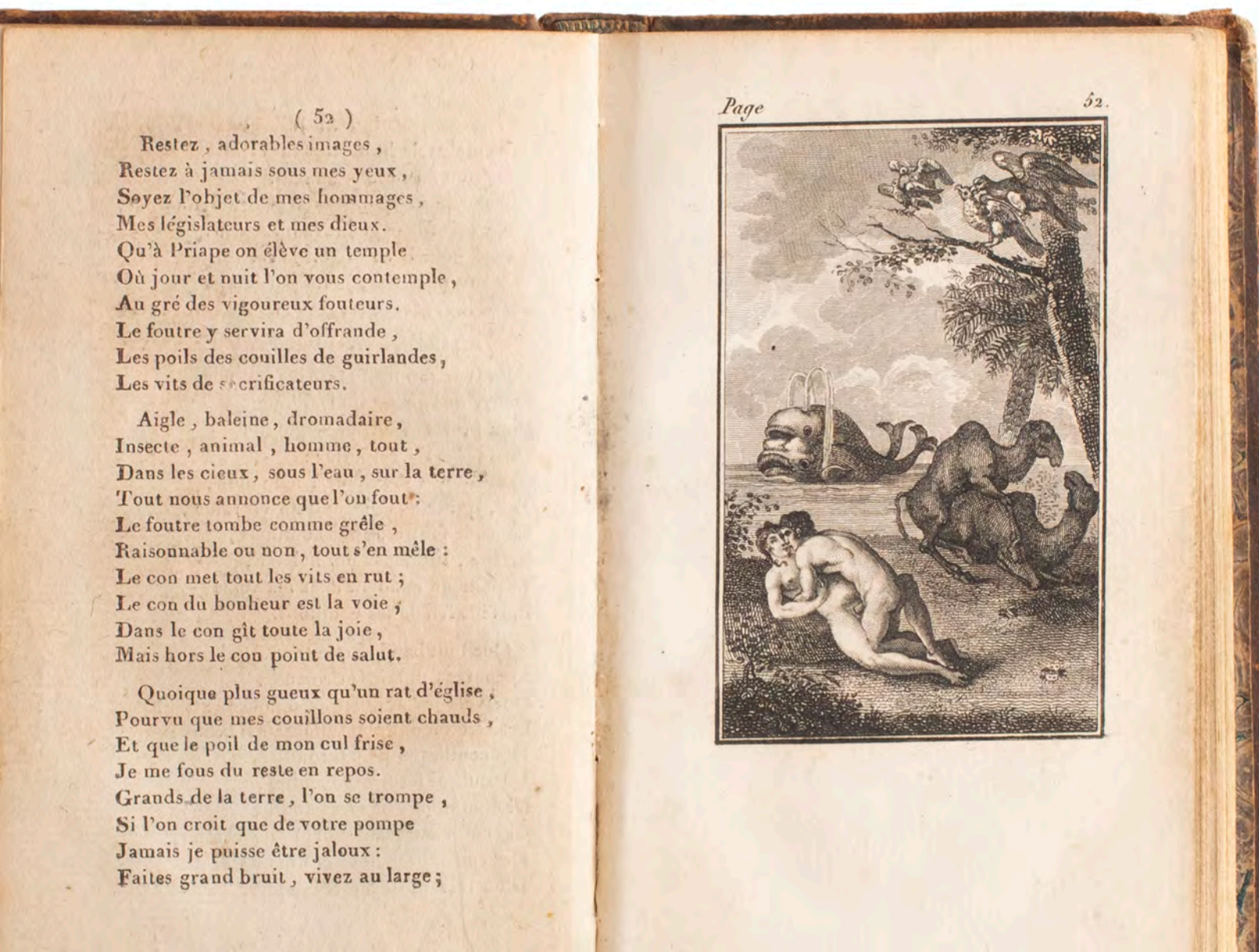
**Scarce illustrated edition of the ‘frolicsome works’ of the French dramatist and wit Piron (1689–1773), collecting sixty-eight salacious poems accompanied by eight erotic engraved plates.**

The collection includes the notorious *Ode à Priape*, the publication of which obliged Piron to leave his native Dijon for Paris, and prompted Louis XV to veto his election to the Académie française.



The volume opens with a frontispiece depicting an orgy involving men, women, cherubs, a faun, and a herm outside a temple to Priapus. Seven further plates follow, each illustrating a particular poem. That accompanying *Tirliberly* (slang for the male member) shows a dapper young man presenting a dildo to a naked woman in bed. The *Ode à Priape* has two plates: the first depicting a man and a woman, camels, whales, birds, flies, and butterflies, all copulating in couples ('Aigle, baleine, dromadaire, / Insecte, animal, homme, tout, / Dans les cieux, sous l'eau, sur la terre, / Tout nous annonce que l'on fout'), and the second portraying an aroused Achilles in the company of a woman exposing herself on the banks of the river Scamander. The remaining plates show an amorous King David watching Bathsheba from his balcony with a magnifying glass (*Betzabée*); an ejaculating gardener (*La fille charitable*); Briseis revealing her admirable bottom ('aimable cul') to an aroused Grecian (*Rondeau*); and a Carmelite friar in the company of a naked widow (*La veuve inconsolable*).

OCLC records only two copies in the US (Newberry and UCLA) and one in the UK (BL).



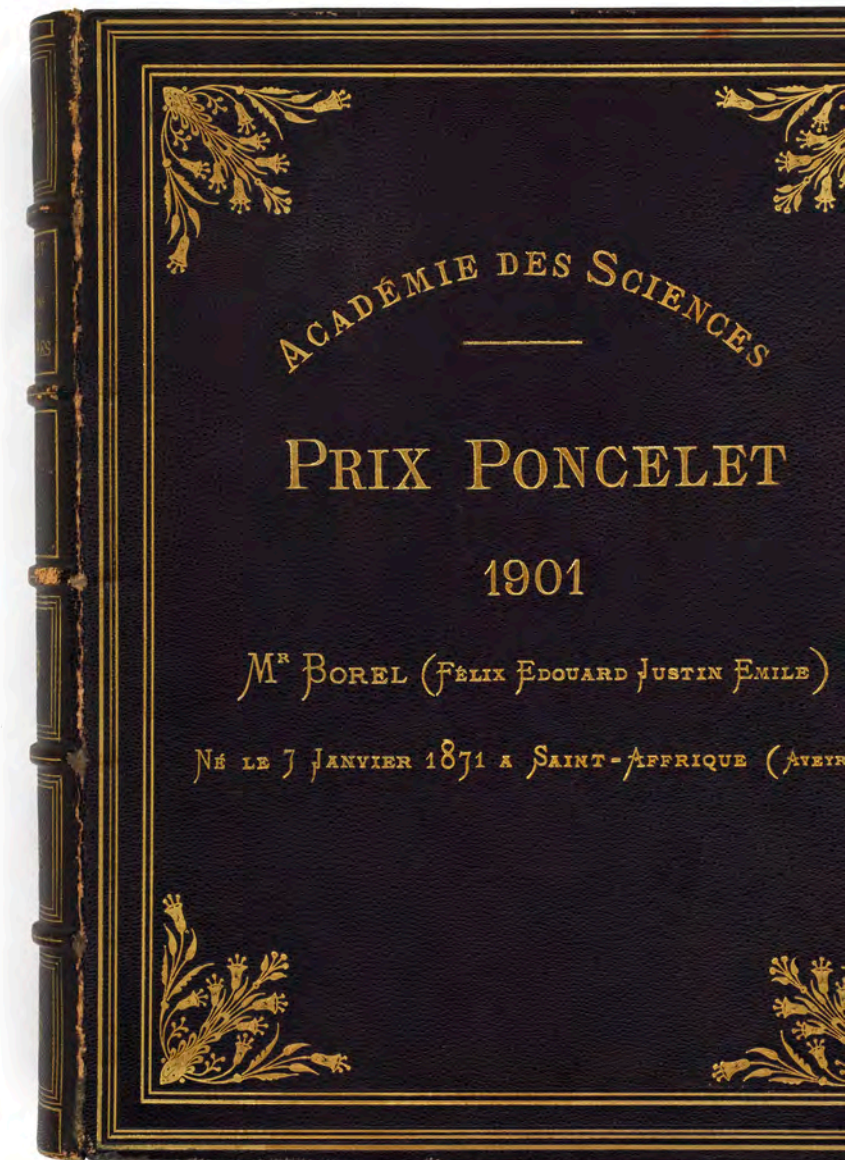
## PRIX PONCELET PRIZE BOOK WON BY ÉMILE BOREL

38. **PONCELET, Jean-Victoire.** *Traité des propriétés projectives des figures, ouvrage utile à ceux qui s'occupent des applications de la géométrie descriptive et d'opérations géométriques sur le terrain.* Paris, Gauthier-Villars, 1865-1866.

Two vols, 4to, pp ix, [1 (blank)], [ix]-xxxii, 428; viii, 452; 12 and 6 engraved plates with line diagrams of geometrical figures by Dembour and Dulos after Poncelet, bound to throw clear, equations in the text; very occasional very light spotting in vol. I, very light offsetting from plates onto facing II.; early twentieth-century richly gilt black morocco, boards with triple- and double-fillet gilt rule frames and large gilt floral cornerpieces, upper board of I lettered in gilt, gilt panelled spine, all edges and turn-ins gilt, cream watered silk endpapers, silk markers intact; extremities rubbed and bumped, first few leaves of vol. I slightly shaken, generally a very good copy; Émile Borel's copy, his name gilt on the upper board of vol. I and stamped on the free endpapers of vol. II. £950

Second edition, revised and enlarged, Émile Borel's prize copy. A finely bound, well-preserved, and prestigious association set.

Borel (1871–1956), the French mathematician best known for his work in measure theory and probability theory, was awarded several honours in the early twentieth century, when his career truly started to blossom: among them, in 1901, the Poncelet Prize, for which he received money as well as this handsomely bound set of the improved edition of the defining geometrical work of Jean-Victoire Poncelet (1788–1867). Given Borel's interests in applied geometrics, these volumes were particularly appropriate: they derive from Poncelet's work on the properties of geometrical figures, composed while Poncelet was imprisoned as part of Napoleon's army in Saratow, Russia (March 1813 to June 1814).







In his *History of Geometrical Methods* (1940), Julian Coolidge wrote about the *Traité* (then simply known as ‘Poncelet’) as a ‘great work’ and admitted to giving ‘more attention to Poncelet than to previous writers on projective geometry because he really saw far deeper. He placed the subject in the right light’ (Dover reprint, 2003, pp. 93 and 95). Here presented in the second edition, revised and enlarged by Poncelet just a couple of years before his death, it also includes the ‘avertissement’ or preface for the second edition.

Established by Poncelet’s widow for the advancement of the sciences, especially applied mathematics, the Prix Poncelet was first awarded by the French Academy of Sciences in 1868, and annually thereafter. Borel lived through both World Wars, was decorated for his efforts in the First War and later became active in the French government, among other things, working for the Resistance.

### A FICTIONAL TRAVELLER

**39. [PRÉVOST, Antoine, Abbé.]** Voyages du capitaine Robert Lade en différentes parties de l’Afrique, de l’Asie et de l’Amérique. Contenant l’histoire de sa fortune, et ses observations sur les colonies et le commerce des Espagnols, des Anglois, des Hollandois, etc. Ouvrage traduit de l’Anglois. Paris, chez Didot, 1744.

Two vols, 12mo, pp. [2], xvi, 370, [2 (blank)], with folding engraved map; [2], 360, with folding engraved map of part of North America; titles in red and black, engraved initials and headpieces; a very few light marks; very good in contemporary mottled calf, spines richly gilt, red morocco lettering-pieces, red edges, marbled endpapers; extremities very slightly rubbed; engraved bookplate of J.C. Dezauche. **£450**

**First edition, a lovely copy, of this travel journal** attributed to the fictional English traveller Robert Lade but in fact composed from various genuine sources by the French writer Abbé Prévost (1697–1763), famous for his novel *Manon Lescaut*, and for his multi-volume collection of travel accounts *Histoire générale des voyages*. ‘The account contains a lengthy description of affairs in the infant colony of Georgia, founded only a decade earlier, evidently drawn from English sources’ (Howgego).

*Provenance:* with the handsome bookplate (incorporating a globe) of the French mapmaker Jean-Claude Dezauche (c. 1745–1824), successor to Guillaume Delisle and Philippe Buache.

Howgego L49; Sabin 38530. See: Joseph Ducarre, ‘Une supercherie littéraire de Prévost, les Voyages de Robert Lade’, *Revue de littérature comparée*, XVI (1936), pp. 465-476.



### RARE COMPENDIUM

**40. QUINTILIAN, Marcus Fabius, and Jacques-Louis d’ESTREBAY (editor).** Compendium libri secundi, tertij, et quinti institutionum oratoriarum. Paris, Thomas Richard, 1558.

4to, ff. 12; woodcut Richard device to title, large woodcut initial; occasional very light foxing, slightly more on the last leaf, but a very good copy; in recent calf, gilt titling to spine. **£350**

**Very rare third edition of this compendium of Quintilian’s oratory** by Jacques-Louis d’Estrebay (or Estrebee, 1481–1550?), humanist, translator, professor of Rhetoric at Rheims and subsequently at the College of Sante-Barbe in Paris, and a proof-reader for the Estiennes. The title-page indicates that this is a third edition.; we have found one copy, at Châlons-en-Champagne, and a single copy of the 1557 second edition, at Lyon.

USTC 198056.





MARKED UP FOR A COPYIST

41. **RAMEAU, Jean-Philippe.** Zoroastre, tragedie, mise en musique par M. Rameau, représentée pour la premiere fois par l'Académie Royale de Musique, le 2 Decembre 1749. Paris, Boivin, Leclair, Castagneri and the author, [c. 1750].

Oblong 4to, pp. [2], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, viola part added in manuscript to music on pp. 100–1 (see below); old repaired tear in inner margin of one leaf (pp. 107–8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot.

£5000

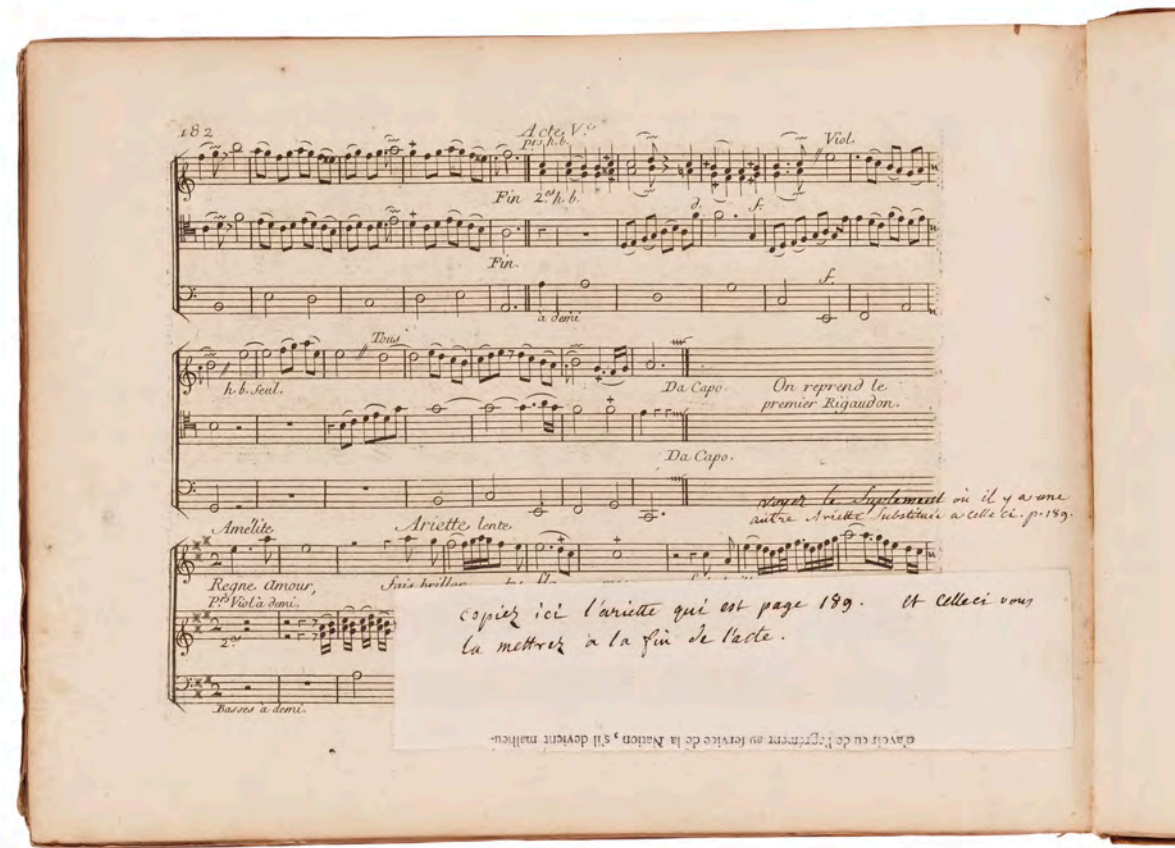
**First edition; rare.** Despite a strong cast and a lavish production, *Zoroastre* met with only limited success (and, it seems, much bewilderment) when first performed at the Opéra in 1749. By May 1752 Rameau and the librettist Louis de Cahusac had begun an extensive reworking of the opera. This version was considerably more successful

when it was first given on 19 January 1756. It was revived, with minor modifications, on 26 January 1770 to inaugurate the Opéra's Palais Royal theatre, rebuilt after the fire of 1763.

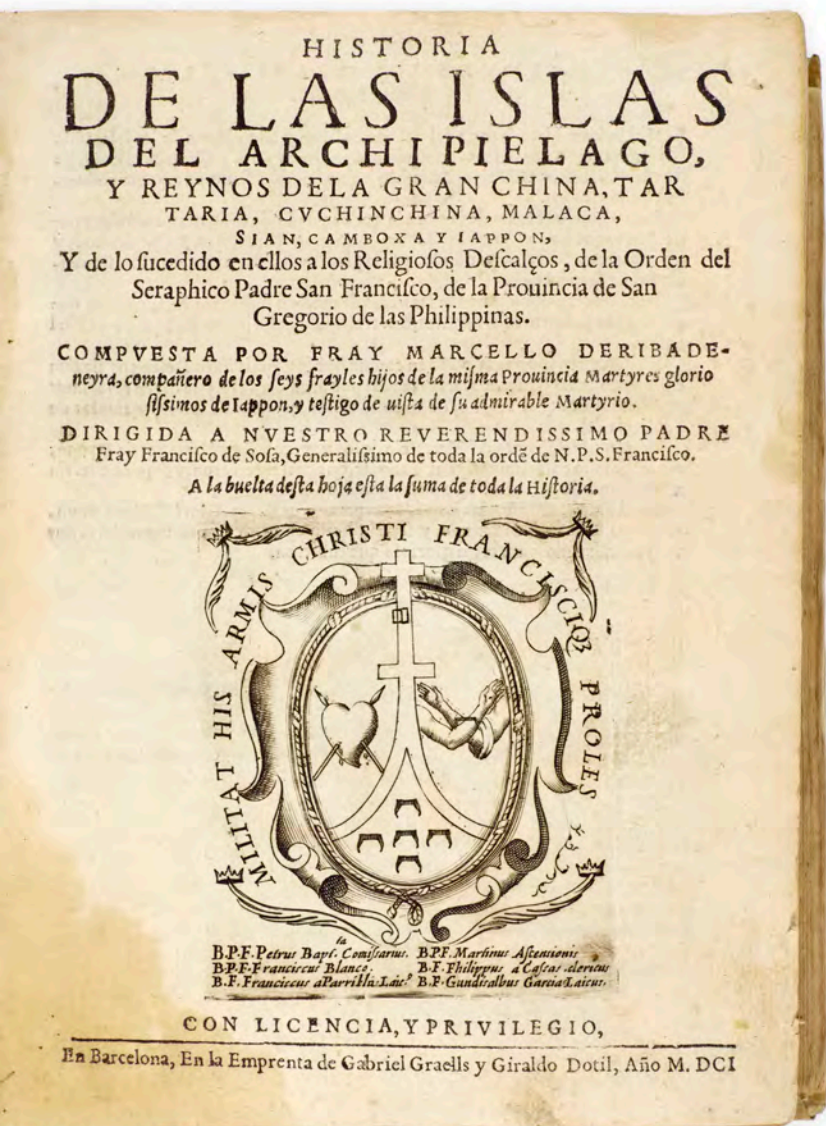
'*Dardanus* [1739] and *Zoroastre* are both marred by serious defects in their librettos. The former suffers from an inept and puerile plot. The latter, though its theme is the conflict of Good and Evil as found in the dualist religion of ancient Persia (Cahusac's libretto also contains much masonic symbolism), is weakened by structural flaws and by the introduction of a conventional love element that implausibly involves the great religious reformer Zoroaster himself. Both works also make excessive use of the supernatural. Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best' (*New Grove*).

The manuscript instructions in the present copy are of considerable interest. They comprise instructions to a copyist, indicating cuts (by the pasting of thin paper strips over the relevant sections), substitution of movements from elsewhere in the opera, and expansion of the scoring: 'copiez ici l'ariette qui est page 189. Et celle ci vous la mettez à la fin de l'acte' (p. 182), '5 voix[,] la taille est separée[,] 2 viol et basse[,] 8 portées' (p. 158), 'ici le Rigaudon du supplement. Voyez page 186' (p. 55), and so forth. On pp. 100–1 an extra part (marked 'alto', i.e. viola) has been added, on its own stave, to the second of the two passepieds of Act III. It seems unlikely that this added music does not derive from the composer himself, nor is it plausible that any of the manuscript instructions post-date the revival of the opera (by that time substantially reworked) in early 1756.

BUC, p. 872; Hirsch II 792; RISM R 171.







## THE FRANCISCANS IN THE PHILIPPINES AND JAPAN

42. **RIBADENEIRA, Marcelo de.** Historia de las islas del archipielago, y reynos dela Gran China, Tartaria, Cuchinchina, Malaca, Sian, Camboxa y Iappon, y de lo sucedido en ellos a los religiosos, descalços, de la orden del seraphico Padre San Francisco, de la provincia de San Gregorio de las Philippinas ... *Barcelona, Gabriel Graells y Giraldo Dotil, 1601.*

4to, pp. [12], 725, [3 (contents)]; engraved Franciscan device to title, woodcut initials; some marginal dampstaining at beginning and end, occasional light foxing, a few marks, small marginal holes to 2A2 and small hole to 2E7 touching a few letters; overall very good in contemporary vellum with ink title to spine; small hole to upper cover, a little cockled and marked. **£7500**

**First edition of a fundamental account of the Franciscan missionary efforts in the Philippines and Japan**, comprising the discovery of the Philippines and the work of the Franciscans in the province of San

Gregorio; information obtained from these missionaries of the things they had seen in China, Siam, Cochinchina, and neighbouring countries; lives of the missionaries who had served and died in the region; a description of the Japanese and the daily life of the Franciscans in Japan; and a relation of the lives and martyrdom of six of the missionaries and twenty of their converts. There are also two sonnets dedicated by the author to the six Franciscan martyrs.

A native of Palencia, Ribadeneira arrived in Manila in 1594 and in 1596 joined the Franciscan mission in Japan. After the martyrdom of six of his fellow missionaries and twenty Japanese Christians in February 1597 he was banished to Macao, where he remained for some months. He returned to the Philippines in January 1598 and was subsequently appointed the Franciscans' procurador in Rome to solicit the beatification of the Franciscan martyrs in Japan. He apparently died in Salamanca in 1606 (see Medina, p. 89).

The Franciscans ascribed their misfortunes in Japan to the machinations of their Jesuit rivals, who countered these charges by accusing the Franciscans of provoking the Japanese 'by their wanton rashness and perpetual talk of the Spanish conquistas. There is much so be said in justification of this viewpoint, since the connection between Church and State in the Iberian dominions was of the closest, and wars and rumors of wars formed the prevalent topic at Manila' (Boxer, *The Christian Century in Japan* (1951), pp. 237-8, n.421).

Cordier, *Japonica* 239; Medina, *Islas Filipinas*, 33; Palau 266191; Sabin 76787. OCLC records four copies in the US (Cornell, Harvard, Newberry, St Bonaventure), and Library Hub four copies in the UK (BL, Manchester, Middle Temple, Queen's University Belfast).



## APOLLINAIRE, MATISSE, AND ROUYEYRE

43. **ROUYEYRE, André.** Two typescript drafts of *Apollinaire* (1952), here titled 'Statue d'Apollinaire. Gravures de Henri Matisse', c. 1950.

Three 4to typescripts, ff. [1], 62, with corrections in pencil and ink dated July 1950 (one printed addition tipped in); ff. [1], 68, [1], incorporating the earlier corrections and with further corrections and formatting notes; and ff. [9], comprising only the poetical extracts by Apollinaire; also with a loose design for an initial, a typescript leaf of 'Calibrage' dated 4 September 1950, explaining the proposed printing details, a sample printed bifolium of the first four pages of the work (in a variant text); and a corrected typescript leaf of promotional blurb for Apollinaire's *Ombre de mon Amour* (1947); loose in two original annotated folders.

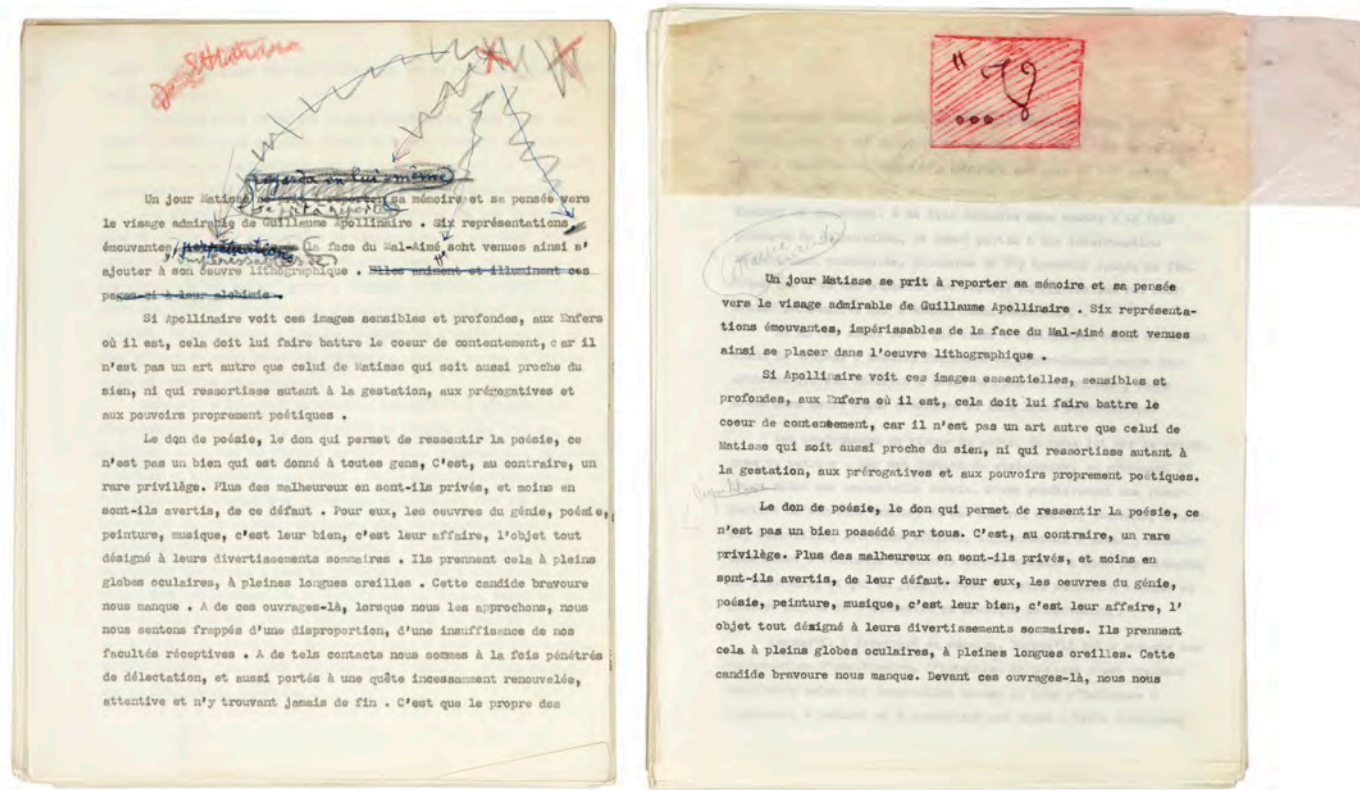
[offered with:]

**ROUYEYRE, André, and Henri MATISSE.** *Apollinaire. Paris, Raisons d'Etre, 1952 [1953].*

Folio, pp. 86, [10]; with two initial and two terminal blanks, a half-title, and a frontispiece, six lithograph plates, one lithograph tailpiece, and three linocut initials after designs by Matisse; bound preserving the original wrappers (also designed by Matisse) in black crushed morocco by Alix, panelled in yellow calf, matching slipcase.

**Together £6500**





The original corrected typescripts of André Rouveyre's *Apollinaire* (1952), prepared in 1950 for submission to Louis Broder (though in the event Broder was not to publish the work), along with the first edition of the published text, no. 144 of 330 copies, illustrated by Matisse.

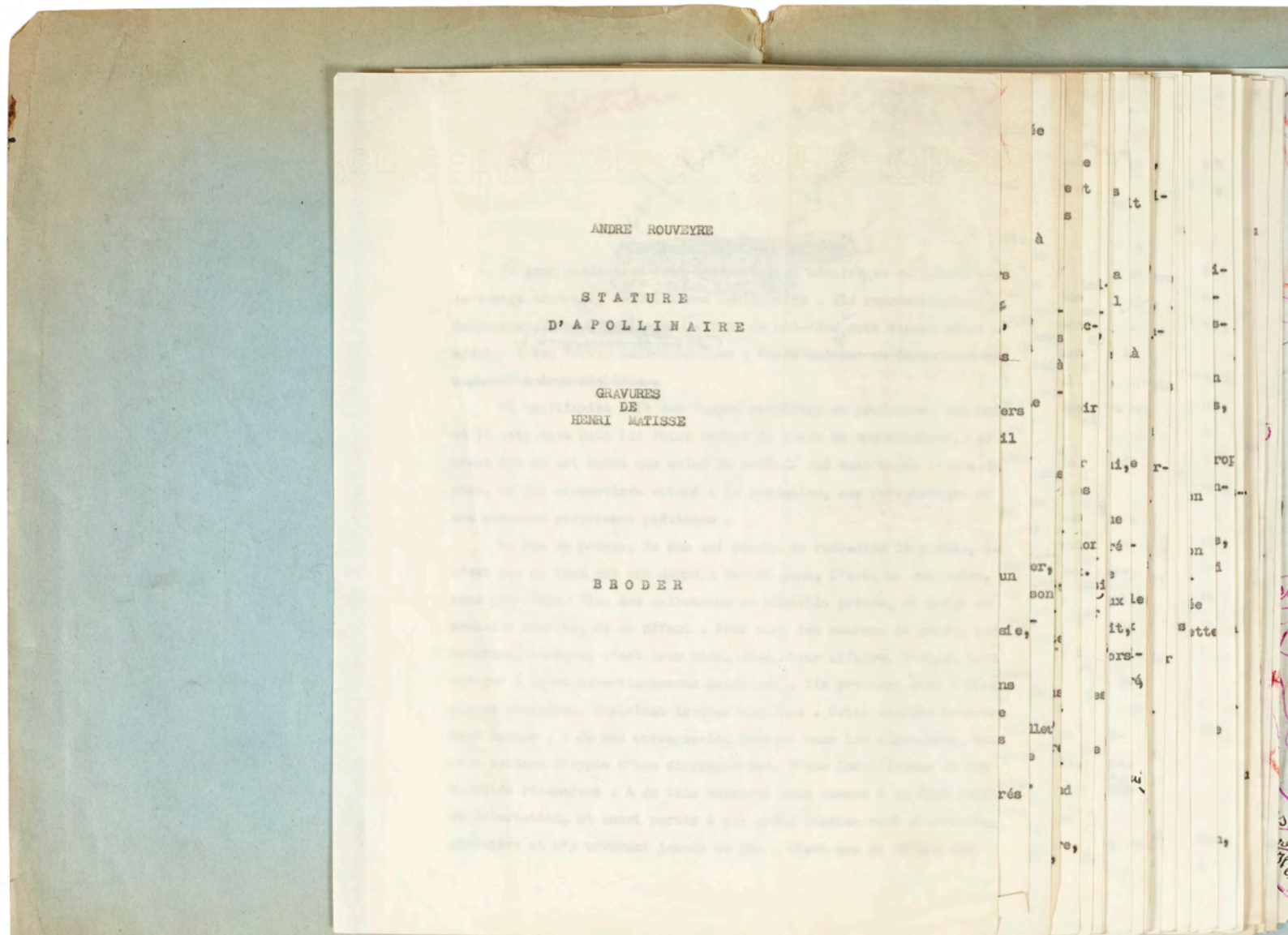
Twenty-three years after Apollinaire's tragic early death in 1918, his mutual friends Rouveyre and Matisse, who had subsequently lost touch, crossed paths again and began an intense and rewarding friendship, exchanging some 1200 letters over the next decade or so and collaborating on several publications including Rouveyre's novel *Repli* (1947). In September 1948, Rouveyre proposed a collaboration in tribute to their old friend Apollinaire, with text by Rouveyre to accompany six of Matisse's lithograph portraits of the poet. By early 1950 they had fixed on Louis Broder as the publisher and were discussing with him choices of paper, exchanging proofs, and debating the title.

The earlier of Rouveyre's typescripts here shows three sets of corrections, coded by colour, and dated 5, 13, and 14 July 1950. The alterations are both typographic and substantive, ranging from word substitutions to the insertion of several lengthy passages. Corrections are denser towards the end of the text, and Rouveyre seems to have struggled in particular with the closing paragraphs – several versions with very different content are provided then struck through, none of which eventually appeared in print. The second typescript represents a firmer form of the text (though again the end differs from the work as printed), with scattered corrections and instructions as to the design of the text. Included loose is a tracing paper sample of a decorative initial 'U' or 'V' in a similar style to those provided by Matisse.

The 'Calibrage', which describes this second typescript as the 'manuscrit définitif', proposes the illustrations comprise three large initials in red, three large headpieces and three tailpieces, and the six lithographs; the print run would be 280, plus twenty *hors commerce*.

If Broder had issued the publication, it would have been one of his earliest – he went on to become a major publisher of artist books, working with Braque, Picasso, Miro, Eluard, Claudel &c. But there were inscreasing delays and financial conflicts during the summer of 1950, and by the autumn, even as the text was being set by Coulouma, Matisse and Rouveyre abandoned Broder as the publisher. In May 1951 they signed a new contract with Adda Gérard of 'Raisons d'Être', and printing was largely completed in April 1952, but the final product, with its screen-printed covers by Matisse, did not see the light until the following January.

See *Matisse Rouveyre: Correspondance* (2001), *passim*.





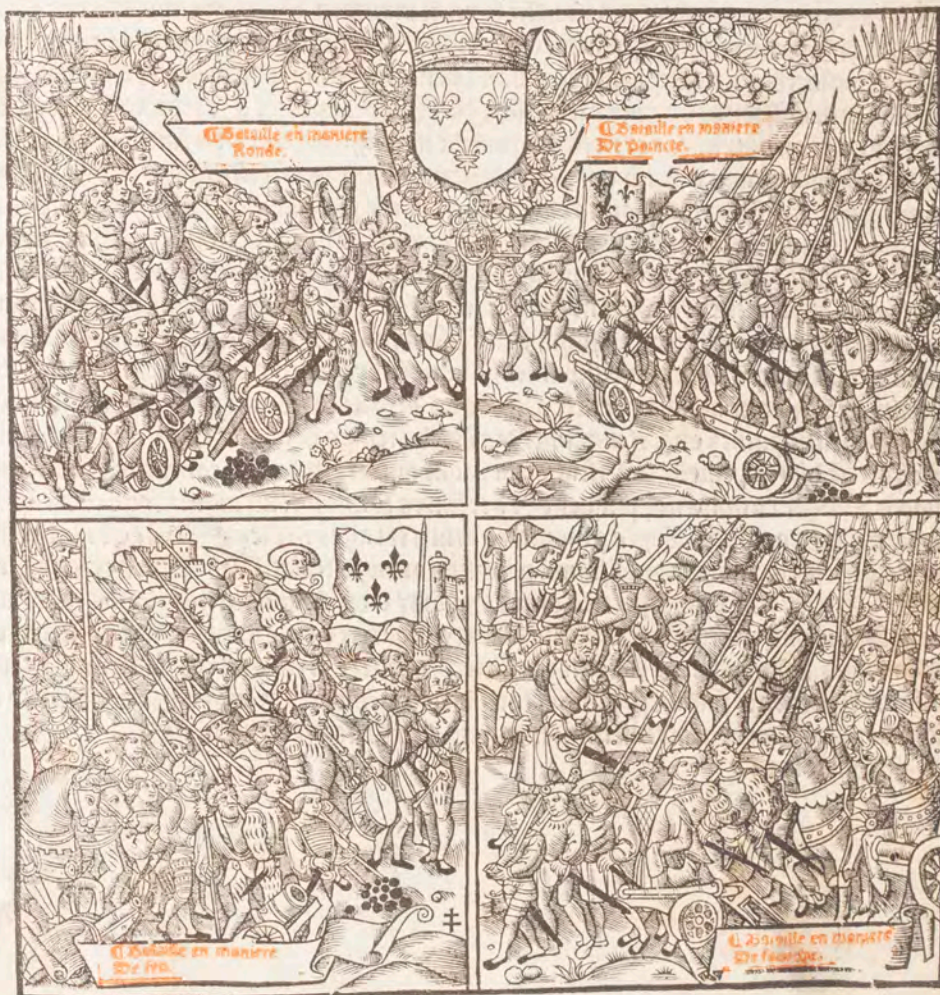
# Le Rozier Historial de France Contenant deux Roziers.

## Le p̄mier rozier

Contient plusieurs belles Rozes & boutons De instructions et beaultz enseignemens pour Roys/Princes/Cheualiers/Cappitaines et gens de guerre Cōme ilz se doiuent maintenir/gouuerner & conduyre pour mener ostz et batailles cōtre leurs ennemis tant par mer que par terre.

## Le secōd Rozier

Autremēt Croniques abrēgees contiēnt plusieurs belles Rozes & boutons extraitz et p̄sus de la maison de France et de Angles terre tant en ligne directe que collateralle. Pareillemēt D'Allemagne/Espaigne/Escoce/Sicille/Flandres et autres tant des royaumes chrestiens q̄ des infideles.



Ilz se vendent a Paris en la rue saint Jacques a l'enseigne saint Claude.

Cum priuilegio.

## GOTHIC CHRONICLES AND MIRROR FOR PRINCES

44. [ROZIER.] Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes et boutons de instructions ... pour roys, princes ... et gens de guerre ... Le seco[n]d rozier autrem[en]t croniques abregees contient plusieurs belles rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].

Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with large woodcut, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 20 mm length and 2 mm width then receding, over four quires, occasional very light staining, slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, 3 fleurs-de-lis tooled in gilt on boards, fleur-de-lis tooled in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped; a few early annotations.

£25,000



first edition, the very handsome Fairfax-Murray copy, of the Rozier historial de France.

The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyons circa 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woeiriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on ll2 comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on ll1 is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510). While the twenty-four portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

'According to Brunet (*Manuel IV*, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (... xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more "l" added to the date at the end, "xxiii", these being virtually the only differences' (Fairfax Murray).

Provenance: 'Maillard' (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label '488' on front pastedown; Silvain S. Brunswick, with book label (his sale, Rauch, 1955); C.N. Radoulesco, with book label.

Fairfax Murray, *Early French Books I* 488 (this copy); Renouard-Moreau III 452.



se partit de  
Boye ſainct  
de couſtur  
ance/et leur  
pour quoy  
de france  
retour du  
ur ſes villes  
ſoiſſons  
apres vint  
de beſthfort  
ataille il le  
le roy a lai  
mpmartin  
de beſthfort  
france fai  
el iour fut  
ent le trait  
ombatirent  
ort ſe retra  
arles alla a  
ance/et y fut  
deuers ſup  
qui ſuy fiſt  
ix entre le  
nt il ne fiſt

le ſedit roy  
quil euſt en  
uantgarde  
denys/car  
e a Rouen  
beauuais  
it roy char  
beauuais  
la fin du  
ſainct Des  
armouches  
ortiffioit de  
dung trait  
par aſſault  
ict Honore  
iſterent les  
roy charles  
is quil fuſt

debutte. Apres voyat leſedit roy Charles  
quil nauoit peu recouurer De loberſſance  
de Paris Ville capitale du royaume ſen  
retourna vers Berry par laigny ſur mars  
ne/par Drouins/Montargis/et puis a  
Gren cuidant auoir accord avec le Duc de  
bourgongne qui ſuy auoit mande quil ſuy  
feroit auoir Paris Et ſuy Donna le roy  
ſaufconduyt pour y venir/et y euſt treues  
entre francois/et bourgongnons Et leſedit  
duc venu a Paris il trouua le duc de beſth  
fort avec lequel il fiſt pluſgrans alliances  
que deuant/et ſen retourna ſoubz leſedit ſauf  
conduyt en ſon pays.

Audit an le prince dorenge fut deſconfit  
au pays du Dauphine par le ſire De gau  
court qui en eſtoit gouuerneur Auſq prin  
ce le duc De ſauoye auoit baille trois cens  
lances pour conquerir le pays Dont il en  
tendoit auoir le pays de Viennoles et les  
motaignes Et leſedit prince le pays de vien  
noys. A laquelle deſconfiture ſaire eſtoit  
aneqſ leſedit gouuerneur Radignes de Vis  
landrade qui auoit trois cens lances et les  
ges de trait Et y fut prins le ſire de ſainct  
George et pluſieurs autres iuſques a ſix  
vingtz/et plus de trois cens de mors/  
mais leſedit prince ſen fuyt vaillamment a  
Autun.

Audit an ceulx de Sens ſe reduyſirent  
au roy Et meſmes Melun et eurent leur  
abolition/et le chasteau gaillard fut repais  
par ſiege par les anglois/et eſtrepaigny q  
tenoit le ſire de rembures Et auſſi torey q  
fut demolly et abatu par le baſtard de cla  
rence.

Audit an en angleterre fut couronne en  
roy Henry filz du deſſunct roy Henry quint  
qui eſtoit bien ieune.  
Audit an le duc Philippe de bourgon  
gne pour la tierce femme epouſa yſabeau  
fille au roy de portingal a bruges/et furent  
aux nopces deux des ſeurs dudit duc/ceſt  
aſſauoir Anne duchesse de beſthfort/et la du  
chesse de cleues.



**E**n ce temps mil. cccc. xxix. le  
duc Philippe De bourgongne  
miſt ſus en ſhonneur de dieu et  
de moſeigneur ſainct Andrieu/  
duquel en armes il portoit ſenſeigne vne or  
die et fraternite de. xxiiii. cheualiers ſans  
reproche gentils hommes de quatre coſtez/  
auſquelz il donna a chaſcun. Deux vng

colier dor moult gentement ouure de ſa des  
uiſe Ceſtaſſauoir Du fuſil/auſquelz col  
liers pendoit a chaſcun ſur le deuant en ma  
niere que portent les grans dames et Da  
moyſelles ymages/fermeillets et autres ſa toy  
toyſon vne toſon dor en ſemblance de la ſon dor  
toyſon que iadis conquiſt anciennement Jas  
ſon en liſle de Colcos comme on le trouue



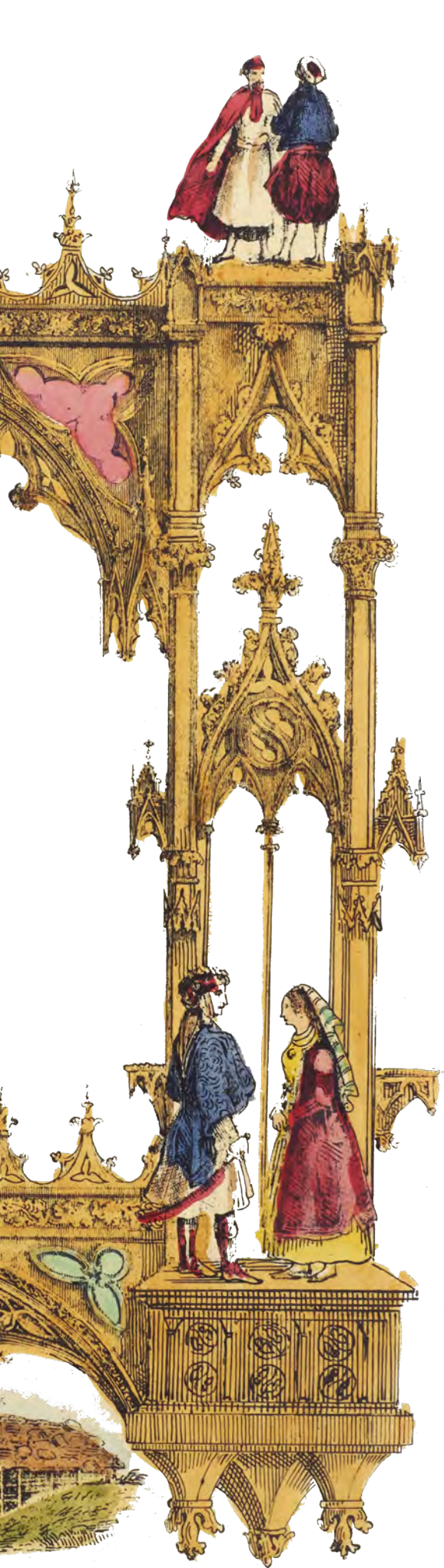
**A**pres leſdictes iouſtes et tours  
noys mena le Roy la royne a  
ſainct Germain en laye ou ilz  
furent quelque peu deſpace De  
temps demenat ioyeuſe vie au miculx que  
leſedit roy pouoit. Apres reuint a paris a ſon  
logis des tournelles ou il acoucha malade  
Dispoſa de ſa conſcience comme vng bon  
chreſtien Doit faire. Puis rendit leſperit a  
Dieu le lundy premier iour de Januier lan  
Deſſusdit mil cinq cens et quatorze. Son  
corps fut aromatiqueuement embasme et gar  
de par aucuns iours auſdictes tournelles  
ou chaſcun laiſſoit veoir qui vouloit. Puis  
ſuy furent faictes les ceremonies en la ma  
niere acouſtumece come il appartient a vng  
roy qui ſeroit trop long a Deſcrire. Au  
cuns iours apres fut porte a noſtre Dame  
De Paris/et y auoit moult bel ordre audit  
obſequ/et fut mis en vne chappelle laquel  
le auoit eſte faicte diligemment au cucur de  
ladicte eglise de noſtre dame Et fiſt le ſer

uice leueſque De paris.  
main fut leſedit corps De  
iuſques a vne croix pres  
noys ou meſſeigneurs de  
noys le vindret querre Et  
fut enſepulture triumph  
a grant dueil de ſes ſeru  
officiers domeſtiques Et  
pulture pres de la royne  
Bretaigne ſon epouſe/  
Dueille faire pardon. Et  
faſoient le grant dueil es  
gneur dalencon/le ſeign  
bon/le ſeigneur de Vando  
tres bien grans princes et  
Ce neſt pas peu de ch  
vng roy ou grant prince  
aucunefois ont eſte cau  
mort de beaucoup dhomes  
ſont creatures humaines  
ditz princes ou ſeigneurs  
en lautre monde ilz ont l  
Daffaires/et principalem

Une raiſon Ceſt que vng pour  
quel aura ſix ou ſept petis enfans  
que vingt ſolz vaillant et il eſt te  
ou a vingt ſolz pour la taille/et le  
vicndra pour executer leſedit pour  
il ne aura ne ne pourra nullement  
dit argent/ce nonobſtat ſera mys  
Je voudrois bien que lon maſtr  
par eſcript dicelle belle raiſon/ma  
nul qui loſe remonſtrer pour aut  
cun veult faire ſes beſongnes/die  
arder au poure populaire.

**A**n mil cinq cens et quatorze  
le roy Loys douzeſme ſu  
dit royaume de france ſu  
mier de ce nom. l'vii. roy dudit  
Partiſt de paris pour ſen aller ſa  
en la ville et cite de Reims comm  
couſtume De faire a ſes predeceſ  
ou il fut moult dignement ſacre  
De la ſaincte vñction le iendy. xxi  
De Januier mil cinq cens et qu





## AROUND THE WORLD IN TWENTY-FOUR HAND-COLOURED PLATES

**45. SAINT AULAIRE, Achille.** Voyage autour du monde par St. Aulaire. Paris, chez Arnauld de Vresse (Clichy, imprimerie de Maurice Loignon), [c. 1864].

4to, pp. 54, [2 (table of contents)], with hand-coloured lithographed title and 24 hand-coloured lithographed plates by Roche; some woodcut vignettes within text; closed marginal tear to pp. 41-42 and to blank leaf facing Japan plate (without loss), some foxing particularly at end, blue ink stain to blank leaf facing title; overall very good in quarter brown morocco and pebbled brown cloth, spine in compartments lettered and decorated in gilt, covers embossed in blind, white watered silk endpapers; some wear to spine ends and corners, light staining to fore-edges of covers.

£2000

**A hand-coloured copy of this scarce and charming juvenile guide to twenty-four countries across the globe.** The plates are adapted from those first published in Paris by Aubert c. 1845 under the title *Récréations instructives: voyage pittoresque à travers le monde* (Gumuchian 5037).

They are here brought up to date with information referencing events between 1862 and 1864, and are interleaved with fifty-six pages of accompanying letterpress text, not present in Aubert's edition.

Each plate comprises several scenes depicting local costumes, customs, and scenery, with a textual summary at the foot. The countries and regions covered are France, England, Russia, Spain, Italy, Greece, Persia, Barbary, Australia, the Canary Islands, India, Indonesia, Nigritia, Argentina, Switzerland, Turkey, Brazil, the United States, China, Japan, Mexico, Peru, Egypt, and New Zealand. Among the lovely details are a French château and thatched cottage juxtaposed, English boxers squaring off, the Tower of London, ancient Persian sculptures, Aboriginal Australian body art,

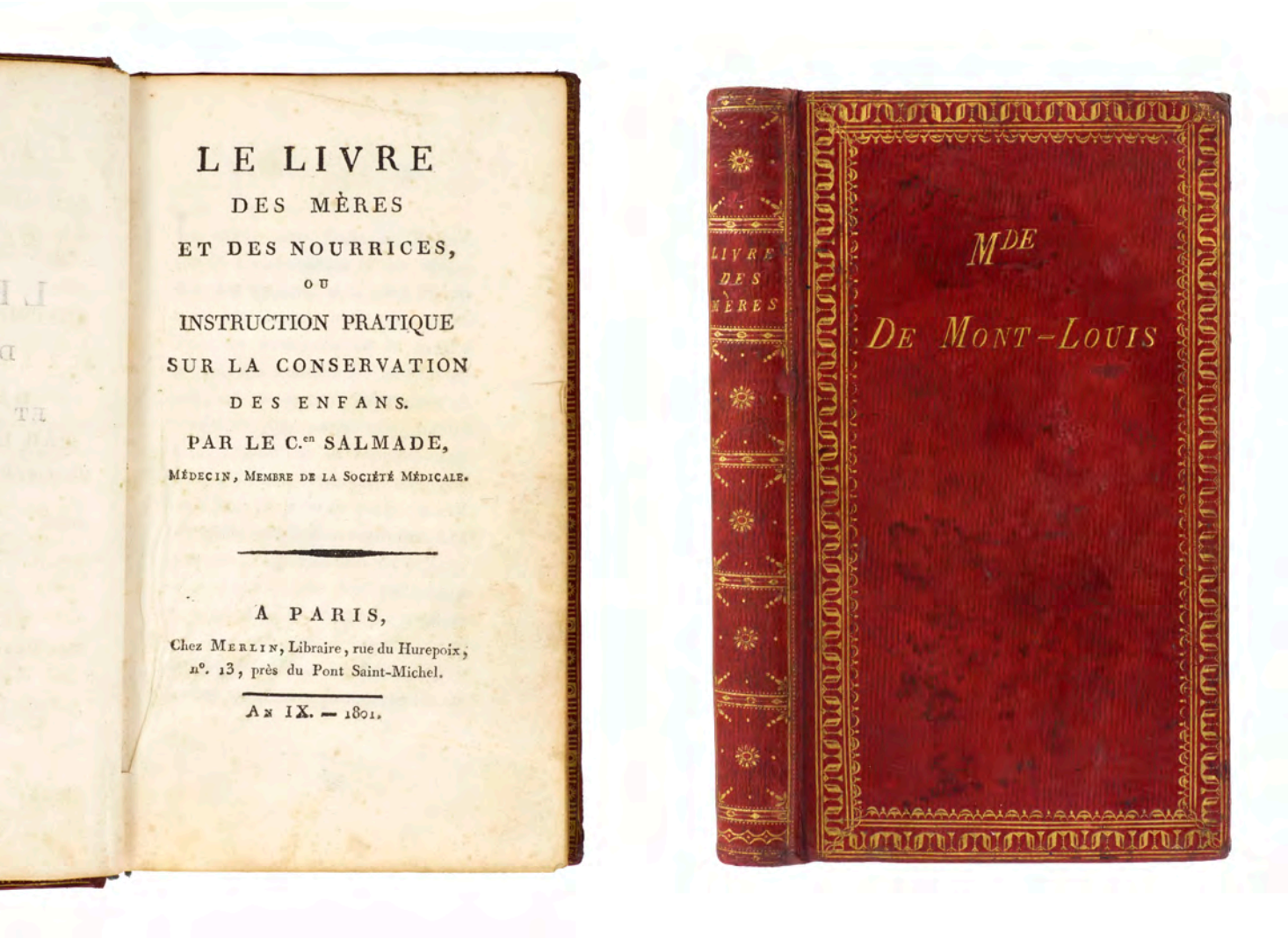
Hindu dancers, the Turkish Sultan, a Mississippi steamer, a Mexican temple, an Egyptian minaret, and a New Zealand canoe.

A footnote to the US plate mentions the abolition of slavery in 1863, while the Italian plate refers to hostilities between France and Italy in 1864. The accompanying text summarises each country's population, geography, climate, industry and commerce, language and culture, government, religion, and national character, beginning, of course, with France: 'this beautiful land can rival the greatest nations of antiquity and modern times.'

**No copies traced in the UK. OCLC records two copies only in the US (UCLA, Yale).**







FROM THE LIBRARY OF THE TUTOR  
TO MARIE-THÉRÈSE DE FRANCE

**46. SALMADE, Mathieu Antoine.** Le livre des mères et des nourrices, ou instruction pratique sur la conservation des enfans ... *Paris, Merlin, an IX (1801).*

12mo, pp. xvi, 212; slight creasing to title, small loss to lower blank corners of A5 and D6, occasional foxing and light marks; overall very good in contemporary red morocco, borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, gilt turn-ins and edges, marbled endpapers; light wear to extremities, a few marks to covers; upper board lettered in gilt ‘M<sup>de</sup> De Mont-Louis’ (*see below*), later ink stamp of ‘V. Vannaire docteur en medecine’ to half-title.

£850

**First edition, in an attractive binding for Madame de Montlouis, of this work on paediatrics and childcare by the French physician Mathieu Antoine Salmade (1766–1838), intended for mothers and nannies and covering the care of infants from birth to the age of four.**

The first part deals with birth, dress and sleep, breast- and artificial feeding, choosing a wet nurse, diet, and exercise. Salmade recommends loose clothing for newborns and little straw mattresses for their cradles, advises employing nannies with pear-shaped nipples for ease of breastfeeding, advocates giving children water ‘lightly reddened with wine’, and decries the use of leading strings for toddlers. In the second part he examines infant maladies, including diarrhoea, whooping cough, worms, mouth ulcers, rickets, and smallpox, devoting a final chapter to vaccination, which he describes as ‘the best and most important discovery of this age’.

*Provenance:* the ‘Madame de Mont-Louis’ whose name appears on the upper cover is likely Christine Dufour de Montlouis (1763–1847) who as femme de chambre had looked after the infant Marie-Thérèse (1778–1851), the eldest child of Louis XVI and Marie Antoinette. Like her mother and grandmother too, Madame de Montlouis’s daughter and neice followed her in serving the children of the royal household.

**Only one copy on Library Hub, at the British Library.**

TO THE TOP OF MONT BLANC

**47. SMITH, Albert Richard.** The new Game of the Ascent of Mont Blanc. *London, printed by Hall, 43, South Molton St., [c. 1855–57].*

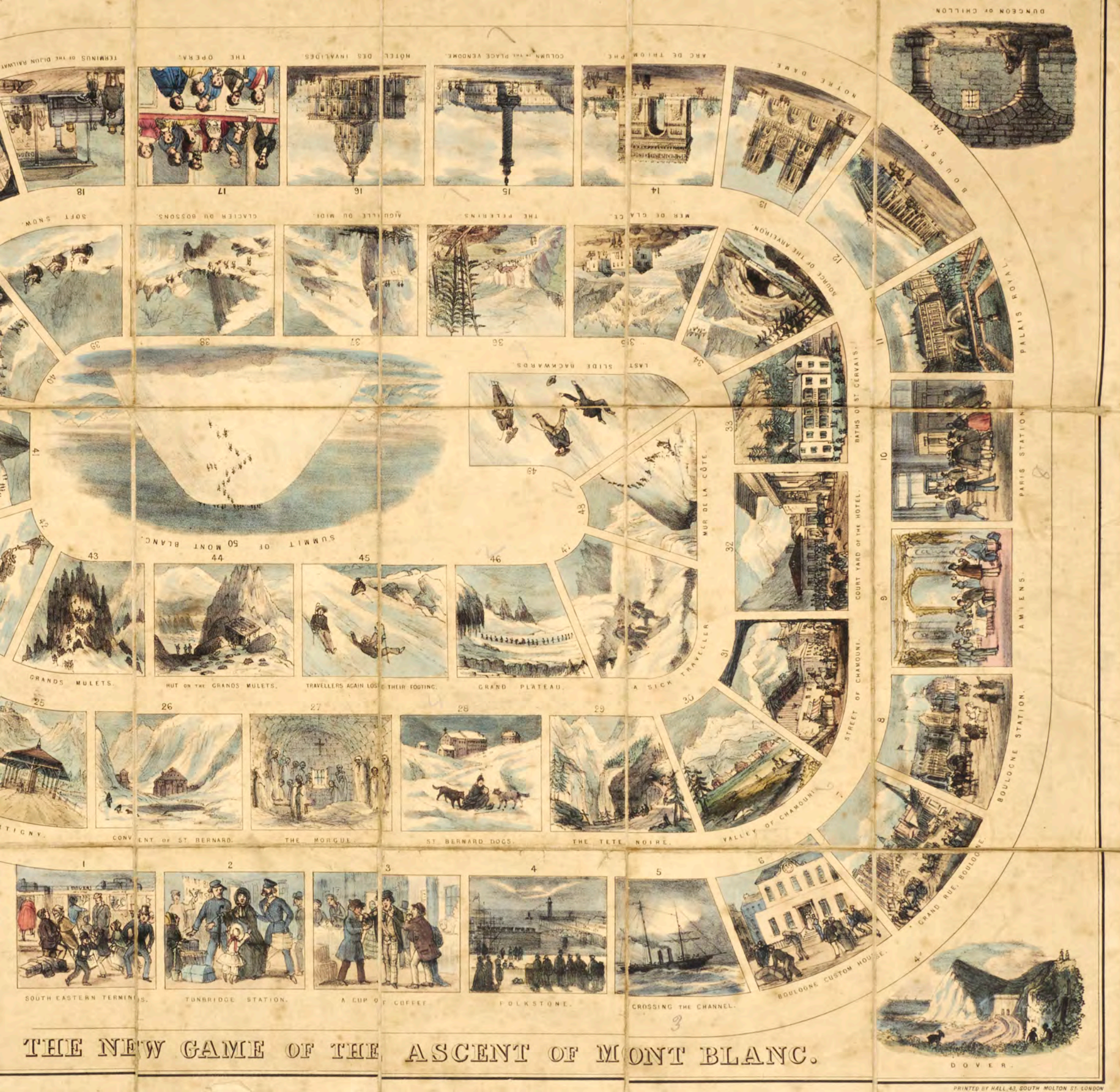
Coloured lithographed game sheet (440 x 570 mm), in 18 sections in 3 strips of 6, linen backed, title at foot, ‘Charles Warren delt’ to bottom left, imprint to bottom right, 50 numbered squares in a spiral pattern, 4 vignettes to corners; some foxing, a little wear to edges, creasing to corners of some sections, a few numbers written in pencil; overall good, folding into original 8vo boards (175 x 110 mm) of green textured cloth, covers stamped in blind, upper cover lettered in gilt ‘The game of the ascent of Mont Blanc’, traces of green silk ties, light brown endpapers; very slightly rubbed and marked; without the accompanying printed rule booklet, teetotum, game pieces, and box; formerly in the possession of Albert Smith’s sister Laura Eady.

£3750

**Rare first edition of this attractive board game based on Smith’s ascent of Mont Blanc on 12 August 1851.** Upon his return, Smith opened a stage show based on his experiences at the Egyptian Hall, Piccadilly, mixing dramatic description, song, illustrations, and even St Bernard dogs. It was a sensational success, running for six years and earning Smith a fortune alongside associated merchandise including games such as this one. Smith became a founder member of the Alpine Club in 1857.

This game takes players from the Egyptian Hall to Tunbridge, Folkstone, and Dover, then across the Channel to Boulogne, Amiens, and Paris (to which eight squares are devoted, including views of Notre Dame, the Arc de Triomphe, and Les Invalides). From the French capital the journey continues to Dijon, Geneva, Martigny, Great St Bernard Hospice, and Chamonix, with climbing starting in earnest with the Aiguille du Midi, the Bossons and Taconnaz glaciers, the Grands Mulet Hut, the Mur de la Côte, and finally the ‘summit of Mont Blanc’.

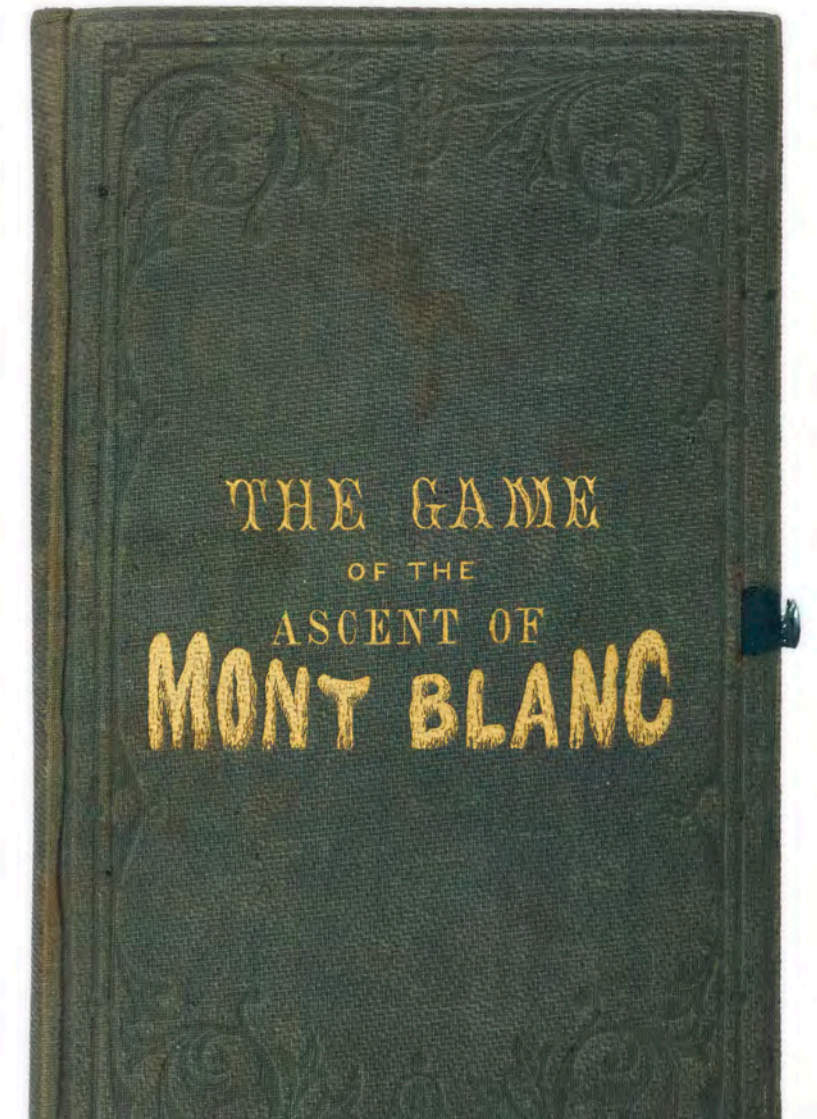




There is plenty of charming detail along the way: 'a cup of coffee', 'a warm bath', the dungeon at Chillon Castle (complete with prisoner), St Bernard dogs, wading through waist-deep 'soft snow', and several slides backwards.

Piero Nava, formerly of the Alpine Club, gives a good account of the four different editions of this game (see [giochidelloca.it](http://giochidelloca.it), catalogue no. 2211), describing this as the first and dating it to between 1855 and 1857. The second edition of 1861 also bears the names of Hall and Warren, adding 'From C. Adler's printing establishment Hamburg', while the third and fourth editions carry the imprint of A.N. Myers of Oxford Street.

**This edition not on OCLC or Library Hub.** See Cox 11 ('The first to reach the summit of Mont Blanc took the pool, built up by fines in the game'); Gumuchian, *Les livres de l'enfance du XVe au XIXe siècle* 3375.





## CITED BY TOLSTOY

48. [SOUZA, Adélaïde de.] Charles et Marie. Par l'auteur d'Adèle de Senange. Paris, Maradan, 1802.

12mo, pp. 155; some occasional light browning, but a very good copy in French contemporary quarter morocco, spine decorated gilt, rebacked preserving the original spine. £400

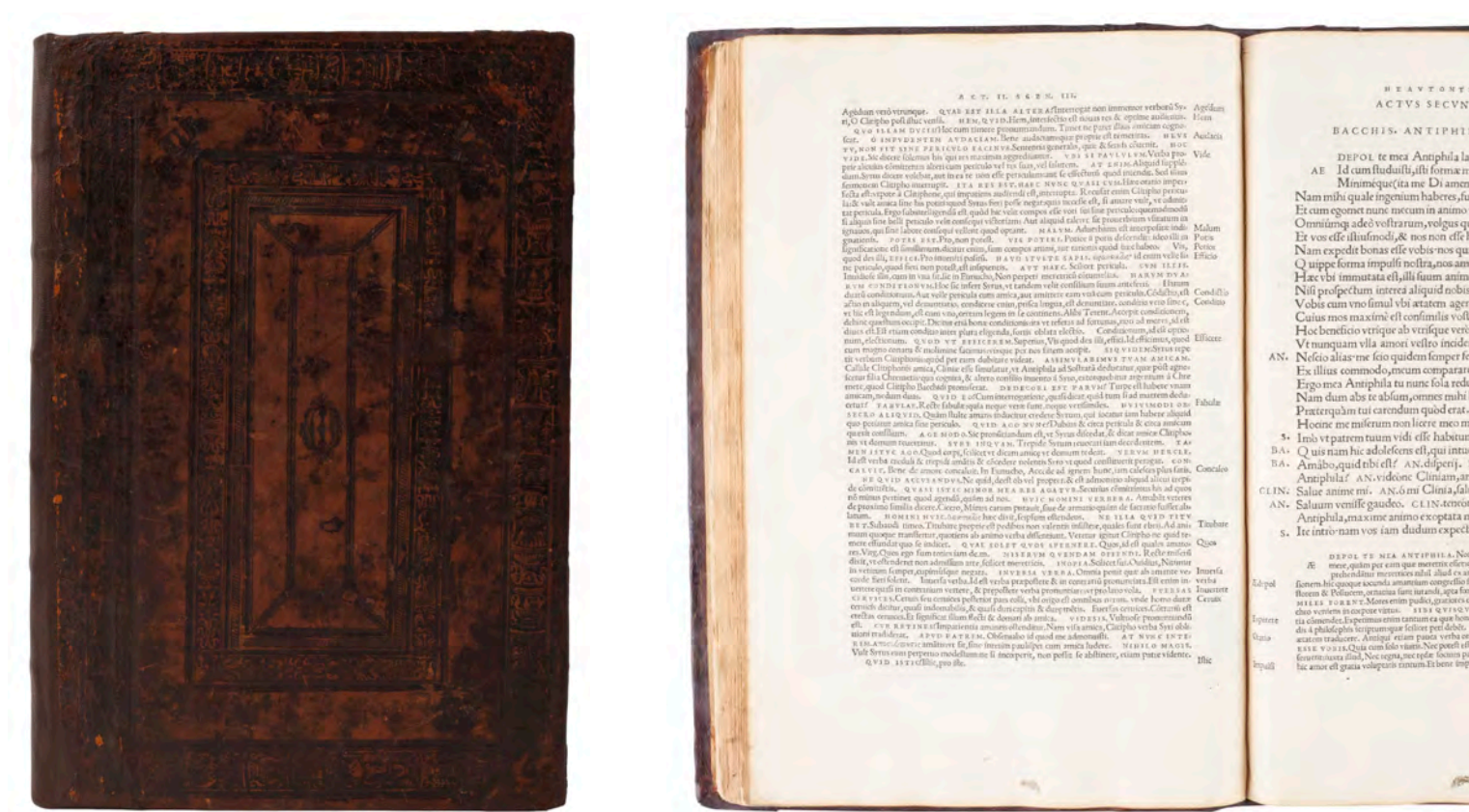
First edition of this novel describing British society at the beginning of the nineteenth century, written in the form of an aristocratic young Englishman's diary.

Adelaïde Filleul, Marquise de Souza-Botelho (1761–1836) was one of the most celebrated women writers of her day, gathering around her a salon in the Louvre in which the principal figure was Talleyrand, with whom she had a liaison. In 1785 she gave birth to a son who was generally known to be Talleyrand's. In 1792 Souza was forced to flee the French Revolution, joining the *émigré* community at Mickleham, Surrey. She spent the next two years in England, and spoke the language fluently. Her first husband, the count de Flahaut, remained at Boulogne and was arrested and guillotined in 1793. From this time she supported herself by writing novels, of which the first, *Adèle de Senange* (London, 1794), which is partly autobiographical, was the most famous. Her third book, *Charles et Marie*, was published the same year as her second marriage, to the Portuguese diplomat Monsieur de Souza.

Madame de Souza's novels were evidently still popular later in the century, when Tolstoy refers to them in *War and Peace* (1868-9):

‘[Pierre's] servant handed him a half-cut novel, in the form of letters, by Madame de Souza. He began reading about the sufferings and virtuous struggles of a certain Emilie de Mansfeld. “And why did she resist her seducer when she loved him?” he thought’ (Book 5, chapter 1).

““You know, Count, such knights as you are only found in Madame de Souza's novels”” (Book 10, chapter 17).

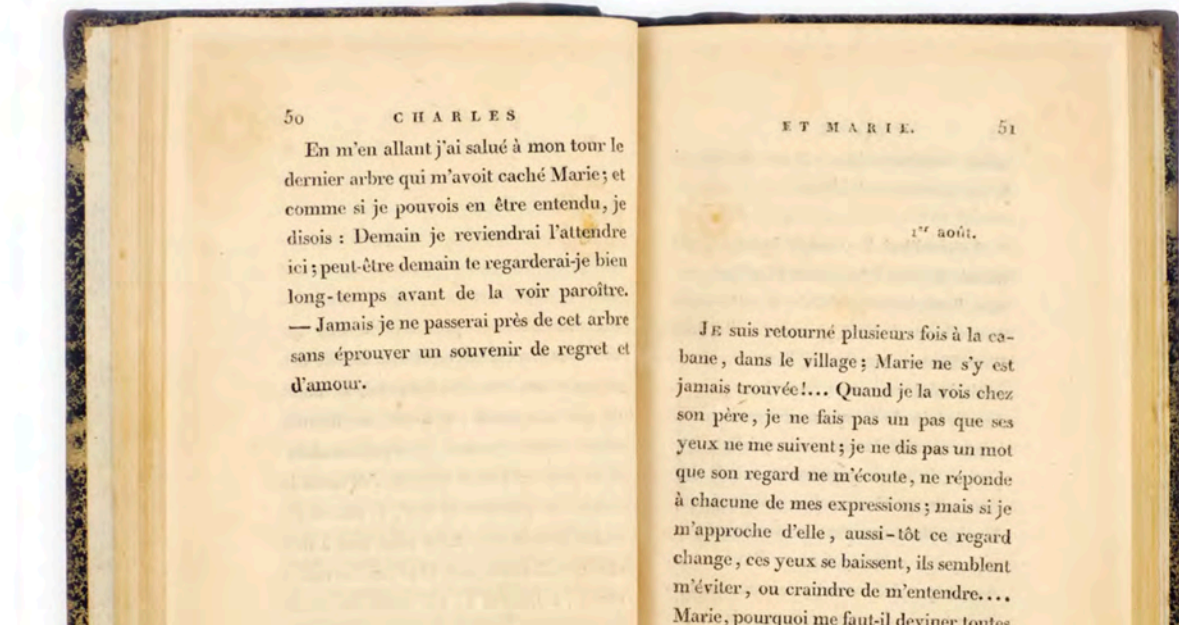


## ESTIENNE'S TERENCE

49. TERENCE Afer, Publius. Comoediae sex, tum ex Donati commentariis ... diligentius quam unquam antehac emendatae; Aelii Donati ... in easdem quicunque extant commentarii ... Calphurnii in tertiam comoediam doctissima interpretatio; eorum quae in commentariis sparsim annotata sunt index amplissimus. Paris, Robert Estienne, 1529.

Folio, ff. [vii], 182, [20]; Estienne's woodcut device to title; small marginal wormhole through the first four quires, title and another few spreads soiled, light waterstaining to the upper margin of the initial quires and the final leaf, upper inner corner of last leaf chipped, some sparse staining; contemporary panelled calf, panelled sides with multiple frames of urns and palmettes; rebacked, corners repaired, sides worn; ownership inscriptions to title (?Johannes Paliost, with purchase price record of 38 sous, later inscription ?Margnan), occasional contemporary marginalia, ownership inscription to upper pastedown ('Lazard') dated 1750, modern bookplate (Froissart).

£1500

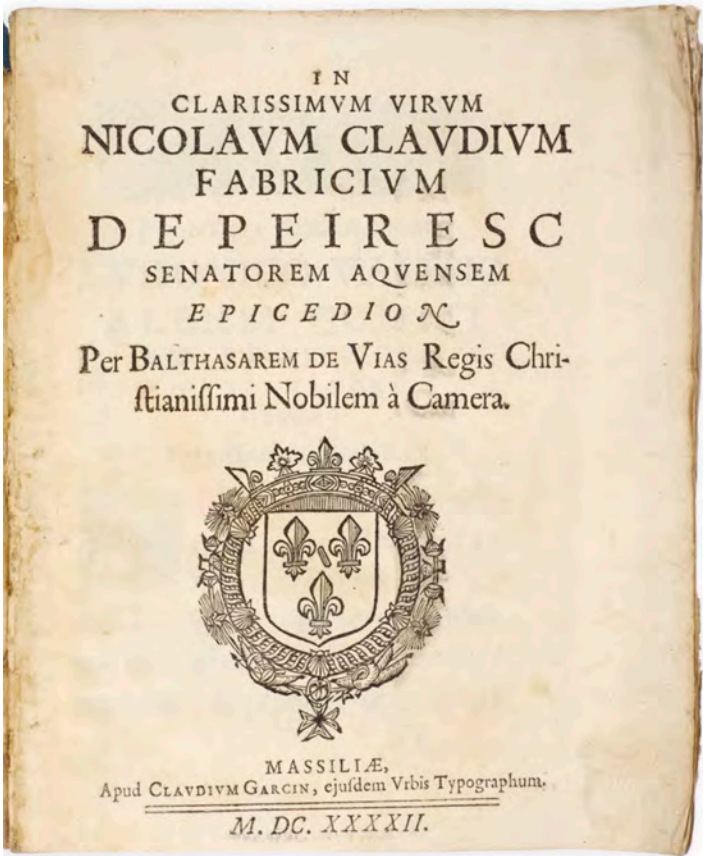




**First folio edition of Terence’s comedies by Robert Estienne.** The printer had already produced a small, octavo edition of Terence’s works in 1526. Confident in its success, and through access to an excellent and ancient manuscript of the fourth-century commentary by Aelius Donatus, ‘in 1529 he published a more ambitious edition of the comedies with the commentaries of Donatus’ (Armstrong, p. 79).

The fortune of Terence in Western culture was uninterrupted, made secure by a continuous didactic use of his texts by the clergy. Such fortune and dissemination lent this author, who by his name is believed to be the first writer of the African diaspora, exceptional influence on Renaissance and early modern literature. No playwright of the Shakespearian age, for example, would be exempt from Terentian echoes if not direct references. Terence’s plays were part of the set Latin syllabus of the neoclassical age.

Adams T-322; Renouard, p. 30, no. 16; Schreiber 39 (calling for 178 ff. only). See Armstrong, *Robert Estienne, Royal Printer: An historical Study of the elder Stephanus* (1954).



IN PRAISE OF PEIRESC

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

4to, pp. [24], 24, [2], with woodcut royal arms of France to title-page; inner margin of title lightly soiled, two very faint waterstains throughout, final leaf mounted on a stub obscuring a few letters of the first word of each line; overall a very good copy in early nineteenth-century wrappers. **£3250**

**Uncommon first edition of Balthasar de Vias’s 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; our copy contains the extremely rare ‘Encomiasticon’ bound in on a separate printed sheet.**

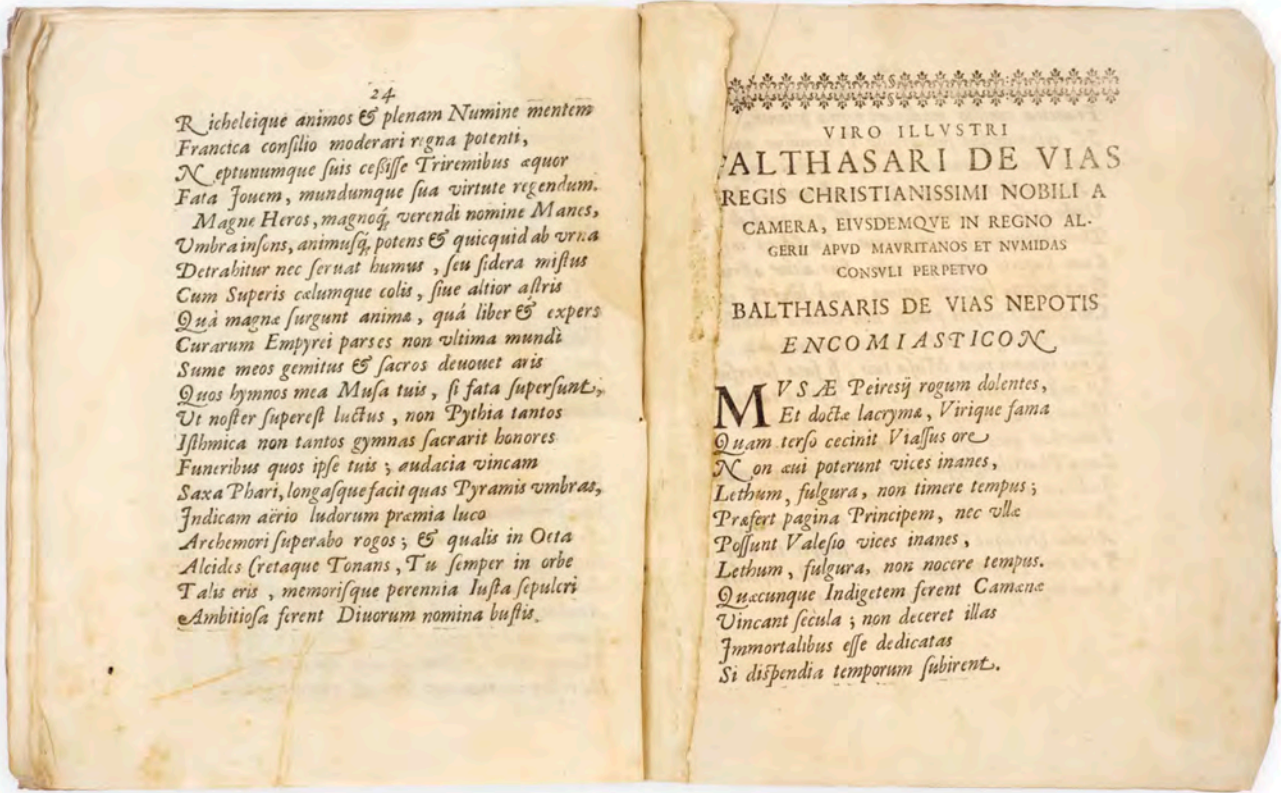
Balthasar de Vias (1587–1667) was a noted neo-Latin poet. He published his first collection of verse, dedicated to Henry IV, at the age of nineteen; impressed by his poetic prowess, Urban VIII attempted in vain to lure him to Rome. He inherited the (non-resident) position of Consul of Angiers from his father in 1627.



The present work demonstrates both Vias's lyricism and epic talent as well as his obvious deep-seated respect for his subject and friend. Peiresc knew him from 1614: Vias's wife was the sister of Peirec's very young stepmother, and his brother-in-law, Pierre Fort, managed Peiresc's finances. They shared an interest in numismatics and antiquities, and exchanged coins and medals (many of them Islamic) as well as books. Vias helped Peiresc to identify Arabic coinage and provided him with an overview of Turkish coinage in collaboration with his merchant contacts in Turkey; his own impressive cabinet was sold after his death. Known correspondence between the two collectors dates only from 1626 onwards, and a total of forty-one letters from Peiresc to Vias have survived. By contrast, Peiresc's biographer Gassendi had received fifty-one letters.

**Our copy contains the additional leaf containing the twelve-line 'Encomiasticon' not present in three of the five known copies (see below).** The leaf is a singleton pasted on a stub, suggesting that it was most likely a late addition and thus may never have been added to most copies.

Very rare. We could locate only two copies containing the 'Encomiasticon', both at the Houghton Library, Harvard; We have found three additional copies, all bound without the additional leaf (two at the BnF and one at the Herzogin Anna Amalia Bibliothek in Germany).



FINIS.

## CATALOGUES

- 1453 ANNOTATED BOOKS
- 1452 TRAVEL
- 1451 MEDIEVAL & RENAISSANCE MANUSCRIPTS
- 1450 175<sup>TH</sup> ANNIVERSARY
- 1449 MEDICINE

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