

PARIS 2024  
Bernard Quaritch Ltd



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Front cover by Sally Deegan  
This page from no. 52  
Rear cover from no. 44

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**SALON DU LIVRE RARE  
& DES ARTS GRAPHIQUES**

Le Carreau du Temple  
4 rue Eugène Spuller, 75003  
Paris

Thursday 13 June: vernissage 5pm - 10pm

Friday 14 June: 11am - 8pm

Saturday 15 June: 11am - 8pm

Sunday 16 June: 11am - 6pm

We are exhibiting at stand B8



## CATHOLIC CARDS

1. [ALTAR CARDS.] Two altar cards with Latin text and images of Christ and St John. 'A Paris, chez J. Baudemont', second half of seventeenth century.

Two cards (305 x 215 mm) each comprising a hand-painted engraved image by J. Baudemont of Paris, with separate printed Latin text below (with imprint obscured by border), set within composite hand-painted engraved floral and foliate border, the whole pasted to board bound in polished calf, gilt border to verso, gilt dentelles to turn-ins; several drops of wax to both, a few small losses, some rubbing; a little staining to calf versos and rubbing to turn-ins.

£2000

**Two seemingly unrecorded hand-coloured prompt cards for priests, bearing readings and prayers, and devotional images of Jesus and St John, comprising separately printed images, text and borders arranged together in collage fashion.**

Carrying essential Latin texts for the celebration of the Mass, such altar cards – known as *canons d'autel* in French and *cartaglorie* in Italian – were intended as a memory aid for priests officiating at the altar, and may also, given their essentially visual aspect, have served a secondary function for the purposes of private devotion. Most surviving examples date from the seventeenth century onwards and vary in appearance and format, being presented as triptychs or as individual cards. These examples are unusual in being composed of separate elements rather than image, text, and border being printed as a single whole; the presence of an imprint on the printed texts, obscured by the borders, is proof that the sheets were purposely printed pieces of ephemera, rather than being cuttings from a devotional text. Both cards bear several wax marks, evidence of their repeated use in the proximity of candles.

The first card bears an image of St John with quill and ink pot writing into an open book resting upon his lap, his eagle by his side and a winged angel in a mandorla in the sky. The Latin text below comprises the first fourteen verses of St John's Gospel under the heading *Initium Sancti Evangelii secundum Ioannem*. The second shows Christ washing the feet of the Apostles below which are two Offertory prayers, *Deus qui humanae substantiae dignitatem* and *Lavabo inter innocentes manus meas*, under the heading *Cibavit illum dominus panis vitae et intellectus*. The illustrations are both signed by J. Baudemont, a Parisian engraver and print publisher active in the capital between 1635 and 1672 according to Benezit.



INITIVM SANCTI EVANGELII  
secundum Ioannem.

**I**N principio erat Verbum, & Verbum erat apud Deum, & Deus erat Verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt: & sine ipso factum est nihil, quod factum est. In ipso vita erat; & vita erat lux hominum; & lux in tenebris, & tenebrae eam non comprehenderunt. Fuit homo mitus a Deo, cui nomen erat Joannes. Hic venit in testimonium, ut testimonium perhiberet de lumine: ut omnes crederent per illum. Non erat ille lux, sed ut testimonium perhiberet de lumine. Erat lux vera, quae illuminat omnem hominem venientem in hunc mundum; In mundo erat, & mundus per ipsum factus est: & mundus eum non cognovit. In propria venit; & sui eum non receperunt. Quorum autem receperunt eum, dedit eis potestatem filios Dei fieri: his, qui credunt in nomine eius. Qui non ex sanguinibus, neque ex voluntate carnis, neque ex voluntate viri; sed ex Deo nati sunt. **ET VERBUM CARO FACTUM EST** & habitavit in nobis (Et vidimus gloriam eius, gloriam quasi nigeniti a Patre) plenum gratiae & veritatis.



**GIBAVIT ILLVM DOMINVS**  
Panæ vitæ & intellectus.

**D**EUS qui humanae substantiae dignitatem mirabiliter condidisti, & mirabiliter reformasti: da nobis per huius aquae & vini mysterium, ejus divinitatis esse consortes, qui humanitatis nostrae fieri dignatus est particeps, Jesus Christus filius tuus Dominus noster. Qui tecum vivit & regnat in unitate Spiritus, &c.

**L**AVABO inter innocentes manus meas: & circumdabo altare tuum Domine. Ut audiam vocem laudis tuae: & enarem universa mirabilia tua. Domine dilexi decorem domus tuae, & locum habitationis gloriae tuae. Ne perdas cum impiis animam meam: & cum viris sanguinum vitam meam. In quorum manibus iniquitates sunt: dextera eorum repleta est muneribus. Ego autem in innocentia mea ingressus sum: redime me & miserere mei. Pes meus stetit in directo, in Ecclesis benedicam te Domine. Gloria Patri. Sicut erat, &c.

IN  
**ASTROLOGOS**  
CONIECTORES  
LIBRI QVINQVE.

AUCTORE

ALEXANDRO DE ANGELIS,  
In Collegio Romano Societatis IESV,  
studiorum Præfecto.

NUNC PRIMUM PRODIT IN LVCEM.

Cum INDICIBVS pernecessariis, iisque copiosissimis.



LVGDVNI,  
Sumptibus Horatij Cardon.

M. DC. XV.

CVM PRIVILEGIO REGIS,

Ex dono Horatij Cardon

AGAINST ASTROLOGERS  
PRESENTED BY THE PUBLISHER

2. **ANGELI, Alessandro degli.** In astrologos coniectores libri quinque ... Nunc primum prodit [*sic*] in lucem. Cum indicibus pernecessariis, iisque copiosissimis. Lyons, Horace Cardon, 1615.

4to, pp. [xxviii], 351, [33 (index)]; title in red and black with woodcut device, woodcut initials, head- and tailpieces, woodcut diagrams to pp. 250, 259, and 260; some light foxing and toning, a few marginal paperflaws; very good in contemporary limp vellum; some stains and creasing to covers, lacking ties; inscribed at foot of title 'Ex dono Horatii Cardon', old circular ink stamp to margins of title-page and p. 1 'Biblioth. chret. pub. et gratuite à Grenoble'. £1600

First edition of this thorough attack on astrology by degli Angeli (1542–1620), head of the Jesuit college at Rome, this copy with a presentation inscription by the Lyons publisher and printer Horace Cardon (1566–1641).

Targeted in particular at Gerolamo Cardano (1501–1576), *In astrologos* is divided into five books, the first three of which examine the alleged influence of the heavens on the terrestrial world, on conception and the foetus, and on birth and delivery. Along the way degli Angeli ridicules the attribution of marvellous events or monstrous births to the stars, dismisses the distribution of the parts of the body under the twelve zodiacal signs as mere fable, and argues that the human mind and will are free. In the fourth book 'astrology is attacked through its own tenets ... De Angelis is indignant that astrologers predict concerning the pope and that Christians listen to them. Indeed, they can deduce nothing from the stars concerning future honors, prosperity and adversity, or life and death' (Thorndike). In the fifth and final book, he cites various Church Fathers and notes dissensions among astrologers themselves. A second edition was published at Rome later the same year.

Provenance:

1. Given to an unknown recipient by the printer and publisher Horace Cardon. A native of the Italian city of Lucca, Cardon moved to Lyons as a child with his father, a silk worker. He became a significant figure in both Lyonnais publishing and politics, and was ennobled by Henri IV.

2. With the ink stamp of the 'Christian, public and free library at Grenoble' (*trans.*), with its motto 'Pharmaca animae' (medicine of the soul), founded in 1818 and operational until c. 1830.

Sommervogel I, 387; USTC 4022052; Wellcome I, 313. See Thorndike, *A History of Magic and experimental Science* VI, pp. 202–204.

### BOWS AND BIRDS ON BASTILLE DAY

3. [ARCHERY.] Programme contenant les conditions du tirage d'oiseaux qui aura lieu en la commune de Lille, chef-lieu de la Sous-Préfecture du troisième arrondissement du département du Nord, le 25 Messidor an 9, anniversaire du 14 Juillet. *Lille, de l'imprimerie de Jacquez, [July 1801].*

Broadside (540 x 430 mm, watermark 'V. Perrard'), five-line title at head, 75 lines of text in two columns divided by a row of type ornaments, imprint at foot, uncut edges; central horizontal fold, somewhat browned especially to righthand edge and fold; overall very good; '21 Mor.' inscribed in ink to bottom right corner. £275\*

**An apparently unrecorded broadside advertising an archery contest on the 'champ de Mars' at Lille, in northern France, to mark the anniversary of Bastille Day on 14 July 1801.**

Three different events were to be held: the first using a bow to shoot iron- or horn-headed arrows at three artificial birds on perches (known as popinjay or pole archery); the second using a crossbow to shoot at five wooden birds arranged in a square; and the third employing darts to knock over three birds made of horn placed in a line on a block.

Each team was to be composed of between ten and twenty archers, with the order of competition determined by the drawing of lots at 9am in the town hall. Various prizes were on offer to the competitors, from silver cutlery sets, to snuffboxes, to coffee spoons. The games finished at 8pm and if any birds remained then the archers would return for a second day. Any unclaimed prizes were to be sold to benefit the poor (who must have been hoping for sloppy marksmanship).

This broadside was printed by Ignace-Joseph Jacquez (1745–1816), an important Lillois bookseller and publisher who was also a collector of paintings and art works and the city's sub-librarian.

No copies traced on OCLC, CCFr, or Library Hub.

# PROGRAMME

Contenant les conditions du tirage d'oiseaux qui aura lieu en la commune de Lille, chef-lieu de la *SOUS-PRÉFECTURE* du troisième arrondissement du département du Nord, le 25 Messidor an 9, anniversaire du 14 Juillet.

Il y aura trois espèces de tirage d'oiseaux.  
Le premier à la perche.  
Le deuxième à l'arbalète.  
Le troisième à la petite arbalète, autrement dit fléchette.  
Il fera tiré trois oiseaux à la perche.  
Ils seront vifés & tirés avec des flèches à saillons de fer & sans dards, ou de corne pointus.  
Il y aura cinq oiseaux à l'arbalète.  
Il en fera tiré trois à la fléchette.  
Les sociétés particulières de ces trois espèces d'exercice, qui se trouvent dans l'arrondissement de la Sous-Préfecture de Lille, seront admises à ce divertissement.  
Toutes les sociétés tireront au fort le 25 Messidor, à neuf heures du matin, dans une des salles de la Mairie de Lille.  
On suivra exactement pour le tirage d'oiseaux l'ordre des numéros que le fort aura assignés à chaque société.  
Personne ne pourra tirer avant son numéro.  
La compagnie qui ne se trouvera pas à son rang perdra son tour.  
Chaque compagnie ne pourra être composée de moins de dix tireurs, ni de plus de vingt.  
S'il s'en trouve en-dessous de ce dernier nombre, elles resteront comme elles se trouvent formées.  
Toutes les sociétés se réuniront le 25 Messidor, à deux heures précises, dans la cour de la maison commune.  
Chacune d'elles prendra dans son arme le rang de numéro qui lui sera échu.  
Elles se rendront en ordre sur le champ de Mars, où seront préparés la perche pour les archers, la butte pour les arbalétriers, & le bloc pour les citoyens qui devront tirer à la fléchette.  
Chaque société se portera vers le jeu analogue à son arme.  
Pour la perche aux oiseaux, il y aura trois prix d'honneur: le premier (celui de l'oiseau qui se trouve dans le milieu) fera d'une louche d'argent, & chacun des deux autres d'un couvert.  
A l'arbalète cinq oiseaux seront posés sur le berceau, dont un au milieu & les quatre autres, formant un carré, à la distance de 135 millimètres de celui du milieu.

Ils seront en bois & de grosseur ordinaire.  
Le premier prix à l'arbalète fera d'un couvert d'argent à filer; celui pour chacun des deux oiseaux perpendiculaires, d'un service uni, & pour chacun des deux oiseaux placés à droite & à gauche, de six cuillers à café.  
A la fléchette on tirera trois oiseaux de corne.  
Le premier fera posé dans le milieu du bloc, & les deux autres perpendiculairement, à la distance de 108 millimètres environ de celui du milieu.  
Le premier prix fera d'un couvert d'argent à filer, le deuxième d'une tabatière, & le troisième de six cuillers à café.  
Pour obtenir les oiseaux il faudra les abattre, c'est-à-dire, les tirer ou les arracher de leurs branches ou saignées.  
Celui qui aura gagné un prix ne pourra plus tirer, mais sa compagnie continuera.  
Personne ne sera admis à deux exercices différens.  
Les compagnies d'archers tireront une flèche au premier tour, deux au second, quatre au troisième, & ne pourront en tirer davantage aux autres tours.  
Les arbalétriers ne pourront tirer qu'une flèche à chaque tour.  
Les exercices cesseront à huit heures précises: s'il reste des oiseaux, les compagnies se réuniront le lendemain, neuf heures du matin, dans la cour de la maison commune, pour de là se rendre sur le champ de Mars dans le même ordre que la veille, & recommencer à tirer.  
S'il reste encore des oiseaux à la fin de la deuxième journée, (huit heures du soir) les prix seront vendus au profit des pauvres.  
En cas de contestation, les Maire & Adjoins de la commune de Lille, ou une commission nommée par eux, jugeront toutes les difficultés qui pourront s'élever.

Vu & approuvé le Programme ci-dessus, par le Sous-Préfet du troisième arrondissement du département du Nord.

A Lille, le 21 Messidor an 9 de la République.

SCRIBE.

21. Mo. 20

SECRET SOCIETY OF SEDITIOUS TEENAGERS

4. [ASSIGNAT DE CINQUANTE BAISERS.] Mémoire pour le Sieur Jean-Baptiste Cousot, imprimeur, demeurant à Chaumont, opposant; contre M. le Procureur du Rois près le Tribunal de première instance de Chaumont, demandeur au principal, et défendeur à l'opposition. *Chaumont, Cousot, c. 1822.*

4to, pp. 10, [2 (blank)]; woodcut reproduction of an assignat within text; some age-toning and light waterstaining to much of the paper; crease where folded with a very small hole to the first leaf affecting one word; still a good copy, uncut and disbound, presumably restitched with later crimson thread; contemporary ownership inscription to first page.

£200

First edition of this apparently unrecorded pamphlet concerning a secret society of 'gallant' teenagers in Chaumont, Haut-Marne in eastern France, called 'l'Ordre de l'amitié'. The youngest member, also one of the most influential, being only fourteen years old, and the majority still in school.

The society lasted only a few months, between the years 1816 and 1817, though several years later in 1822 a printer, Cousot, is accused of having supplied the miscreants with money (about twelve francs and some centimes) to encourage them to overthrow the government; this pamphlet is his defence. The crucial evidence in the case is the printing of fictitious money used by the group, the 'assignat de cinquante baisers' (bill of fifty kisses, payable to the bearer) registered to the 'domaine de l'amitié', decorated with a gallant symbol of two hearts pierced by a dart beneath a halo, and bearing gallant mottoes. Cousot claims this was printed more than twenty years ago, at the time of the Revolution, and has nothing to do with his shop, citing typographic evidence.

Not in OCLC or Library Hub; we have been unable to trace any copies. An example of a variant assignat to the one depicted here is recorded at the Musée Carnavalet, Paris.

( 5 )

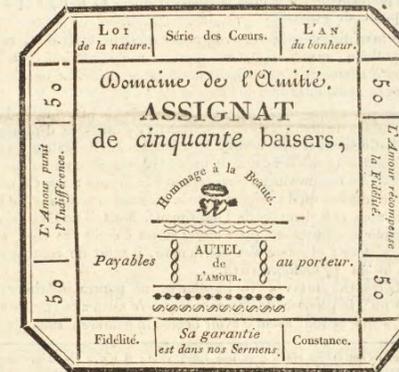
aurait eu distribution, de ce que chacun des membres de la société aurait été muni d'une carte. Ce raisonnement serait par trop absurde; qu'on se rappelle en effet le nombre des affiliés, ils étaient sept !!

Nous ne devons pas omettre un dernier moyen que le S<sup>r</sup> Cousot n'emploiera que subsidiairement, bien qu'il soit péremptoire: on a dû établir qu'il n'existait pas de contraventions, et nous pensons qu'on en est convaincu maintenant, mais s'il y en avait eu, elles ne pourraient plus donner lieu aujourd'hui à une action publique, parce qu'il y aurait prescription, les cartes ayant été imprimées en 1816, et toutes les contraventions de police se prescrivant par une année révolue à compter du jour où elles ont été commises, aux termes de l'article 640 du code d'instruction criminelle.

On ne soutiendra pas, sans doute, que la prescription ne court qu'à partir de l'époque où la contravention a été connue. Ce n'est pas en matière d'imprimerie, où la publicité seule constitue le délit, que l'on pourrait appliquer une pareille disposition.

Si le premier chef de la plainte nous a paru mériter une discussion sérieuse, parce qu'il semble se rattacher à une association, qui bien que très-innocente, a pu néanmoins paraître suspecte, il n'en est pas de même du second chef, et nous aimons à croire que le ministère public lui-même n'y attache pas la moindre importance.

On ne peut donner une idée plus juste de l'écrit qui fait l'objet des poursuites, qu'en le mettant sous les yeux des lecteurs.



D'abord, on s'aperçoit à la forme de cet écrit, qu'il est déjà d'une origine fort ancienne; effectivement, il y a plus de vingt ans, qu'il y en a un exemplaire affiché à l'imprimerie, ce

THE EDUCATION OF THE SOUL  
THE PRÉFOND—BRÖLEMANN COPY

Les triüphes

de la Noble et amoureuse Dame  
me/ & l'art de honnestement  
aymer/ Compose par  
le Traverser des  
Doyes peril-  
leuses.

Nouvellement imprime  
a Paris.

M. D. xxxix.

On les vend en la rue neufue nostre  
Dame a lenseigne S. Nicolas par  
Pierre sergent.

5. [BOUCHET, Jean.] *Les triu[m]phes de la noble et amoureuse dame, et l'art de honnestement aymer, compose par le Traverser des voyes perilleuses.* Nouvellement imprime a Paris. Paris, Estienne Caveiller for Pierre Sergent, 6 June 1539.

8vo, ff. [12], CCCXC (*recte* 392); printed in *bâtarde* type, title-page printed in red and black, *criblé* woodcut initials throughout; trimmed closely at head in places but with no loss of text; a handsome copy in nineteenth-century French red morocco, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges stained yellow and speckled red, marbled endpapers; a few scuffs to boards, light wear to joints; armorial bookplate of Arthur Brölemann, numbered '318' in manuscript to front pastedown; eighteenth-century inscription to front flyleaf 'Vendu 16-19s en 1757, Girardot de Préfond, no. 723'. £4500

Unrecorded issue of Jean Bouchet's contemplative work of moral theology in prose and verse explicitly intended for a female readership, following the personified Soul in dialogue with several virtues as she attempts to combat the forces of earthly temptation with the power of divine grace.

A friend of Rabelais and Louis de Ronsard, Jean Bouchet (1476–c. 1558) was a solicitor's clerk who obtained the position of *procureur* for the important La Trémouille family in 1510 and in January 1520 arranged the entry of Francis I into Poitiers. Much inspired by the works of Jean Gerson and St Antoninus of Florence, *Les triumphes de la noble et amoureuse dame* traces the Soul's journey, beginning with her entry into the world (when she is betrothed to Christ at baptism). Accompanied by Understanding, Will, Memory, Reason (her governess) and Sensuality (her chambermaid), the Soul receives a moral and physical education at the hands of Theology and the four cardinal virtues before encountering challenges in the form of the 'Prince of Pleasure' and the 'Brothel of Obstinacy' in the realm of Youth, and Flesh and the Devil in the land of Old Age. 'The very final section is a discussion between the author and Theology after the Soul has disappeared into the straits of death; it is not revealed to us whether or not the Soul is saved, instead we must be content with the hope and the positive signs that she has probably been saved, and Theology explains predestination, God's prescience, and free will' (Britnell, 'Religious instruction in the work of Jean Bouchet' in Pettegree, *The Sixteenth-Century French Religious Book* (2017)).

Dedicated to Eleanor of Austria (1498–1558), Queen of France and wife of Francis I, Bouchet's narrative of the Soul's journey addresses a female readership and emphasises the necessity of producing such a work in the vernacular: his primary objective is to distract women from reading the Old and New Testaments in potentially 'dangerous' translations, as well as 'certain short treatises by some German heretics translated from Latin into French, which under the sweetness of the evangelical doctrine there are interposed several errors too scandalous and pernicious to Christianity' (a5<sup>v</sup>, *trans.* Kem, *Pathologies of Love* (2019), p. 44).

The discourses between the Soul and various virtues touch upon such topics as anatomy, hygiene, dietetics, raising children, chastity, and the relationship between husband and wife.

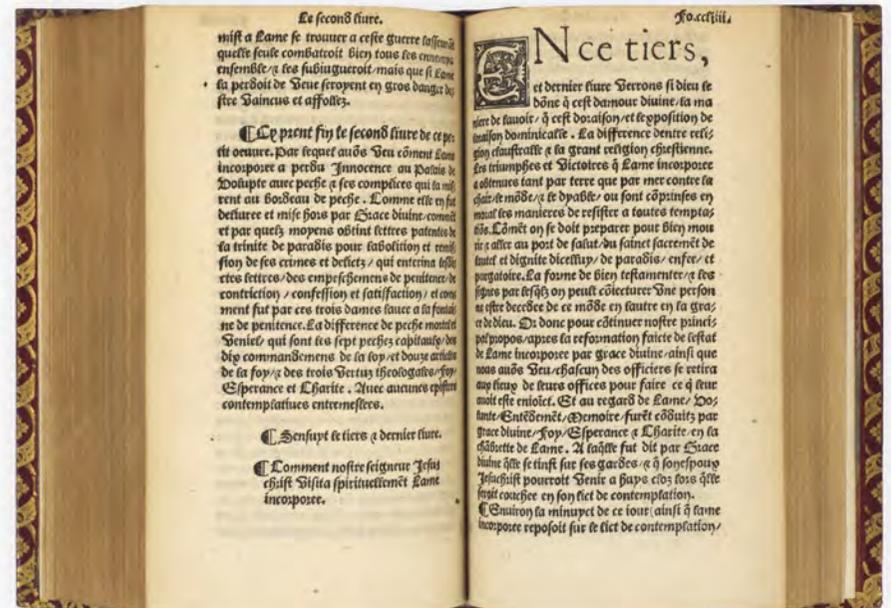
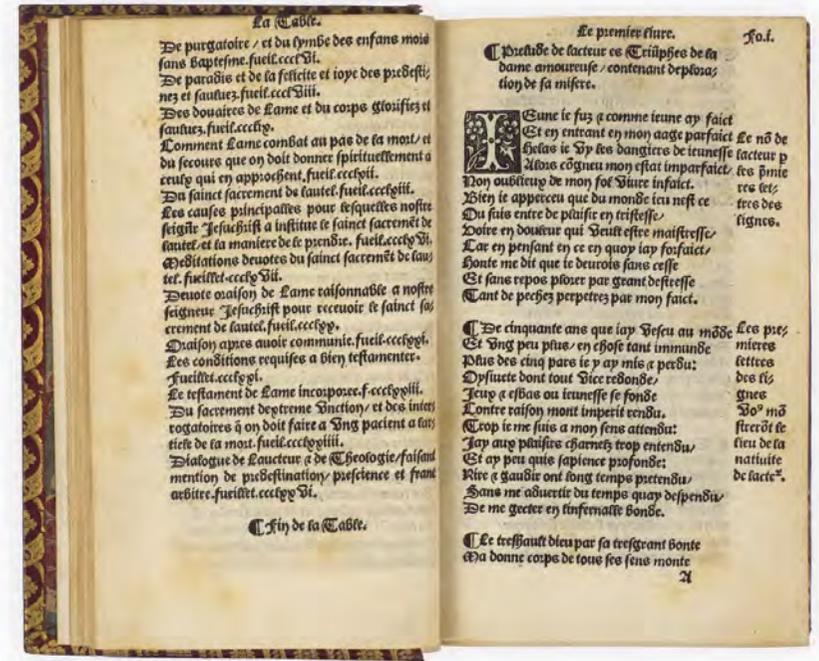
This edition was printed by Etienne Caveiller and distributed by several Parisian booksellers, among them Jean Longis, Denis Janot, Oudin Petit, and Simon Colinet. In all such copies, the colophon (mentioning only Caveiller) remains the same. We have found only one other copy of the 1539 edition distributed by Pierre Sergent at auction. The *imprimeur-libraire* Pierre Sergent, based at the Sign of St Nicholas, appears to have specialised largely in chivalric romances and published editions of *Les triumphes de la noble et amoureuse dame* in 1536 and 1545.

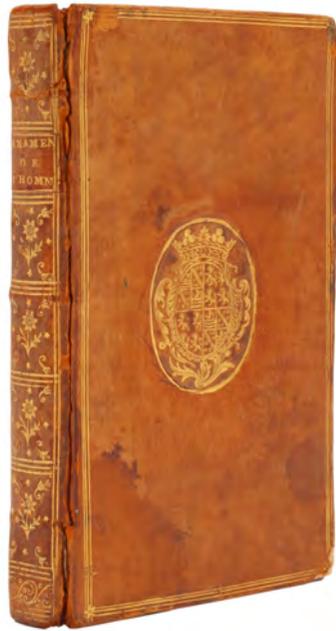
*Provenance:*

1. Sold at the Girardot de Préfond sale (De Bure, *Catalogue des Livres du Cabinet de Monsieur girardot de Prefond*, 1757, lot 723). ‘Paul Girardot de Préfond was a timber-merchant who fell into an apathetic state on retiring from active business. His physician, Hyacinthe Baron, was an eminent book-collector, and he advised the patient to take up the task of forming a library. So successful was the prescription that the merchant became renowned during the next half century for his superb bindings, his specimens from Grolier’s stores, and the Delphin and Variorum classics which he procured from the library of Gascq de la Lande ... Some of his rarest books were sold in 1757’ (Charles and Mary Elton, *The Great Book-Collectors*, 1893, pp. 198–99).

2. With the bookplate of Arthur Brölemann (1826–1924), grandson and heir to the library of the prolific manuscript collector Henri-Auguste Brölemann (1775–1854), who amassed a collection of over four thousand volumes.

**Neither OCLC nor CCfr find copies printed by Caveiller for Sergent.** On the 1539 Caveiller edition distributed by other booksellers, see BM STC French, p. 77; USTC 14858. Adams B 2583; Brunet I, col. 1162; Gay II, p. 47; *Index Aureliensis* V, p. 45; Pettegree & Walsby, *French Vernacular Books* I: 6759; Renouard, *Bibliographie des éditions de Simon de Colines*, pp. 303–4 (citing Petit, Janot, Sertenas, and Longis but not Sergent); Tchermertzine II, p. 70.





**6. BOUDIER DE VILLEMERT, Pierre-Joseph.** *L'Andrometrie, ou examen philosophique de l'homme.* Par Monsieur l'Abbé de Villemaire. Paris, 'chez Brunet', 1753.

[bound with:]

— *Le Monde joué, ou memoires pour servir a l'histoire du genre humain.* 'A Berlin' [Paris, Bernard Brunet], 1753.

Two works in one vol., 12mo, pp. vi, 162; [2], vi, 108; woodcut initials, head- and tailpieces; a few small chips to fore-edge of first title, occasional very light marginal dampstaining, some loss to fore-edge of last leaf of second work (not touching text); overall very good in contemporary calf, triple fillet border to covers, flat spine gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but holding firm, some wear to extremities and marks to boards; arms of the marquis d'Attilly stamped in gilt to covers and remains of bookplate to front pastedown. **£1250**

**First editions of two scarce works by the philosopher, moralist and Parisian avocat Boudier de Villemert (1716–1801), best known as the author of *L'Ami des Femmes*.**

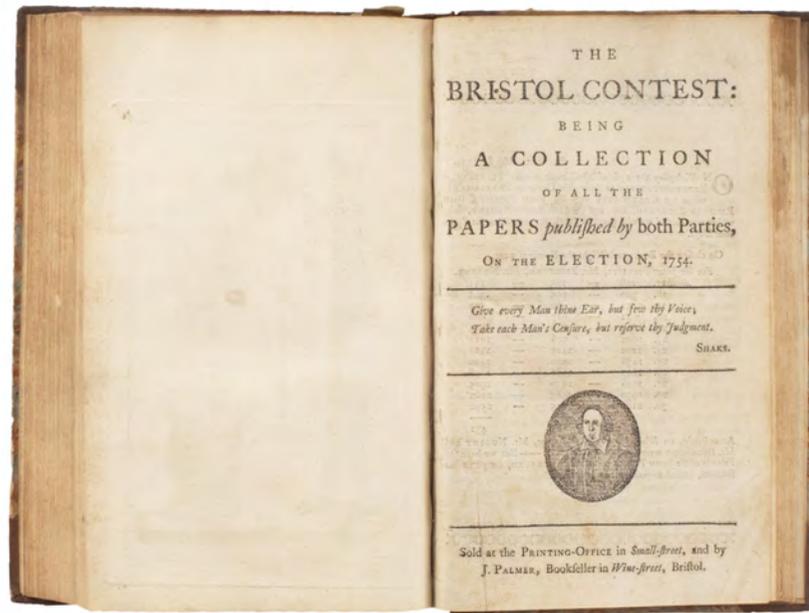
Of Rousseauian inspiration, *L'Andrometrie* provides a most interesting 'philosophical examination of mankind'. Boudier de Villemert's portrait is far from pretty: man is driven by self-interest and worthless passion, is blind to his faults, arrogant, vain and lazy, is more prone to dreaming than reasoning, is forever seeking happiness in the wrong places (in riches, greatness or pleasure), and his enormous published output only proves his mediocrity and ignorance. 'Science, talent, riches, honours – grand words which signify little', the author writes, 'and by little I mean everything that by its nature makes man neither better nor happier' (pp. 57–58, *trans.*). There is an interesting chapter on arts and manufactures, considering products which are useful and those that merely please, criticising man's taste for luxury, and another on the rationalism-versus-empiricism debate, the author advocating a union of reason and the senses as the best means to acquiring knowledge. A footnote on bibliomania (p. 59) points to its existence long before the invention of printing. A second edition of *L'Andrometrie* appeared in 1757, which is also scarce.

The second work, *Le Monde joué*, is a satire on human society and fashions. In the first part an extra-terrestrial called Zouzou visits Earth in ancient times and witnesses the development of trade, the arts, and literature, becoming bored, however, when mankind begins philosophising. In the second part he revisits our planet in the eighteenth century accompanied by Zinzin, the pair amusing themselves in subjugating men to women and making men adopt female dress and fashion.

*Provenance:* with the arms of Claude-Louis de Bullion, marquis d'Attilly (1692–1755) (OHR 641).

I. **No copies traced in the UK or US.** II. OCLC shows 1 copy in North America (University of Pennsylvania) and 2 in the UK (Cambridge University Library and Taylor Institution).





7. [BRISTOL.] The Bristol Contest, being a Collection of all the Papers published by both Parties, on the Election, 1754. *Bristol*, 'sold by the Printing-Office ... and by J. Palmer', [1754].

[bound after:]

[PERRINET D'ORVAL, Jean-Charles.] *Essay sur les feux d'artifice pour le spectacle et pour la guerre*, par Mr. P. d'O. *Paris, Costelier, 1745*.

Two works in one vol., 8vo, *Bristol Contest*: pp. [2], 74, with woodcut portrait medallion to title, *Perrinet d'Orval*: pp. xii, [4], 224, with 13 copper-engraved plates, large woodcut ornaments and initials; final two leaves creased, but very good, clean copies; in contemporary English half calf with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece, edges speckled red; a little rubbed; contemporary ink ownership inscription 'J. Le Claudel' and authorship attribution to front flyleaf.

£650

**Extremely rare first edition of this Bristol-printed political pamphlet, bound with the first edition of a French work on pyrotechnics used both for spectacle and for war.**



Propaganda publications abounded during the disputed 1754 parliamentary elections in Bristol, in which Tory and Whig representatives faced each other in bitter arguments over trade, prosperity, and security of local interests. Josiah Tucker used his considerable writerly weight to support the Whig candidate, Robert Nugent, and to mastermind his campaign – successfully. Nugent's most bitterly disputed actions throughout the multifarious literature reported in this collection were the introduction and support in Parliament, between 1751 and 1753, of a Bill for the Naturalisation of Foreigners and a Jewish Naturalisation Bill. These actions appear to go to the very heart of partisan literature on both sides of the argument, here collected and printed together for the first time.

Bound before the Bristol pamphlet is the first edition of an illustrated French work on pyrotechnics for use both in festivities and during wars, accompanied by thirteen engraved plates showing fireworks and the equipment for their installation and implementation. This work featured as an important source for the related articles in Diderot and D'Alembert's *Encyclopédie*.

*Perrinet d'Orval*: Barbier II, 257; Quérard VII, 69. *Bristol Contest*: ESTC T232042. **ESTC, Library Hub, and OCLC together record only 2 copies of the *Bristol Contest* worldwide, at the BL and Yale.**

FIRST IMPORTANT TRAVEL BOOK ON SICILY  
A CHALLENGE TO USSHER'S DATING OF CREATION

8. **BRYDONE, Patrick.** *Voyage en Sicile et à Malthe, traduit de l'anglois de M. Brydone, membre de la Société Royale des Sciences de Londres, par M. Demeunier. Edition soigneusement corrigée sur la seconde édition angloise, par M. B. P. A. N. Augmentée de notes intéressantes, par M. Derveil, et de quelques autres piéces importantes ... Neuchâtel, au magasin de la Société Typographique, 1776.*

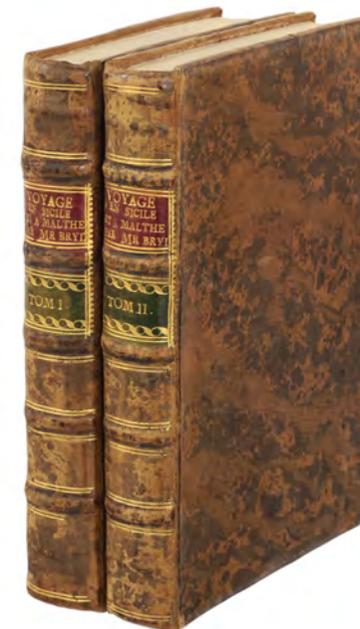
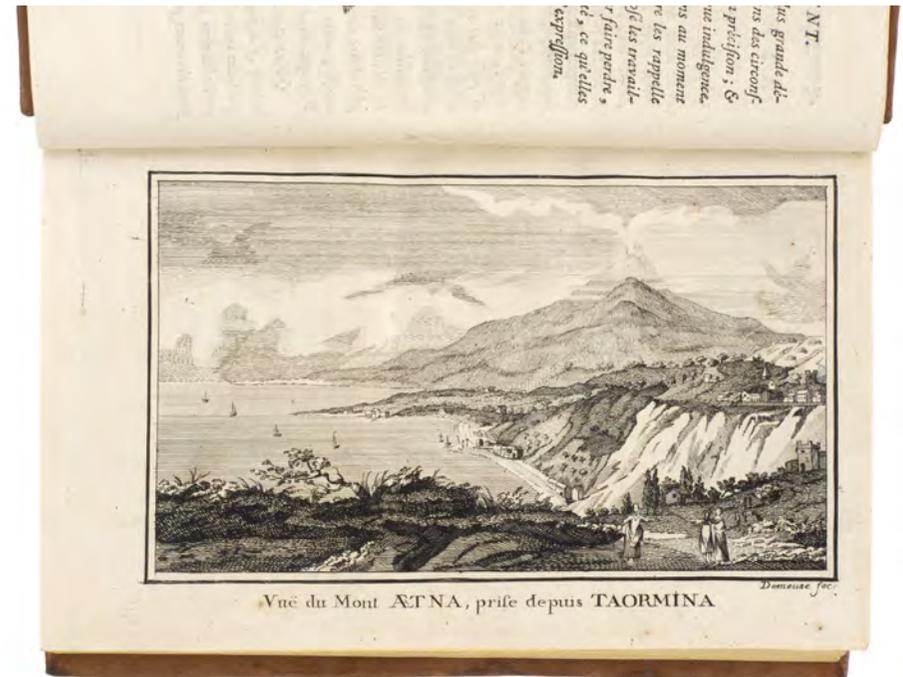
Two vols, 8vo, pp. v [*i.e.* 8], 301, [1 (blank)], with engraved view of Mount Etna bound before p. 1; [2], 272; head- and tailpieces; a few light marks, occasional light foxing; very good in somewhat later patterned calf, spines in compartments with gilt red and green morocco lettering- and numbering-pieces, marbled endpapers; slightly rubbed. £225

Attractive edition of Brydone's *A tour through Sicily and Malta* (1773) in the French translation of Jean-Nicolas Demeunier (1751–1814), **'one of the most successful works on Italian travel in the eighteenth century and ... the first important book on Sicily'** (Pine-Coffin).

After studying at St Andrews, Brydone (1736–1818) conducted electrical experiments in Switzerland before becoming tutor and travelling companion to William Beckford in 1768. 'During the summer of 1770 he travelled from Naples to Sicily and Malta in the company of the seventeen-year-old William Fullarton (later colonel and commissioner of Trinidad), a friend named Glover, and several servants. At this time Sicily was virtually unknown to British travellers ... The work met with critical acclaim and the vulcanological and electrical observations it contained earned Brydone election to the Royal Society in either 1772 or 1773' (ODNB).

Samuel Johnson's admiration for the work was tempered by his disapproval of the challenge that Brydone's vulcanological writing posed to Ussher's dating of creation: 'in the offending passage in the *Tour* Brydone reports and enlarges upon the work of one Signor Recupero, a Sicilian priest who wrote upon the natural history of Etna ... "the eruption that formed the lowest of these lavas ... must have flowed from the mountain at least 14,000 years ago. Recupero tells me he is exceedingly embarrassed, by these discoveries, in writing the history of the mountain.—That Moses hangs like a dead weight upon him, and blunts all his zeal for inquiry; for that really he has not the conscience to make his mountain so young, as the prophet makes the world" ... but the radical implications of Brydone's vulcanology were not developed either by himself or by his contemporaries: it was only with Charles Lyell's *Principles of Geology* (1830–33) that James Ussher's (1654) dating of creation to 4004 BC began to be seriously questioned' (*ibid.*).

*Cf.* Rochedieu, *Bibliography of French translations of English works 1700–1800*, p. 37.



UNRECORDED ABC AND CATECHISM

9. [CATECHISM.] A B C D ... Orazione Dominicale ... Salutatione Angelica ... Bologna, [Ferdinando Pisarri] 'all'insegna di S. Antonio', [early 1700s].

8vo, ff. [8]; title taken from opening contents, text in Latin and Italian, first page printed in red and black within typographic border, several woodcuts within text, the first in red ink, the remainder in black; small ink stain at foot of A2, toned, occasional marks, very small marginal loss to lower corner of final leaf; good, pamphlet-stitched (thread renewed); juvenile inscription at foot of first page 'Magiati Domenico'; housed in paste-paper clamshell box, with gilt green morocco label to spine. £3500

An apparently unrecorded ABC and catechism for children, illustrated with small woodcuts, printed at Bologna in the early eighteenth century, most likely by Ferdinando Pisarri (1659–1737).

Son of the printer Antonio Pisarri, Ferdinando operated 'all'insegna di S. Antonio' from 1703, largely publishing devotional, musical, and literary works. The nearest comparable text printed by him that we have been able to trace is a broadsheet entitled *Atto di fede teologica* issued in 1708, recorded on OPAC SBN in a single copy at the Biblioteca dell'Archiginnasio in Bologna.



Beginning with upper and lower case alphabets in roman and italic, and a basic syllabary, and ending with a table for learning numbers from 1 to 5000, the body of the work comprises fundamental Christian texts in Latin and Italian. In Latin we have the Pater Noster and Ave Maria, graces for before and after eating, the Apostle's Creed, Psalms 109–113, 116, 129, and 50, the Magnificat, Nunc dimittis, Ave maris stella, and Salve regina, the opening verses of St John's Gospel, and texts for the celebration of Mass, while in Italian we find Acts of faith, hope, charity, and penitence, the Ten Commandments, and the Five Commandments of the Church.

The woodcuts accompanying the text depict children kneeling before a cross (a model of piety for the pamphlet's young readers to emulate), Christ's agony in the garden, the Annunciation, King David harping, St John writing, and a priest officiating at the altar, while the twelve articles of the Apostle's Creed are laid out alongside charmingly naïve woodcuts of the twelve Apostles and their attributes.

No copies traced on OCLC or OPAC SBN.



HISTOIRE

ABBREGEE DE  
TOVS LES ROYS DE  
FRANCE, ANGLETERRE ET  
Escosse, mise en ordre par forme d'Harmonic:  
contenant aussi vn brief discours de l'ancien-  
ne alliance, & mutuel secours entre la France  
& l'Escosse.

*Plus, l'Epitome de l'histoire Romaine des Papes & Empe-  
reurs y est adioustee, & celle d'iceux roys augmentee se-  
lon la mesme methode.*

Dedié au treschrestien Roy de France, & de  
Polongne, HENRY III.

*Le tout recueilli & mis en lumiere, avec la recherche tant des sin-  
gularitez, plus remarquables concernant l'estat d'Escosse:  
que de la succession des femmes aux biens, & gou-  
uernement des Empires & Royaumes.*

P A R

Dauid Chambre Escossois, conseiller en la cour de  
Parlement à Edinbourg, ville capitale d'Escosse.



A P A R I S,

Chez Robert Coulombel, ruë S. Iean de  
Latran, à l'enseigne d'Alde.

1 5 7 9.

*Avec privilege du Roy.*

ON SCOTLAND AND WOMEN'S RIGHTS

**10. CHALMERS, David, Lord Ormond.** Histoire abrégée de toutes les Roys de France, Angletaire, et Escosse ... [*with:*] La Recherche des singularitez plus remarquables, concernant l'estat d'Escosse ... [*and:*] Discours de la legitime succession des femmes aux possessions de leurs parents: & du gouvernement des princesses aux Empires & Royaumes ... Paris, Robert Coulombel 'at the sign of Aldus', 1579.

Three works issued together, 8vo, pp. 16, ff. 17–24, 235, [5]; ff. [iv], 32, [1]; [vi], 34, [2]; Aldine device to title-pages of second and third works; very good copies, bound in early stiff vellum, yapp edges, green ties (frayed), front hinge cracked; ownership inscriptions to head of title-page scored though, early eighteenth-century armorial bookplate of John Hay, second Marquess of Tweeddale (Franks 14192/\*566). **£2500**

**First edition of the three principal works of David Chalmers (c. 1530–1592), a faithful follower of Mary, Queen of Scots, who appointed him Lord of Session and Privy Counsellor.**

Chalmers was sent into exile after being implicated in the murder of Darnley and assisting in the escape of Mary from Loch Leven, settling in France, where the manuscripts of these works were presented to Charles IX in 1572. He was allowed to return to Scotland in 1584 and resumed his career as a judge.

The first work, which drew heavily on Boethius, 'was a small triumph of compilation, exposition, and typography. It placed Scotland in the mainstream of European history as seen by French readers, and emphasized the continuity of the Franco-Scottish alliance against England (dated by Chalmers to AD 792). Just to make sure, he included a description of that alliance as an appendix' (ODNB). It also includes accounts of Popes and Emperors. The second work is an account of the three estates of Scotland dedicated to Mary Queen of Scots; it 'stressed the civilized nature of the Scots, even the highlanders'. The third work (written 1573), dedicated to Catherine de' Medici, is a defence of the right of women to inherit the property of their parents and of princesses to succeed to their parents' thrones.

*Provenance:* John Hay, second Marquess of Tweeddale (1645–1713), MP, and Lord Chancellor of Scotland in 1704–5, was a firm supporter of Union.

Brunet I, col. 1763; Renouard 299:3; BM STC French, p. 98.

11. CLEMENT OF ALEXANDRIA (Titus Flavius CLEMENS). *Omnia opera. Paris, Sebastien Nivelle, 1572.*

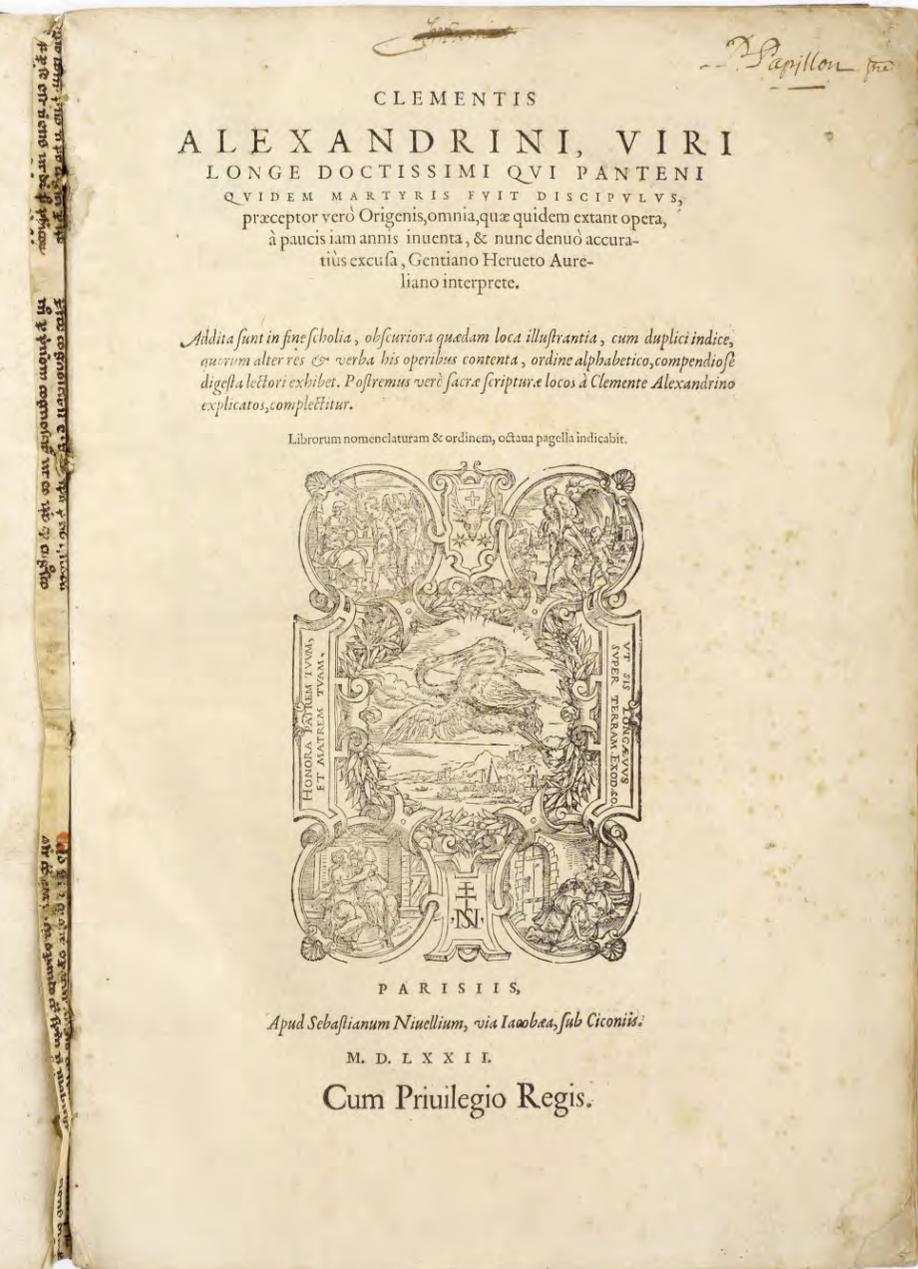
Folio, pp. [viii], 252, [54]; large woodcut printer's device on title, woodcut initials, printed in two columns, running titles, printed shoulder notes; some light foxing and marginal fraying to title, some light marginal waterstaining to pp. 35-100; else a clean and fresh copy in contemporary limp vellum, some soiling, upper hinge split, ties perished; endguards of waste from two different fourteenth-century vellum manuscripts (one on canon law and the other from Giles of Rome, *Commentarius in Libros Sententiarum*, Book 1); hundreds of contemporary marginal annotations in Latin with some Greek to the text and at the foot of the last page, consistent with the cancelled ownership inscription on title; ownership inscription 'P. Papillon' to title: very likely *abbé* Philibert Papillon (1666–1738), author of the study *Bibliothèque des auteurs de Bourgogne*, printed ex-libris of the abbey of Sainte-Marie La Pierre-qui-Vire, diocese of Sens, founded in 1850, to front free endpaper. £4750

A thoroughly annotated copy of this early edition of the complete works of Clement of Alexandria, in the Latin translation of Gentian Hervet. Clement lived and wrote in the second and third centuries, one of the most important interpreters of Christianity within an established Greek philosophical culture.

In the *Protrepticus* he invites Greeks to convert to Christianity, finely weaving theology with mythology and elements of mystery cults with which he was evidently familiar. The *Pedagogus* is a work of moral philosophy, illuminating Christian ethics and showing its essential harmonisation with elements of Greek ethics. The perceived moral corruption of the pagan world had been the main factor in Clement's own conversion, yet he draws greatly on Stoic philosophy and Greek pagan literature, quoting Homer more than sixty times. **It is in this work that Clement champions equality of sexes**, arguing that salvation is gifted to all humans with no distinction, asserting that Christ may not be described either as female or male, and championing women's participation in church leadership; his list of inspirational models includes both Biblical and Classical Greek figures. The more eclectic *Stromata* returns to the theme of Greek philosophy and its relationship with faith, considers asceticism and martyrdom, and discusses the more literary books of the Bible.

Our annotator is meticulous in studying, summarising, and commenting upon the whole of Clement's corpus, with special attention given to ethical and moral questions of right and wrong, of what amounts to a good life, of moderation and rectitude. His reading adds, as if in a mirror, a humanistic, Renaissance perspective to Clement's original plan: Clement grafted Christian values and worldview on to an essentially Greek culture; our reader-annotator grafts the values of Classical civilization on to an essentially Christian understanding of the world and of the role played in it by mankind. The references he makes are then transferred into the final index and the note at the foot of the last folio.

Brunet II, col. 93; Pettegree, Walsby, & Wilkinson 62582; USTC 170075.





FIRST INTAGLIO ILLUSTRATIONS

12. COLONNA, Fabio. Φυτοβασανος, sive Plantarum aliquot historia ... Naples, Orazio Salviani, 1592.

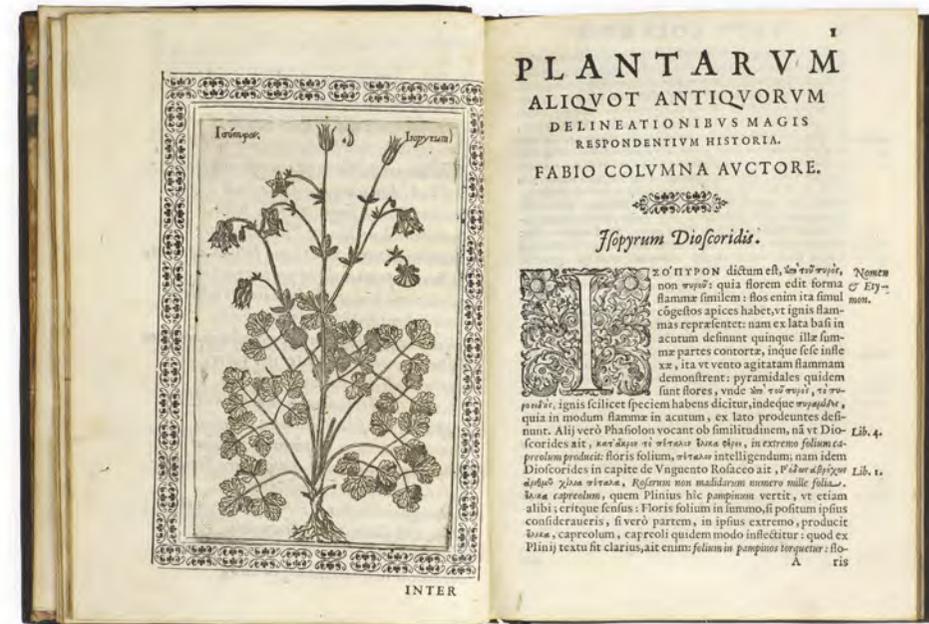
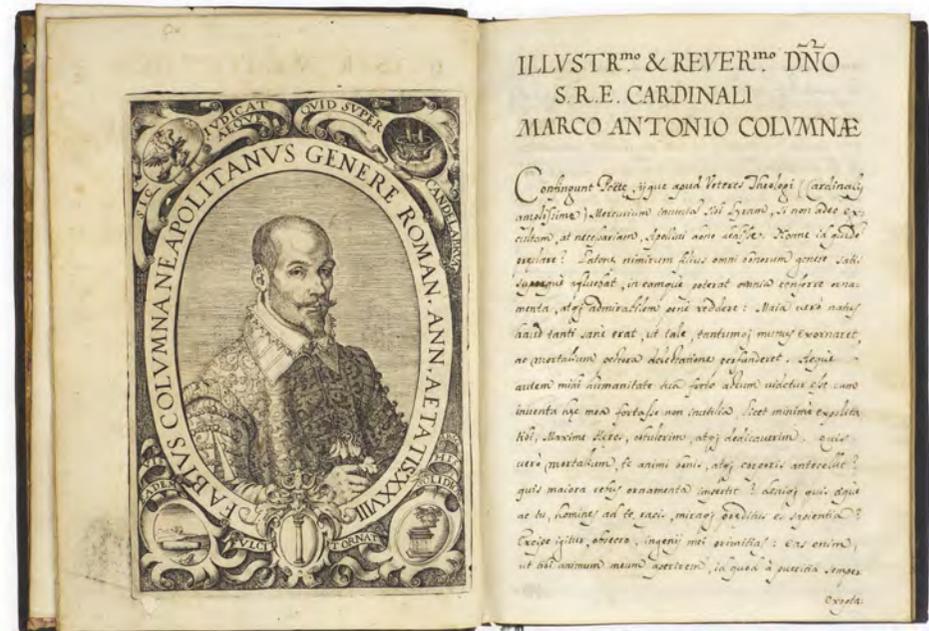
4to, pp. [viii (supplied in neat eighteenth-century manuscript facsimile)], [ix-xvi], 120, 32, [8 (index)]; with 37 full-page etched illustrations by Colonna, each within a border of printer's ornaments, extra-illustrated with an engraved portrait of the author (from *La Sambuca lincea*, 1618); a very good, clean copy in eighteenth-century green morocco, sides blocked with a curious unidentified design; armorial device of Tommaso Giuseppe Farsetti to foot of spine (partially lost to insect damage). £4000

First edition, a landmark in botanical illustration, 'the first strictly botanical book with intaglio prints' (Blunt).

In search of a cure for his own epilepsy Fabio Colonna (1567–1650), a lawyer by education, turned to the study of botany, and his modest but botanically accurate illustrations, drawn and probably etched by him, are among the first botanical etchings. One of the early members of Naples's Accademia dei Lincei, Colonna later became interested in astronomy (he corresponded with Galileo) and music, inventing a fifty-string meantone-tempered instrument.

*Provenance:* from the celebrated library of the Venetian poet and bibliophile Tommaso Giuseppe Farsetti (1720–1791), though apparently not listed in any of the sale catalogues of his books and manuscripts 1776–1788.

Adams C-2394; Blunt, pp. 87-89; BMC STC Italian, p. 191; Hunt 165 (37 plates); Mortimer (Italian) 130; Nissen, *BB1* 386 (38 plates); Pritzel 1822 (36 plates).



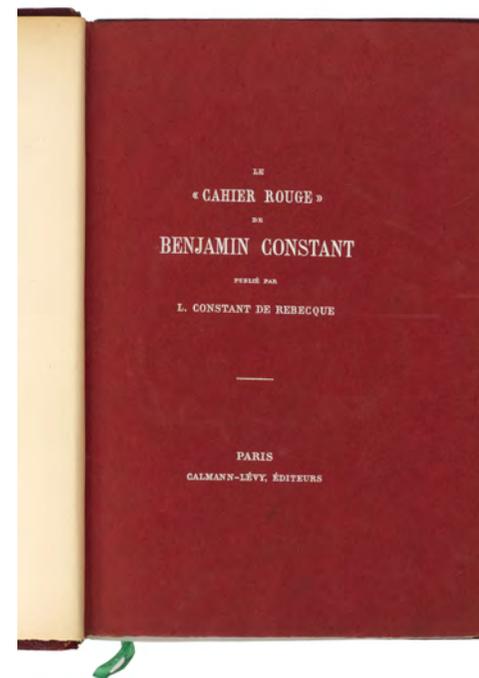
WITH AN AUTOGRAPH LETTER BY THE AUTHOR

**13. CONSTANT, Benjamin.** Le “Cahier Rouge” de Benjamin Constant publié par L. Constant de Rebecque. Paris, [Paul Brodard for] Calmann Lévy, [1907].

Large 8vo, pp. [6], ii, 129, [1], [2 (colophon)], with an initial blank, a half-title (limitation on verso), a frontispiece portrait of Constant at age six, two additional engraved portraits on *papier chine* (a portrait of Constant by Deverin, and an identified figure by Leopold Flameng); title-page printed in red and black; a fine copy bound in three-quarter red morocco, preserving the original red paper wrappers printed in white; with an autograph letter, signed by Constant (3 pp., dated 26 July 1815) tipped in at the front, folded, slightly browned; leather booklabel of the French doctor, bibliophile, and manuscript collector Lucien Graux (1878–1944). **£1000**

First edition, no. 4 of 100 copies printed on *Imperial japon*. Written in 1807, Constant’s ‘Cahier Rouge’ describes his childhood and adolescence from 1767 to 1787.

The autograph letter bound in here, written shortly after Napoleon’s abdication on 21 June 1815, is addressed to ‘Monseigneur’, probably Louis Antoine, Duc d’Angoulême, as he is addressed throughout as ‘votre altesse’. Constant mentions the ‘deplorable state’ in which they find themselves; Constant had moved to London after the Battle of Waterloo and Angoulême, a younger son of Charles X, had been purged from the King’s council. Constant refers to a ‘mémoire’ he had sent to the King, which had forestalled his banishment, possibly an early version of the *Mémoire des cent jours* he published in 1819–20. Constant suggests that Angoulême may also have read the memoir and therefore understood that after the return of Napoleon (during the ‘Hundred Days’ earlier in 1815), Constant’s ‘dominant idea’ was to bring an end to the Directory. Now he wishes to deliver France from a ‘flood of foreigners’ and encourage the idea of a unified, independent nation led by the King. Constant later returned to Paris in 1817, and was elected a member of the Chamber of Deputies in 1819, where he was a firm proponent of a constitutional monarchy.



**14. DUNCAN, Raymond.** A small archive of printed and manuscript material relating to, and printed by, the dancer and poet Raymond Duncan. *Paris, 1940s to 1970s.* **Together £1500**

Born in San Francisco, Raymond Duncan (1874–1966) was the brother of the dancer Isadora Duncan and the actor-director Augustin Duncan. As early as 1891 he was working on a theory of movement called ‘kinematics’, which he later developed with his sister. When the family left America in 1898, he spent time in England, Germany, Greece, and France; in his villa in Greece, now the Isadora and Raymond Duncan Dance Research Centre, he and his Greek wife dressed regularly in ancient Greek attire. In 1911, after touring classical Greek plays in America, he set up the Akademia Duncan in Paris. Its extremely wide curriculum took in music, dance, philosophy, oratory, gymnastics, wood engraving, and tapestry. From there Duncan also printed books on his own press in a typeface designed by him and with woodcuts he executed – some of these productions featured in a documentary by Orson Welles in 1955. Most were executed in numbered limited editions, but it is unlikely that the numbers stated were ever printed, and they are now very rare.

*The present archive includes:*

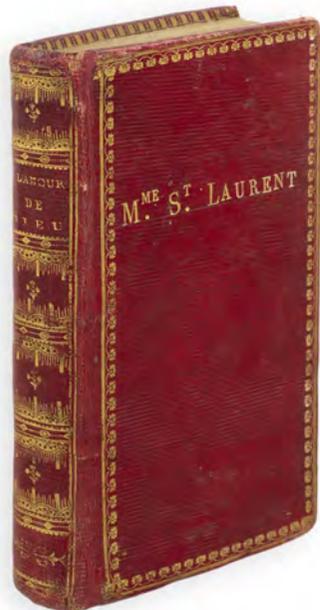
DUNCAN, Raymond. *La Beauté éternelle*. Paris, Duncan, 22 March 1919. A mimeographed copy, **with editorial corrections by Duncan (deletions, transpositions) and passages concealed with slips of paper (some with manuscript poetical notes in pencil).**

DE NEREYS, Roger. *Psyche, ta lampe*. Paris, Duncan, 1920. No. 8 of 350 copies, with the engraved frontispiece augmented by hand with colours. The limitation leaf speaks of a deluxe issue on fine paper with the frontispiece printed in colours, but we have been unable to trace any other copy of either issue. **Not in OCLC.**

DUNCAN, Raymond. *Je chante et je dis. Poemes*. [Paris, Duncan, 1941?] 45 of 500 copies, **inscribed in Nov 1941 to a pupil.** Includes ‘My verb clamorous’ with poems in English. One poem is hand-edited with a line cut and a portion removed from the foot. **2 copies only in OCLC: BnF and St Genevieve.**

*Ephemera:* Théâtre Femina programme for *Dédale* (1926?), with two woodcut illustrations by Duncan and a photographic plate of Duncan tipped in; Akademia Raymond Duncan, curriculum programmes for 1941 and 1942; Centenary performance programme 1974; *Exangelos et New-Paris-York*. No. 260 November 1972 – a very rare privately printed periodical; inscribed portrait photograph of Duncan, dated Feb 1944.





QUEEN VICTORIA'S FATHER'S MISTRESS

**15. ECKARTSHAUSEN, Karl von.** Dieu est l'amour le plus pur, ma prière et ma contemplation. Par Eckartshausen. Paris, chez L. Duprat-Duverger, rue des Grands-Augustins, no. 21, [1805–1813].

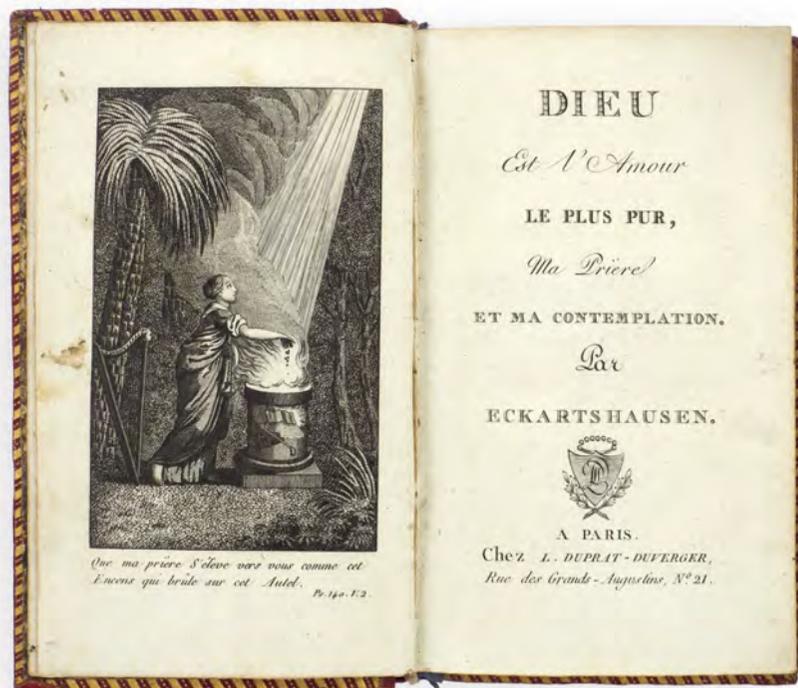
8vo, pp. 253, [1 (advertisements)], with copper-engraved frontispiece; title copper-engraved; small marks to frontispiece, closed tear at foot of pp. 91-92; a very good copy in contemporary red straight-grained morocco, roll-tooled gilt floral border to covers, spine lettered and decorated in gilt, gilt edges, marbled endpapers, blue silk place marker; extremities and covers slightly rubbed; 'Mme St Laurent' lettered in gilt to upper cover, contemporary book label of the Parisian bookseller André Favre to front pastedown. **£375**

**Scarce edition of a French translation of *Gott ist die reinste Liebe* by the German Catholic mystic Karl von Eckartshausen (1752–1803), this copy formerly in the possession of the long-term lover of Queen Victoria's father.**

In addition to covering themes such as destiny, adversity, duty, conscience, and meditation, Eckartshausen's work includes prayers for one's enemies, parents, spouse, and children, as well as for times of war and stormy weather, and ends with a prayer attributed to the English writer Elizabeth Singer Rowe (1674–1737). CERL notes that the publisher of this edition, Louis Duprat-Duverger, was resident at this address between the years 1805 and 1813. The Parisian bookseller André Favre, who operated from the Palais-Royal and whose label appears inside the upper cover, died in 1817.

*Provenance:* Madame de Saint-Laurent (1760–1830) was the mistress of Edward, Duke of Kent and Strathearn (1767–1820) – son of George III and father of Queen Victoria – for nearly twenty-eight years. She accompanied Edward to Gibraltar and Québec, where she presided over the Duke's household; while the couple do not appear to have had any children, several Canadian families have claimed descent from them. Upon Edward's marriage to Victoria of Saxe-Coburg-Saalfeld in 1818, Madame de Saint-Laurent moved to Paris, where she remained until her death.

**OCLC records 1 copy only of this edition in the US (Library of Congress) and none in the UK.**



LA FEMME À LA CHASSE (DO I MAKE YOU TRICORNY?)

16. [EROTICA.] Pencil drawing of a woman in eighteenth-century hunting dress. [France, early nineteenth century?].

Unsigned and undated pencil drawing on paper (225 x 150 mm, the figure *c.* 180 mm high); paper browned where previously exposed. £6500\*

**A fine erotically-charged figure study of a woman in rather masculine eighteenth-century French hunting dress, seemingly pleasuring herself for the gratification of the viewer.**

Dressed in a riding coat, waistcoat, knee breeches, and tricorne hat, the young huntress coyly pulls aside her breeches, one hand suggestively concealed by her waistcoat, the other gesturing pointedly, her gaze directly engaging the viewer, or voyeur. The clothing, though rather manly in cut, is not dissimilar to that worn by the young Marie Antoinette in a portrait of *c.* 1772 by Joseph Krantzinger, though the intention here is more explicit.

Hunting, as a sport rather than a means of sustenance, was the province of royalty and the aristocracy in eighteenth-century France. Generally women would follow the hunt on horseback or in carriages but not participate, but *la chasse* was also a possible locus for amatory engagement – the dual-meaning of *venery* was part of familiar discourse. Louis XV, for example, first encountered Madame de Pompadour on a hunt, and she later installed a picture of herself as Diana at Fontainebleau – one of a number of such performative paintings in the period. For nineteenth-century ‘amateurs’, the morals of the previous century were a rich hunting ground for titillation.



ANNOTATED OTTOMANS

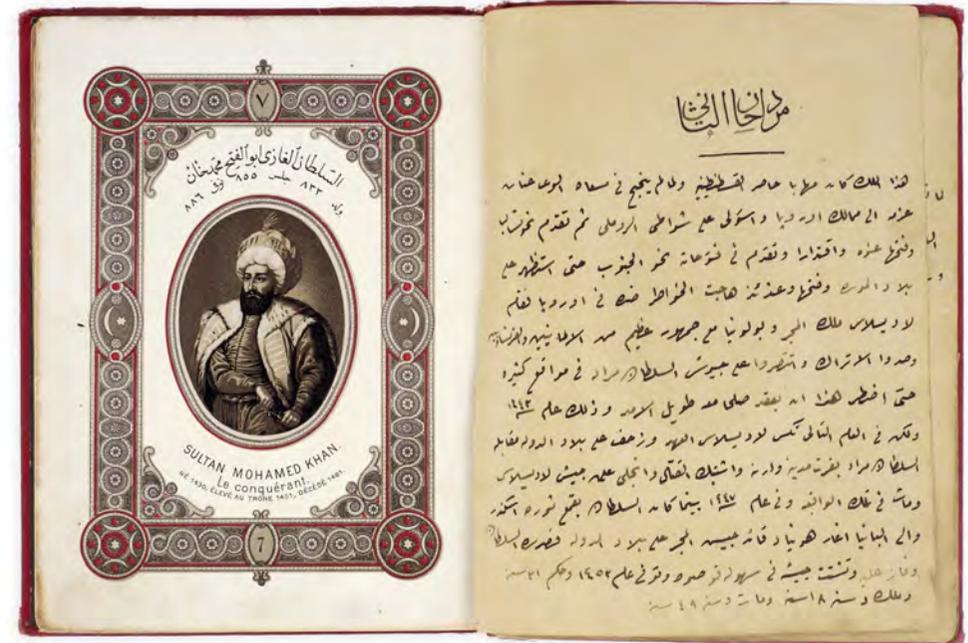
17. **FARIS, Ahmad.** *Abda' ma-kan fi suwar Salitan Al 'Uthman ...* Album des souverains Ottomans édité par Selim Faris Effendy directeur du journal arabe Eljawaib, Constantinople. *Leipzig, Carl Garte, [c. 1885].*

4to, 36 plates comprising title, index, and 34 photo-lithographed portraits of Ottoman Sultans within ornate frames, text in Arabic and French; first quire loose, some discolouration and occasional small chips to fore-edges, light marks from use, blank versos browned; in original red cloth, Arabic and French title in gilt within ornate frame to front cover, gilt vignette within frame to lower cover, grey watered silk endpapers; covers damp stained, spine, joints, edges and corners worn, hinges split; notes in Arabic in ruq'ah script to blank versos of index leaf and first 20 portraits. £2500

A handsome set of portraits of thirty-four Ottoman Sultans from Osman I (founder of the Ottoman Empire) to Abdul Hamid II, who reigned from 1876 to 1909, this copy annotated with notes in Arabic.

Ahmad Faris (1805/6–1887; see *ODNB*) was a Lebanese translator and journalist who enjoyed a colourful career, translating the Bible into Arabic for the SPCK in Malta, Cambridge, Oxford and London, and becoming a British citizen in 1851. His *Practical grammar of the Arabic language* was published by Bernard Quaritch in 1856. After converting to Islam at Tunis, he went to Constantinople in 1859 to work as chief corrector at the Sultan's press, and edited the Arabic newspaper *Al-Jawaib* for over twenty years.

The Arabic notes to this copy provide potted biographies of the first twenty Sultans *i.e.* Osman I, Orhan, Murad I, Bayezid I, Çelebi, Murad II (a longer note), Mehmed II, Bayezid II, Selim I, Suleiman I, Selim II, Murad III, Mehmed III, Ahmed I, Mustafa I, Osman II, Murad IV, Ibrahim, Mehmed IV, and Suleiman II. Our annotator then ran out of steam and there are no notes to the remaining portraits (Ahmed II, Mustafa II, Ahmed III, Mahmud I, Osman III, Mustafa III, Abdul Hamid I, Selim III, Mustafa IV, Mahmud II, Abdulmejid I, Abdulaziz, and Murad V).



SKETCHING THE IDEAL REPUBLIC

18. FLORENT DE SALES (*pseud.*). *Vrai système du monde physique et moral.* [Switzerland,] 1797.

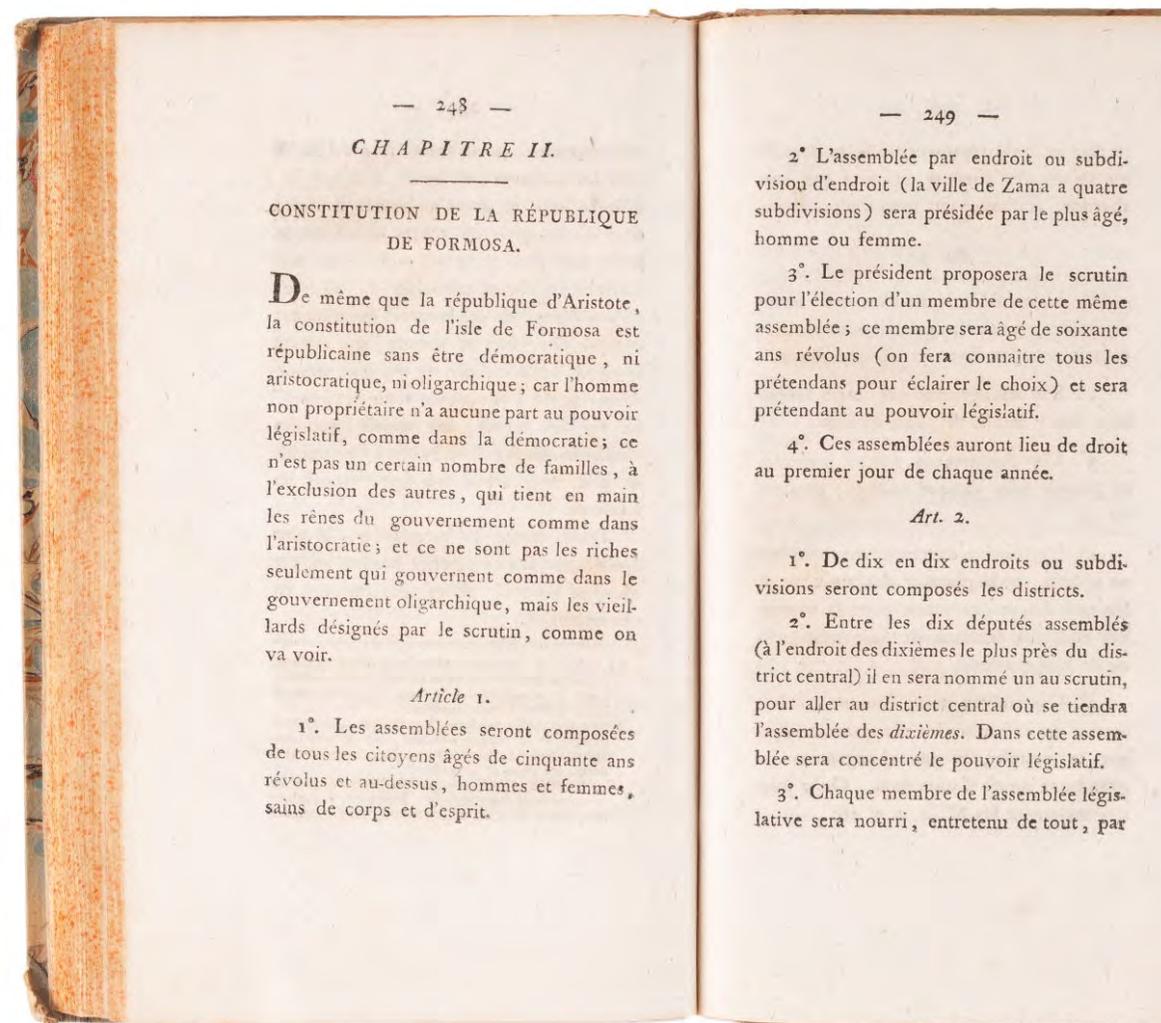
8vo, pp. [4], [6], 5-351, [1 (blank)]; *table des matières* of six pages bound after first two leaves; some foxing in places, but largely clean and crisp throughout; in contemporary Swiss marbled boards, paper label lettered in ink at head of spine; very light wear to corners, but a good copy. £2500

**Only edition, rare, of this utopia, the identity of whose author, and even of whose printer, remains unknown.**

Subtitled 'Voyage de Laspidi écrit par lui-même. Traduit de l'Indien', little of the book is as it seems. To start with, it is divided into six books, but starts with book three. The book deals with physics and natural philosophy, psychology and moral philosophy, political theory, legislation, and the constitution of the ideal state, and the nature of happiness, and it is largely composed of a dialogue between Laspidi, a native of Surat, but well versed in European science and philosophy, and a Bonze from Formosa (now Taiwan), who agree that the job of the philosopher is to identify what is true and to go no further (a task completed successfully, according to the preface, only by Locke). The preface reminds us that the sciences no more belong to Christians than they do to Muslims or anyone else: 'in this work, we want only to speak the naked truth, such as appears to the eyes of the enlightened person; something that only the wise can pretend ever to have seen'.

In the course of their journey, Laspidi and his interlocutors range from duels to freedom and equality, by way of the nature of reason, the ethics of suicide, and more. Book seven, however, focuses on the Republic of Formosa, home of the Bonze, and it is here that the author sketches an ideal republic: he presents a constitution, and describes the rights of the citizen, the functioning of the justice system, property rights, the system governing inheritance and marriage, the educational system, penal laws, taxation, and the relation of religion and the state.

Not in Barbier; no copies traced in the US; OCLC records copies at the BL, Basel, BnF, and the International Institute of Social History only.



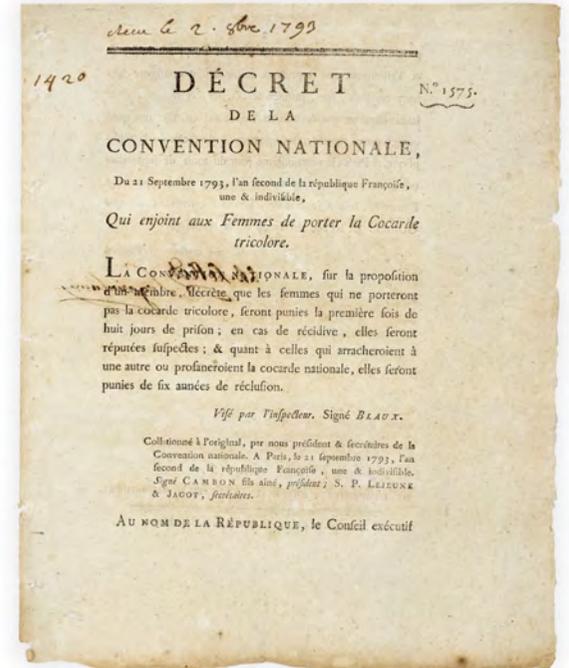
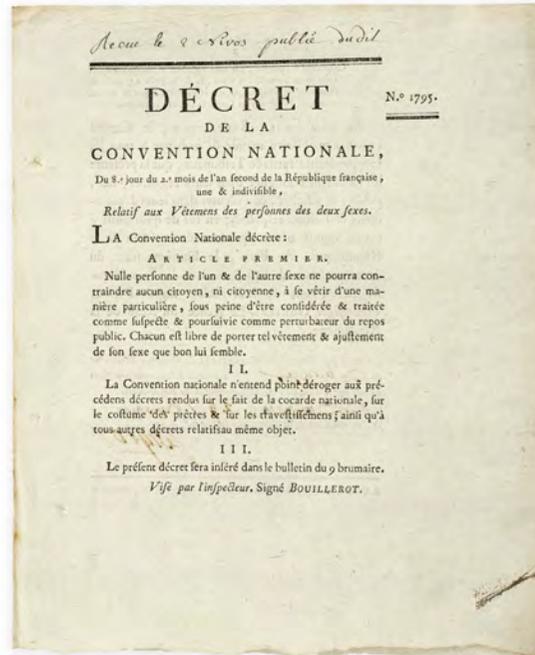
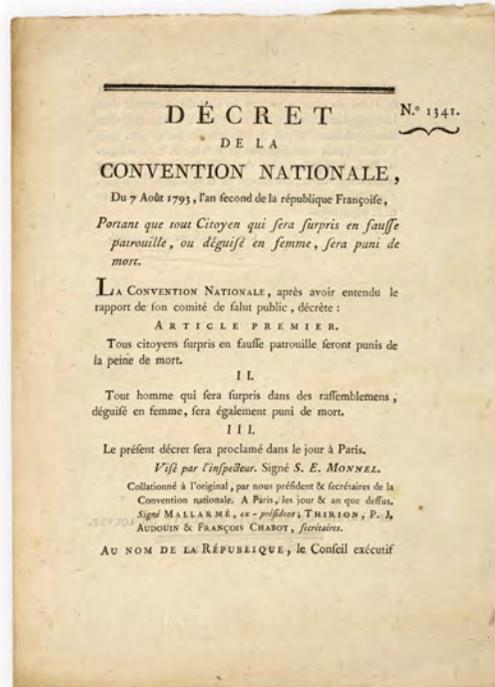
CROSS-DRESSING AND COCKADES IN REVOLUTIONARY FRANCE

19. [FRENCH REVOLUTION.] Three decrees of the National Convention relating to clothing and dress. *Paris and Chaumont, August–December 1793.*

Three pamphlets, 4to; holes to inner margins from earlier stitching, light marks; overall very good. £375

Three rare and interesting decrees issued by the National Convention in 1793 relating to dress, specifically to dressing in disguise, the wearing of the tricolour cockade, and individual liberty in dressing.

The first, from August 1793, bluntly states that any citizen caught participating in a false patrol (presumably disguised as a member of the National Guard), and any man discovered at gatherings dressed as a woman, would be sentenced to death, in the interests of public safety. The second, issued in September, condemns any woman not wearing the tricolour cockade to eight days' imprisonment, and anyone who rips off another's cockade or profanes it to six years' internment. The final *décret*, dating from December, decrees that no one may force another citizen to dress in a particular manner ("everyone is free to wear such clothing and adornments of their sex as they wish"), while making it clear that this does not affect previous legislation relating to the wearing of national cockades, to priests' clothing, or to cross-dressing ("les travestissemens").







## GRECO'S GAMBITS

**21. GRECO, Gioachino.** *Le jeu des eschets*, traduit de l'Italien de Gioachino Greco, Calabrois. Paris, Jacques Le Febvre, 1689.

12mo, pp. [xxiv], 343, [1], with woodcut printer's device on title, woodcut headpieces and initials; a very good copy in contemporary French speckled calf, spine gilt; rubbed, endcaps slightly chipped. **£900**

Second edition of this French translation; first published in 1669. The Calabrian master Gioachino Greco (c. 1600–c. 1634) has been described as 'the last great player of the "heroic age" ... [who] dominated the chess of the period down to the mid-eighteenth century through the posthumous publication of his manuscripts' (Richard Eales, *A history of chess*, p. 96). A selection of games from lost manuscripts of the 1620s was published in London in 1656 and entitled *The royall Game of Chesse-Play*. 'Another version, published in France 13 years later, was widely translated and appeared in at least 41 editions .... These books owed their popularity to the games which were included; Greco's openings were mostly those developed by Italian players of the 16th century but he is credited with the invention of the Sicilian wing gambit, a variation of the Falkbeer counter-gambit (3 cxd5 c6), and the From gambit' (*Oxford Companion to Chess*).

*Provenance:* J.W. Rimington-Wilson (1822–1877), with his ownership inscription on front pastedown; R.H. Rimington-Wilson; Bernard Quaritch Catalogue 428 (1929), no. 564.

Van der Linde I, p. 363.

PRAECEPTIONES  
DIALECTICÆ,

Nicolao Grouchio Rotomagensi auctore.

Disputatio eiusdem, Quid de nomine Dialecticæ & Logices cum Aristotele sentiendum sit, & quò singuli libri Organi Aristotelis pertineant.



PARISIIS,  
Ex officina Gabrielis Buonij, in clauso Brunello  
sub signo Dini Claudij.

1563.

LOGIC FOR PHD STUDENTS

22. **GROUCHY, Nicolas de.** *Praeceptiones dialecticae*, Nicolao Grouchio Rotomagensi auctore. Disputatio eiusdem, quid de nomine dialecticæ & logices cum Aristotele sentiendum sit, & quò singuli libri Organi Aristotelis pertineant. Paris, Gabriel Buon, 1563.

4to, ff. 10, 28, title with woodcut printer's device; light waterstains to a few leaves; a good copy in recent marbled boards with morocco lettering-piece to spine. £750

**An apparently unrecorded edition of Grouchy's abstract of his lectures on logic and Aristotelian dialectic.**

The philologist Nicolas de Grouchy (1510–1572) spent twelve years in Bordeaux (1535–1547) as professor of rhetoric at the Collège de Guyenne (the top class was called 'Classe de Rhétorique'), and his book became part of the Collège's published syllabus for the two-year course for *philosophiae doctores*. He also published Aristotle's works in Joachim Perion's Latin version and took a serious interest in jurisprudence. He was an important friend of George Buchanan whom (in 1547) he accompanied to Portugal as part of John III's intended scheme for the reform of the College of Arts in Coimbra.

Grouchy's *Praeceptiones dialecticae* were first published by Vascosan in 1552, with intermittent editions (all Parisian) over the following decade. OCLC finds Gabriel Buon's 1560 edition in two collections (Mazarine and Bern), but **we have been unable to trace any other copies of the present edition.**

Ex bibliotheca Jo. Desirmondi

IANI GULIELMI  
PLAVTINARVM  
QVÆSTIONVM  
COMMENTARIVS.

In quo omnes ordine M. PLAVTI COM-  
MOEDIAE, tum multa veterum scripto-  
rum, POETARVM inprimis, &  
M. TULLII loca varie illu-  
strantur, corriguntur,  
augmentur.



LVTETIÆ, *Desirmondi*  
Apud ÆGIDIVM BEYSIVM via Iacobæa,  
sub insigni Lilij albi.  
CL. IO. XXCIII.

CVM PRIVILEGIO REGIS.

*Desirmondi*

JEAN SIRMOND'S COPY

23. GULIELMUS, Janus. Iani Gulielmi Plautinarum quaestionum commentarius. In quo omnes ordine M. Plauti Comoediae, tum multa veterum scriptorum, poetarum inprimis, et M. Tullii loca varie illustrantur, corriguntur, augmentur. Paris, Gilles Beys, 1583.

8vo, pp. [32], 324, [10], [2 (blank)]; woodcut printer's device to title, initials and headpieces; light dampstaining to first quire, some foxing and toning; overall very good in eighteenth-century polished calf, spine richly gilt in compartments with red morocco lettering-piece, red edges, marbled endpapers, green silk place marker; a little wear to spine and corners, light marks to covers; ink inscription at head of title (slightly cropped) 'Ex bibliotheca Jo. Desirmonds', two further signatures by him (crossed through) to title and another to p. 324 (see below), eighteenth-century inscription 'Lenain' also to title. £950

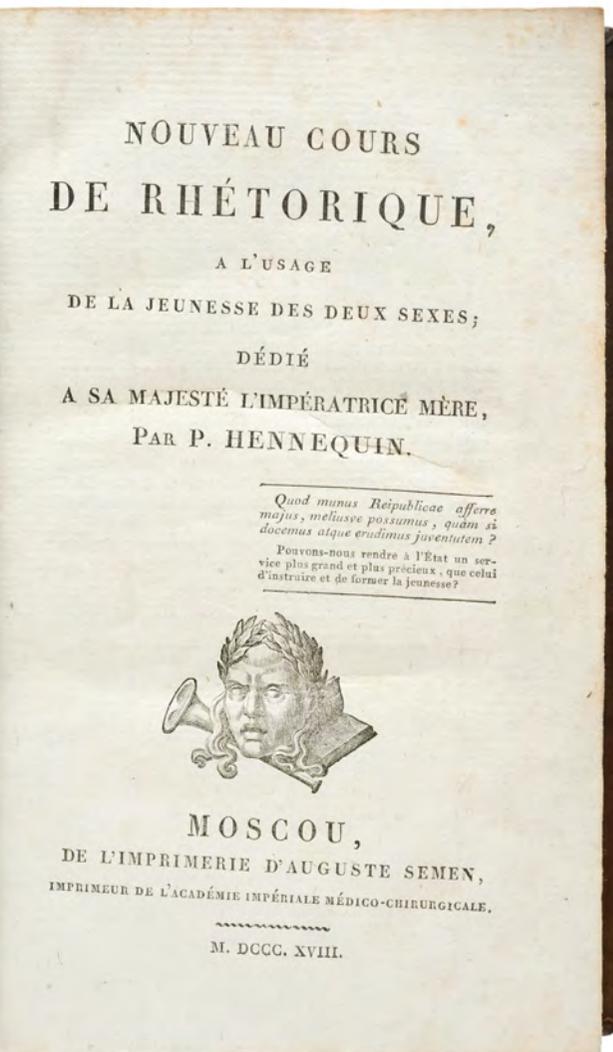
First edition of an important work of Plautine and Ciceronian scholarship by the renowned German philologist and poet Janus Gulielmus (1555–1584), formerly in the possession of the French neo-Latin poet Jean Sirmond (1589–1649).

A native of Lübeck, Gulielmus (or Wilhelms) studied at the universities of Rostock and Cologne, establishing his reputation as a textual critic with his *Verisimilium libri tres*, published at Antwerp by Christophe Plantin in 1582. The *Plautinarum quaestionum commentarius*, his second major work, resulted from an extended stay in Paris, and 'contains the fortunate improvement of a large number of passages from Plautus and also important critical contributions to Terence and many other writers, especially Cicero' (*Deutsche Biographie, trans.*). It was published in Paris by Gilles Beys, Plantin's colleague and son-in-law.

*Provenance:* author of Latin poetry and historiographer to Louis XIII, Jean Sirmond was one of the first members of the Académie française and helped draft its statutes.

BM STC French 1470–1600, p. 213; USTC 170689.

RHETORIC FOR BOTH SEXES



**24. HENNEQUIN, Pierre.** Nouveau cours de rhétorique, à l'usage de la jeunesse des deux sexes; dédié à sa Majesté l'Impératrice mère. *Moscou, Auguste Semen, 1818.*

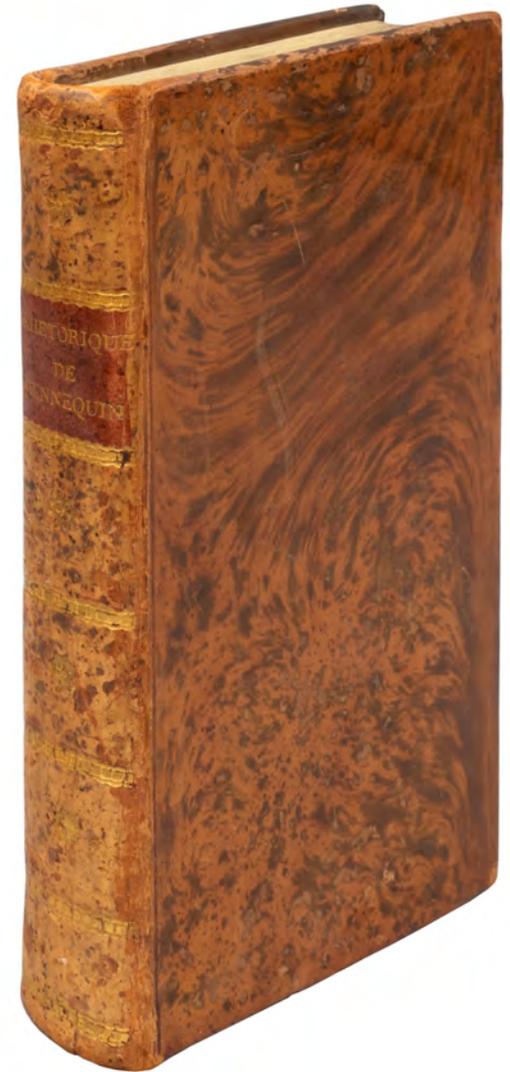
8vo, pp. [vi], xiii, [14]-462, [2 (errata)]; engraved tailpieces; occasional marginal staining and light foxing, generally not affecting text, but otherwise clean and crisp; in contemporary tree calf, flat spine gilt with red label lettered in gilt; marbled endpapers; boards very lightly worn, but still an attractive copy. **£950**

**Only edition, very uncommon, of this guide to rhetoric by the Moscow-based French grammarian Pierre Hennequin (1772–1849), explicitly designed for both sexes and dedicated to the Dowager Empress Maria Feodorovna (1759–1828).**

Hennequin is very explicit that his guide is written for both sexes: 'Je demanderois aux hommes pourquoi ils veulent s'arroger le droit exclusif d'avoir de la raison et de la cultiver, d'avoir de l'esprit et de l'orner, d'avoir un cœur et de le former, d'acquérir des connoissances et de les communiquer'. His aim, he continues, is to fight the prejudice that has historically condemned the 'more interesting half of human society' (*trans.*) to ignorance and obscurity, and to encourage women to take the place in society that their talents require. The work, then, gives advice on invention, oratorical passion, rhetorical structures and techniques, the importance of good taste and style, figures of speech and the use of flourishes including repetition and parenthesis, pronunciation, and gesture.

Hennequin worked as a French teacher in Moscow throughout the 1810s, principally to young aristocratic women, before becoming professor of French at the University of Moscow in 1827. Among his other works was a *Cours de littérature ancienne et moderne*, also published by Semen in four volumes (Moscow, 1821–1822).

**OCLC lists only 2 copies outside Europe (Library of Congress, University of Oklahoma); not in Library Hub.**



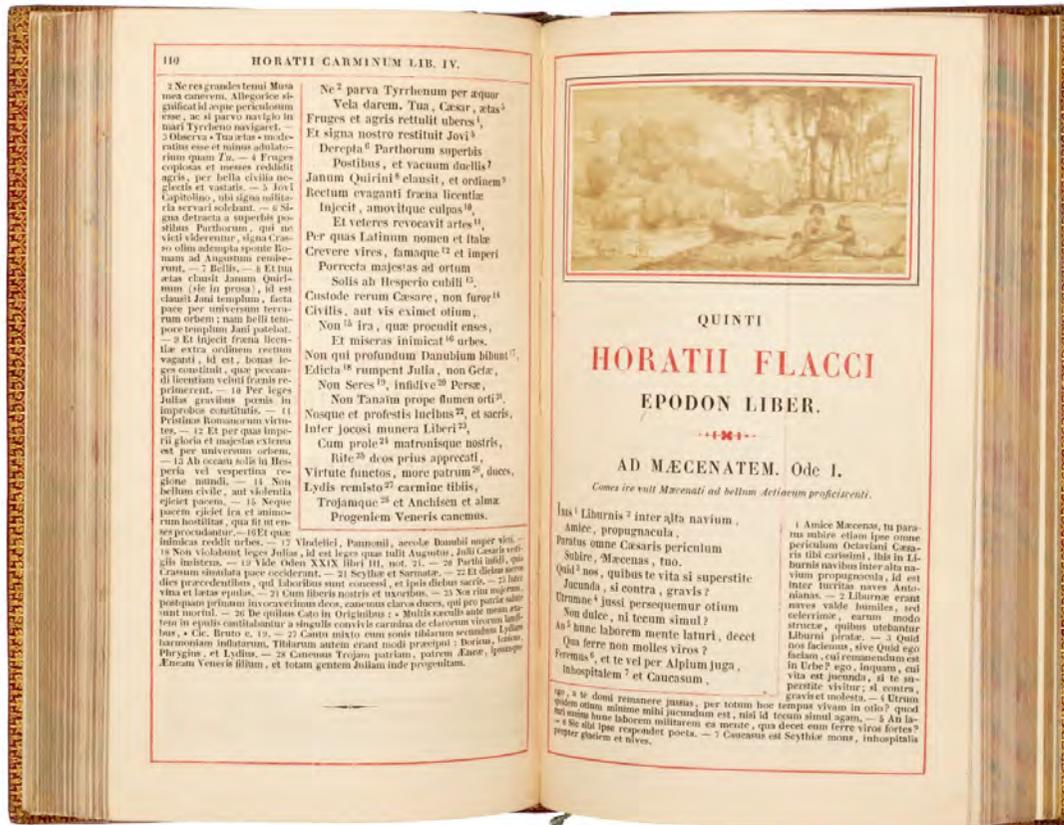
25. HORACE. Quinti Horatii Flacci Opera cum novo commentario ad modum Joannis Bond. Paris, Didot, 1855.

12mo, pp. [4], xlvi, [2], 299, [1]; with a full-page photographic illustration after the title, two double-page maps at end, six photographic plates, eleven photographic headpieces, borders printed in red throughout; occasional minor spots; early twentieth-century red crushed morocco by C. Hardy, panelled spine lettered and tooled in gilt, sides with a large central gilt lozenge, dentelles gilt, marbled endpapers, all edges marbled and gilt; bookplate removed from front pastedown, extremities just a touch rubbed; a very attractive copy, inscribed by Henry Yates Thompson (1838–1928) to James Welldon (1854–1937), Lord Bishop of Calcutta (see below). £900

The deluxe issue of Didot's Horace, a fine early photographically-illustrated work, complete with all the photographic plates, headpieces and maps, and printed on fine paper.

This copy is inscribed by Henry Yates Thompson, the collector of illuminated manuscripts, to James Welldon. The inscription was most probably penned in 1898, when Welldon, who was fond of the Classics and had translated Aristotle, left the headmastership of Harrow for his new post in Calcutta: 'Lord Bishop of Calcutta, in grateful recognition of much kindness & many good offices in connection with the establishment of the Art School at Harrow and with the very best wishes for his new career.'

Mills 1413.



119 HORATI CARMINUM LIB. IV.  
 2 Nereus grandæ tenet Misenæ cavernæ. Allegorice significat id regni periculum esse, ac si parvo navigio in mari Tyrrhenio navigaret. — 3 Obscura et Tanaëris in insularibus esse et minus adulationem quam Tu. — 4 Fruges copiosas et menses reddidit agris, per bella civilia neglecta et vastata. — 5 Jovi Capitolino, ubi signa militaria servari solebant. — 6 Signa detrita a superis postillas Parthorum, qui nec vici viderentur, signa Cræno olim adempta sponte Romanæ ad Augustum redierunt. — 7 Bellis. — 8 Et Janus clausit Janum Quirinum (sic in pressa), id est clausit Jani templum, facta pace per universum terrarum orbem; nam belli tempore templum Jani patet. — 9 Et iniecit fraena licentiæ extra ordinem cretum vaganti, id est, bonas leges constituit, quæ peccandi licentiæ veluti frenis retinerentur. — 10 Per leges Julia gaudium premis in impediens constituit. — 11 Præliis Romanorum victores. — 12 Et per quas impetrati gloria et imperia cælestia est per universum orbem. — 13 Ab occasu solis in Hesperia vel vespertina regione natum. — 14 Non bellum civile, aut violentia ejiciet passum. — 15 Neque pacem ejiciet ira et animosum hostilitas, quæ sit enses procedantur. — 16 Et que hinc inde reddidit urbem. — 17 Vindictæ, Pannoni, necesse Bosphori super sit. — 18 Non violantur leges Juliae, ad eas leges quæ sunt Augustus. Jovi Casari et vestris iudicibus. — 19 Vide Oden XXIX libri III, not. 21. — 20 Partis iusti, qui Cræsum simulata pace occiderunt. — 21 Scyllas et Sornatas. — 22 Et detrahitur vicia et latus spoliis. — 23 Cum liberis nostris et maxillis. — 24 Non riu regnum, postquam perfidiam inconvenerim deos, cunctas clava duces, qui pro parte sunt inerti. — 25 De quibus Cato in Originatione 14. Multis sacculis aut mema atque in equis contabantur a singulis convivis carmina de clarorum virorum laudibus. — 26. Brutto c. 19. — 27 Canto mixto cum sonis tildarum secundum Lyden harmoniam indubium. Tildarum autem erat nodi præcipui: Boiæ, Iasus, Phrygiæ, et Lydiæ. — 28 Cænesum Trojam patriam, patrem Æneæ, ipsius Æneæ Veneris filium, et totam gentem Juliam inde progenitam.



QUINTI HORATII FLACCI EPODON LIBER. AD MÆCENATEM. Ode I.  
 Comes ire vult Mæcenati ad bellum Actinæum profecturus.  
 his Librais? inter alta navium, Amice, propugnacula.  
 Peritus omne Casaris periculum Sullæ, Mæcenas, tuo.  
 Quid nos, quibus te vita si superstitè Jucunda, si contra, gravis?  
 Chremæ? Jussit persequerem otium Non dulce, ni forem simul?  
 An? hunc laborem mente latenti, deest Qua ferre non molles viros?  
 Peremas? et te vel per Alpium Jugu, inhospitale? et Caecussum.  
 1 Amice Mæcenas, tu parvus milite otium ipse cume periculum Octavianii Casaris tibi carissimi, hinc in Librais navibus inter alta navium propugnacula, id est inter furtivas naves Antinianas. — 2 Librais erant naves valde humiles, sed ceteris, earum modo strictæ, quibus utebantur Librai piratæ. — 3 Quid nos faciemus, sive Quid ego faciam, cui remanendum est in Urbe? ego, inquam, cui vita est preciosa, si te superstitè vivitur; si contra, gravis et molestus. — 4 Chremæ quidem otium minime mihi jucundum est, nisi id fecum simul agam. — 5 An laborem hunc laborum militarem, ea mente, qua deest enim ferre viros fortis? — 6 Sic tibi ipse respondet poeta. — 7 Caecussum est Scythiarum mons, inhospitatus propter glaciem et nivem.

## THE HUNCHBACK OF NOTRE DAME

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

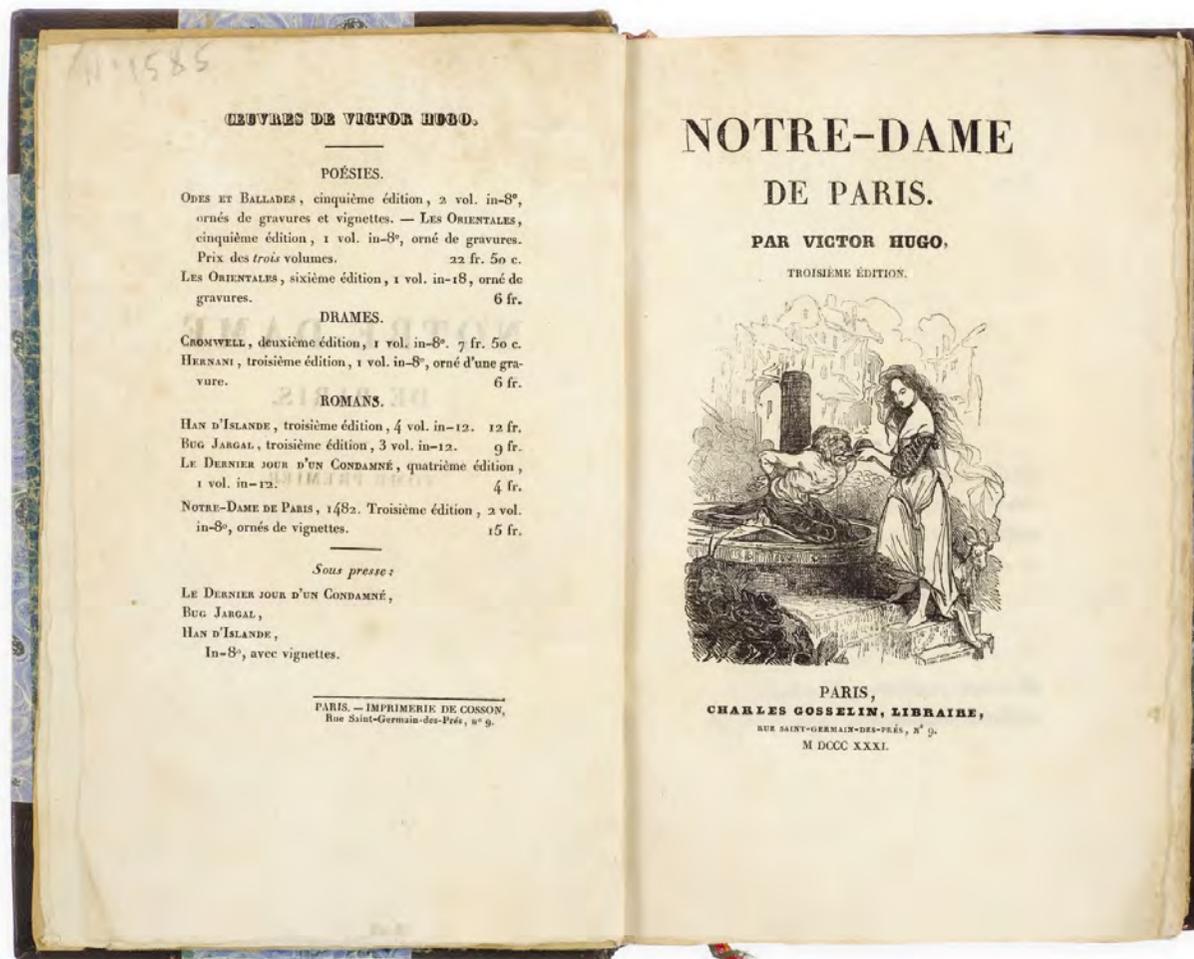
Two vols, 8vo, pp. [8], 404; [4], 536; pp. 439 and 491 mispaginated '339' and '391', both vols with half-titles; woodcut vignettes to title-pages by Tony Johannot; vol. I half-title lightly foxed, a very light dampstain to upper corners of vol. I (not touching text); otherwise a handsome set in twentieth-century 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 printed.**

*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 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.



TRANSLATED TUDORS

27. HUME, David. *Histoire de la maison de Tudor sur le trône d'Angleterre ...* traduit de l'anglois par Madame B\*\*\*. *Amsterdam [i.e. Paris], 1763.*

Six vols, 12mo; a few very slight spots; an excellent set in contemporary French mottled calf, spines richly gilt with gilt red morocco labels, edges stained red, marbled endpapers, red ribbon page-markers; bookplate of Robert J. Hayhurst to upper pastedown vol. I.

£600

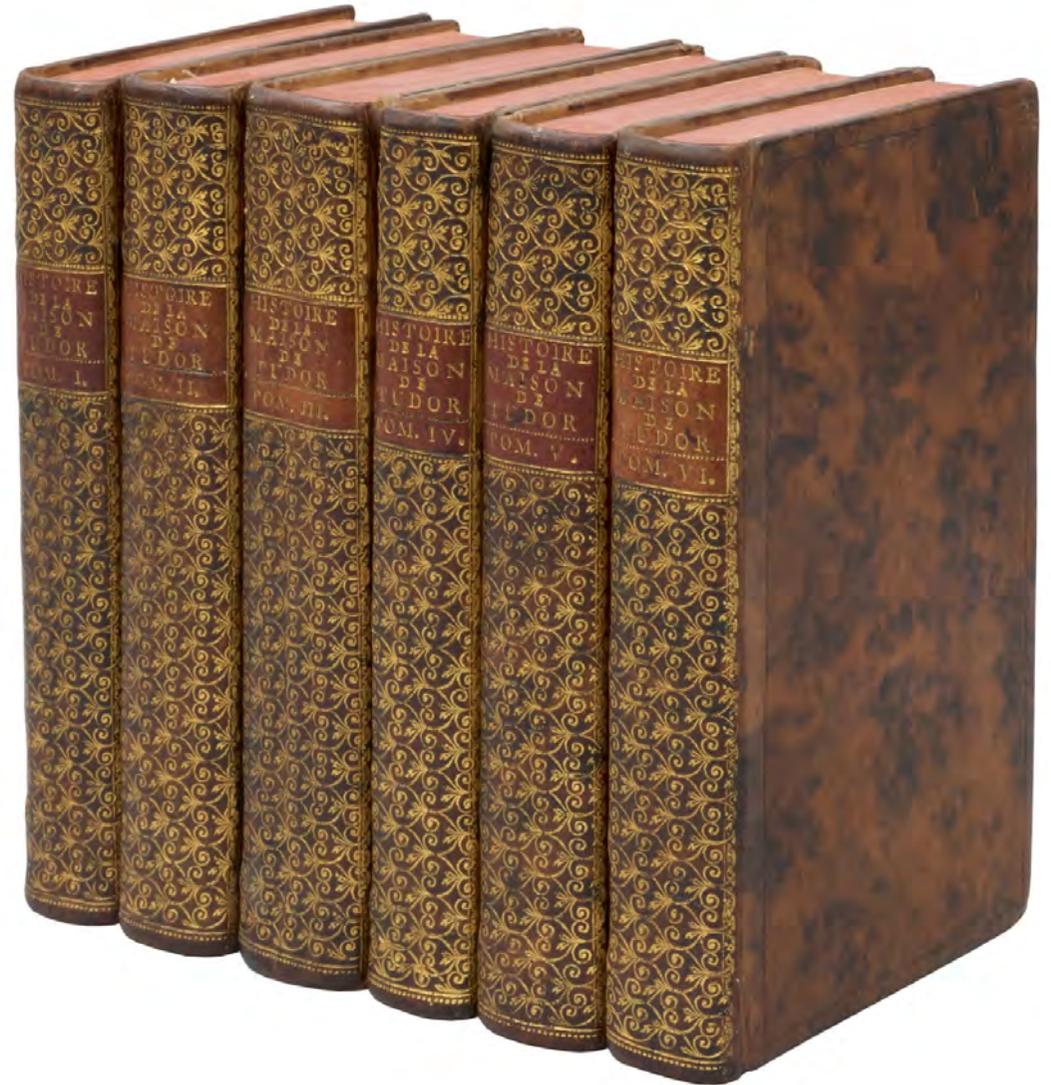
**A very fine set of the first French edition of Hume's history of Tudor England.**

Having set out the objectives of the historian 'to be true & impartial ... next to be interesting' (*The Letters of David Hume* (1932) I, p. 209) and following the success of his history of England under the Stuarts (1754–6), Hume published his *History of England under the House of Tudor* in 1759 for an advance payment of £700, noting that 'it is properly at that Period modern History commences' (*ibid.* I, p. 249).

The history was soon after translated by Octavie Belot (1719–1805, *née* Guichard), a Parisian widow supporting herself on English translations from the death of her first husband until her marriage to Jean-Baptiste-François du Rey de Meynières in 1765. Accompanied by a two-volume quarto edition of the same year, the present edition came after abbé Prevost's translation *Histoire de la maison de Stuart* (1760) and was followed in turn by Belot's *Histoire de la maison de Plantagenet* (1765); the three were subsequently issued together with cancel titles as *Histoire d'Angleterre*.

Library Hub records sets only at NLS, Leeds, and King's College Cambridge (three volumes only, incomplete, from the Keynes collection).

Quérard IV, p. 165.



28. [HUNDRED YEARS' WAR.] Royal order in French authorising payment to various officials engaged in raising a levy ('aide') at Avranches in order to resist the English ('pour resister aux Angloiz'), to remove from the country several mercenaries ('faire vvidier hors du royaume plusieurs pillars') and to provide for various affairs touching the king and the good of his realm. *Paris, 30 March 1415.*

Manuscript on vellum (204 x 315 mm), 19 lines written in a French secretary hand in dark brown ink, signed by the royal secretary 'Chastemer' at foot and with the remains of three small heraldic wax seals applied directly to the vellum, late eighteenth- or early nineteenth-century inscription '30 mars 1415' in top left-hand corner; soiled, worn and very creased, small holes in corners where once perhaps sealed with thread, but in good condition and entirely legible. **£1750\***



**A royal order to pay officials involved in raising a levy at Avranches, issued a few months before the battle of Agincourt.** On 10 March 1415, at the Tower of London, Henry V had announced his intention to invade France 'with no small army ... to reconquer the lands pertaining to the inheritance and the crown of his realm'. Shortly afterwards Charles VI ordered an initial levy of taxation to fund preparations for defence. The present document, however, seems to relate to an earlier levy: in an order of 22 June 1414, Charles's commissioners had instructed that a payment be made to one Colin Duhamel for having brought to Paris the sums raised during the election of Avranches, these sums being intended to reduce John the Fearless to obedience ('pour mettre et réduire à son obeissance Jehan de Bourgogne et ses complices rebelles et désobeissans'; see J. Tardif, ed., *Monuments historiques*, 1866, p. 436). Following the signing of the Peace of Arras between Charles VI and John the Fearless in February 1415, these funds could presumably be diverted to meet other needs such as a potential English invasion.

The present document authorises payment of 25 livres tournois to the elected officials for their services and salaries during the imposition of the 'aide' (the total value being 50 livres tournois, so there were evidently two such officials), 80 livres tournois to the 'Receveur', Robert des Preaulx, 100 sols tournois to Jean Rossignol for bringing to Paris 'le double de lestat', and 8 livres tournois for the clerk who prepared the 'co[m]missions du taux' for the various towns' portions of the levy. The royal secretary 'Chastemer' is doubtless Antoine Chastemer, a native of Beauvais: see H. Denifle, *Chartularium Universitatis Parisiensis* vol. IV, 1897, p. 92, where he is recorded among the 'nomina magistrorum nationis Picardorum' in a 1403 register of supplicants for benefices. Denifle notes that in the *Supplicationes* of Pope Martin V Chastemer is recorded in 1417 as a secretary and notary of Charles VI and that he sought a parish in the diocese of Chartres ('An. 1417 ut secret. et notar. Caroli Franc. regis affertur, et petit paroch. eccl. de Novovico Carnotens. dioec. ([Suppl. Mart. V], no. 101, fol. 276b)', *idem* p. 95 n. 20).

The months leading up to the English invasion of France have, until recently, received patchy treatment by historians, English scholars tending to concentrate on the military campaign itself and French scholars preferring to ignore the entire episode.

LEGAL COMMONPLACE

29. [LAW.] Loci communes iuris civilis. Ex mendis tandem, et barbarie, in gratiam studiosorum utiliter restituti. Addita sunt praesumptionum fere omnium, quae in foro frequentantur, exempla. Cum Ioan. Oldendorpii epistola nuncupatoria. Lyon, Sebastien Gryphius, 1545.

8vo, pp. 337, [1]; printer's device to title and last page, woodcut initials; small hole at head of title, pp. 222-223 strengthened to inner margins with some staining, worming to inner margins of pp. 311-325 with small areas of loss, creasing to corners, especially at beginning, some light damp staining and occasional ink marks; in contemporary limp vellum, remains of ties; cockled and stained with some small losses, hinges partly split; near contemporary inscription to title 'ad usum Petri Segureti licenciati et amicorum', seventeenth-century inscription to front endpaper 'Joannes Ludovicus Boigues'; marginal annotations to 27 pp. and further annotations to endpapers. £300

**Scarce civil law compendium** edited by the German jurist and professor of law at Marburg, Johann Oldendorp (1480–1567), with the help of his student Michael Boldewan, comprising pithy definitions and maxims arranged alphabetically from 'absentem' to 'vox servi', drawn from legal authorities such as Ulpian.

This copy belonged in the sixteenth and seventeenth centuries to two legal practitioners by the names of Pierre Seguret and Jean Louis Boigues. Their occasional notes can be found in the margins and show a particular interest in judges and judgements, and witnesses and testimony. The front endpapers bear Latin notes relating to buyers, sellers and contracts, and seventeenth-century notes in French referring to Catherine de Moncausson. The rear endpapers contain a further text in French, and a Latin note relating to parts of the body.

Only 1 copy traced in the UK (John Rylands) and 2 in the US (Harvard Law, Library of Congress).



## DEPICTING THE PASSION

**30. LE CLERC, Sébastien, *the Elder*.** Figures de la passion D. N. S. Iesus Christ présentées à Madame 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). **£550**

**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, second 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 Sébastien le Clerc* 232.



31. [LE NOBLE, Pierre, and Eustache LE NOBLE (*attributed*).] *Les Amours d'Anne d'Autriche, Epouse de Louis 13. Avec le Cardinal Richelieu Le Veritable Pere de Louis 14. Aujourd'huy Roy de France. Ou l'on voit au long comment on s'y prit pour donner un Heritier à la couronne, les resors qu'on fit jouer pour cela, & enfin tout le denouement de cette Comédie. A Cologne, Chez Pierre Marteau, 1696* [France, early eighteenth century].

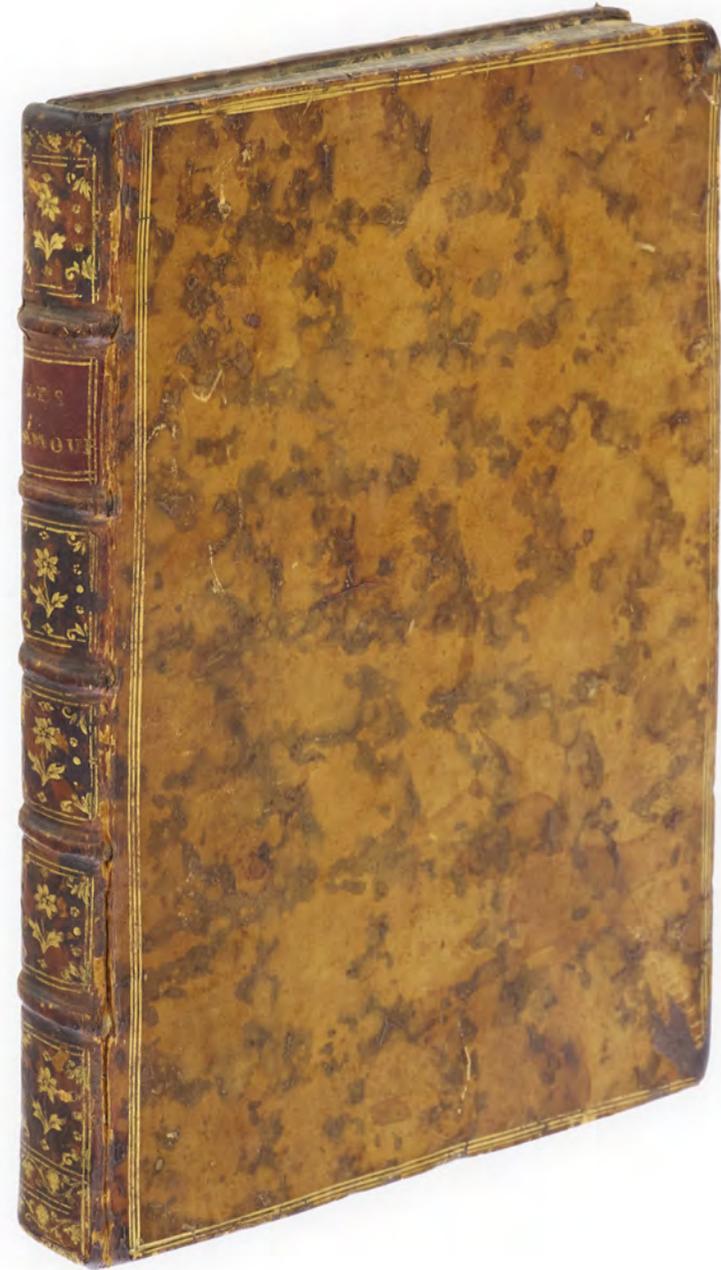
Manuscript on paper, 4to, pp. 158, [32 (blank)], with 4 copper-engraved portraits bound in; neatly written in French in brown and black ink in a single hand, c. 19 lines per page, within a red-ruled frame; an excellent copy; bound in French mottled calf, borders triple-filleted in gilt, spine gilt in compartments with gilt-lettered red morocco label, edges speckled blue, marbled endpapers, sewn on five cords laced in; corners a little bumped, short split to front joint, tailcap chipped; engraved armorial bookplate of Admiral Archibald Duff (Franks 9203) to front pastedown.

£850

**An early manuscript copy of a salacious – and treasonous – history arguing that Louis XIV was the illegitimate child of Anne of Austria and Cardinal Richelieu, bound with four engravings.**

Translated from the 1691 anonymous London-printed *The French King Proved a Bastard: or The Amours of Anne with the Cavalier de Roan*, the work appeared in French as *Les Amours d'Anne d'Autriche* under a false Cologne imprint in 1692; in questioning the King's legitimacy, the work portrays Louis XIV as an imposter, his father as impotent, and his mother as an adulterer. Our carefully executed manuscript appears to be copied from the third edition of 1696, printed by 'Pierre Marteau'; the fictitious imprint (known also in translation as Pietro Martello, Peter Hammer, *etc.*) was used widely throughout the seventeenth and eighteenth centuries by many printers, including often the Elzevirs, wishing to conceal their identity as a protection against censorship.

Bound in before the text are four engraved portraits, depicting Anne of Austria, Louis XIII, Armand-Jean du Plessis, Cardinal Richelieu, and a young Louis XIV. Those of Anne of Austria and Richelieu are signed by Pierre Daret, engraver to the King, and appear in his celebrated *Tableaux historiques, ou sont gravez les illustres françois et estrangers*. The engravings of Louis XIII and Louis XIV, conversely, are signed by Balthasar Moncornet. Curiously, the verso of the engraving of Richelieu (dated 1652) bears offsetting of the title-page of the very scarce pamphlet *Declaration du Roy, contres les officiers & habitans de Bordeaux*, printed at Paris in the same year.





LOUIS XIV PAR LA GRACE DE DIEU, ROY DE FRANCE ET DE NAV.  
Louis, qui nous promet le calme apres l'orage,  
Loint desja des Lauriers à ses Lys Triomphans,  
Et par ses actions plus grandes que son aage,  
Nous apprend que les Roys ne sont jamais enfans.  
Par son tres humble Serviteur B. Menestret, Aua. princl. du Roy.

Les Amours  
d'Anne d'Autriche  
Epouse de Louis 13.  
Avec  
Le Cardinal de Richelieu  
Le Veritable Pere de Louis 14.  
Aujourd'huy Roy de France  
On voy voit au luy comment on s'y  
peut pour donner un heurieux a la couronne  
Les restes qu'on s'y jure pour cela et  
en s'y tout le benolement de l'este Louis 14  
A. Cologne  
Chez Pierre Marteau 1696

*Provenance:*

1. This copy is almost certainly the manuscript which appeared at auction as lot 1391 in the *Catalogue des livres composant la bibliothèque de feu M. Duff* (Paris, 15 May 1837). It seems reasonable to identify Monsieur Duff as John Duff, sixth of Drummuir (1772–1836), who studied at Edinburgh University before being sent, circa 1789, to Paris to learn French; he was driven away by the Revolution and continued his studies in Lausanne, but on retiring from the army in 1798 he moved to Paris, where he died and was buried in 1836.

2. Vice-Admiral Archibald Duff, seventh of Drummuir (1773–1858), younger brother and heir of the above. Vice-Admiral Duff led a distinguished career in the Royal Navy, serving with Nelson in the Napoleonic Wars and receiving both the Turkish gold medal for his role in the Egyptian campaign and the gold medal of the Royal Humane Society for his 'intrepid and manly exertions' in jumping overboard at night to save another man.

For John and Archibald Duff of Drummuir, see *The Book of the Duffs* II (1914), pp. 393-400.

FEMMES FATALES

32. **LEBRUN.** Souvenirs d'une coureuse de rues, dite accrocheuse, par Lebrun. Prix 60 centimes. *Brussels, Joostens, Imprimeur-Libraire-Editeur, 1861.*

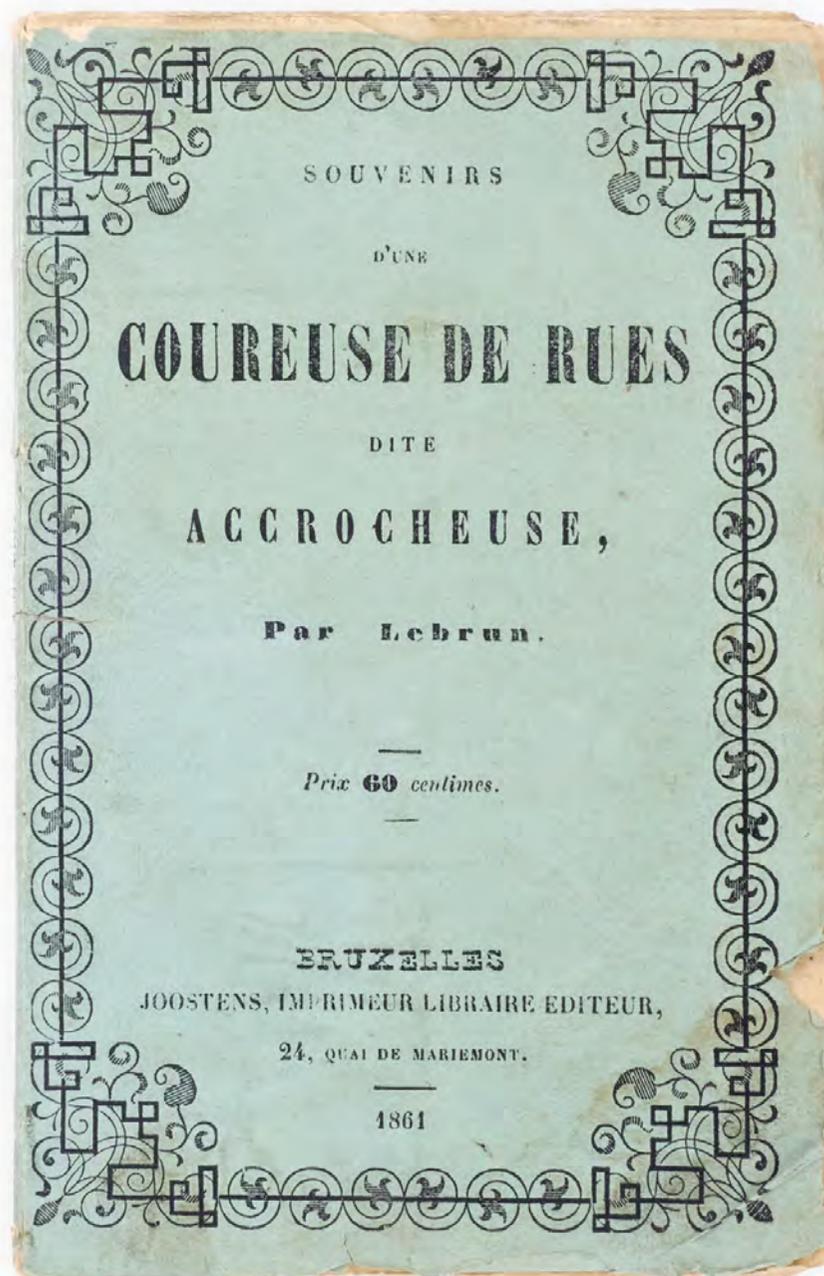
18mo, pp. 94, [2 (blank)]; with half-title; occasional light staining, nonetheless a very good copy; in the original blue printed wrappers, a few small marginal chips to wrappers, light dampstaining to lower wrapper. £400

**First and only edition of this salacious tale of a mother-daughter duo who seek to defraud men through seduction.**

Divided into twelve chapters, the story opens with the circumstances of the protagonist's upbringing: Sarra (named for the siege of Saragossa) is the daughter of the Pomeranian Elisabeth von Schaffhause, raised in Louvain by Elisabeth and her three lovers. When one perishes unexpectedly, Elisabeth devises a scheme to generate income for the family: she lures an unsuspecting gentleman home, only for one of her lovers (forewarned by Sarra) to declare himself Elisabeth's husband and demand financial compensation. By the age of fifteen, Sarra is directly involved in her mother's plans, this time arranging for her mother to discover her in a man's company and threaten to go to the police for accosting her daughter if not adequately paid.

Little is known about Lebrun, although he appears to have been a prolific author of erotic pamphlets (seventeen are advertised on the rear wrapper): 'In *L'Enfer* there is a whole series of these little pamphlets published for peddling; they are unlicensed trivialities, boring to read, badly written, and of no interest whatsoever, but with a promising title. Judging by the number of works by this Lebrun that have wrongly been given the honours of *L'Enfer*, and by the number of those advertised in the Catalogues printed on the back cover, he must have committed nearly fifty silly deeds of this kind!' (Apollinaire IV 347 *trans.*).

**OCLC finds 2 copies only (BnF, BL).** Apollinaire IV 359; Pia II, col. 1262; Rose 2531.



**33. LUPINACCI, Tomaso.** 'La Napoleoneide in diversi poemetti lirici, e drammatici, composta dal Dr Tomaso Lupinacci del comune di Campana in Calabria Citra.' [*Campana, c. 1810.*]

Manuscript on paper, in Italian, 8vo (186 x 130 mm), ff. [74] + blanks, with engraved bust of Napoleon serving as frontispiece; very neatly written in brown ink in a single hand, up to 23 lines per page, a few corrections; dampstaining to lower corner of frontispiece, a little light foxing; very well preserved in contemporary pastepaper wrappers; losses to spine and covers, some worming to upper cover and front flyleaf. **£450**

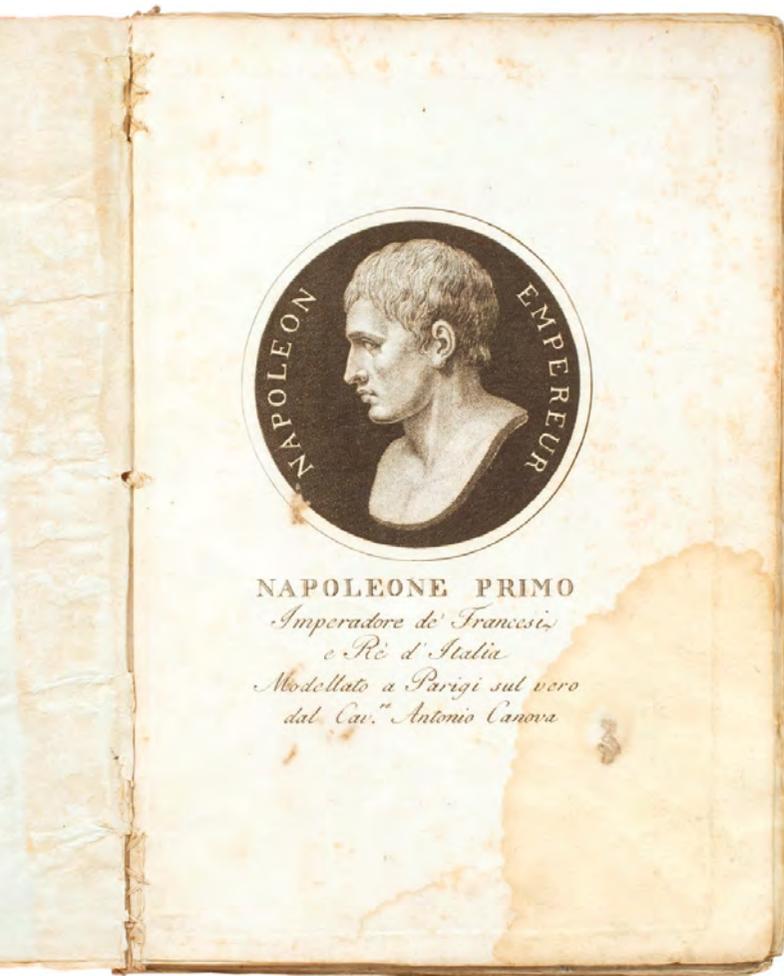
**A remarkable collection of seemingly unpublished Italian verse glorifying Napoleon Bonaparte, written by a penniless poet from the town of Campana, in Calabria, southern Italy, during Napoleon's reign as King of Italy.**

The author, one Tomaso Lupinacci, opens with a dedication to Napoleon's brother-in-law, Joachim-Napoleon (1767–1815), who reigned as King of Naples from 1808 to 1815, describing how his muse inspired him 'to sing of the glories and virtue of your most august brother-in-law the most invincible Napoleon ... to celebrate the triumphs ... on the Danube, Reno, Po, in Egypt, and on the Tagus'. The text that follows comprises twenty sonnets, ten 'dreams' (*sonne*), eight canzonettas (e.g. 'France and Italy', 'The eagle and cock'), and six cantatas (including 'Pallas and Juno', 'Diana and Love', 'Clio the muse'), and ends with a two-act dramatic operetta, all addressed to Napoleon 'Emperor of the French and King of Italy'.

Laden with classical allusions, Lupinacci's verse reveres Napoleon as 'the hero of this age', a great warrior and lawmaker, and the 'new Mars', worthy of the admiration of ancient gods and goddesses, and includes a sonnet in honour of his birthplace Ajaccio. The extraordinary operetta that closes the manuscript portrays Athena and Mars arguing over 'who had the primacy in the raising of the great Napoleon and made him victor in all his battles and greatest exploits', with Astrea (goddess of justice), Juno, Apollo, Peace, Fortune, and Fame also featuring, alongside a chorus of Muses. The opening scene takes place in the Emperor's apartments in Paris, and it ends with Apollo proclaiming 'Viva dunque, e sia felice, Il piu grande Imperador'.

Our Calabrian versifier clearly intended to publish his work, since he writes in his dedication that he 'would have provided this little book with engraved plates necessary for the clarity and expression of the poetic concepts' were it not for his extreme poverty. Very little is known of Lupinacci. According to OPAC SBN he was the author of *Vari poemetti in lode di alcuni personaggi illustri*, a twenty-three-page duodecimo published at Naples by Agnello Nobile in 1810, a copy of which is preserved at the Biblioteca della Fondazione Ettore Pomarici Santomasi. **We have found no other exemplar of the verses in our manuscript.**

Bound in at the front of the volume is a handsome engraved bust of Napoleon with the caption 'Napoleone primo imperadore de' Francesi e re d'Italia modellato a Parigi sul vero dal Cav. Antonio Canova'.



RUSSIA IN SPANISH

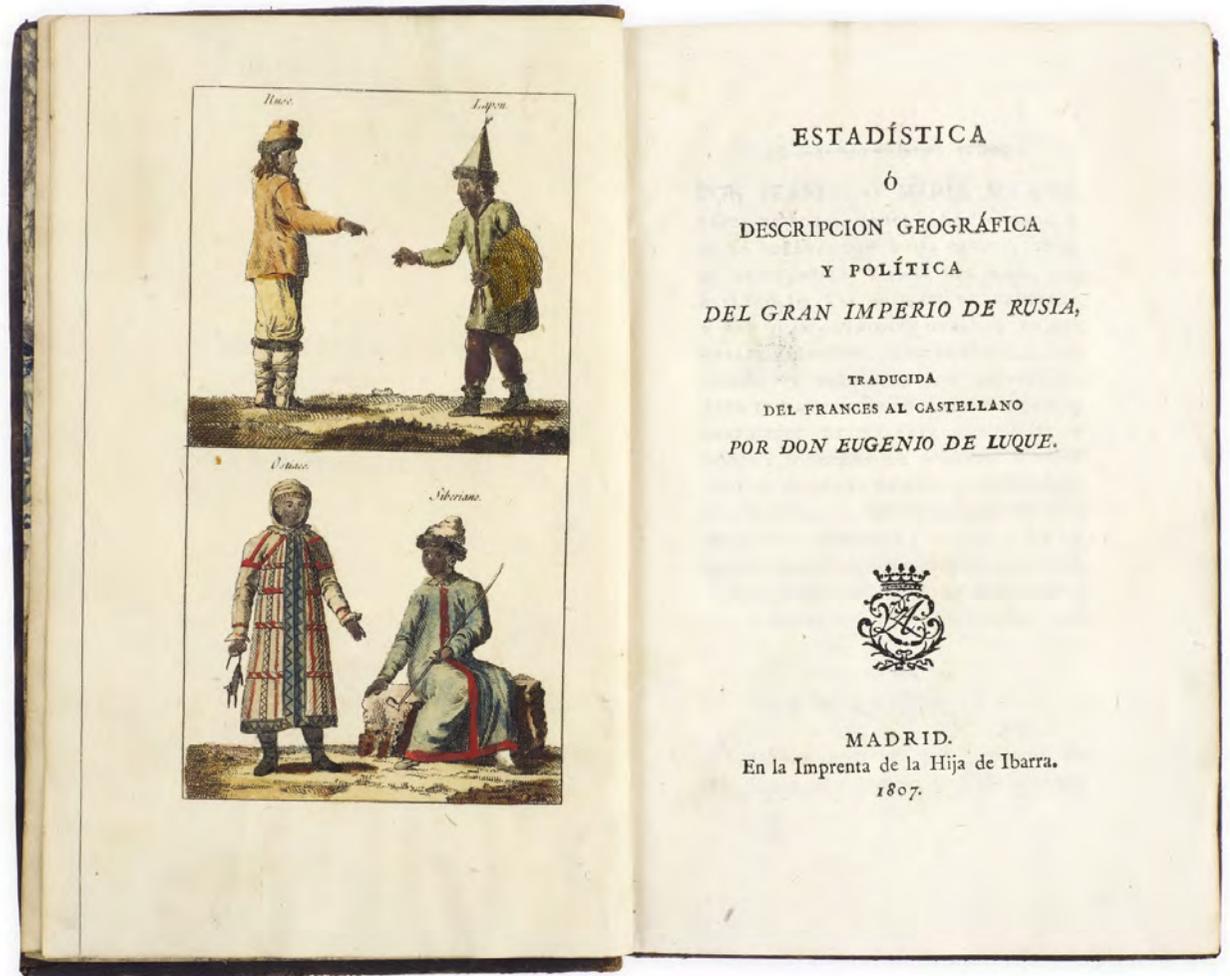
34. **LUQUE, Eugenio de.** *Estadística o descripción geográfica y política del gran imperio de Rusia, traducida del Francés al Castellano por Don Eugenio de Luque. Madrid, Hija de Ibarra, 1807.*

8vo, pp. [8], xxxvii, 244, [6], with 3 hand-coloured plates; a little light creasing to corners at beginning; very good in contemporary Spanish tree-patterned calf, spine decorated in gilt and with gilt lettering-piece, marbled endpapers; small wormhole at head of spine, some rubbing to extremities and covers; small printed advertisement label for 'la Librería de Polo y Monge' of Zaragoza to half-title. £200

**First edition of this Spanish account of the 'Great Empire of Russia' illustrated with three handsome plates depicting different indigenous peoples and costumes of the empire.**

Luque begins with an introduction comprising a gallop through Russian history in under forty pages from the fifth century to the close of the seventeenth, which ends by claiming that Peter the Great, for all his qualities, committed 'crímenes horrendos'. The principal text, apparently a translation from the French, covers Russia's geography, population, climate, produce and commerce, army and navy, finances, governance and legislation, and its hospitals, prisons, schools, and literature.

Palau y Dulcet 144193. **Only 1 copy on Library Hub** (Senate House Library).



35. [MAISTRE, Xavier de.] Voyage autour de ma chambre par M. le Chev. X\*\*\* \*\*\* O. A. S. D. S. M. S. [Officier au service de Sa Majesté Sarde]. Turin, 1794 [Lausanne, Isaac Hignou, 1795].

12mo, pp. 188, [2 (errata)]; sporadic light foxing, but overall a very good and clean copy, uncut, bound in c. 1900 full vellum, gilt lettering-piece to spine; contemporary ownership inscription to title, washed, resulting in browning of upper portion of title-page; bookplate of Luigi Cora (1873–1947), industrialist and celebrated collector of books and art from Turin, to front pastedown.

£2800

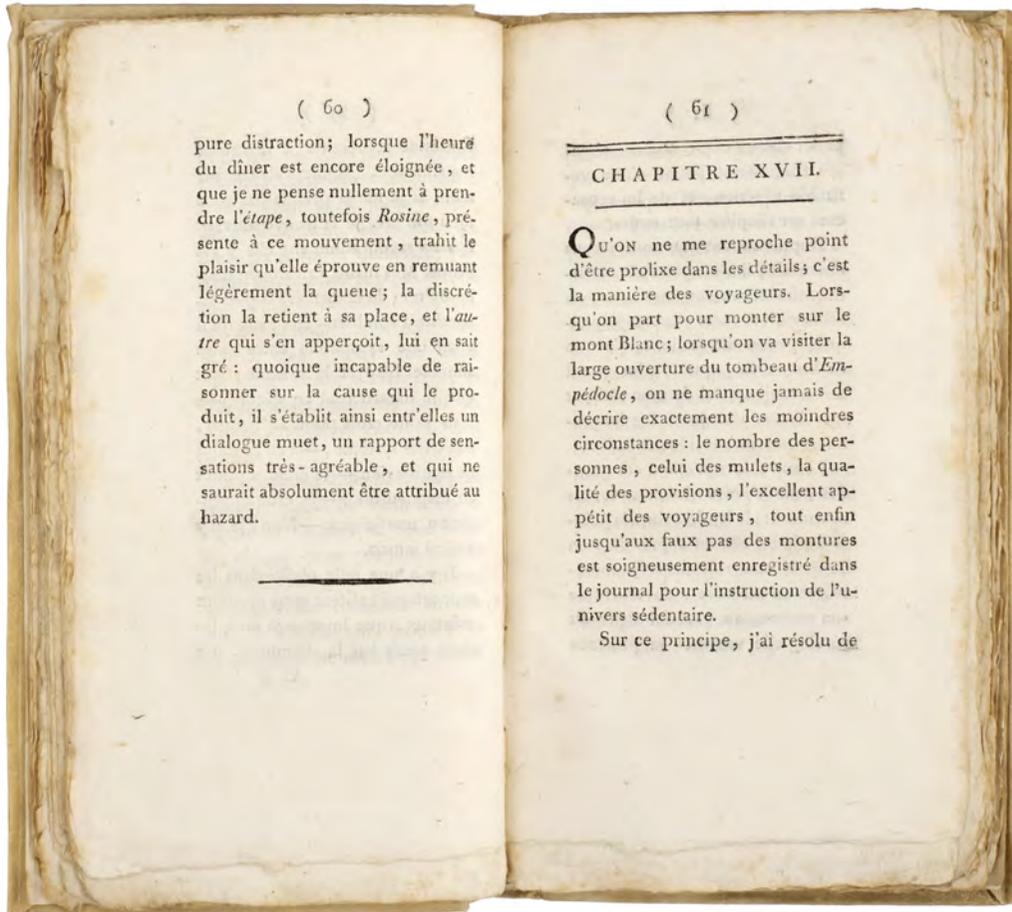
First edition, rare, of the celebrated fantasy novel 'Voyage Around My Room', a parody of the grand travel narrative tradition, by Xavier de Maistre (Chambéry, 1763 – Saint Petersburg, 1852).

A Savoyard officer in the army of the Kingdom of Piedmont-Sardinia, de Maistre wrote the *Voyage* during the forty-two days he spent in solitary confinement in his room in the fortress of Turin, to which he was sentenced for engaging in a duel.

In the forty-two chapters of the book (one for each day of confinement), de Maistre recounts the sedentary journeys through his square room, of a perimeter of thirty-six paces, which he explores thoroughly, by walking in straight lines, diagonally, or in zig-zag, often balancing on the rear legs of his beloved armchair. In his travels, de Maistre carefully describes all the items he encounters, starting from his bed and other pieces of furniture, to the paintings and engravings on the wall, including the portrait usually most appreciated by his guests: the mirror. Each object presents the author with the opportunity for elegant digressions, witty anecdotes, and philosophical observations, often based on current morality. The finding of a dried rose in a drawer, for example, develops into a disquisition on unrequited love, where a woman refuses the gift of a flower because she is too busy combing her hair to take her eyes off the mirror. The author's monologue often turns into a dialogue between his soul and his body, which engage in constant arguments, though always with the utmost courtesy. The novel, written in the midst of revolutionary turmoil, expresses both the temptation of an escape from everything, albeit imaginary, and the utopia of a studious retirement.

Both place of printing and date are false; the novel was in fact published, unbeknownst to the author, at Lausanne in 1795 at the expense of his elder brother Joseph, the renowned philosopher and a key figure of the Counter-Enlightenment, who was then a refugee in Switzerland. Like his brother, Xavier de Maistre was a convinced counter-revolutionary and fierce opponent of Napoleon and therefore, after the French invasion of Savoy, refused to swear allegiance to Bonaparte and chose instead to join the Russian army, eventually attaining the rank of major-general, and taking residence in Saint Petersburg.

Barbier, IV, 1060; Cioranescu, II, 41876; Cohen de Ricci 148; Le Petit, p. 573; Lewine 62; Monglond, *La France révolutionnaire et impériale*, III, 229; Quérard, I, 335; Rahir, *Bibliothèque de l'amateur*, (1907) p. 276; Sander 159.



ANNOTATED FLORILEGIUM

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

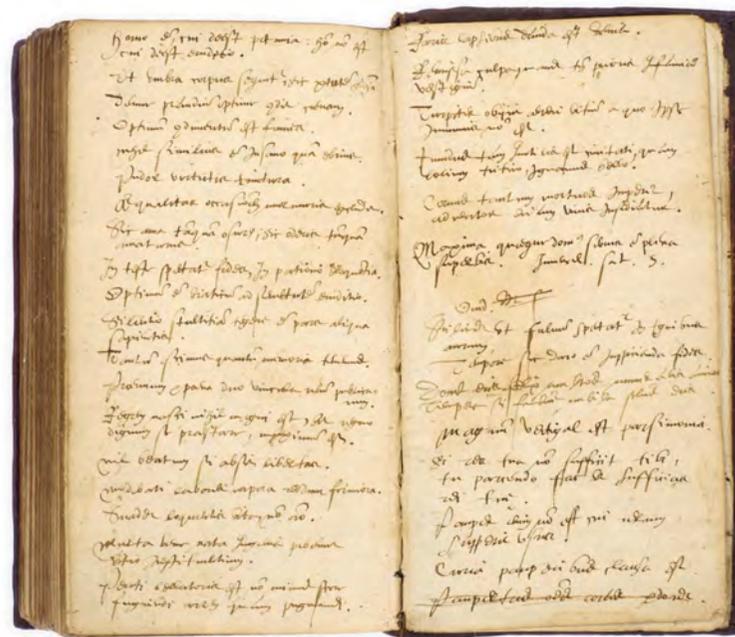
12mo, pp. 687, [6], [3 (blank)]; woodcut vignette on title, woodcut headpieces and initials; light occasional soiling, a few minute wormholes; a very good copy in contemporary calf, panelled sides with gilt centre-pieces and floral corner-pieces within double blind-stamped border, panelled spine with 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. We find 2 copies of this edition in the UK (BL, NLS) and 3 in the US (Illinois, NYPL, Ransom).



37. [MONTANUS, Arnoldus.] *Ambassades mémorables de la Compagnie des Indes Orientales des Provinces Unies, vers les empereurs du Japon. Contenant plusieurs choses remarquables arrivées pendant le voyage des Ambassadeurs ... Le tout enrichi de figures dessinées sur les lieux, et tiré des mémoires des ambassadeurs de la Compagnie. Amsterdam, Jacob van Meurs, 1680.*

Two parts in one vol., folio, pp. [6], 227, [9], 146, [6]; with additional engraved title, folding map, 25 double-page and folding plates, and numerous engravings within the text; title in red and black, engraved initials, head- and tailpieces; small worm track to inner margins pp. 59–82, closed marginal tears to pp. 207/8 and 219/20 (repaired), repairs to tears along folds of plate facing part II p. 130, some browning, a few light marks; a good copy in recent red morocco, spine and covers gilt to style, gilt turn-ins, marbled endpapers. **£4000**

**First edition in French of an important and influential study of Japan** by the Dutch theologian and historian Arnoldus Montanus, based on eyewitness accounts from two Dutch East India Company (VOC) missions to Japan in 1649 and 1661.

Although Montanus never left Europe, his publications contributed greatly to the growing European understanding of non-European cultures, then being advanced by the twin forces of trade and the missions. This, his major study of Japan, was first published as *Gedenkwaerdige Gesantschappen der Oost-Indische Maetschappij in't Vereenigde Nederland, aen de Kaisaren van Japan* in 1669, and was based on journals, reports, and information which Montanus procured from employees of the VOC. The work was quickly translated into English (as *Atlas Japonensis*) and German (both 1670) and, as here, into French, and remained the standard reference work on Japan until the publication of Engelbert Kaempfer's posthumous *History of Japan* in 1727. Unsurprisingly Kaempfer himself, a German by birth who joined the embassies of the Dutch, had a copy of Montanus's important work in his library. Like the Dutch original, this French translation was published by Jacob van Meurs, a noted Dutch publisher and engraver who specialised in heavily illustrated large folio works, particularly within the fields of geography and travel. As a result, this edition retains the impressive plates and illustrations of the Dutch original.

Cordier, *Japonica* 385; Landwehr *VOC* 525.



170  
*LES MISTÈRES D'ISIS*

*Opéra en Quatre Actes.*

*Représenté à Paris au théâtre des Arts.*

*PAROLES DE E. MOREL.*

*Arrangé et Mis en Scène par Lachnith.*  
*Musique*

*DE W. A. MOZART.*

*Dédié à*  
*A. Son. A. S. Monseigneur.*  
*Maximilien Joseph*  
*Électeur Palatin de Bavière.*

*Price. 40.<sup>s</sup>*

A PARIS

Chez SIEBER père Artiste et Éditeur de musique rue St Honoré Hôtel d'Aligre N° 199.

1666

*Sieber*  
*père*

THE MAGIC FLUTE

**38. MOZART, Wolfgang Amadeus.** *Les Mistères d'Isis*, opéra en quatre Actes. Représenté à Paris au théâtre des Arts. Paroles de E. Morel. Arrangé et mis en scène par Lachnith. Musique de W. A. Mozart. Dédié à son A. S. Monseigneur Maximilien Joseph électeur palatin de Bavière ... Paris, chez Sieber père, [1801?]

Folio, pp. [4], 365, [1], engraved throughout, Plate no. 1666, signed by the publisher on the title-page as usual; a very good copy in contemporary half vellum and marbled boards, manuscript cover label presenting this copy 'à Mr. de Nerbonne'; unidentified small blue stamps to title-page, armorial bookplate of George Lascelles, 7th Earl of Harewood, with a letter presenting it to him and his wife on the occasion of their marriage in 1949. **£4250**

**First edition, scarce, printing much of the score of *Die Zauberflöte* (1791) for the first time**, albeit in the distorted form of a pasticcio by Ludwig Lachnith, adapted to the tastes of contemporary Paris with a new text by Étienne Morel de Chédeville. The full unadulterated score was not published until 1814.

In *Les Mistères d'Isis* the two acts of the original were expanded to four, the spoken dialogue of the *Singspiel* was replaced with recitative, and most of the names were changed; the music itself was reordered, partly rewritten and often transposed, and Lachnith added arias borrowed from *La Clemenza di Tito*, *Le Nozze di Figaro*, and *Don Giovanni*.

Première in Vienna in September 1791, *Die Zauberflöte* was an immediate success, great succour to Mozart in his final illness. It had reached a hundred performances by the following November. A piano and vocal score was published by Artaria sometime after November 1791 and a version for string quartet in May 1792. In its adapted form it was equally successful in Paris (*Les Mistères* saw 134 performances in 26 years after its premiere in 1801), which paved the way for more Mozart on the Paris stage.

**RISM A/IM 4773 (listing 6 copies, Toronto only in North America). Library Hub shows copies at BL and Glasgow.**

LOVE AND LACKLUSTRE LITERATURE

39. [MURAT, J.-B. de.] *La destinée d'une jolie femme*, poème érotique, en six chants, par J.-B... de M... Paris, Langlois for Mongie, An XI (1803).

12mo in 6s, pp. 72, [1 (blank)], with engraved frontispiece; slight marginal toning, marginal paper-flaw to title; a very good copy, uncut in contemporary pink wrappers, manuscript title and date to upper wrapper; worn, spine and lower corner neatly repaired. £650

**First and only edition, very scarce, of this humorous moralising tale of love and loss in verse, intended for a female readership and hidden under the 'transparent veil' of erotic poetry.**

Divided into six *chants*, we follow the fifteen-year-old Lise throughout the course of her life; innocent but uninterested in her 'talentless' husband, she is seduced by the rather dishonourable Linval; after a month-long affair, he writes her a callous letter in which he says that he, like the seasons, is incapable of stasis, the narrator reminding readers that one is more likely to catch a wave than to hold down a French courtier. *La destinée d'une jolie femme* traces the trajectory of Lise's corruption and redemption, from her unsuccessful attempts to seek solace in the written word (finding Voltaire too cold, Montaigne too dull, and Racine unoriginal) to an assortment of affairs and flirtatious encounters; repenting at the age of sixty, she ultimately abandons her vanity (and rouge) for a life of quiet devotion.

The preface suggests that the present work was composed in 1789 and ought to be followed by a companion work in which the protagonist is a moral wife, mother, and friend, and thus a foil to Lise, though we know of no such work. Perhaps Murat's aim was made sufficiently clear in his final lines: if members of the fairer sex should find his writing misleading, they are advised to first examine their own hearts.

Barbier I, no. 3584; Gay I, col. 875; not in Pia. **OCLC finds only 3 copies worldwide** (BnF, Montpellier, and Princeton).



## HOMICIDAL GARDENER

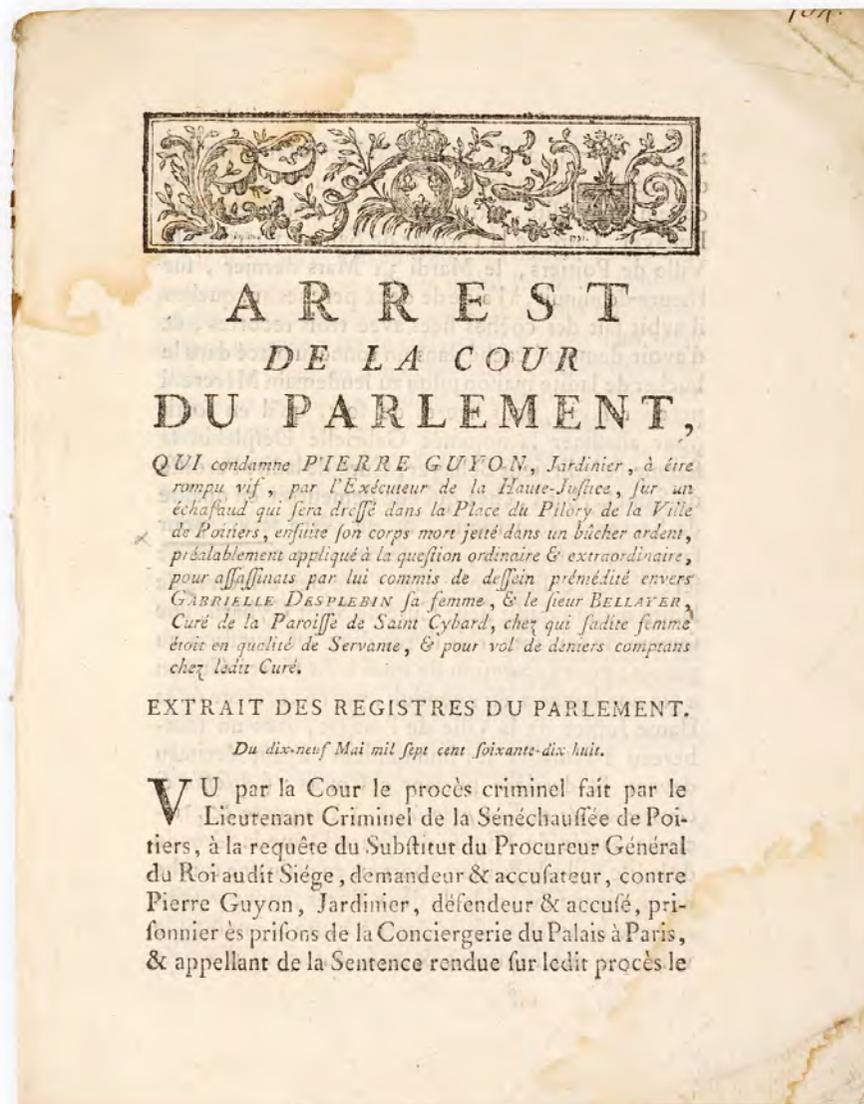
40. [MURDER.] Arrest de la cour du Parlement, qui condamne Pierre Guyon, jardinier, à être rompu vif ... dans la Place du Pilory de la Ville de Poitiers ... pour assassinats par lui commis de dessein prémédité envers Gabrielle Desplebin sa femme, et le sieur Bellayer, curé de la paroisse de Saint Cybard, et pour vol ... Extrait des registres du Parlement. Du dix-neuf Mai mil sept cent soixante-dix huit. Paris, Pierre-Guillaume Simon, 1778.

4to, pp. 4; drop-head title, woodcut head-piece with royal arms; some dampstaining and creasing; disbound. £150

**Very rare decree documenting the crimes and punishment of one Pierre Guyon, a murderous gardener from Poitiers; a case of green fingers turning blood-red.**

According to the text, Guyon broke into the house of the curate of Saint-Cybard, where his wife Gabrielle worked as a domestic servant, at midnight on 31 March 1778, using two poles tied together, and hid himself in a barrel. Emerging from his hiding place at 9 pm the following day, he killed both his wife and the curate with a sickle, before stealing the sum of 63 livres from the curate's cupboard. For his crimes Guyon was condemned to the nightmarish punishment of the breaking wheel. Conveyed to the scaffold in a rubbish cart bearing a sign marked 'Uxoricide', his arms, legs, and back were broken by the public executioner, and he was left to die face up upon the wheel; his body was burnt *post mortem* and his ashes scattered to the winds. Guyon's goods were confiscated, a sum of money therefrom being put towards prayers for the repose of his victims' souls.

**Not on OCLC or CCfr.** CCfr records two Poitiers editions of the same year, at BM Poitiers.



SONGS OF THE 1790s

41. [MUSIC.] Manuscript collection of arias, chansons, and romances, including pieces by Bianchi, Bruni, Paisiello, Beauvarlet-Charpentier fils, Jean-Baptiste Roche etc. Along with a manuscript 'Principes abrégés de la Musique par Tarail'. France (Nantes?), c. 1795.

Oblong 4to, 15 leaves, manuscript staves, one (occasionally two) system; some songs with the text of additional verses interleaved or inserted on smaller sheets; the 'Principes abrégé' on 8 leaves, quarto, laid in loose, along with a draft French translation of a letter from Pliny to Apollonius (4 leaves, heavily corrected); edges slightly thumbed, but generally in good condition in contemporary marbled paper wrappers. £2400

**A fascinating manuscript collection of French songs, both operatic and popular, compiled in the years after the Thermidorean Reaction and the execution of Robespierre.** The arias, in Italian and French or French alone, are taken from works including *La Villanella Rapita* (staged Paris 1789) by Bianchi, *L'isle enchantée* by Bruni (1789), *La soirée oragense* (1790) by Dalayrac, and *Nina, Il Barbiere di Siviglia*, and *La Molinara* by Paisiello.

More unusual are the chansons and romances, mordant in tone, which circulated in the latter half of the 1790s in lamentation of the greater excesses of the Revolution; 'Complainte de Montjourdain' (not the setting by Adrien published in 1795) and 'Couplets fait par Duval pendant sa detention', for example, deal with specific figures executed in 1794, while more generic works like 'A ma femme le jour de sa mort' and 'Complainte de la jeune epouse d'un detenu' express a degree of social reckoning. **We cannot trace printed sources for most of these.**

'After waning during the early 1790s, the French vocal *romance* experienced a resurgence following the Terror, albeit in a form different from the one it had taken before the Revolution. Advocated by Jean-Jacques Rousseau, the early romance was known for its simplicity and bucolic charm. It naïvely related comic and sentimental tales from the distant past. In the latter half of the 1790s, however, French romances began to reflect the turmoil of the revolutionary era. They continued to be relatively simple strophic songs composed as amateur entertainments and as numbers in opéras comiques, but their musical language became graver and more sophisticated. Their accompaniments grew more expressive, and they drew on the *Sturm und Drang* movement in order to convey bleaker subjects' (Myron Gray, 'Musical Politics in French Philadelphia, 1781–1801', 2014, Publicly Accessible Penn Dissertations. 1292).

Also included are at least five pieces by the organist Jacques-Marie Beauvarlet-Charpentier (1766–1834), who 'rode comfortably through the political upheavals' of the 1790s (*Grove*), and a group of seven ariettes, a duo, and a chansonette attributed to 'J. B. Roche'. These are numbered, though not included in number order, suggesting a printed source. A likely candidate is the Jean-Baptiste Roche described in *Annales nantaises* (1795) as the author ('vivant') of a work on orthography and 'un recueil de Pieces fugitives, en prose et en vers, avec musique' [1780].

The 'Principes abrégés de la Musique par Tarail' is a cursory summary of the basics of music theory. Jean-François Tarail (1735–1812) was organist of the Collégiale Notre-Dame de Nantes (until its closure by revolutionary authorities in 1793), but no such work is known by him. The conjunction of both Roche and Tarail suggest Nantes as the place of compilation, perhaps by a student of Tarail.





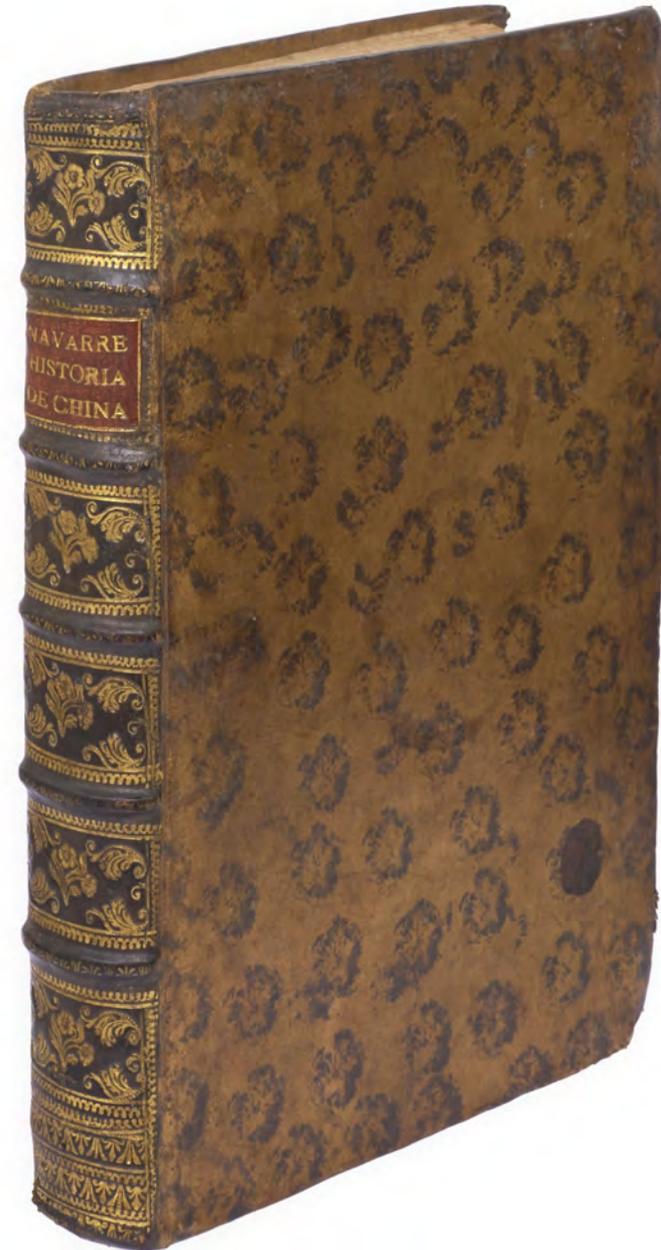
**42. NAVARRETE, Domingo Fernández.** *Tratados historicos, politicos, ethicos, y religiosos de la monarchia de China. Descripcion breve de aquel imperio, y exemplos raros de emperadores, y magistrados del. Con narracion difusa de varios sucessos, y cosas singulares de otros reynos, y diferentes navegaciones. Añadense los decretos Pontificios, y proposiciones calificadas en Roma para la mission Chinica; y una Bula de N. M. S. P. Clemente X en favor de los Missionarios ... Madrid, Juan Garcia Infançon for Florian Anisson, 1676.*

Folio, pp. [20], 518, [26 (index)]; title in red and black within border, woodcut arms to title, engraved arms at head of p. [3], woodcut initials and tailpieces, text in two columns; a little dampstaining and toning, small paperflaw to top right corner of p. 357, very small amount of worming to top corners from p. 467; overall very good in contemporary mottled brown calf, spine gilt in compartments with red morocco lettering-piece, red edges; a few small wormholes at foot of spine, corners bumped, some small marks and abrasions to covers. **£4750**

**Scarce first edition, one of the most important early studies of Chinese history, religion, philosophy, and culture, by the Spanish Dominican Domingo Navarrete (d. 1689).**

Born in 1618, Navarrete entered the Dominican Order in 1635 and joined the missions, initially to the Philippines, in 1646. He first arrived in Macao, partly by accident, in 1658, and spent the next eleven years in mainland China before returning to Europe via India and the Cape in 1672. This, his major work on China, was published while Navarrete was residing at the Priory of Passion in Madrid, shortly before his promotion to Archbishop of Santo Domingo in what is now the Dominican Republic. It consists of a history of China and a lengthy discussion of Chinese philosophy, in particular the Confucianism of the Chinese *literati*, as well as an account of Navarrete's travels, beginning with his journey to the Philippines via Mexico and ending with his return trip to Rome from China more than two decades later.

By all accounts, Navarrete fell in love with China and was a great admirer of Chinese history and culture. Nevertheless, he quickly became famous and even notorious for his denunciation of the evangelizing practices and interpretation of Chinese philosophy then being expounded by Jesuit missionaries. Since the time of Matteo Ricci (1552–1610), Jesuits in China had argued that Chinese Confucianism retained elements of primitive monotheism – and even Christianity – while supposing that the rites practiced by Chinese Confucians were not religious but merely civil and political, and therefore permissible. In opposition, Navarrete argued that the Chinese rites were religious and therefore idolatrous, and that Chinese Confucianism was materialist and atheist, and he openly condemned the Jesuits for allowing such practices to continue.



TRATADOS  
**HISTORICOS.**  
POLITICOS, ETHICOS,

Y RELIGIOSOS DE LA MONARCHIA  
DE CHINA.

**DESCRIPCION BREVE**  
DE AQVEL IMPERIO, Y EXEMPLOS RAROS  
DE EMPERADORES, Y MAGISTRADOS DEL.

CON NARRACION DIFVSA DE VARIOS SVCESSOS,  
Y COSAS SINGVLARES DE OTROS REYNOS,  
Y DIFERENTES NAVEGACIONES.

**AÑADENSE LOS DECRETOS PONTIFICIOS,**  
Y PROPOSICIONES CALIFICADAS EN ROMA PARA LA MISSION  
Chinica y vna Bula de N. M. S. P. Clemente X. en fauor de los  
Misionarios.

**POR EL P. MAESTRO FR. DOMINGO FERNANDEZ NAVARRETE,**  
Cathedratico de Prima del Colegio, y Vniuersidad de S. Thomas de Manila,  
Misionario Apoitolico de la gran China, Prelado de los de su Mission,  
y Procurador General en la Corte de Madrid de la Prouincia del Santo  
Rosario de Filipinas, Orden de Predicadores.

DEDICA SV OBRA

AL SERENISSIMO SEÑOR DON IVAN DE AVSTRIA.



Año

1676.

CON PRIVILEGIO:

En Madrid: En la IMPRENTA REAL. Por Iuan Garcia Infançon.

A costa de FLORIAN ANISSON, Mercader de Libros.

In Europe, where a number of vested interests – including Blaise Pascal and the Jansenists – sought to strike at Jesuit casuistry and influence, Navarrete's work, one of the few major non-Jesuit works of Sinology of the period, proved popular, and it remained an important source for the papal congregation which eventually banned the practicing of the Chinese rites outright in 1704, thereby bringing to an end almost a century of Jesuit missionizing in China.

Alongside Navarrete's own text, the work also includes both the first publication of a treatise written against Matteo Ricci and his evangelizing practices by Ricci's Jesuit successor Niccolò Longobardo (1559–1654) – a document of great importance for later anti-Jesuit polemicists who appropriated Longobardo's criticisms for their cause – and a number of earlier judgements by the Holy Office against the Chinese rites. An English translation of Navarrete first appeared in 1704: it was on the basis of this translation that John Locke came to cite Navarrete in the fifth edition of his *An Essay concerning Human Understanding* (1706) in order to argue that the Chinese – and therefore mankind in general – had no innate idea of God.

Cordier, pp. 31-35; Hill 582; Lust 21. See J.S. Cummins, *A Question of rites: Friar Domingo Navarrete and the Jesuits in China* (1993).

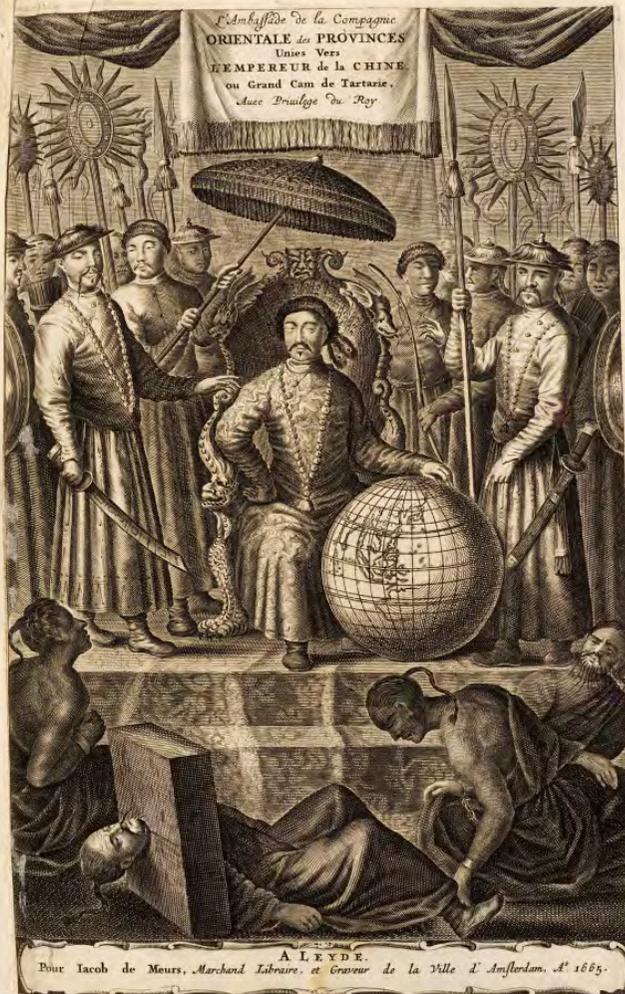
NIEUHOF'S JOURNEY TO A NEW COURT  
WITH INFLUENTIAL ILLUSTRATIONS

43. NIEUHOF, Jean, and Jean LE CARPENTIER (translator). *L'ambassade de la compagnie orientale des provinces unies vers l'empereur de la Chine, ou Grand Cam de Tartarie, faite par les Srs. Pierre de Goyer, & Jacob de Keyser, illustrée d'une tres-exacte description des villes, bourgs, villages, ports de mers, & autres Lieux plus considerable de la Chine ... premiere partie.* Leiden, Jacob de Meurs, 1665.

Two parts in one vol., folio, pp. [14], '290' (recte 294), [2], 134, [2 (list of plates, blank)], with engraved title-page, engraved portrait frontispiece of Colbert at start of dedication, large folding engraved map, and 34 folding engraved plates (Kiangsi (p. 121) and Peking (p. 220) misbound); title printed in red and black with engraved vignette, a further 109 engravings printed in-text, woodcut head- and tailpieces and initials; occasional marginal dampstaining to first part, browning to a few plates, map browned with linen reinforcement to folds and 2 small wormholes; a good copy in contemporary sprinkled calf, spine gilt in compartments and lettered directly in gilt, page edges speckled in brown and red; endcaps chipped, lacking headband; large armorial bookplate of the Pianelli de la Valette family to both pastedowns. £3500

Lavishly illustrated first French edition of Nieuhof's travels through China from 1655 to 1657.

Having previously been employed by the Dutch West India Company in Brazil, Nieuhof joined the Dutch East India Company (or VOC) in 1650 and was stationed for a number of years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year Nieuhof served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open up trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched over 2400 kilometres, and although the party was unable to discuss trade arrangements with the emperor, they did gain permission to visit the court every eight years. Nieuhof compiled the notes and sketches from his journey upon a brief visit home in 1658, but the work itself was not published until 1665. While the first part of the work describes Nieuhof's journey, the second contains a general description of the Chinese empire. **It remains one of the most important early modern non-Jesuit studies of China.**



First printed in Dutch and published in French in the same year, Nieuhof's account was rapidly translated into German (1666), Latin (1668) and English (1669); with the exception of the English translations, all editions are the product of Jacob van Meurs, a noted Dutch publisher and engraver who specialised in heavily illustrated large folio works, particularly within the fields of geography and travel. As a result, the present copy also contains perhaps the most famous and influential feature of Nieuhof's account: the more than one hundred engravings of Chinese people, towns, and landscapes, which were commissioned by Meurs to help market the book and were based on Nieuhof's own sketches. The style of the illustrations has often been credited with helping make chinoiserie fashionable in Europe and they went on to heavily influence western artistic depictions of China for decades to come (see Jing Sun, *The Illusion of Verisimilitude: Johan Nieuhof's Images of China*, Leiden University, 2013).

Although the folding plate of Paolixi appears on the list of plates (crossed out in manuscript in our copy), it was never issued in this edition and appeared first in the Latin edition of 1668 (see Lowendahl).

Brunet IV, 77; Cordier, *Sinica* III, 2345-6; Lowendahl I, p. 65; STCN 840054262 .



remplies, & fouillées de leur vent: ce qui ne donne pas peu d'horreur & de tourment à ceux qui s'en trouvent attequés. Nous en fumes mêmes alors tellement molestés dans nos Vaisseaux, ou elles s'étoient faués & accrochés par millions, que nostre monde fit assés de peine à les noyer, & à nous en delivrer.

CHAPITRE XLIV.

Arrivée des Ambassadeurs à Tiencienvoy, à Jusswoe, Koelien, Samsanwoy, Tongfou, &c.

Nous arrivâmes le même jour à la Ville de TIENCIENWEY, nommée d'au-  
Le nom de  
 cuns Tienin, éloignée de 120. lieues ou environ de celle de Singfo. On la dit être  
 tient pour la plus marchande de toute la Chine. Son Port de Mer ne cede en rien à celui de  
 ceux de Canton, & de Japon. Elle est à l'extrémité, & au coin du bras de mer de la  
 gang, où toutes les rivières de la Province s'afflembent, pour se pousser avec plus de  
 d'impetuosité dans l'Océan, & est un peu plus grande que le Chateaux de Batavia en l'île de  
 l'île de Java, mentionné cy devant: ses murailles ont 23. pieds de hauteur, & sont de  
 défendus de force batteries, d'accondoirs, & de plate-formes larges de huit pas. Il y a  
 Ce lieu est de fort grande étendue, & est embelli de tant de riches bâtimens, & de si  
 superbes Temples, & on remarque tant de richesses, de magnificence, & de somp- tuosité  
 tuosité par toutes ses rues, & au dedans de ses maisons, que j'oserois le faire mar- cher  
 cher de pair avec le plus aguilte de tout l'Empire. Tout cela vient du grand com- merce  
 merce qui s'y fait, par le moyen des navires, qui sont obligés de s'y rendre de tous les  
 les endroits du Royaume. Pour être persuadés du nombre des navires, qui s'y ren- contrent  
 contrent ordinairement à l'ancre aux deux bords, sçachez qu'il faut employer deux bonnes  
 bonnes journées pour les passer.

Aucuns anciens Auteurs semblent avoir appelé cette Ville *Roginay*: ils luy ont donné  
 donné un circuit de cent milles d'Italie, estoit mille pons de pierre, mais quel- ques  
 ques-uns d'une hauteur si prodigieuse, que les plus grands navires pouvoient paffer par  
 dessous sans abaiser leurs voiles: ils disent encore que dans ses murailles il y avoit un Lac  
 Lac qui contenoit sept milles Germaniques, dans lequel estoient deux îles portance chacune  
 chacune un Palais Royal, très-superbe & magnifique, enfin, que dans cette même Ville  
 Ville il y avoit trente mille soldats en garnison pour la défendre: mais je crois que tout  
 tout ceccy est inventé par quelque esprit, qui transporté d'une frenétique venue dans  
 dans son petit cerveau cette Ville au même temps qu'il la fit naître, car on ne  
 ne



#### HAND-COLOURED ATLAS

44. **PEETERS, Jacob.** *L'Atlas en abrégé, ou nouvelle description du monde, tirée du meilleurs auteurs de ce siècle ... Antwerp, chez l'auteur, 1692.*

8vo, pp. [4], 82, [2 (index)], with an additional hand-coloured engraved title-page, a folding engraved mappa mundi, hand-coloured in outline, a folding engraved celestial planisphere, and 41 double-page engraved maps, hand-coloured in outline, all by Jacob Harrewijn after Peeters; a very good copy in contemporary mottled sheep; inscription 'Montreuil' to title-page, and to front pastedown 'Ex dono B[ar]oni de Croitmare 1692' (?Charles, dit Baron de Croismare, b. 1640). **£2500**

**First edition of a charming atlas, the best-known production of Jacob Peeters** (1637–1695), a Flemish engraver and publisher from an artistic family – his brothers Jan and Bonaventura were both artists. The map of the Americas shows California as an island; the allegorical engraved title features personifications of the 'quatre parties du monde' – under which sign Peeters had his shop in Antwerp.

Phillips (A) 513; (World) Shirley, *America* 554; McLaughlin 110.





CONTEMPORARY VASE-OF-FLAMES BINDING

45. **PLUTARCH.** *La seconda & ultima parte delle vite di Plutarcho, di greco in latino et di latino in volgare novamente tradotte et historiate.* Venice, Nicolao di Aristotile detto Zoppino, March 1525.

4to, ff. CCXV, [1 (blank)]; title in Roman and black-letter, printed in red and black within *criblé* woodcut border, text printed in italic in 2 columns with woodcut initials and 27 woodcut illustrations (58 x 114 mm), woodcut St Nicholas device to colophon; tear (without loss) to f. IX and another (repaired) to f. III; contemporary Venetian (?) morocco, upper board lettered 'ULTIMA · P · DELLE · V · DI · PLUT' in gilt, each board tooled in gilt with a central vase of flames and two fleurs-de-lys, surrounded by rays, within an inner border roll-tooled in blind and an outer blind-tooled composite border, spine tooled in blind with repeated lozenges, vestigial ties to each edge, edges stained blue and speckled red, single-core endbands in 2 colours, sewn on 3 pairs of cords; a little rubbed with some largely superficial wear, fore-edge of upper board bumped, end-caps lost with chipping at head of spine, a subtle repair to lower joint; title inscribed by Benvenuto Oliverio at head 'Die Veneris Viiij Januarij mccccxv' and at foot 'Redde me Benvenuto oliverio florentino', the inscriptions repeated below colophon and dated June 1528, f. II<sup>r</sup> inscribed 'B.S.' in large letters, a passage from St Bernard's *De consideratione* copied to final blank, contemporary annotations to 224 pp. of text.

£2750

**An attractive illustrated edition of twenty-seven of Plutarch's lives, extensively annotated by a Papal tax-collector, in a striking contemporary binding.**

The contemporary binding, titled in gilt on the upper board and decorated both in blind and gilt, employs a striking central tool of a vase of flames. Hobson identifies this emblem in renaissance tooling as a symbol of love, whether carnal or spiritual, or of devotion to a patron. Though a frequently used motif, we have not been able to locate any other use of the same tool, other instances showing small handles on the 'hips' of the vase rather than the more elaborate handles found here. The floral roll and the unusual repeated strapwork tool used for the borders are likewise unidentified. For two uses of the same (or very similar) fleur-de-lys and ray, however, see De Marinis 470 and 1207 *ter*.

Zoppino's *Seconda et ultima parte* completes for the first time Giorgio Rusconi's *Prima parte* of 1518; copies are also sometimes found with the later *Prima parte* reprinted by Zoppino in July 1525. The present copy is inscribed and extensively annotated by Benvenuto Oliverio, who later served as a Papal tax-collector from 1544 to 1547 (U. Penn. MS Codex 1504, f. 4). His annotations and manicules for the most part draw attention to salient points in the text, as well as extracting key words and adding occasional comments.

Brunet IV, col. 741 (misdated 1522); EDIT16 41051 (duplicate 74888); Essling 598; Sander 5788; see Hobson, *Humanists and Bookbinders*, pp. 165-166.



**46. PONTIFICAL-MISSAL.** Use of Luçon, in Latin, with readings for the Fourth Week of Lent and Holy Thursday in the Temporal. *France (Paris), late fourteenth century.*

Manuscript on vellum (345 x 256 mm; text area 240 x 171 mm), a complete leaf with double columns of 32 lines in two sizes of a gothic liturgical script, brown ink, ruled lightly in ink, with a 10-line column-width miniature of the Last Supper (75 x 77 mm) delicately painted in colours and burnished gold and with a tessellated background, large four-line initial 'N' (*Nos autem gloriari oportet*) of leafy design in shades of blue, orange and burnished gold against a quadrangular pink panel, full ivyleaf bar border, six two-line initials alternately in pink and blue usually with ivyleaf border extensions, smaller initials alternately in burnished gold and blue with penwork flourishing in dark blue and red respectively, foliation 'XX IIII XII' (*i.e.* 92) at head of recto in alternating gold and blue letters with similar flourishing, rubrics; some minor rubbing, soiling and cockling, a few tiny losses from miniature and tablecloth area possibly sometime retouched, one or two small stains, old pen trials in lower margin of recto, tiny holes in corners where evidently once pinned to a hard surface, but generally in very good condition. **£17,500\***

**A rediscovered leaf from the Missal of Etienne de Loypeau, bishop of Luçon, with a miniature by the so-called Master of Death and border decoration attributable to the 'A Master' of the Belles Heures of the Duc de Berry.**

The manuscript from which this refined leaf comes is Bayeux, Bibliothèque du Chapitre MS 61 (now Caen, Archives Départementales du Calvados). The leaf evidently belonged between ff. 91 and 93 and was already missing by 15 November 1893 when a note listing the *lacunae* was inserted at the beginning of the manuscript. In 1887 nine leaves had been listed as in the Mancel collection in Caen (see *Catalogue général des manuscrits des bibliothèques publiques de France*, 1889, vol. X pp. 325-6). The Mancel leaves were reinserted in 1893, leaving nineteen leaves still missing. Four leaves, bought by C.L. Ricketts from the Parisian dealer Lemallier in 1907, are now Indiana University, Lilly Library MS Ricketts 65. According to Delisle, writing in 1887, the abbé Deslandes believed that, besides the nine leaves in the Mancel collection, 'il y en a un ou deux autres dans le cabinet d'un amateur de Bayeux' (L. Delisle, 'Le Missal et Pontifical d'Etienne de Loypeau évêque de Luçon', in *Bibliothèque de l'École des chartes* vol. 48, 1887, pp. 527-534 at p. 534).

'The Missal and Pontifical of Étienne de Loypeau is intimately connected with the circle of Jean, duc de Berry (1340-1416), brother of Charles V of France and probably the most famous manuscript patron of the late Middle Ages. Before his appointment as bishop of Luçon in central France in 1388, Étienne de Loypeau had been a member of the duc's household in Poitiers, living in the



castle shown in the background of the July miniature of the duc de Berry's Très Riches Heures, where he was keeper of the ducal relics in 1377–82. Étienne's Missal and Pontifical includes a rubric about the relics of Saint Hilary in Poitiers, citing an indulgence granted by the bishop's "supreme prince, master and benefactor", the duc de Berry (fols. 22v–23r). It is not at all improbable that the manuscript was actually commissioned by the duc de Berry himself for presentation to his protégé Étienne de Loypeau, in or soon after 1388. In exchange, then, Étienne ordered a copy of his new manuscript, which he sent back to the duke, who in turn gave it to the Sainte-Chapelle in Bourges. It survives as Paris, BnF, ms lat. 8886 ... The hand of the artist of the five Ricketts miniatures appears in many other very grand Parisian manuscripts of the late fourteenth and early fifteenth centuries, including aristocratic texts owned by Charles V and his brothers the dukes of Burgundy and Berry. He was clearly a favourite court artist. The late Michael Camille named him as the 'Master of Death' and confidently identified him with Pierre Remiet, an illuminator recorded in Paris between 1368 and c. 1420. This thesis depends on the assumption that Pierre Remiet was the principal painter of a manuscript of the *Pèlerinage de la vie humaine*, which includes the name of Remiet in the margin, BnF, ms fr. 823, fol. 18v. Probably, in fact, Remiet was no more than the Master's assistant in that particular manuscript ... This does not alter the fact that the unnamed Master of Death was the painter of a substantial number of major royal and noble manuscripts, which increases the likelihood, first hinted at by Delisle 1887, that the duc de Berry himself (rather than a remote bishop) actually commissioned the Missal (C. de Hamel, *Gilding the Lilly: a hundred medieval and illuminated manuscripts in the Lilly Library*, 2010, no. 51, pp. 114-5).

*Provenance:*

1. Commissioned for Étienne Loypeau, bishop of Luçon from 1388 to 1407.
2. Louis d'Harcourt, patriarch of Jerusalem and bishop of Bayeux from 1460 to 1479, who bequeathed the parent manuscript to the chapter of his cathedral on 12 April 1474. It is recorded in the inventory of the cathedral treasury in 1476: 'Premièrement, ung excellent missel, portant tout l'office pontifical' (Delisle, *op. cit.* p. 534).

*References:*

Leroquais, *Les pontificaux manuscrits des bibliothèques publiques de France*, 1937, vol. I pp. 69-75. For the 'A Master', see A.S. Farber, 'Considering a marginal master: the work of an early fifteenth-century Parisian manuscript decorator', in *Gesta* 32, no. 1 (1993), pp. 21-39.



47. [PROSTITUTION.] Leggi e memorie Venete sulla prostituzione fino alla caduta della republica. Venice, a spese del conte di Orford, 1870-72.

Folio, pp. [4], viii, 399, [5]; with 6 leaves of plates (including 4 photographic plates of allegorical paintings by Paolo Veronese); text in Italian and Latin, title in red and black, headings, initials and tailpieces in red; occasional light foxing, a very few light marks; a very good copy in contemporary brown morocco, gilt lettering to spine, gilt Venetian device to covers, gilt turn-ins; some rubbing to extremities and marks to covers; armorial bookplate of Robert Crewe-Milnes, 1st Marquess of Crewe, to front pastedown; autograph letter signed from Rawdon Brown to Lord Houghton (15-16 December 1872) loosely inserted. £750

First edition, number 33 of 150 copies, issued *hors commerce*, of this extraordinary collection of historical documents relating to prostitution in Venice, many regarding its impact on public health in the republic.

Following a catalogue of Venetian courtesans, with their addresses and prices, and a list of prostitutes prosecuted between 1579 and 1617, the main body of the work comprises transcripts of numerous statutes, decrees and proclamations from 1228 to 1796, drawn from archival sources. Many of the texts were issued by the 'Provveditori alla Sanita' and several contain references to syphilis (referred to as 'mal francese' and 'morbo gallico'). Also included are transcripts of sentences issued against various individuals for prostitution, running brothels, abduction, and sexual crimes.

*Provenance:* from the library of Richard Monckton Milnes, first Baron Houghton (1809-85), writer and politician, with a four-page letter to him from Rawdon Brown (1803-83) loosely inserted. Written from Venice in December 1872, Brown's letter discusses the *Leggi e memorie*, provides his own related anecdotes, and gives an account of the death of Houghton's friend Mulazzani from a ruptured artery. Brown lived in Venice from 1833, acquiring an unrivalled knowledge of its history and antiquities through study of its archives. As well as assisting Ruskin in his researches for *The Stones of Venice*, Brown was commissioned by Lord Palmerston to calendar Venetian state papers dealing with English history.



## THE 'BIBLE' OF THE PHYSIOCRATS

48. [QUESNAY, François.] DU PONT DE NEMOURS, Pierre Samuel, *editor*. Physiocratie, ou constitution naturelle du gouvernement le plus avantageux au genre humain ... *Leiden and Paris, Merlin, 1768.*

[with:]

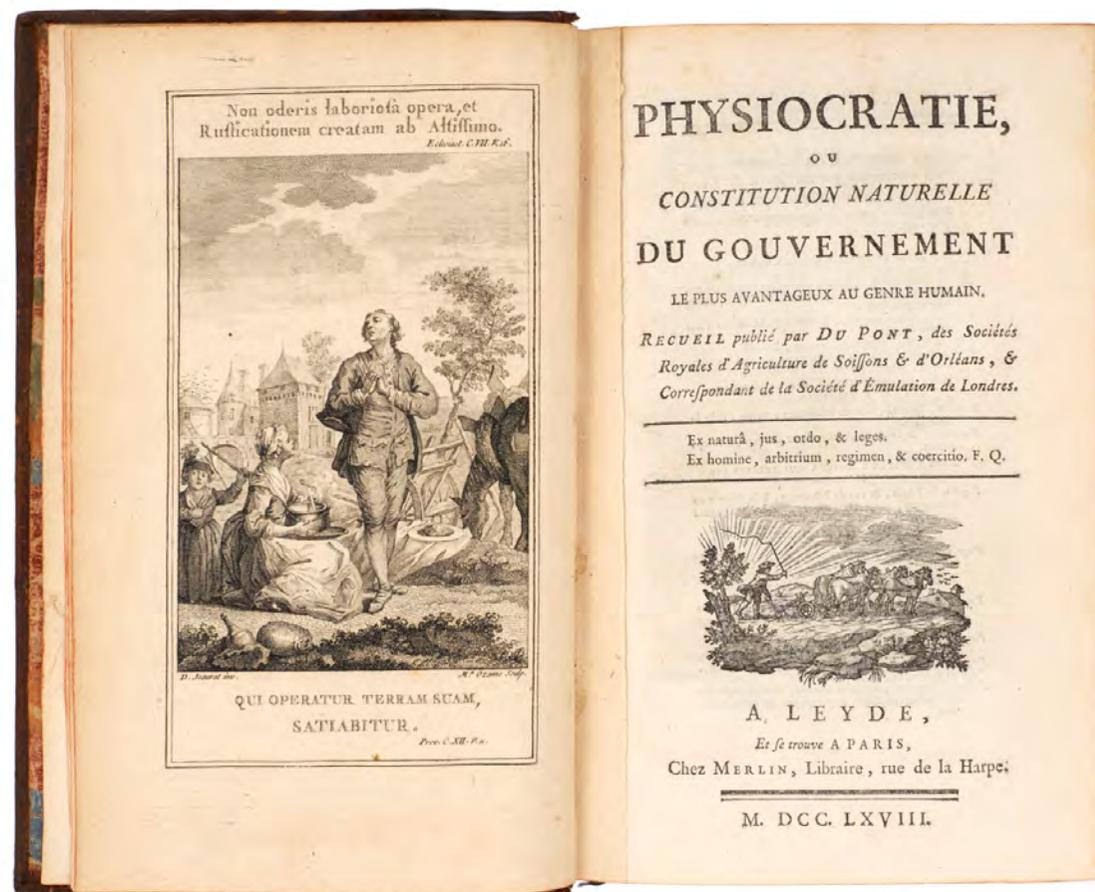
—. Discussions et développemens sur quelques-unes des notions de l'économie politique. Pour servir de seconde partie au Recueil intitulé: Physiocratie. *Leiden and Paris, Merlin, 1767.*

Two parts in one volume, 8vo, continuously paginated, pp. [4], cxx, 172; [173]–520, with engraved frontispiece and wood-engraved vignettes to both title-pages; a little light foxing, a few small marks; a very good copy in contemporary speckled calf, flat spine richly gilt, with morocco lettering-piece, all edges red; upper joint cracked at head, a little light wear to extremities. £37,500

First edition of the 'Bible' of the Physiocrats and one of the most important and original works on political economy to be published before the *Wealth of Nations*. The excessively rare 'Pékin' imprint was printed in very small numbers and swiftly withdrawn because of a statement on page 104 of the *Avis* in volume I. In that issue, Du Pont wrote that the *Tableau économique* was printed at Versailles in December 1758 'sous les yeux du Roi ... Peut-être est-ce une de ces choses qui honorent à la fois les Auteurs & les Monarques, & qui méritent de passer à la postérité'. This passage was deleted and a cancel replaces the offending leaf.

*Physiocratie* contains the major writings of Quesnay, first published in the *Journal de l'Agriculture*, assembled by Du Pont de Nemours for the first time, thus offering in one work the complete Physiocrat doctrine. Adam Smith had a copy of this work, given to him by Quesnay, and he speaks of both their system and their master with a veneration which no disciple could easily surpass. He pronounced the system to be 'with all its imperfections, perhaps the nearest approximation to the truth that has yet been published upon the subject of political economy', and the author of the system to be 'ingenious and profound, a man of the greatest simplicity and modesty, who was honoured by his disciples with a reverence not inferior to that of any of the ancient philosophers for the founders of their respective systems' (quoted in Rae's *Life of Adam Smith*). The present copy has got more cancels than the usual pages 103/4: The additional cancels are pp. 21/22, pp. 199-202, and pp. 227/8.

Einaudi 4431; *En Français dans le Texte* 163; Goldsmiths' 10391; Higgs 4263; INED 1618; Kress 6548.



RARE FIRST ITALIAN EDITION

49. **ROUSSEAU, Jean-Jacques.** Du contract social; ou Principes du droit politique ... Milan, François Pogliani, 1796.

8vo, pp. [4], 188; with *Avertissement* on verso of title-page; title-page a little spotted, light staining to inner margins of first few leaves, else a clean, crisp copy in nineteenth-century quarter calf, marbled boards, flat spine decorated and lettered in gilt; some wear to extremities and rubbing to covers; contemporary pen monogram and a modern ownership inscription to front free endpaper. £1750

Rare first edition printed in Italy of Rousseau's *Contrat social*.

[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the equality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government' (PMM 207, describing the original edition of 1762).

Dufour, 154; Sénélier, 719. No copies recorded in the UK, and only 1 in the US (Berkeley).

T A B L E.  
L I V R E I I I.  
Où il est traité des loix politiques, c'est-à-dire, de la forme du Gouvernement.

CHAPITRE I. Du Gouvernement en général. Page 71  
— II. Du principe qui constitue les diverses formes de Gouvernement. 79  
— III. Division des Gouvernements. 84  
— IV. De la Démocratie. 86  
— V. De l'Aristocratie. 89  
— VI. De la Monarchie. 92  
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— VIII. Que toute forme de Gouvernement n'est pas propre à tout pays. 102  
— IX. Des signes d'un bon Gouvernement. 110  
— X. De l'abus du Gouvernement & de sa pente à dégénérer. 112  
— XI. De la mort du corps politique. 116  
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L I V R E I V.  
Où continuant de traiter des loix politiques on expose les moyens d'affermir la constitution de l'Etat.

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— VIII. De la Religion Civile. 173  
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D U  
C O N T R A C T S O C I A L,  
O U  
P R I N C I P E S  
D U  
D R O I T P O L I T I Q U E.  
L I V R E I.

J E veux chercher si dans l'ordre civil il peut y avoir quelque regle d'administration légitime & sûre, en prenant les hommes tels qu'ils sont, & les loix telles qu'elles peuvent être: Je tâcherai d'allier toujours dans cette recherche ce que le droit permet avec ce que l'intérêt prescrit, afin que la justice & l'utilité ne se trouvent point divisées.

J'entre en matière sans prouver l'importance de mon sujet. On me demandera si je suis prince ou législateur pour écrire sur la Politique? Je réponds que non, & que c'est pour cela que j'écris sur la Politique. Si j'étois prince ou législateur.

A

A NEW OPERA HOUSE FOR PARIS

50. [ROUSSEAU, Pierre.] *Considérations sur le théâtre de l'opéra.* Novembre 1822. [Paris,] de l'imprimerie de Rignoux, [1822].

8vo, pp. 15, [1 (blank)]; title from half-title; a good uncut copy, unbound, tacketed at backfold with a curved pin; '2me d'auteur' in ink at head of p. 3, extensive authorial pencil notes to pp. 6, 7, and 15; with a draft autograph letter from Rousseau 'à S. E. Le Ministre de l'intérieur', folio bifolium, 2 pp., neatly written in brown ink, some creasing to edges and from folds. £475

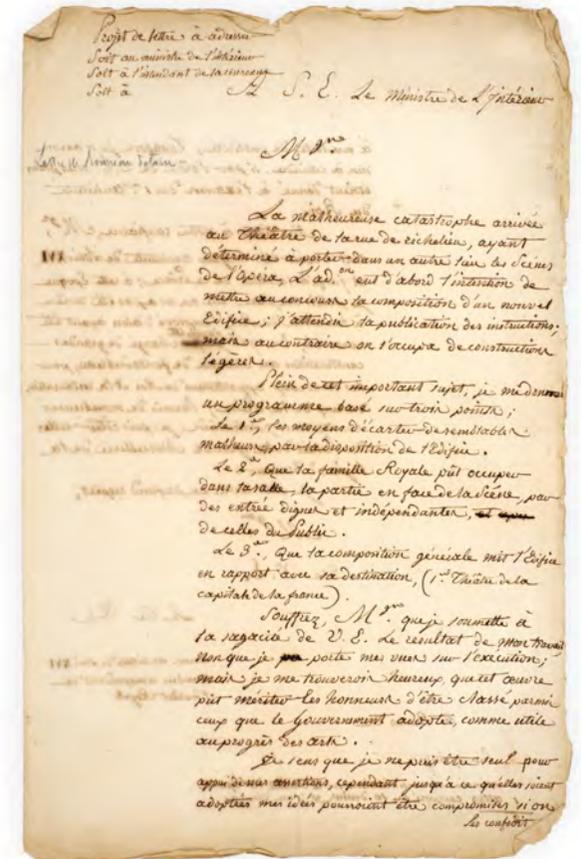
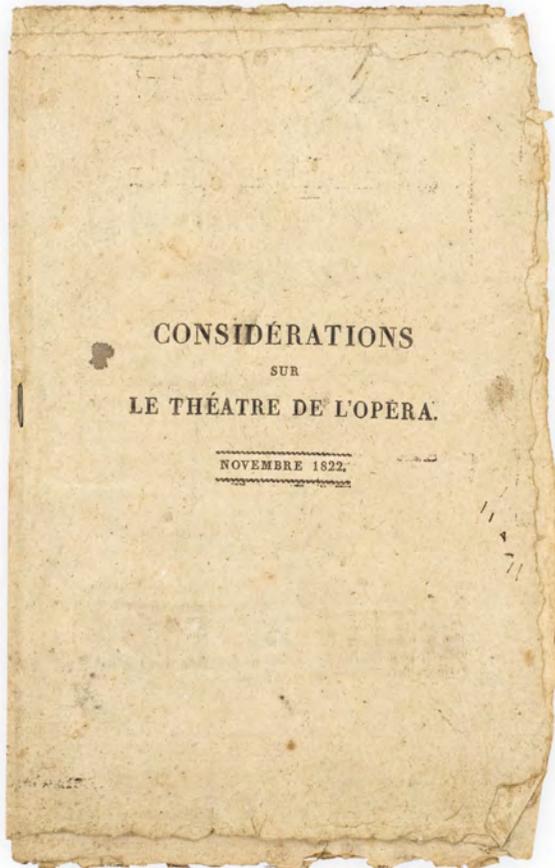
**Very rare proposal for a new opera house in Paris by the architect Pierre Rousseau (1751–1829), annotated by the author and accompanied by an autograph letter.**

The need for a new opera house in the French capital had arisen following the destruction of the Opéra de la rue de Richelieu by order of Louis XVIII after the assassination there of Charles-Ferdinand d'Artois, duc de Berry, in 1820. Rousseau was a highly regarded architect, best known for the Hôtel de Salm (later the Palais de la Légion d'honneur) and for extending the royal apartments at Fontainebleau for Louis XVI.

Here, Rousseau suggests building a new opera house on the site of the Banque de France, advises against the use of both exterior and interior columns, and proposes a separate entrance for the king and the royal family from that used by the public. He then describes the layout of his proposed building, and the materials to be employed to render it fireproof. The author's own pencil notes make interesting changes to the printed text. His project was never realised.

In his accompanying letter, written from Rennes, Rousseau refers to the duc de Berry's assassination as 'la malheureuse catastrophe', summarises his proposal for a new opera house in three points, and gives an overview of his career.

**No copies traced in the UK or US. OCLC records only 1 copy, at the BnF.**



ANTI-JESUIT SAMMELBAND

51. [ROUSSEL DE LA TOUR, Claude Pierre GOUJET, and Abbé MINARD, editors.] Extraits des assertions dangereuses et pernicieuses en tout genre, que les soi-disans Jésuites ont, dans tous les temps et persévéramment, soutenues, enseignées et publiées dans leurs livres, avec l'approbation de leurs supérieurs & généraux, vérifiés et collationnés par les commissaires du parlement, en exécution de l'arrêté de la cour du 31 Août 1761, et arrêt du 3 Septembre suivant, sur les livres, thèses, cahiers composés, dictés et publiés par les soi-disans Jésuites, et autres actes authentiques, déposés au greffe de la cour par arrêts des 3 Septembre 1761, 5, 17, 18, 26 Février et 5 Mars 1762. Paris, Pierre-Guillaume Simon, 1762.

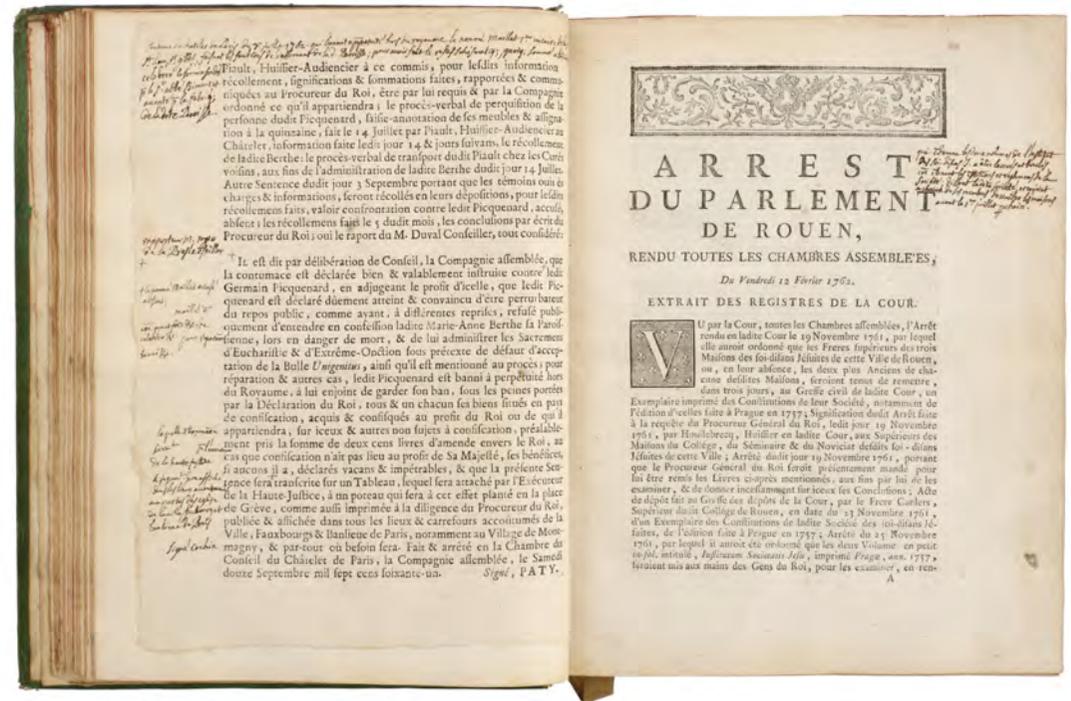
4to, pp. [iv], viii, 542; half-title, woodcut vignette to title, tailpieces; a few spots; else a very good copy, bound with 32 related items (arrêts, declarations, extracts from registers of parlements, edicts, letters patent, sentences) in contemporary green vellum, red morocco spine label lettered 'Recueil sur les J.'; short split at head of upper joint, corners a little worn, covers slightly rubbed; contemporary manuscript list of contents to front free endpaper and occasional annotations in the same hand. £1500

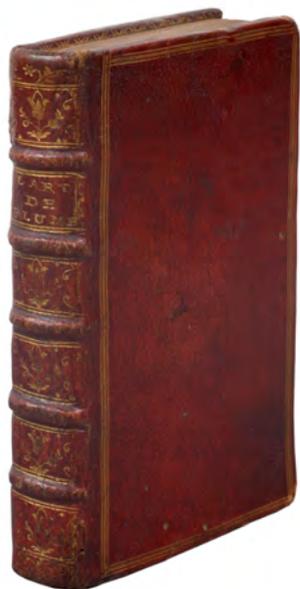
First edition of this systematic selection of Jesuit writings intended to demonstrate the many dangerous ideas endorsed by the Order, arranged under headings including probabilism, simony, blasphemy, sacrilege, magic, astrology, idolatry, perjury, homicide, and regicide.

The compilation went through several editions and provoked a Réponse in 1763 from the French Jesuit Jean Nicolas Grou. The present copy, accompanied by the separately printed *résumé*, *Maximes de la morale des Jésuites, prouvées par les extraits de leurs livres ... ou table analytique des assertions dangereuses et pernicieuses*, is found in a volume which forms a remarkable dossier of official measures and the marshalling of evidence against the French Jesuits in the years 1761 to 1763, leading up to the suppression of the Order in 1764 and the expulsion of its members in 1767.

Most of the additional thirty-two items were also printed in Paris by Pierre-Guillaume Simon, but a few were published at Rouen and Soissons. The contemporary French annotations to some of the contents of the volume appear to have been made by a member of the legal profession, who clearly followed the Jesuits' fate closely in the years running up to their suppression in France.

Sommervogel III, 1870, XI, 164-5. A full listing is available on request.





PLUCKING THE HEN WITHOUT MAKING IT SQUAWK

52. [SATIRE.] L'Art de plumer la poule sans crier. Cologne [*i.e.* the Netherlands?], Robert le Turc, 1710.

12mo, pp. [14], 224, with an engraved frontispiece of a carnival scene (with a four-page 'explication' in the preliminaries); title-page printed in red and black; inner margin of p. 224 slightly damaged by adhesion to endpaper, sense recoverable, else a very good copy in contemporary red morocco, spine gilt. £1250

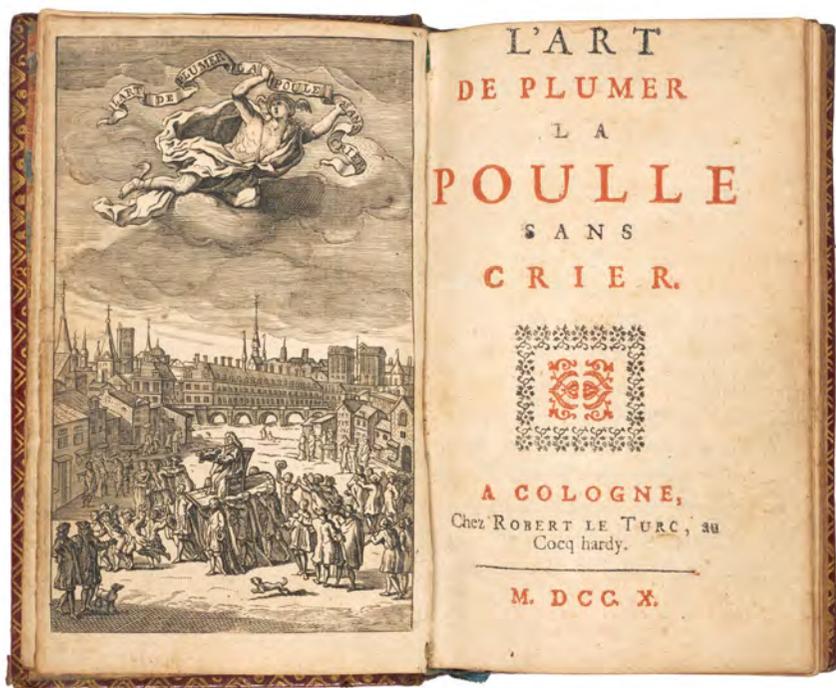
**First(?) edition of this scarce collection of twenty-one satirical anecdotes, mostly about the law, money and women, exposing hypocrisy and abuses of authority.**

Several stories mention the lieutenant-criminel of Paris, Jacques Deffita. In one story a poor lawyer escaping a storm stumbles upon the sale of the 'grande ferme des regrats' (licences for the sale of salt) and earns a small fortune as people try to pay him off making a submission. In another, an avaricious husband hides his fortune in secret places in his library – when his wife discovers and appropriates a cache of 3000 pistoles, he accuses his chimneysweep of the crime and nearly has him executed; luckily disaster is averted and the sweep awarded a pension.

Viолет-le-Duc (*Bibliothèque poétique*) called it a collection of 'histoires de courtisanes, des fripons et de partisans ... la plus grande partie est fort piquante', and Ashbee thought it 'better written than most of its kind' (*Index* p. 98).

There were two different printings in 1710, the other reading 'Poule' rather than 'Poullé' and with a different woodcut device. **The fine frontispiece is often missing.**

Gay-Lemonnyer I, 286.



### PIRATED ELZEVIER

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

[bound with:]

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

Two works in one vol., 12mo, pp. 93, [3 (blank)]; 95, [1]; fine copies bound in full dark blue Jansenist morocco by Duru (stamp to front free endpaper), turn-ins roll-tooled in gilt, gilt edges, non-pareil marbled endpapers, blue ribbon place-marker. £800

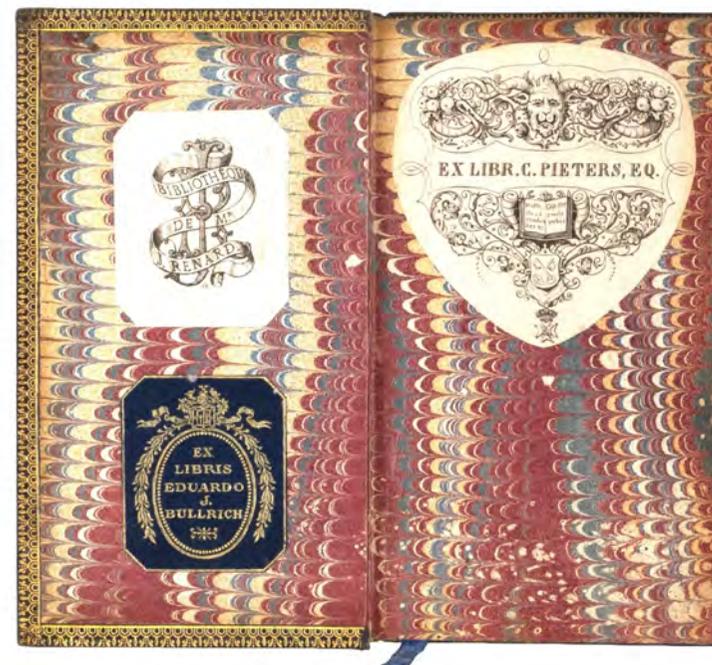
**First Elzevier editions, very rare, of these two plays by Scarron, pirated after the text of the first editions printed in Paris. A finely bound volume with excellent Elzevierian provenance.**

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

The first editions of these plays are of great rarity, but these contemporary piracies, which were a staple of the Elzeviers, are also extremely scarce. Of *Le Marquis ridicule* we have been able to trace only three copies, at Trinity College Dublin, Heidelberg, and Leiden (and only one copy of the first edition, at the Bibliothèque nationale); and of *L'Escolier de Salamanque* only five copies (Senate House, and four in mainland Europe), plus two of the first edition. There have been no copies of any edition sold at auction since this volume last appeared in 1952.

*Provenance:* M. Millot, collector and bibliographer of Elzevier, his sale of 1846; Charles Pieters, author of *Annales de l'Imprimerie des Elzevir* (1858), with bookplate; the Lyonnais bibliophile Joseph Rénard (1822–1882), with bookplate and neat manuscript notes to front endpaper, sale of 1881; the Argentine lawyer and collector Eduardo J. Bullrich, sold by Sotheby's in 1952 (bought by Maggs, £12).

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

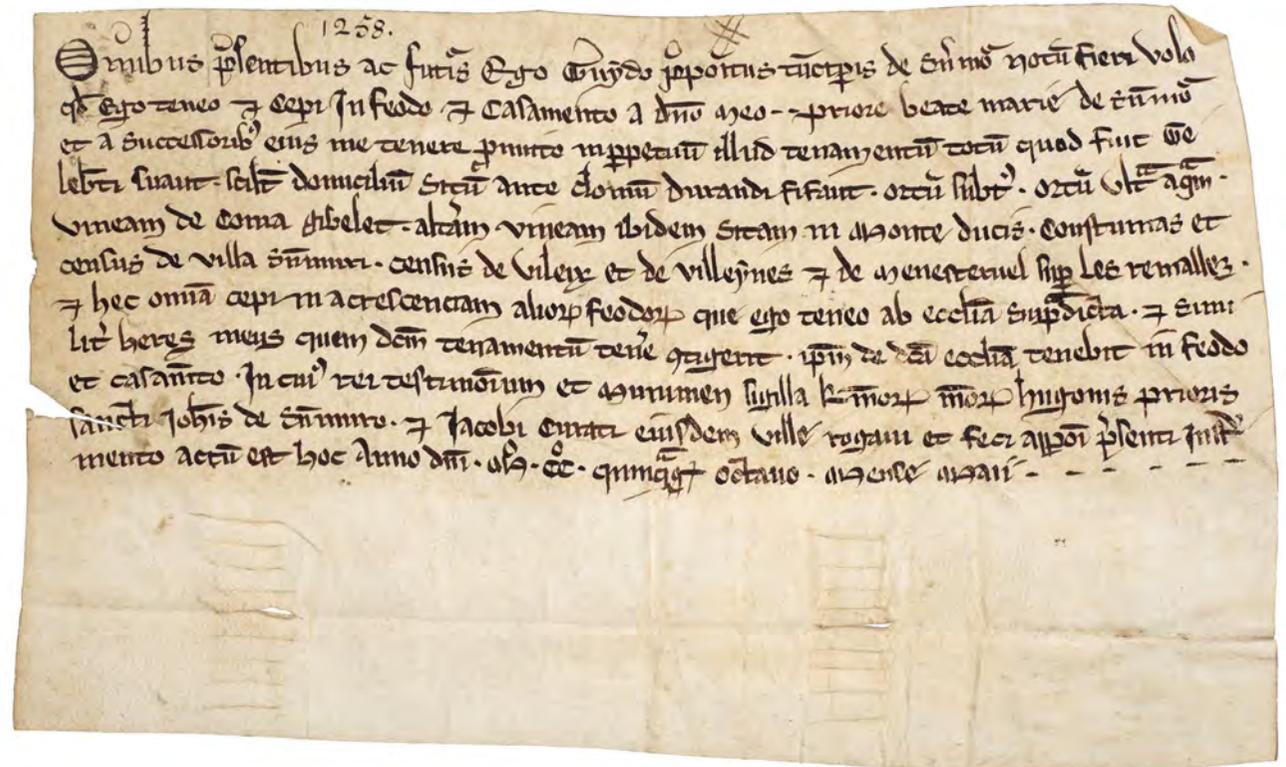


THIRTEENTH-CENTURY FRENCH CHARTER

54. SEMUR-EN-AUXOIS. Charter of Guy, sometime reeve of Semur-en-Auxois. France (Semur-en-Auxois), May 1258.

Document on vellum (130 x 215 mm), 11 lines in a rapid French charter hand in dark brown ink, medieval and post-medieval endorsements, old archive number 'Cotté V'; creased where once folded, without seals, lightly dust-soiled, short tear at left-hand edge without loss, post-medieval date '1258' in ink at head, but in very good condition. £600\*

Charter of Guy, sometime reeve (p[ro]p[os]it[us] tu[n]c t[em]p[or]is) of Semur-en-Auxois, wishing it to be known that he holds in fee from the prior of Our Lady (i.e. the present collegiate church of Semur-en-Auxois) and from his successors the entire tenement that used to belong to Gilbert Suaut, namely the house opposite that of Durand Fifaut, the garden below it, the garden beyond the field, the vineyard of Coma Gibelet, and the other vineyard of the same situated 'in Monte ducis', in witness of which are attached the seals of Hugh, prior of St John in Semur-en-Auxois, and Jacques, priest of the same town.



**55. SIMONETTA, Bonifacio.** *De Christiane Fidei et Romanorum Pontificum Persecutionibus.* (Colophon:) *Basel, Nicolaus Kesler, 1509.*

Folio, ff. [6], 156, [2]; small wormholes throughout (not affecting legibility), waterstaining to lower corner of final few leaves, but else a very good copy, crisp and clean; bound in early eighteenth-century Danish calf, probably by Johann Boppenhausen, boards speckled and tooled in gilt and blind to a panelled design, gilt fleurons to corners, spine elaborately gilt in compartments with crowned double monogram of Christian VI at head, two gilt brown morocco lettering-pieces, lower four compartments gilt with Danish royal arms, marbled edges and endpapers; royal stamp to front pastedown, pencil note 'Dupl bibl R' to front free endpaper; nineteenth-century and later bibliographical notes to verso of front endpaper.

£4500

**A beautiful copy of the second edition of Simonetta's principal work, from the library of Christian VI (1699–1746), King of Denmark and Norway, and containing an early yet intriguing reference to the New World.**

*De Christiane Fidei*, first printed in Milan in 1492 and here edited by the 32-year-old Hieronymus Emser (later to become Luther's great antagonist), gives a history of Christian persecutions, and of the popes under whom these occurred, down to Innocent VII, 'very scholarly for the time and sometimes presents judicious criticisms' (Hoefler, *Nouv. Biogr. Gén, our trans.*). It is dedicated to King Charles VIII of France, and was published by Vêrard in a French translation by Octavien de Saint-Gelais in the first years of the sixteenth century. Simonetta, the scion of a noble family, was born in Apulia, c. 1430, and was still alive in 1492 when he was abbot of the Cistercian Abbey of St Stephen's at Corno, in the diocese of Lodi. The long poem in his honour by Giovanni Vincenzo Biffi, a Neo-Latin poet celebrated in his time, which occupies the last one and a half pages of the volume, escaped the notice of R. Negri (*DBI*, 10).

The real interest of the book is Simonetta's correspondence, a collection of 179 letters interspersed seemingly haphazardly throughout the text. The letters are addressed to a wide circle of Simonetta's contemporaries, some to members of his family and close acquaintances, others to some of the greatest names of the Renaissance including Lorenzo de Medici, Ludovico Sforza, and Pico della Mirandola. They range over a host of topics: classical history, mythology, geography, medicine, physics, and astronomy. On f. 155 we learn of a meteorite which fell in northern Italy in 1491. **On f. 101 is a reference to the West Indies (Simonetta's correspondent has evidently been reading Columbus' letter): 'Insulas in mari Hispano cultu: & divitiis inclytas: recentissime compertas ab urbe epistola missa legisse ... scribis'.**



ADRIANI SECVNDI PONTIFICIS MIRACVLA CAP. XII.

Adrianus Thalarij Romanus: a Sergio pontifice denarios quadraginta dono accepit: quos dispensatori: ut pauperibus in vestibulo domus confectis erogaret: tradidit. Negociator cum affluenti turbae satisfacere non posse videret: numerum & pecuniam paucitate domino exponit. Adrianus accepto aere singulis occurrit: tres denarios subuit: ad usum totidem superfluentibus. procuratori attonito ait: modice fidei uides: neque benignus quam largus sit deus circa illos: qui in pauperes benigni sunt. Talibus praconijis: ut cum in pontifice eligeret: cum electos exciuit. Populo & alero aperte eligendi pontificis potestate sine principis uoto sibi asciscere tribus legati imperatoris non accesserunt: uix enim admoniti pontificem debita inclinatione salutarunt: quibus Lodouici litterae de saluatione agenda superuenissent: quae ita asserent: peregrinus in aliena republica quis caeteris praferendus sit: ignorat: idcirco electionem solis ciuibus concedimus. E prodigiorum assiduitate tempus hoc memorabile fuisse dicitur: apud Brixiam tribus diebus per imbrem sanguis descendit: & innumerae locustae Galliarum fruges conrosuerunt.

Pontificis electio.

Prodigia

EPISTOLA DVODECIMA.

Bonifacius Symoneta Conru Abbas / Philippo Iacobo fratri aurato interpreti & antistiti felicitatem.

Insulas in mari Hispano cultae: & diuinitus inelytas: recentissime coepertas ab urbe epistola missa legisse: & insuper Iarus: & manes quibusdam illustre uisus scribis. Quotidie insulas inueniunt: & terra ac mari uariarum situm etiam nouiter generari: uel Iarus aliquid exitum pendentes non miror uideri. Strabo Hispania: & insulas adiacentes dicit: ens Cassiterides insulas esse decem inuicem propinquas in Aquilonem iacentes: e quibus cum una sit inculta: reliquas ab hominibus fusci coloris inhabitari asserit. Incolae peiora cingulis asfringunt: talaribus indumentis amicti baculis ambulantes: atque pastores armentis uiuunt: stagni: plumbi fertilitate cum mercatoribus pmutant. Phoenices in mercatura caeteris excellentiores a Gadibus ad Cassiterides clam traicientes insularum luxuria cum alijs abstinerunt communicare: sed Romani ad res nouas uelicitates parum ignoratum gentium frugali rate uulgarunt. Alexander ad mare Indicum milite: ac nauigio cum applicuisset: fatiatus mari Nearco & Onesicri sodalibus classium plectis longius nauigare atque explorare iussit. Ad regem reuersi greges thinnos: afflatu magno aquarum nebulas scientes timuisse: & illos ab inculis edocui crepitu & clangore tubarum expulisse mirabilia eam quaedam audita: ac plura comperita: maxime uero insulam auro fertile: sed equos inopem inuenisse: insuper mare illud monstris horrendum: cum bellum magnis nauigijs aequada: dum imergerent: nauibus obrutis posset assimulari: memorarunt. Philippe de insulis in oceano expansis: de quibus mirabilibus est quaedam sicut quandoque de humorum corporis uarietate incertitudo. In corpore nostro diuersi sunt speciei: ut ad humectandum: & ad nutriendum humiditates generant. Ex his quaedam in uenis sunt: quaedam uero per membra: ut ros sparsa dicunt. Haec coagulatur: suntque uice illiusque & est resolutum: & huiusmodi additio est similis consumpti.

Insulae ignotae

Humiditates corporis

IOANNIS OCTAUI PONTIFICIS PERSECVTIO. CAP. XIII.

Ioannes Gundij Romanus: orta inter fratres de Imperio seditione Carolum Romam profectum unxit. Ex unctioe conspiratoribus indignis pontifex captus: & auxilio amicos: a cauea elapsus: ad Gallias fugit: lites ibidem componens: per annum huc & illuc ut peregrinus errauit. Interim Saraceni Montiscassini Caenobio directo cum Italia uastarent: Ioannes Romam accitus agarenos ab Italia Siciliaque submouit.

Saraceni Italia uastant.

EPISTOLA TERTIADECIMA.

Bonifacius Symoneta Cornu Abbas / Philippo Iacoba fratri aurato interpreti: & antistiti felicitatem.

Alpes

Hercules Apenninus

Armia: facundia: leges annales philosophia tibi ab ineunte aetate talibus confecto si stimulis indigeres: psuaderet: sed alpiu: ut Britannia & Ibernia inspicias: peregrinatione per illas arduissimas semitas dissiuadeo. Ut igitur alpiu pernicite copendiose scias: per illas quattuor sunt immanissimi: praeputio: cum discrimine salutis accessus. Hercules inuicis: quia illud imane: & ignotum iter pmeabile egit: inter deos relatus est. Hannibal cum elephantis & equitatu hos motes ingenio: & multa clade suoque transcendere ausus rupibus Apenninum

ab ipso in Poeno nomine perenne: quasi diuinitus transfisset: ite tridentinos sic olim nuncupatos scias habuisse: ut caeteri ceteri solitos. Praecipitiam petrarum angustissimi ingressi: Vianu limitis exiguu uitoribus: in autemque iumentis oculum gelu & lubricitate terrificat: nix altior superueniens in tempore decipit: quae paulo post ipsa quoque a superuenienti regit. Sines: Syllae: Carybdicque latratus: atque fragores: & si quid est uidebis. Frater non sedula turbam clientum inuenies: non pro aut aule: sed latrones in antra frequentes insidias componere: quae Caesar amissa classe bis potius deseruit quam subegit: omnia: ac barbarie opposita eregione stat. Frugibus lites canes ad uenandam alit optimos. Britanni balbucientes: Gatum proceritate Gallos excedunt. Olim ipsi rades lacte abconstrita componere ignorabant. Circa meridiem: si ferentis: et dere: non possim nebulae regione eclipsant: & adiacetes in nia quondam siluestres: barbaros alui: & uxoriibus matribus: humana: parenumque carne soliti: sic fertur alii. Hos prorenatos obscenas has consuetudines: pphetarum hortamine rucopressio apud orientales nonnullos olim peculiaris in proberuatur. In Arabia fratres cum fororibus illa tempestate Aura regione filij cum matribus: si priscis iuribus nunc quoniam. Alexandro ad Indos per Auram regione transeunte Sibus liberis a matre uxore natis deditioem egit. Philippe ab Ethica ipsa mare incipit: eam autephimera: aut putride febrere dunt. In principio cognitione difficilis est: & facilis in natio: curatio uero difficilis: tum potissimum: quando cum sic eminere: in fronte tendit: cutis cum destructione coloris: ac si grauant suspecti: oculi sine somno claudunt: extenuat non uelit dorso adhaerere: minorat: incuruanturque unguis.

MARTINI SECVNDI PONTIFICIS DOLORE

Artinus Palumbus: natione Gallus e malis artibus m ens: ut maleficijis poenā lueret adeo annuente cito

EPISTOLA QVARTADECIMA.

Bonifacius Symoneta Cornu Abbas / Philippo fratri aurato interpreti & antistiti felicitatem.

Ortu Venetorum: quid Bonifacius sentiat: sic dicitur Veneti rigore quodam & censura equissimi in renerentes: aequa ratione: & bonis moribus utuntur: augere: ut fertur: archanis consilijs sagacissime quendam. Ticeps: eos quidam Veneti Gallorum ciuitatis quondam colonos: quidam eos ab Eneide oriundos post bellum Troiano socios fuisse arbitrantur. Filij naturali inclinatione perneis Gallorum ciuitate ortos esse. Caesar in comentariis quibus in Britanniam nauigant: scientia & usu nautico re nau freti cum finitimis coniuantes a Caesare defecerunt: bus Romano non parere. Naues quosque: ut oceanum aestu clauis compacte erant. Non rudentibus: sed ancorarum den lita erant teneri. Vela ex pestibus pro funibus aluras cosine Troiano interfecto Aeneidos tenacissimos comites: & altiores: & eorum progeniem diu claruisse: ac ex ea duces per quibus nunc fabulamur: a mari: & a paludibus septem mercibus primo milite bellat: eque: & arma educto: ni fallor penitus ignitentis: sic natura iubet altercamini. Laxio enim non lit

This last reference is somewhat intriguing. Alden cites it from this edition, in *European Americana*, vol. I, 509/10, but overlooks the fact that it also occurs in the first edition, printed Milan, [not before 11] January 1492. According to Cappelli, *Cronologia*, 11–22, the Milanese year was reckoned in the modern style from the mid-fifteenth century onwards, though still from Christmas late in the century, according to BMC VI xxiv n. 1.

It is possible that Zarotus, the printer of the first edition, simply forgot to turn over the year when leaving 1492 in the colophon, but even so there should be no trace of a ‘Columbus letter’ before March 1493 at the earliest. A puzzle, to which we do not know the explanation.

Adams S-1184; *European Americana* 509/10; Proctor 14078.

56. [SPINELLI.] Illuminated arms of the Spinelli family of Florence. *Italy (Florence), c. 1460s.*

A cutting (90 x 270 mm) from the foot of an illuminated manuscript comprising the lower border of (probably) the opening page, central wreath borne by two delicately painted winged putti and enclosing the Spinelli arms, the border of lush scrolling foliage amidst which two animated birds perch, all painted in shades of green, blue, dull orange and grey and with both shell and burnished gold; some rubbing resulting in small losses of pigment and burnished gold, some light soiling, but in very good condition; in an old card mount and within a late nineteenth- or early twentieth-century English frame stamped 'Kensington Art Framers' on the back. **£3000\***

**Florentine border decoration of very high quality from what must have been a luxurious manuscript produced for a member of the wealthy Spinelli family.** Sadly there is no indication of the contents of the parent manuscript, nor have we been able to identify a likely candidate, but ruling just visible at the top of the cutting indicates that the manuscript was written in double columns (a Breviary perhaps?), each column 75 mm wide and with a total text width of 170 mm.

The style of the decoration, with its sensitively modelled putti, exuberant blue and green foliage and sprightly dun-coloured birds, is characteristic of the workshop of Francesco di Antonio del Chierico (1433–1484) in the 1460s and 1470s. The putti, in particular, are extremely close to the hand of Francesco di Antonio himself. Francesco 'worked for the most important patrons in Italy and abroad, beginning his artistic career under Cosimo il Vecchio and Piero I de' Medici, and continuing it under Lorenzo the Magnificent. Vespasiano da Bisticci was his contact with patrons outside Florence, who included Federigo II da Montefeltro, Ferdinand I, King of Naples, Louis XI of France and Matthias Corvinus, King of Hungary. Francesco decorated texts of all kinds – literary, historical, scientific, religious – and of all sizes, from small Books of Hours to huge choir-books ... Francesco's miniatures show a subtle understanding of the Antique, acquired through an interpretation of Classical texts and through his knowledge of, for example, ancient cameos and sarcophagi. All his work shows an experimental, anti-academic approach. Even the borders of his decorated pages show a high level of creativity: in the innumerable putti, the arrangements of flowers and elegant candelabra' (*Grove Art Online*).

Given the probable date of the present cutting the most likely first owner of the manuscript is Tommaso Spinelli (1398–1472), wealthy silk merchant and papal banker. Although we have been unable to identify any manuscripts bearing Spinelli's arms, surviving inventories of his possessions taken in the 1440s demonstrate the extent and nature of his taste in books. The earliest inventory, from 1445, lists a *caSSone* which 'contained six leather-bound books, including Boccaccio's *Fiammetta*, a *Roman de Troie* ("Troiano"), the *Epistles* of Saint Paul, and the vulgate of Saint Jerome. Another chest contained a parchment manuscript of Ovid's letters ... Less than a year later ... there were a few noteworthy additions: a "*libro di ciento novelle*", Donatus's Latin grammar, the *Liber Taxarum* entrusted to him by [Pope] Eugenius [IV], the *Epistolae* of Seneca, Petrarch's *Canzoniere* and *Trionfi*, Dio Cassius, and a "*libretto de' pensieri di Christo*". Whatever Tommaso's schooling in Latin, his increasing contact with humanists at the Curia must have stimulated an interest in the classical authors. Although Tommaso branded his *stemma* on many of his more valuable possessions – chalices, cutlery, and salt-shakers – this seems not the case with the manuscripts he owned. Frequently Tommaso withdrew four or five florins from the *conto di cassa* to purchase a particular book that caught his eye. One codex in the Vatican library containing *Ad Atticum* among other Ciceronian texts passed into Tommaso's possession in 1452. According to the colophon, the scribe received in exchange for the manuscript a yard of spun cloth valued at 3½ florins, plus additional cremise and fur lining' (Philip Jacks and William Caferro, *The Spinelli of Florence: fortunes of a Renaissance merchant family*, 2001, pp. 59–60).



57. **SPON, Jacob.** Voyage d'Italie, de Dalmatie, de Grece, et du Levant, fait aux années 1675 et 1676 par Jacob Spon docteur medecin aggregé à Lyon, et George Wheler gentilhomme anglois. Lyons, Antoine Cellier, 1678.

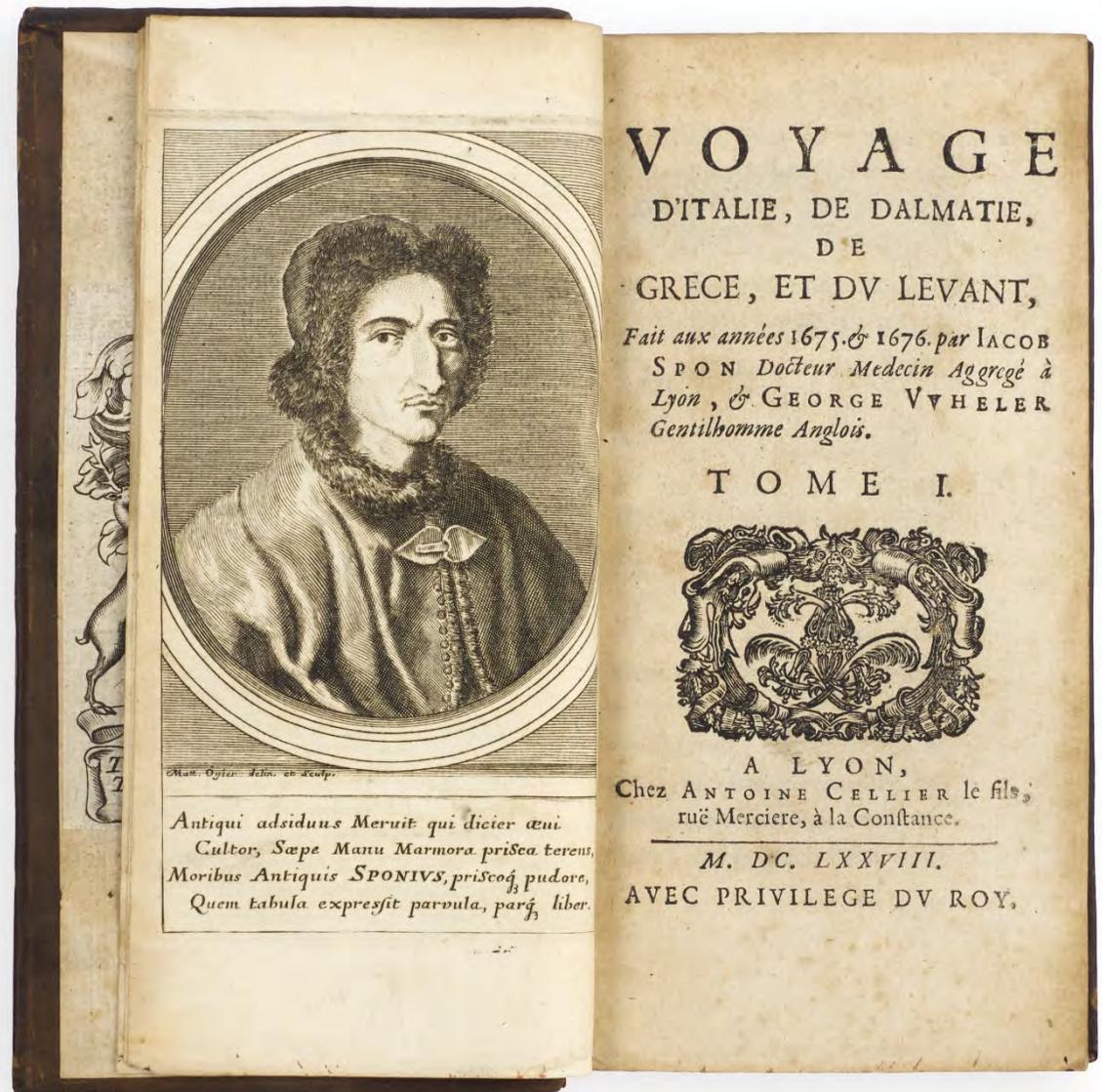
Three vols, 12mo, pp. I: [xxiv], 405, [3 (blank)], II: 417, [13], [2 (blank)], III: 204, '226' (*recte* 228), with a copper-engraved frontispiece portrait in vol. I, 30 plates (many folding), and two folding maps; paperflaws in outer margin of two leaves (vol. I C10 and R6, no loss of text), some occasional very pale marginal foxing, but an excellent set; in contemporary British speckled calf, double fillet frames ruled in blind on covers and in compartments of spines, small blind-stamped floral tool in corners of covers, board-edges ruled in gilt, edges speckled red; lightly rubbed, one corner bumped, headcap of vol. I very slightly chipped.

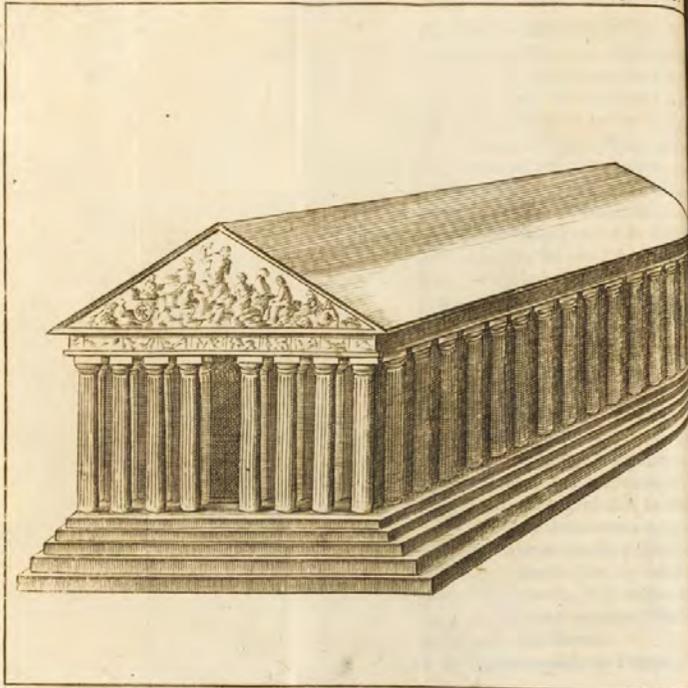
£4750

Very rare first edition of 'one of the most important accounts of travels in the Levant, and the first description of Athens which was systematic, detailed, and trustworthy' (Blackmer).

'Spon and Wheler met in Italy in 1675; they travelled together with Francis Vernon to Zakynthos, where the two groups separated. Spon and Wheler continued by sea to Constantinople, and Vernon travelled overland. The great merit of Spon's work is due to its combination of a careful and knowledgeable interest in classical antiquity with an accurate observation of men, manners and topography in modern Greece. The whole of vol. II is devoted to Greece and includes a glossary of Modern Greek words and phrases with instruction on pronunciation. Spon's interest in Greece was longstanding. He had already published Babin's description of Athens, which had been communicated to him by the Abbé Pecoil of Lyon, with his own notes and preface' (*ibid.*).

From Venice, Spon and Wheler's itinerary took them along the Dalmatian coast and the Ionian islands. They set anchor at Zakynthos and later Cythera, visited Delos and eventually reached Istanbul where they visited the French ambassador Charles-François Olier, Marquis de Nointel, who had already visited Athens and was able to give them valuable information about the city. They also visited Bursa and Thyateira in Asia Minor, and stayed in Izmir for some time. On their return journey they crossed over to Patras from Zakynthos, visited Delphi, travelled to Athens and toured the region of Attica.





de la Ville d'Athènes. 143  
 Minerve, parce qu'il étoit dédié à la  
 Déesse Minerve qui faisoit profession  
 de Virginité. Il a deux fois plus de  
 longueur que de largeur, & tout au-  
 tour regne un corridor, ou si vous  
 voulez un Portique soutenu de huit  
 colonnes à la facade, d'autant au der-  
 rière, & de dix-sept aux côtes, en  
 comptant deux fois celles des angles,  
 ce qui fait le nombre de quarante-  
 six. Au devant du Temple est un  
 Pronaos, ou parvis couvert comme le  
 Temple, qui tient presque le tiers de  
 toute la fabrique. L'Ordre est Dori-  
 que, & les colonnes sont canelées &  
 sans base. Il semble qu'on y ayt mis  
 les degrez sur lesquels elles sont éle-  
 vées, comme pour tenir lieu de ba-  
 ses. Elles ont 42. pieds de Roy de  
 haut, & dix-sept & demy de tour vers  
 le pied. L'inter-colonne, ou l'espace  
 qui est entre chaque colonne est de  
 sept pieds quatre pouces. Ainsi la  
 longueur du bâtiment avec les por-  
 tiques est de deux cent dix-huit  
 pieds, & la largeur de nonante-huit  
 & demy. Mais la longueur du Tem-  
 ple & du Pronaos seuls sans les cor-

Jacob Spon (1647–1685), physician, archaeologist, and collector, was the archetypal French 'curieux', like his father before him. He collected medals, manuscripts, and inscriptions with immense enthusiasm, acquiring an entire coin hoard of seven hundred pieces found at Lyons. George Wheler (1652–1724), who published his own account of their travels in 1682, 'was a man of many interests and practical skills. As a boy he had amused himself with woodwork, constructing a birdcage and a small harpsichord, and had taken an interest in plants; the latter he maintained in Oxford by frequent visits to the physic garden ... On his travels he displayed keen curiosity and took the opportunity to collect plant specimens ... He gave to his Oxford college more than thirty Greek manuscripts, acquired mainly in Athens and Constantinople; they included a priceless illuminated typicon, the foundation charter of a convent established in Constantinople about 1300. His plant specimens were given to the Oxford Physic Garden. Wheler occupies a significant position in the history of botany, since he introduced to Britain some plants hitherto unknown, including St John's wort' (ODNB).

*Provenance:* John Hay, second Marquess of Tweeddale (1645–1713), MP, and Lord Chancellor of Scotland in 1704-5, with his bookplates (Franks 14192/\*566). The purchase note on the front flyleaf of vol. I, 'payd for thes 3 volums 0–12–00' (*i.e.* 12 shillings), is probably his.

Weber 405. Blackmer 1586 records the second edition.

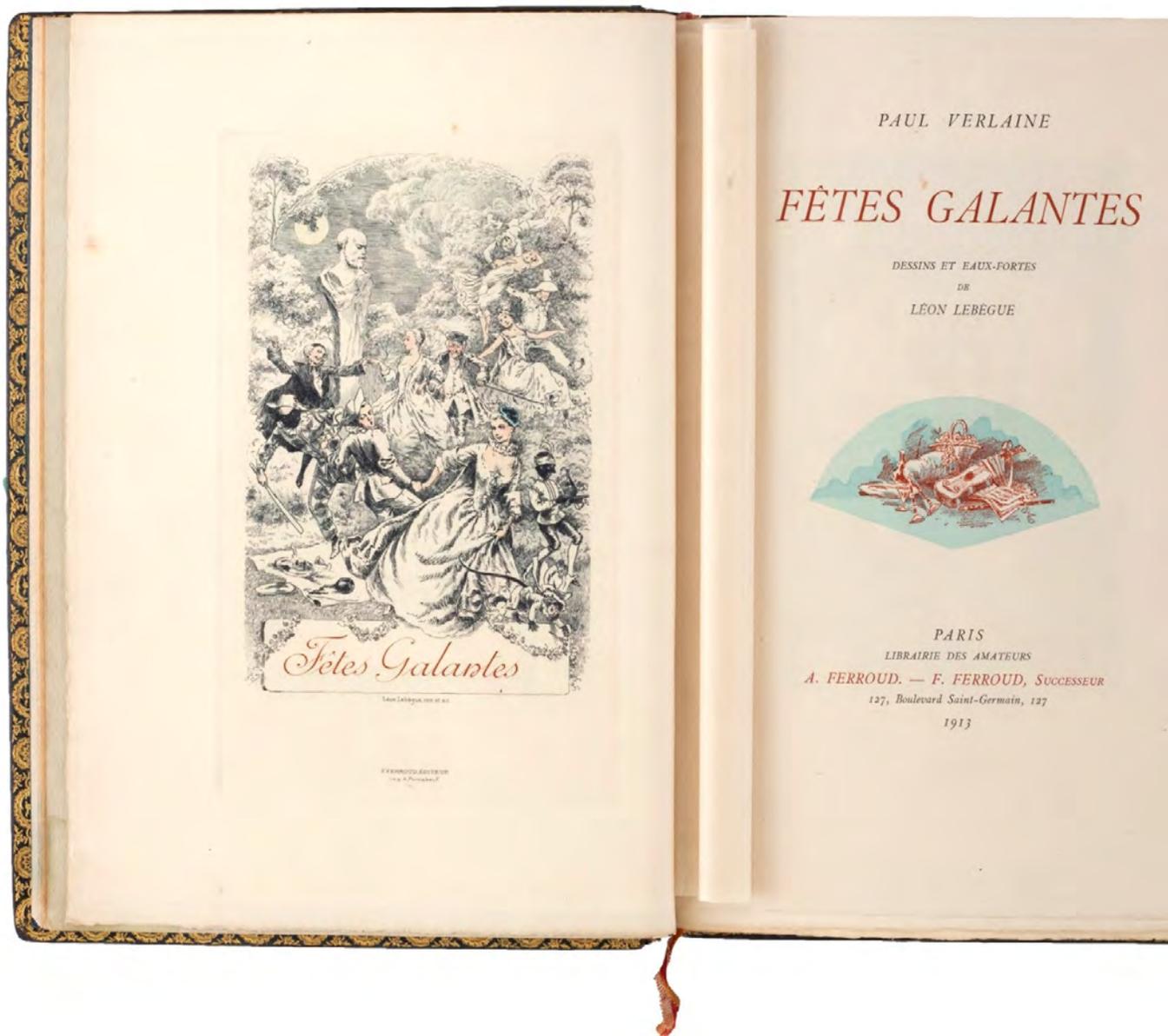
FINELY ILLUSTRATED AND BOUND

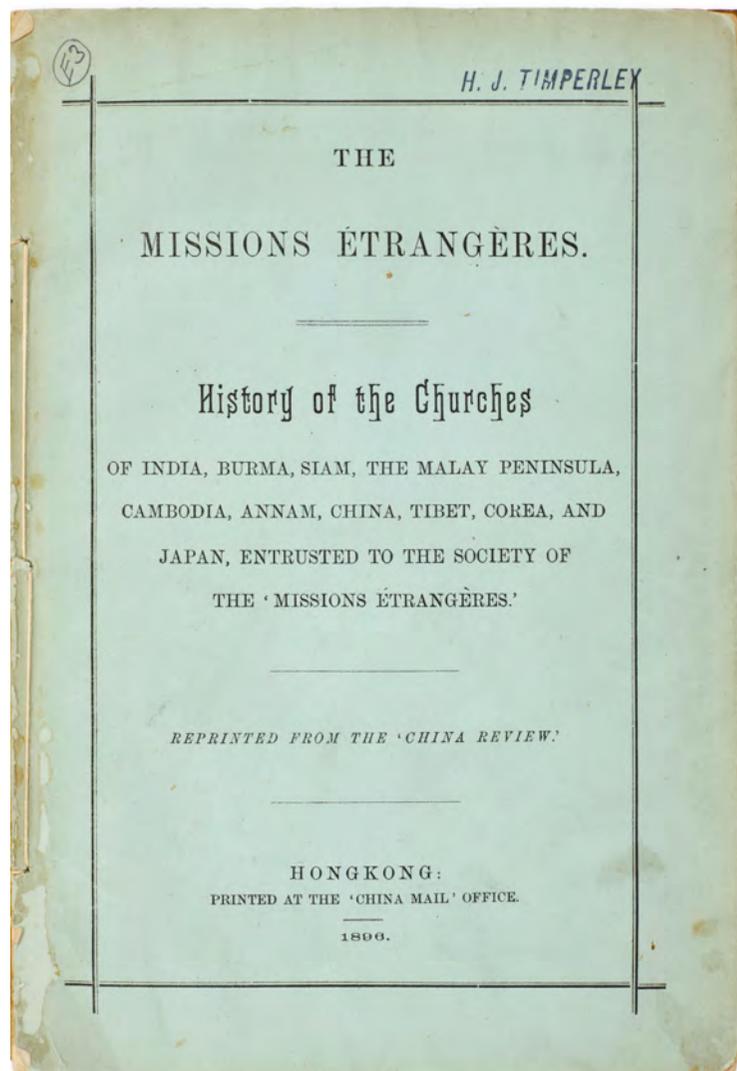
**58. VERLAINE, Paul, and Léon LEBÈGUE (illustrator).** *Fêtes gallantes*. Paris, F. Ferroud for the *Librairie des Amateurs*, 30 July 1913.

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

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

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





## MISSIONS TO THE EAST

**59. WALLAYS, Edmond; Edward Harper PARKER, translator.** *The Missions Étrangères. History of the churches of India, Burma, Siam, the Malay Peninsula, Cambodia, Annam, China, Tibet, Corea, and Japan, entrusted to the Society of the 'Missions Étrangères'.* Reprinted from the 'China Review'. *Hong Kong, 'China Mail' Office, 1896.*

8vo, pp. [2], 136; somewhat toned, pp. 40-41 browned; overall good, stab-stitched in original light blue printed wrappers; spine wanting, light marks and abrasions to covers, a few small creases to edges; ink stamp of 'H.J. Timperley' to upper cover; preserved in a slipcase. **£375**

**Scarce account of French missionary activity in Asia** by the Belgian priest Edmond Wallays (1842–1925), translated from his Latin original into English by the sinologist Edward Harper Parker (1849–1926).

Opening with a general account of the Missions Étrangères, the text details the history of the preaching of the gospel in the East, with particular attention paid to China and Korea. Parker writes in his preface, dated 1893: 'Since the following chapters were published in the *China Review*, I have had the privilege of seeing the learned and courtly author at Penang once more, and he has been good enough to revise the whole.'

*Provenance:* Harold John Timperley (1898–1954), Australian journalist active in China.

**OCLC finds 2 copies only in the US (Columbia University and Yale); Library Hub records a single copy (Bodleian).**

**60. [WALLOON CHURCH, AMSTERDAM.]** Ordres et reglemens de la maison des orphelins, des vicillards, et des vielles femmes de l'eglise Walonne d'Amsterdam; avec des prières à l'usage de cette maison. Nouvelle edition. *Amsterdam, David Pierre Humbert, 1772.*

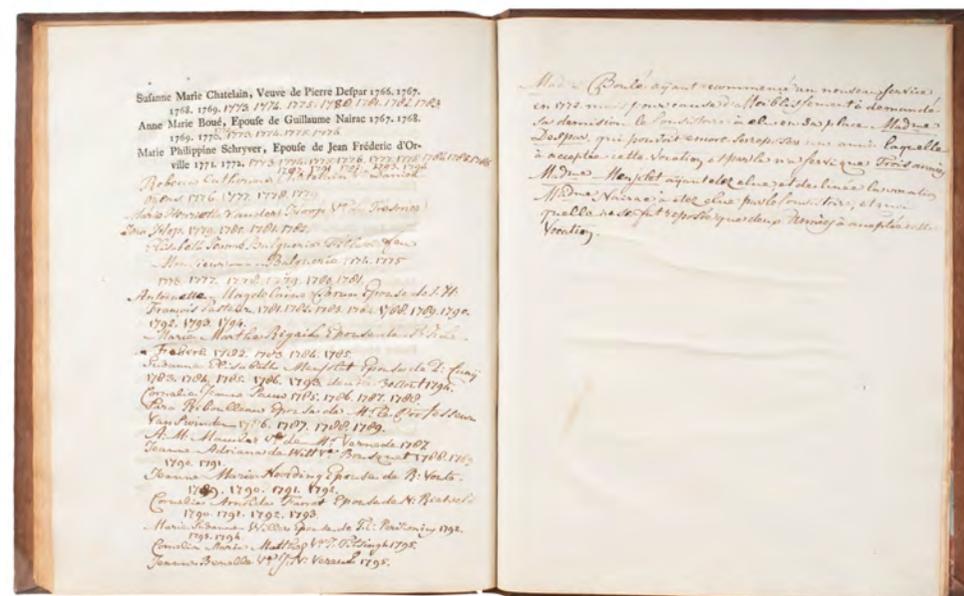
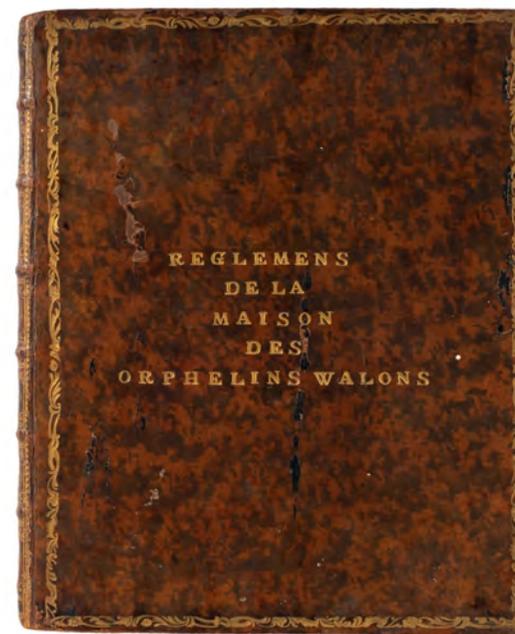
4to, pp. viii, 91, [15], [2 (blank)]; engraved vignette to title, headpiece; slight cockling; very good in contemporary mottled calf, gilt border to covers, spine gilt in compartments, upper cover lettered in gilt 'Reglemens de la maison des orphelins Walons', gilt board edges, marbled endpapers; light wear to extremities, a few small abrasions to upper cover; manuscript additions to the lists of Régens and Régentes at the end. **£1250**

**Very rare set of regulations governing the charitable house for orphans and the elderly founded by the Walloon Church in Amsterdam in 1631, with manuscript additions updating the lists of its male and female governors up to 1795.**

These regulations detail the duties of the house's governing body, which comprised four male and four female regents ('widows or married women, members of our church, honourable, pious, prudent, serious, and of suitable age'), as well as those of the 'Father' and 'Mother' of the house (who were to regard the orphans 'as their own children'), and of the house doctor, schoolmaster, supervisors (who were to be lenient except in cases of 'drunkenness, impurity, or blasphemy'), seamstresses (who taught the girls sewing and read the Bible with them), and baker. The detail provided on the care of those unable to support themselves is quite fascinating. The orphans, who were all below the age of thirteen, were obliged to speak French rather than Dutch, and were not permitted to promise themselves in marriage to each other during their time in the orphanage! Girls enjoyed an extra hour in bed compared to the boys. The establishment could maintain up to thirty-two men over the age of fifty who received three meals a day and were allowed to drink beer (but not strong liquor), to smoke (albeit only outside), and to sit by the fireside in winter. The elderly widows were not permitted to drink *eau de vie* and were to ensure that all fires and candles were extinguished before bedtime to avoid accidents.

The work ends with various morning and evening prayers for use by the community and a chronological list of male and female regents from 1631 to 1772, which in this copy has been updated in neat manuscript to cover the period up to 1795. These additions comprise an additional fifty names with their dates of office, together with a note regarding extraordinary measures adopted between December 1789 and February 1790.

**No copies traced in the UK or US.** OCLC finds copies in the BnF and in 3 Dutch libraries only.



# ANGLETERRE

## La Manche ou Canal

# MER

# OCEANE

# LA FRANCE

