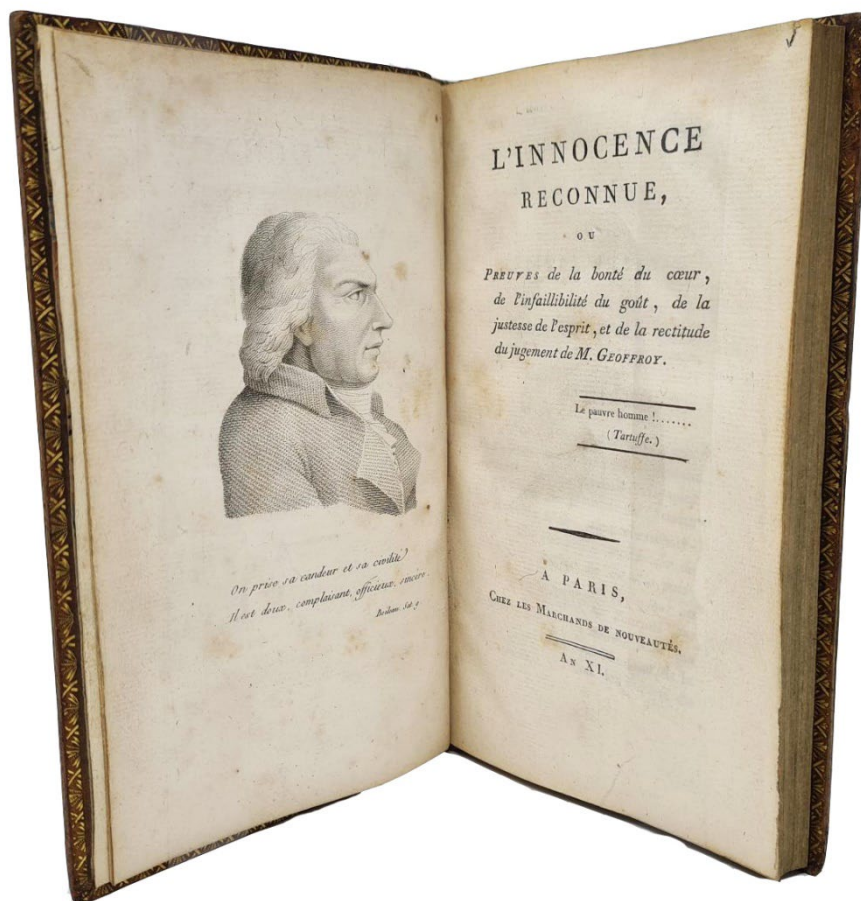


01. ALMANACH ROYAL, année M. DCC. LXXVIII. présenté à Sa Majesté pour la première fois en 1699; mis en ordre, publié et imprimé par Le Breton, Premier Imprimeur ordinaire du Roi, à Paris ... [1778].

8vo (190 × 125 mm), pp. 320, 311 *bis* – 320 *bis*, 321–496, 489 *bis* – 496 *bis*, 497–650, plus final blank; contemporary engraved bookseller's label 'A la Teste Noire' to front flyleaf (slightly defaced); some slight marginal browning; contemporary red morocco gilt, all edges gilt, a couple of corners worn; with the gilt arms of ?Bernard Delaître (1732–1792) to the boards. £1400

The *Almanach royal* ran for almost a century, and was the go-to book for any self-respecting Frenchman who needed to know what was going on at Court. One often finds copies bound, as here, in red morocco, with gilt arms on the covers. But the endpapers in such copies will vary: often marbled, sometimes lacquered paper, or, if you're lucky, a

wonderful German brocade paper. The present example is unsigned, but reminds me of the work of Johann Wilhelm Meyer (c.1713–1784) of Augsburg. As ever, it is fascinating to see how decorated papers travelled from country to country.



02. [ANNÉE, Antoine]. *L'innocence reconnue*, ou preuves de la bonté du cœur, de l'infailibilité du goût, de la justesse de l'esprit, et de la rectitude du jugement de M. Geoffroy ... A Paris, chez les Marchands de nouveautés. An XI [1803].

8vo (200 × 123 mm), pp. xxiv, 263, [1], including a stipple-engraved frontispiece; some light spotting; contemporary calf, marbled endpapers, smooth spine decorated gilt, red leather label; joints neatly repaired, some wear to the sides and the spine, but sound. £200

First edition. In 1800, the *Journal des Débats politiques et littéraires*, one of the most important French newspapers, politically and intellectually, of the time (by the end of the Empire, it had 23,000

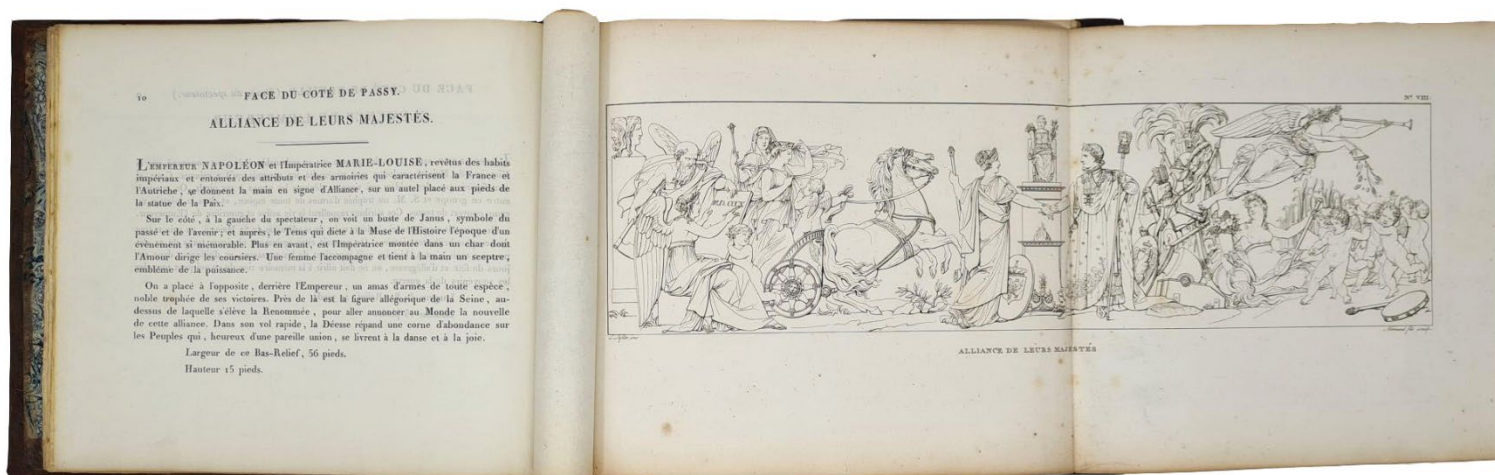
Simon Beattie

Rare books, manuscripts, music, ephemera

subscribers), had introduced a *feuilleton*, a supplement providing its readers with non-political news, reviews, criticism, and gossip, printed along the lower section of the pages of the paper so it could be easily detached (see my Short List 2, 2010, item 7). It was the brainchild of Julien-Louis Geoffroy (1743–1814; ‘le père du feuilleton’, as Balzac called him), the *Journal’s* theatre critic from March 1800 until February 1814 (‘His dramatic criticism ... was largely responsible for the success of the paper’, *Oxford Companion to French Literature*), and it soon became a permanent literary feature in the French political press as other papers followed suit. (And not just in France: German newspapers today still head their culture section ‘Feuilleton’.)

The present work comes from a time when Geoffroy’s criticism ‘jetait la consternation dans les coulisses’ (Quérard). The young playwright Antoine Année (1770–1846) here brings together pronouncements by Geoffroy on various plays and writers (including Voltaire, of whom Geoffroy was a bitter enemy), and opposes them against each other.

Quérard I, 65–6. WorldCat locates only 2 copies outside Europe, at Ottawa and Yale. Not in Library Hub Discover.



03. [ARC DE TRIOMPHE.] LAFITTE, Louis. Description de l'Arc de triomphe de l'Étoile, en des bas-reliefs dont ce monument est décoré ... Paris, chez l'auteur, rue de Tournon, N° 2. De l'imprimerie de Gillé fils. 1810.

Oblong 4to (200 × 235 mm), pp. [2], 12 + 10 etched plates (of which five folding) by Normand *fils* after Lafitte; decorative title border; some light spotting, and marginal browning to the plates; contemporary tree calf,

marbled endpapers (offset from the turn-ins), gilt morocco lettering-piece to spine, joints neatly repaired. £1700

First (and only) edition. The Arc de Triomphe was commissioned by Napoleon in 1806 from the architect Jean Chalgrin, to celebrate the Battle of Austerlitz, but initial progress in construction was slow. By the spring of 1810, when Napoleon was due to arrive in Paris with his new bride, Marie Louise of Austria, only the first twenty feet of the four supporting columns had been built and so a huge model was constructed at lightning speed (taking around 500 workers less than twenty days, according to the first page here), decorated with bas-reliefs in stucco and painted canvas by Louis Lafitte (1770–1828) over a wooden frame.

This is Lafitte's illustrated account of the work, printed for the artist himself, with attractive plates, after his own designs, of the various images adorning the structure, largely in celebration of Napoleon: his achievements in legislation, domestic industry, the beautification of Paris, his clemency, and the prosperity of the Empire.

Quérard IV, 396.

IN THE ORIGINAL PRINTED WRAPPERS

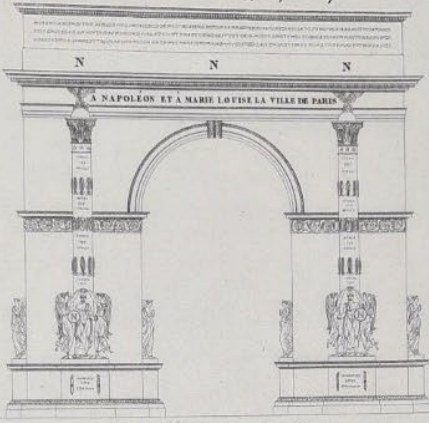
04. [ARC DE TRIOMPHE.] DUBOIS, P.-F.-L, *aîné*.

Changemens proposés ... au projet de l'Arc de triomphe de l'Étoile, par M. Chalgrin, architecte du Sénat. Paris—1810. De l'imprimerie de Delance et Belin. [Cover:] Se trouve à Paris, chez l'Auteur ... Constantin ... Bance ... Martinet ... Le Normant ... et chez les Marchands de Nouveautés.

Folio (456 × 302 mm), pp. 6, plus final blank; with two etched plates by Montferrand after Chalgrin and Dubois; some light spotting, short tear to one plate; uncut in the original printed wrappers, a little dust-soiled, short tears to spine at extremities, a couple of marks (from wax?; offset onto title) and one small hole to front cover, but still very good. £800

First edition: suggested changes to Chalgrin's plan for the Arc de Triomphe by Dubois, nephew and pupil of Jacques-Denis Antoine (1733–1801), who had designed the Hôtel des Monnaies, the Paris Mint. Dubois suggests a slightly larger structure overall, with internal amphitheatres and greater decoration. The two plates allow comparison of his and Chalgrin's designs.

Changemens à l'Arc de triomphe de l'étoile, proposés par P. F. L. Dubois architecte



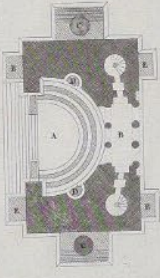
Façade côté de Paris.

Renvois.

- A. Amphithéâtre pour les autorités constituées*
- B. Loge où se tiendrait le souverain.*
- C. Tribune publique.*
- D. Colonnade de trophées.*
- E. Statues des héros morts au champ d'honneur.*
- F. Trophées.*



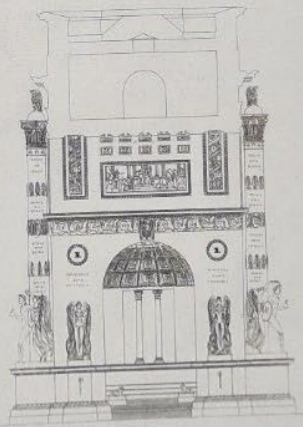
Plan.



Copie de la Tribune.



Elevation latérale.



Coupe.

Echelle. 1/1000

PUBLISHED 'AT THE CHATEAU OF LOVE'
THE ROTHESAY COPY

05. LA COUR de St. Germain, ou les Intrigues Galantes du Roy et de la Reine d'Angleterre. Depuis leur séjour en France. A St. Germain [i.e. the Netherlands], chez Jacques Le Bon, au Château de l'Amour. 1695.

12mo (148 × 75 mm), pp. 184, including engraved frontispiece (as in the Lilly Library copy); title printed in red and black; ruled in red throughout; small inkblot to blank title verso; uncut in old black leather, gilt arms of Charles Stuart de Rothesay (see below) to sides, neatly rebacked, spine decorated gilt; later label of Josy Mazodier. £1200

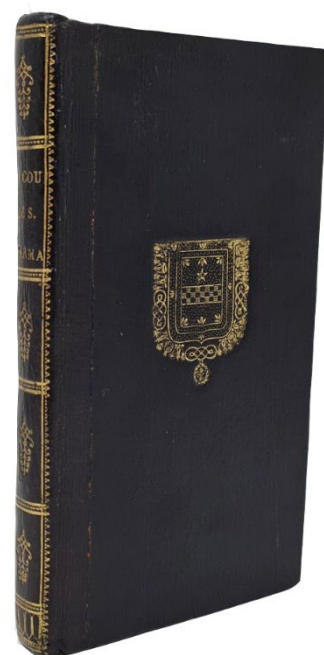
First edition: a scurrilous account of the bed-hopping exploits of thirtysomething Mary of Modena, consort of the exiled James II of England (who was 25 years her senior) and various members of the French Court, among them the Archbishop of Paris. Louis XIV and the Marquise de Maintenon (who ensnares James at one point) also feature, and the book was duly banned in France. The text appeared the same year in London as *The Court of St Germain's: or, the Secret History of the late King James and Queen Mary* (Wing C 6591A; a rare book). According to Brunet, the original French text was reissued under the title *Galanteries de la cour de Saint-Germain*, with a fictitious 'Londres' imprint, in 1729.

Provenance: the diplomat and collector Charles Stuart de Rothesay (1779–1845) was twice ambassador to France, in 1815–24 and then again in 1828–30. 'Paris was an important centre for collectors at this time, and Stuart made extensive purchases, sometimes also acting as agent for George IV. He built Highcliffe Castle at Christchurch, Hampshire, a rare example of the romantic and picturesque style of architecture, and furnished it with his Parisian acquisitions' (*Oxford DNB*).

Brunet II, col. 335; Gay I, cols 744–5 ('Ce petit ouvrage satirique n'est pas été réimprimé dans les recueils'); Sauvy, *Livres saisis à Paris entre 1678 et 1701*, 548. WorldCat locates 4 copies outside Europe: Indiana, Michigan, Texas A&M, Wisconsin. There is also one at the Folger.

WITH THE ORIGINAL PRINTED WRAPPERS

06. COURIER, Paul-Louis. Pamphlet des pamphlets ... Paris, chez les marchands des nouveautés. 1824.



8vo (210 × 126 mm), pp. [4], 31, [1]; some light spotting and offsetting; uncut in modern marbled boards, preserving the original printed wrappers, a few marks. £600

First edition of one of the author's final works. After a career in the army, Courier (1772–1825)—who also translated Longus into French—retired to his estates in Touraine where 'he became interested in the people, and wrote a series of pamphlets (signed "Paul-Louis, Vigneron" [as here]) and letters to newspapers in which he upheld the rights of the peasants against oppression by the clergy and local government officials ... His most famous pamphlets rank, after the *Provinciales* of Pascal, among the masterpieces of French polemical writing' (*Oxford Companion to French Literature*).

'Styliste impeccable, admirateur des *Provinciales*, disciple de Voltaire, "Paul-Louis, vigneron" a renouvelé la tradition française du pamphlet politique en des formules incisives ... Il a eu de nombreux imitateurs qui ne l'égalèrent point' (*En français dans le texte* 233)

Quérard II, 314; Vicaire II, col. 1041.
WorldCat locates no copies outside Europe.



THE DEATH OF DORÉ

07. [DUMAS, Alexandre, fils]. Discours funèbre prononcé sur la tombe de Gustave Doré. [Cover:] 25 janvier 1883.

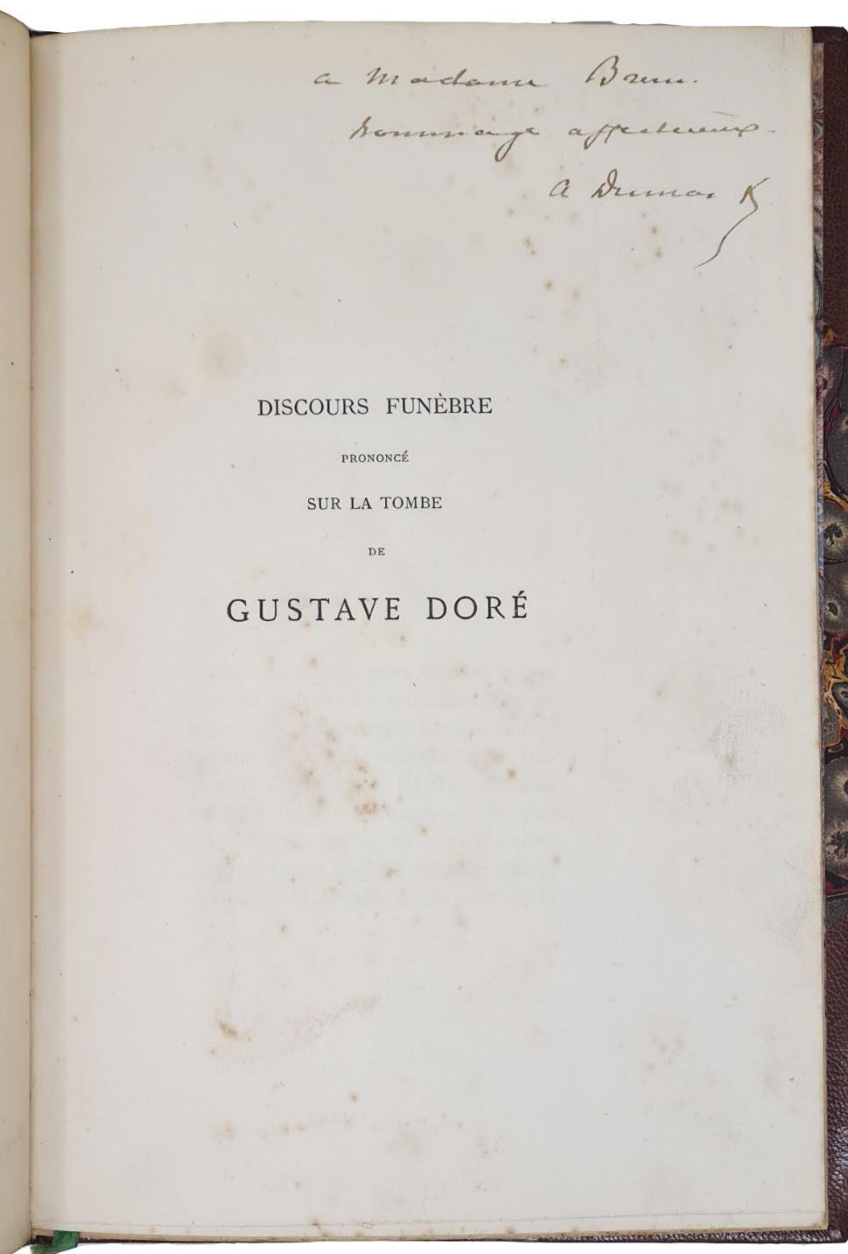
8vo (238 × 159 mm), pp. 13, [1], plus final blank; some light spotting throughout; contemporary half goatskin, preserving the original printed wrappers, a little finger-soiled. £950

Rare first edition—privately printed—of the funeral oration given in January 1883 at the snowy graveside of the great book illustrator,

Gustave Doré, in Paris's Père Lachaise Cemetery. This copy inscribed 'A Madame Brun, hommage affectueux A Dumas.'

The copy at the Bibliothèque des Musées de Strasbourg reads 'Il a tiré 25 exemplaires sur papier Whatman, numérotés' on the title verso, but the limitation statement has been omitted from this copy, perhaps as it was intended for presentation.

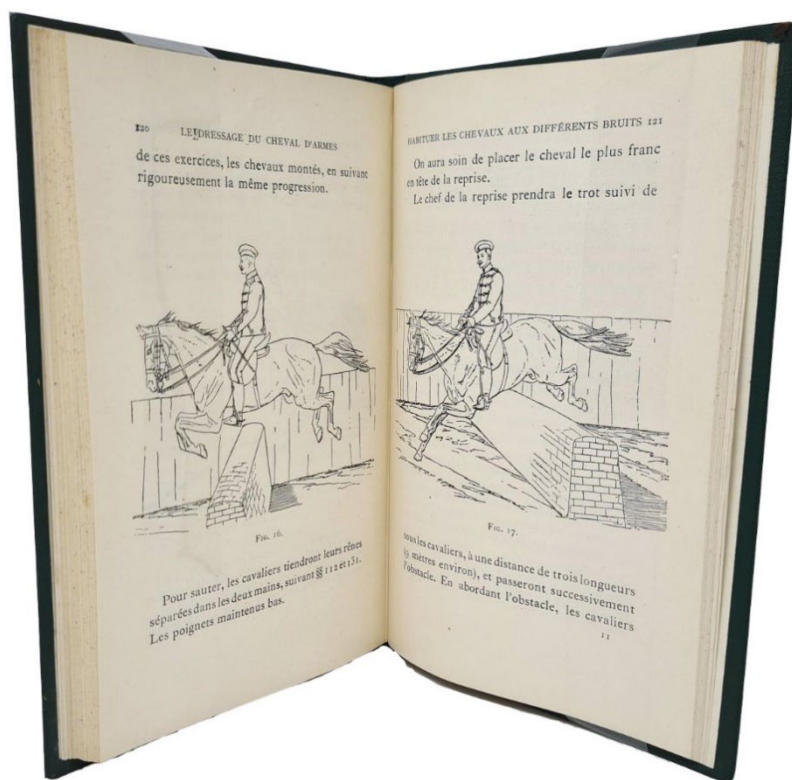
Vicaire III, col. 483 ('N'est pas à la Bibliothèque nationale', though there is a copy in their catalogue now). WorldCat locates a sole copy outside Europe, at Harvard, 'bound with the author's autograph manuscript of the same text'.



08. FILLIS, James, *translator*. Règlement pour le dressage du cheval d'armes établi en 1908 par la Commission de l'école d'application de cavalerie des officiers à Saint-Pétersbourg ... Paris Ernest Flammarion ... [1914].

Squarish 12mo (176 × 113 mm) in sixes, pp. viii, 156; with a photographic frontispiece; line illustrations in the text; a very good copy, well preserved in the original publisher's cloth lettered gilt. £100

First edition in French. Born in London to a family of horse trainers, Fillis (1834–1913) went to France aged eight to work in the circus. He grew to become a well-known riding master, and exerted a lasting influence



on the development of classical dressage first in France, then in Russia, where he travelled in 1897, becoming *écuyer en chef* to the Russian cavalry.

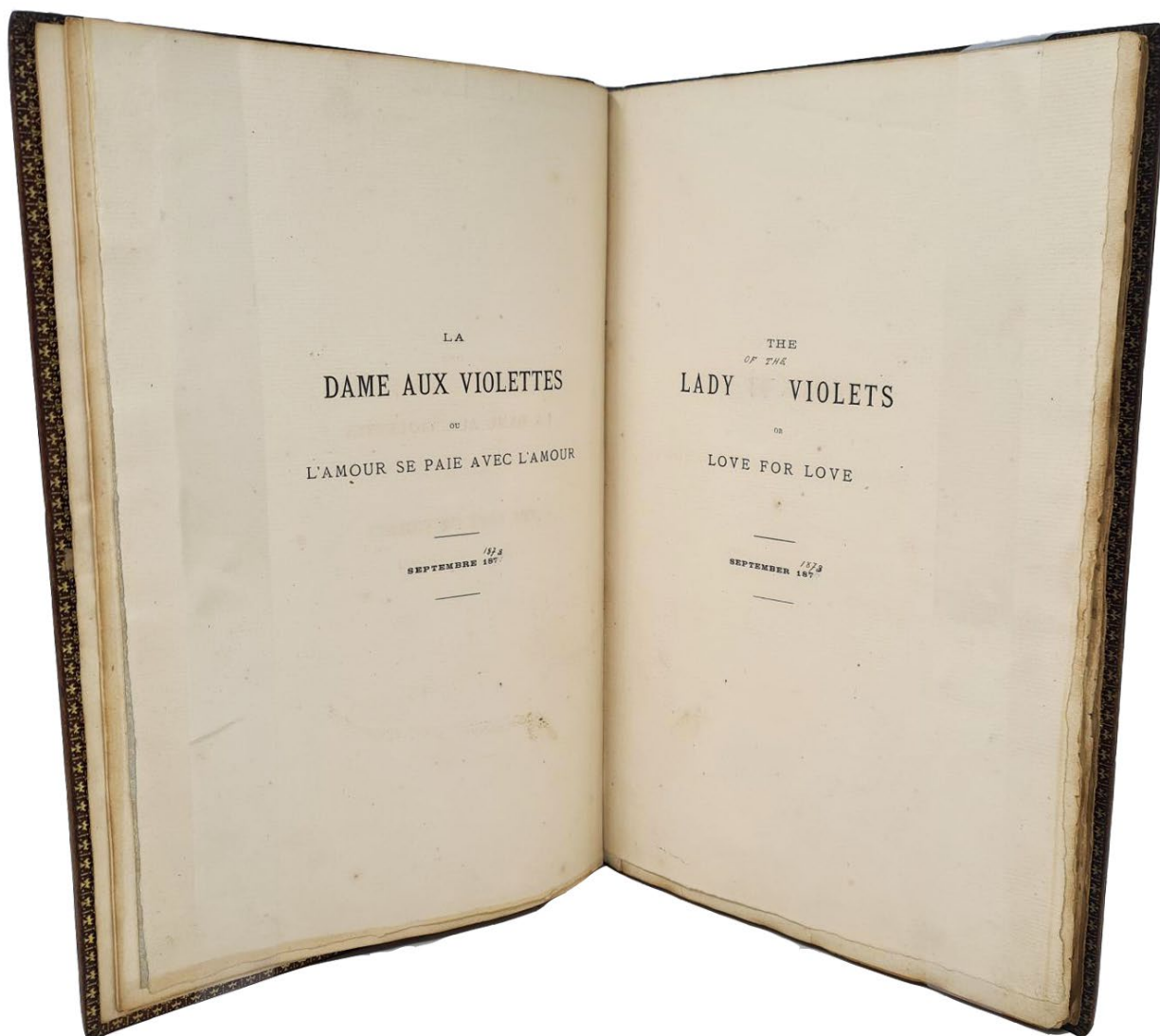
Not found in Library Hub Discover. WorldCat locates 2 copies outside Europe, at West Point and Yale, and suggests a date of 1914.



09. GAINOL, Claude. Heures Nouvelles contenant le petit office du Dimanche latin & français avec divers hymnes latin & en vers français, dédiées à très illustre, très populaire & très vertueuse Dame La Duchesse d'Aiguillon par son très humble et très obeisant serviteur Claude Gaignol ... 1754.

Manuscript on paper, 8vo (183 × 113 mm), ff. [2], 118, 2; written in black, blue, and bronze ink, extra-illustrated with half a dozen copperplate engravings by Claude Duflos; some light occasional browning and offsetting, contemporary polished red sheep gilt, all edges gilt, red morocco lettering-piece to spine, joints rubbed; pink silk endpapers, early ink ms. bookplate ('Ex Libris Petri Delveu') to front pastedown, bookplate to verso of front free endpaper of Arthur Brölemann (1826–1904).

£400



UNRECORDED: THE AUTHOR'S ANNOTATED COPY

10. GÉRARD, Paul-F. *La dame aux violettes*, ou l'amour se paie avec l'amour [*English title*: *The Lady* [*in ms. ink*: of the] *Violets* or *Love for Love*] ... [Tours, Imprimerie Rouillé-Ladevèze, 1878.]

Large 8vo (282 × 185 mm), pp. 93, [3]; with French and English on facing pages; printed on laid paper, uncut; in contemporary brown morocco, glazed marbled endpapers, a few bumps, rear board slightly sunned, preserving the original printed wrappers; various autograph corrections, manuscript poem 'The origin of love' (a quatrain taken from Byron) to verso of dedication page, half-title signed and inscribed 'avec les corrections manuscrites de l'auteur'. £950

An unrecorded French play with the author's own English translation on facing pages, privately printed for him and with his own manuscript notes and corrections. A highly personal drama, the closing address to the author's wife Jeanne (to whom the play is dedicated) draws comparisons between his courting of her and the plot of the play: 'When I arrived at Tours, I, too, laboured under affliction and melancholy. As William [the main character in the play], I loved once and had lost her whom I loved, and I also thought my heart was dead. I saw thee. Thou hadst thy sorrows too; nothing can unite two hearts more than sorrow. I attempted to cure thee from them and I... fell in love with thee; and, one day, as sir William, I knelt before thee saying: "Love is only repaid by love"'.

Not found in WorldCat, CCFr, or the Bibliothèque nationale catalogue.



11. HARTLAUB, Felix. Von unten gesehen. Impressionen und Aufzeichnungen des Obergefreiten Felix Harlaub.

Herausgegeben von Geno Hartlaub. K. F. Koehler Verlag, Stuttgart [1950].

8vo (190 × 113 mm), pp. 156; some very light marginal browning, also to the endpapers; top edge blue; original boards, cloth spine, with two different illustrated dust-jackets (see below), some browning and spotting. £100

First edition: the first appearance of any of Hartlaub's wartime notes and impressions, including those from his time in Paris, edited and published by his sister, the Gruppe 47 writer Geno Hartlaub (1915–2007).

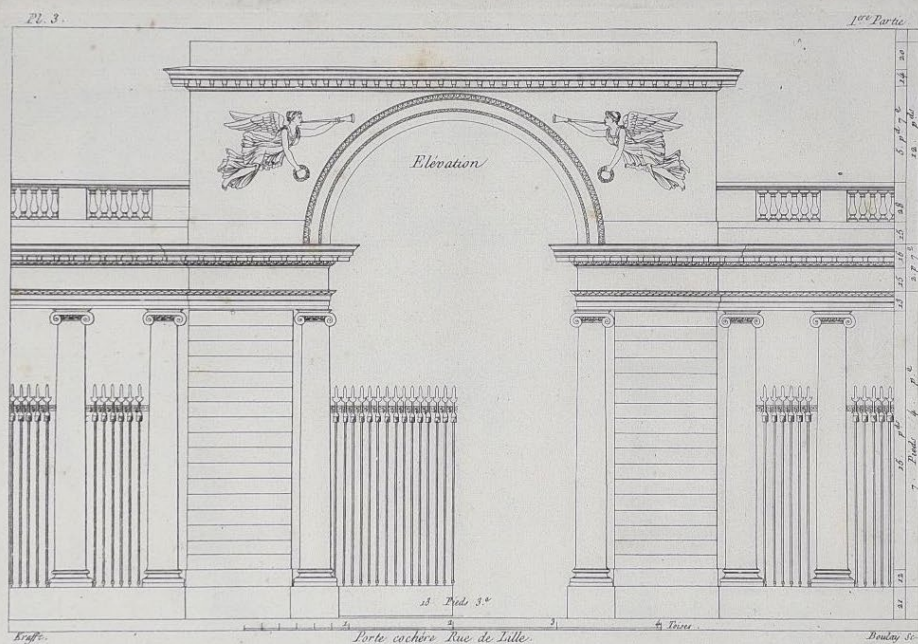
It is thought Hartlaub died sometime in May 1945 during the siege of Berlin by the Red Army, at the age of 31. His body was never found. 'The list of great writers who died young is a soberingly long one ... For great writers who die before they had the chance to produce or publish anything substantial, the spaces on the shelves where their books should be are the most poignant. The sense of what might have been is perhaps strongest of all with Felix Hartlaub. He published nothing during his short lifetime beyond his doctoral thesis ... and beyond that left nothing more than a scatter of notebooks, diaries and letters to his father. Despite this, Hartlaub is regarded as one of German literature's great lost writers, a man who left just enough to tantalise posterity at what heights he may have scaled had he lived just another two weeks until the German surrender' (Charlie Connelly, 'Posts from Paris under the Nazis', *The New European*, 18 Aug. 2022).

The presence of two different dust-jackets here seems unusual. While books in post-war Germany were sometimes furnished with two jackets (one for the shop protecting another beneath for when the book was purchased), I have never seen a book with two different jackets. Both were designed by Karl Staudinger. One wonders if book shops could decide which to display.

12. HARTLAUB, Felix. Clouds over Paris. The Wartime Notebooks of Felix Hartlaub. Translated from the German by Simon Beattie. With an Introduction by Rüdiger Görner. [London:] Pushkin Press [2022].

8vo (214 × 130 mm), pp. 156, [20]; original publisher's boards, with photographic dust-jacket. £14.99

First edition in English of Hartlaub's memoir of Occupied Paris, named Hatchards' non-fiction Book of the Month when it was published in September 2022.



FRENCH DOORS

13. [KRAFFT, Jean-Charles]. Portes cochères et portes d'entrée de Paris. Gates and House-doors in Paris. Einfahrts- und Hauss-Thore in Paris. Paris, chez Bance l'aîné ... [Second title-page: Portes cochères ... Gates, House-doors, Windows, Balconies, Entablatures, and Minutiæ or the Joinery and Smith's Work of the most remarkable Edifices in Paris ... Paris, de l'imprimerie de J. L. Scherff ...] 1810.

Oblong 4to (265 × 345 mm), pp. [2], 8, 36 + 50 etched plates (one folding, numbered '45–46') by Gossard (frontispiece), Boullay (48 plates) or Joannos *filis* (two plates) after Krafft; text printed in triple columns, in

three languages; some light spotting and marginal browning, mild waterstain to the fore-margin of some of the text leaves, offsetting in the gutter of plates 15, 24, 37 and 42 (and facing blank versos of the preceding plates) from where paper markers were sometime laid in; uncut in contemporary paste-paper-covered boards, discoloured, rebacked, corners worn, but still good. £950

First edition, the issue with an additional title-page, for Bance (see below): a trilingual illustrated guide which 'presents only the principal, and detached parts of a palace, of a hotel, or a private house, and, to make it more useful to young architects, who are not yet proficient in the knowledge of the minuter parts of the of architecture, to the drafts, representing the view and height of each part, are added plans, profiles, and all the minutiae of entablatures, archivolts, door and window-cases, chimney-pieces, columns, bases and chapiters of columns; all which drafts and minute descriptions are upon a larger scale, with indications, by means of letters or numbers, to give a more precise notion of their dimensions and proportions' (Preface).

The book is divided into four parts: the main entrances to buildings ('being the most important part of any edifice whatever'); the heights and side views of the fronts of buildings; joinery relating to 'doors, window-frames, wainscots, book-cases, buffets, fronts of shops'; and ironwork for railings, balconies, etc.

'The two title-leaves present in this edition, Bance's significantly less detailed than Scherff's, suggest that Bance took over Scherff's stock in the year of publication and – in some copies at least [as here] – did not bother to cancel the title-leaf; alternatively, it is possible that they were selling copies simultaneously. Bance was to republish *Portes cochères* in 1838' (RIBA *Early Printed Books* 1695).

14. LA CONDAMINE, Charles-Marie de. *Mesure des trois premiers degrés du méridien* dans l'hémisphère austral, tirée des Observations de M^{rs} de l'Académie Royale des Sciences, envoyés par le Roi sous l'Équateur ... A Paris, de l'Imprimerie royale. 1751.

4to (248 × 192 mm), pp. [12], 266, x; with a folding letterpress leaf after p. 162 and 3 folding engraved plates at the end; engraved title vignette by Brunet after Goussier, historiated etched headpieces to pp. [3] and [106]; lower corner a little creased, some light browning or occasional spotting, but a very good copy, with generous margins, in contemporary mottled calf, red edges, smooth spine gilt in compartments, gilt morocco

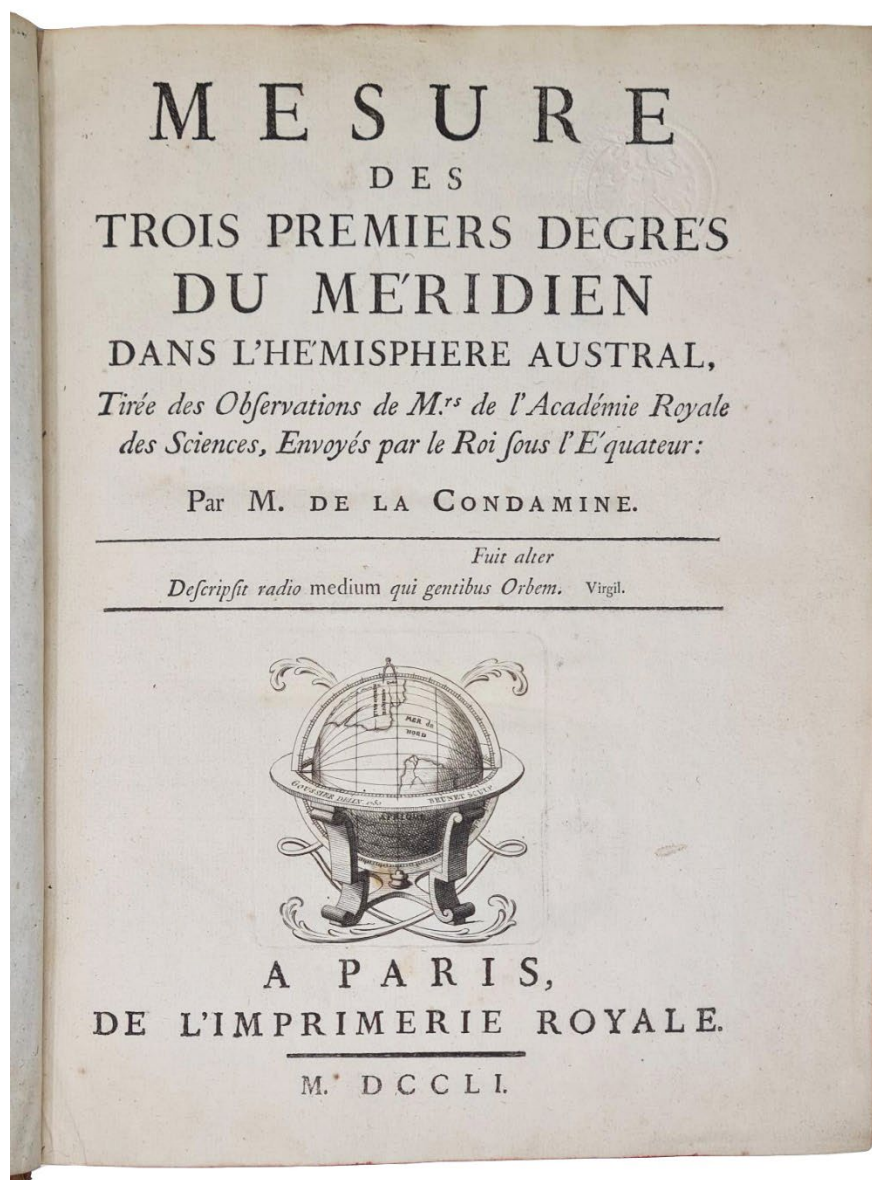
Simon Beattie
Rare books, manuscripts, music, ephemera

lettering-piece, attractive paste-paper endpapers; embossed stamp of Philipp von Kageneck to title. £1500

First edition. 'The official account of the great French Scientific Expedition to South America, for measuring an arc of the meridian at the Equator for more accurately determining the dimensions and figure of the Earth' (Sabin).

At a glance, the binding here looks French, but I wonder if it might come from Alsace, and not only because the Kagenecks were Alsatian nobility: the mottling and the spine lettering strike me as slightly unusual, and the paste paper used for the endpapers is undecidedly un-French.

Sabin 38483.



THE HATRED OF LITERATURE
IN RED MOROCCO

15. [LA MOTHE LE VAYER, François de]. *Doubte sceptique. Si l'estude des Belles Lettres est preferable à toute autre occupation.* A Paris, chez Louis Billaine ... 1667.

12mo (127 × 78 mm), pp. [18], 194, [2]; some light marginal browning, the odd spot elsewhere; contemporary red morocco panelled gilt, marbled endpapers, all edges gilt, spine gilt in compartments. £2500

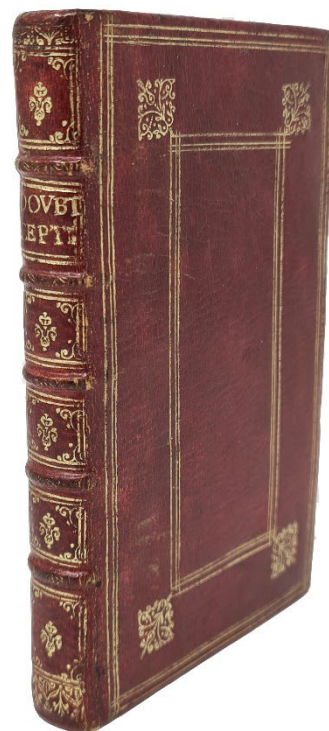
First edition, this copy attractively bound in contemporary red morocco. The book was also issued with Thomas Jolly in the imprint.

The title here really says it all. La Mothe Le Vayer (1588–1672) was highly regarded for his learning and renowned for his scepticism, 'a *persona grata* at the French court, where libertinism in ideas and morals was hailed with relish' (*Ency. Brit.*, 1911 ed.). In the present work, he focuses his attention on learning and the study of books, reporting that 'in 1622 "the study of grammar was prohibited in Spain" in order to prevent the proliferation of "a laziness that is harmful to the state, as well as being the ruin of those who become accustomed to it." At a time when the separation of discourses was not what it is today, it was all of learning that was targeted under the name of *belles-lettres* or grammar, and not only poetry or what we now call *literature*; as for actual poetry and literature, the courts and princes considered them, at best, purely servile arts and, at worst, useless, if not harmful activities. They were universally scorned' (William Marx, *The Hatred of Literature*, p. 170).

Tchemerzine III, 981 (Jolly issue). WorldCat locates 5 copies outside Europe: Newberry, Michigan, Indiana, Miami (Billaine), and Harvard (Jolly).

EXTRA-ILLUSTRATED: A KNOWN ARTIST'S COPY

16. LE BRUN, Charles. *Conference of Monsieur Le Brun,* Cheif [*sic*] Painter to the French King, Chancellor and Director of the Academy of Painting and Sculpture, upon Expression, general and particular. Translated from the French, and adorned with 43 Copper-Plates. London, Printed for John Smith ... Edward Cooper ... and David Mortier ... 1701.



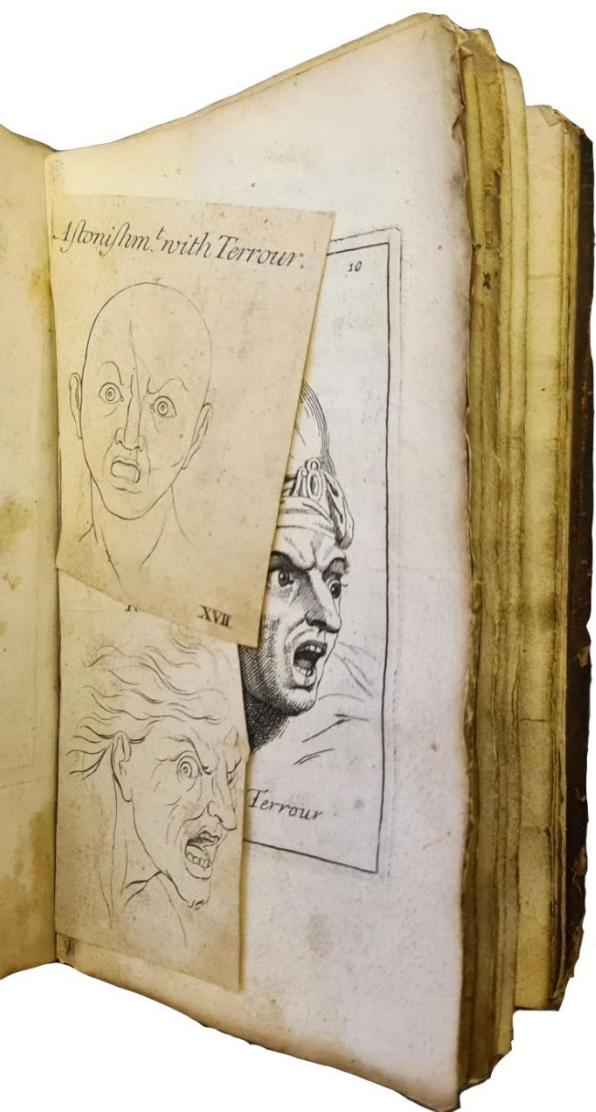
Simon Beattie

Rare books, manuscripts, music, ephemera

12mo (155 × 85 mm), pp. [14], 17, [1], 47, [1]; without [A]6 (a blank?), as in the British Library copy; some plates loose; wanting Figs. 27–9 and 32, Fig. 33 bound in twice, along with an additional 23 plates; some staining in places to the lower margin; contemporary polished calf, a little worn, spine defective at foot; inscribed 'Richard Elmer, his Book, cost 3^s, lan. 22, 1701' to the front free endpaper, later in the possession of Stephen Elmer, with his ink ownership inscription ('S. Elmer') at head of title and etched armorial bookplate to front pastedown. £3500

First edition in English—the issue without 'The' at the head of the title—of the *Conférence sur l'expression* (Amsterdam & Paris, 1698) by Le Brun, court painter to Louis XIV, who 'dominated 17th-century French painting as no other artist' (Grove Art). 'In 1667 Le Brun inaugurated a series of Conférences of the Académie Royale, based on paintings in the royal collection ... [The following year he] gave a lecture on physiognomy: as well as comparing the facial expressions of humans and animals, he used Descartes's theory of the brain as the seat of the soul to show how human psychological characteristics were reflected in the expression, illustrating his discourse with numerous drawings' (*ibid.*), which forms the basis of the present work. It is dedicated by the translator, John Smith, to the English court painter, Sir Godfrey Kneller.

'Although no edition of Le Brun's *Conférence sur l'expression* was published during his lifetime, in the hundred and fifty years following his death [in 1690] a flood of varying editions ensured that the work became a common possession of everyone interested in drawing' (Jennifer Montagu, *The Expression of the Passions: the Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière*, Yale UP, 1994, p. 175).



This copy belonged to Stephen Elmer (1715–1796). 'His father painted murals for St Andrew's Church, Farnham, and Elmer trained in his studio, depicting dead game, and in time became a successful painter of still lifes. He was a member of the Free Society of Artists in 1768, and exhibited 113 pictures up to 1772. In that year he was elected associate of the Royal Academy and contributed 117 paintings to its exhibitions over the next twenty-five years. His works, which were very popular, were painted in a bold, free manner, showing the influence of French and Dutch artists ... He received many commissions from aristocratic patrons to paint prize game and was compared favourably to Stubbs. He also painted portraits including one of a local florist and gardener, John Cartwright, which was engraved by J. M. Ardell (1748). He occasionally painted genre pictures, such as *The Miser* (engraved by B. Granger), but by far his most ambitious

picture is *The Last Supper*, formerly over the altar, now in the vestry of Farnham church' (*Oxford DNB*).

It is not immediately clear from which edition the additional illustrations here come (although it was evidently an English one to judge from the captions) and would repay further research.

Montagu B.2 ('The engravings are reversed from B.1', i.e. the first edition of 1698, with engravings by Picart). ESTC locates 11 copies overall: BL (2 copies); Christ Church, Jesus College, and Worcester College, Oxford; Royal Academy; Buffalo & Erie County Public Library; William & Mary; NYPL; Minnesota; Yale Center for British Art.



UNPUBLISHED, WITH ADDITIONAL MATERIAL

17. MERLET, Jean-François-Louis. Collection of materials relating to the premiere of *Sous un autre ciel*, Toulouse, 1914.

Large 4to (274 × 232 mm), ff. 131, plus some blank leaves at the end; some browning due to paper stock; contemporary quarter roan, marbled paper sides and endpapers, spine lettered gilt; joints a trifle rubbed, but sound. £1500

The playwright's own collection of documents relating to the premiere of his play, *Sous un autre ciel*, performed in the Théâtre des Variétés in Toulouse on 24 April 1914. According to Merlet's (1848–1942) own notes here, the play was originally written between 1907 and 1909, but that first manuscript has now been destroyed (f. 2). This is the prompter's copy, 'avec une partie seulement des coupures, faits à la représentation, d'après mes avis' (signed June 1914). Merlet's heavily marked-up typescript occupies pp. 2–110. This is followed by two autograph letters, signed, to Merlet from M. Saint-Léon, who played Jean Lecaptard, and the director, Édouard Azéma, who also took the part of Gilbert Hardy-Aubiet; a copy of the original programme; nine photographs or postcards of the cast and set; fourteen pages of press cuttings relating to the play, most from Toulouse and the surrounding

area; and two folded posters (c.600 × 365 mm, printed on red paper, and c.1000 × 760 mm, printed on blue paper, slightly cropped) advertising the production.

The play, which apparently remains unpublished, is set in Paris and Algiers. Grasping industrialist Jean Lecaptard ruins his rivals, among them the Aubiet family who relocate to Algeria, close to the Moroccan border, to rebuild their lives and their fortune. After much drama, and colonial colour, Lecaptard finally sees the error of his ways and, on his deathbed, envisages happiness 'under another sky'.

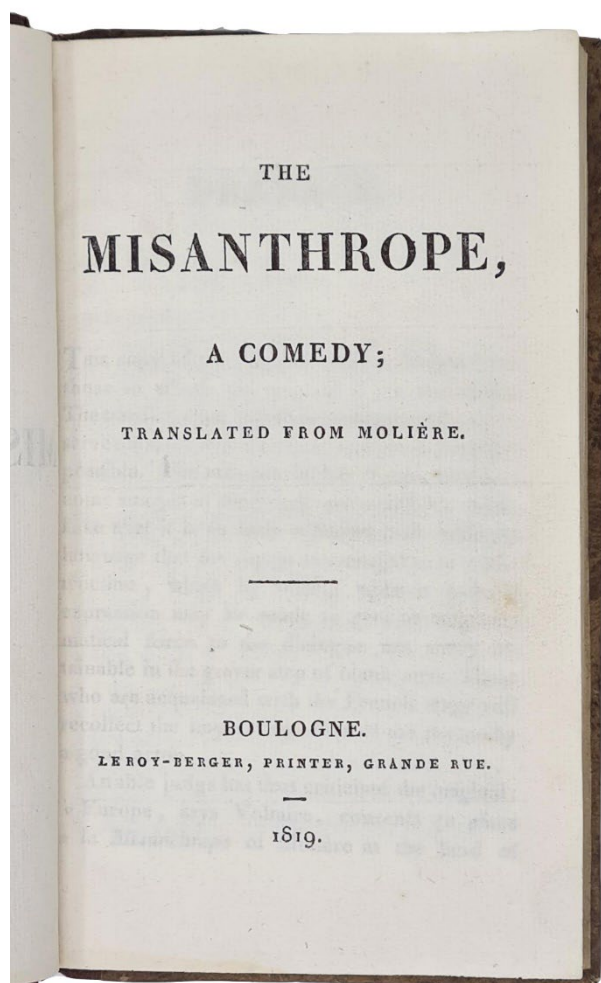
IN ENGLISH VERSE

18. MOLIERE. *The Misanthrope*, a Comedy; translated from Molière. Boulogne. Leroy-Berger, Printer ... 1819.

12mo (168 × 96 mm), pp. [4], vi, 94; complete with half-title; contemporary quarter calf, paper sides in imitation of tree calf, smooth spine decorated gilt, orange paper label; some browning to the rear free endpaper, corners worn. £800

First edition of this translation. It was also issued in Paris, by Letellier.

Although Molière's plays have appeared in English more often than those of Corneille or Racine, the earliest versions tended to be adaptations (e.g. Wycherley, *The Plain Dealer*, 1676) or prose translations (John Ozell, *The Works of Monsieur de Moliere*, 6 vols, 1714); Henry Miller and James Miller, *The Works of Moliere*, 1739, 10 vols), as 'close translations of his comedies, especially his verse masterpieces, have often struck British audiences as rather unfunny' (*The Oxford Guide to Literature in English Translation*, p. 267). The anonymous translator here, notably, has produced a rhymed version,



endeavouring 'to preserve the sense and to imitate the style as closely as possible. The measure he has chosen seems to come nearest to the french [*sic*] twelve syllable verse. Like *that* is it so little removed from ordinary language that the rhyme is essential to its construction, which by resting upon a pointed expression may be made to give an epigrammatical force to the dialogue not easily attainable in the graver step of blank verse. Those who are acquainted with the French stage will recollect the impressive effect of the rhyme of a good actor' (Preface).

Quérard VI, 177 (Paris issue); Lacroix, *Bibliographie moliéresque* 653. A survey of Library Hub Discover and WorldCat locates 3 copies only: Bibliothèque nationale, British Library, and Harvard.



ONE OF 20 COPIES ON LARGE PAPER

19. NOAILLES, Jules-Charles-Victurnien de. Cent ans de république aux États-Unis ... Paris Calman Lévy, Éditeur ... 1886[–9].

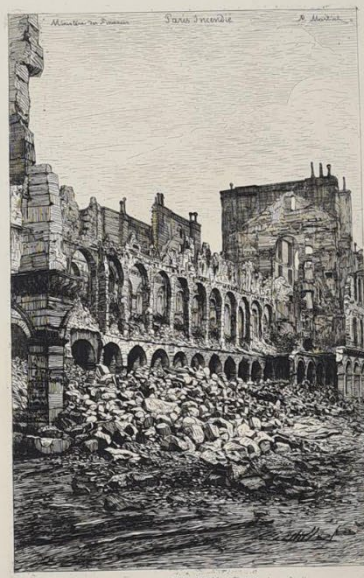
2 vols, 8vo (265 × 203 mm), pp. [4], li, [1], 422, [2]; [4], 474, [2]; uncut and unopened in the original printed wrappers, a little chipped in places, split to spine on vol. I, tear along upper joint. £600

First edition, marking the centenary of the United States. One of 20 numbered copies of the 'édition de luxe' (spine) printed on *papier de Hollande*. Remarkably, this copy, no. 6, is still in its original vibrant orange wrappers.

20–22. [PARIS IN FLAMES.]

'The Commune of 1871 emerged after the Prussian war when the Paris militia chased the central government to Versailles, enabling the working class and its allies to seize control of the capital. Eventually violence engulfed the city as traditional liberals and moderates joined forces with reactionaries to restore Paris to "order" ...' (Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution*, Princeton UP, 1995).

'Despite its brevity, the Commune was the largest urban insurrection in modern European history until the Warsaw uprisings of 1943–1944: somewhere between 25,000–30,000 men, women, and children lost their lives in the street massacres of the Commune's last days. In addition, the more than 50,000 sentences meted out to prisoners taken during and after the Commune, including over 4,000 deportations to the islands of New Caledonia in the South Pacific, made it the most extensive judicial repression in the nineteenth century. Not only did it destabilize social relations and disrupt the infant Third Republic's claim to democratic rule, but it engendered such violent counter-reactions in its aftermath that it left a permanent scar on the French body politic. By threatening the conservatives and moderates alike in their attachment to property, the event profoundly affected art, literature, and politics in its aftermath' (*op. cit.*, p. 4). It also affected the physical city itself. 'As the Communards withdrew from their urban stations, they set official buildings on fire to cover their retreat. Ironically, it had been the work of "Haussmannization" to eradicate the threat of insurrection, and now this very "modernity" was being turned inside out. When it was all over and the last barricade destroyed, Paris lay in ruins. For the bourgeoisie the



working class—previously evicted from its old place in the city's center to make room for progress—had reclaimed Paris only to wreak vengeance on the new society and its monuments' (*op. cit.*, p. 5).

The following books all document that destruction, whether in photograph or etching, some of them, it must be said, rather beautifully.



20. [LOUBÈRE, P.] Album photographique des ruines de Paris. Collection de tous les monuments et édifices incendiés et détruits par la Commune de Paris ... Paris Librairie rue Visconti, 22 [1871].

Oblong large 8vo (210 × 270 mm), pp. [4] + 21 mounted photographs within green printed borders; some spotting; original publisher's cloth lettered gilt and stamped in blind, all edges gilt; a little marked and darkened.

£600

With a preface by Justin Lallier, who pays tribute to Loubère for taking the photographs when the grim memory of the Commune was very much still alive, the landmarks of 'our great Paris' still smouldering.

Le Quillec, *La Commune de Paris: bibliographie critique*, 33.

21. MARTIAL, Adolphe-Marie Potémont, dit. [Cover title:] Paris pendant le Siège. Notes et eaux-fortes ... [Paris:] Imprimerie Cadart et Luce ... [1871].

Folio (452 × 315 mm), 12 etched plates printed on *papier de Chine* and mounted on card; small stain to upper margin of first plate; loose as issued in the original light blue printed wrappers (a few short tears to spine, some offsetting from tape used in card folder). [With:]

—————. **Paris sous la Commune.** Notes et eaux-fortes ... [Paris:] Imprimerie Cadart et Luce ... 1871.

Folio (495 × 320 mm), title leaf (a little ragged along fore-edge) and 12 etched plates; some light browning and offsetting in places; loose as issued in original brown printed wrappers (short tears and a couple of chips to spine, darkening along spine, offsetting from card folder, darker patches offset from tape). [And:]

—————. **[Cover title:] Paris incendié.** Eaux-fortes ... [Paris:] Imprimerie Cadart et Luce ... 1871.



Simon Beattie
Rare books, manuscripts, music, ephemera

Folio (490 × 320 mm), 12 etched plates, loose as issued in original brown printed wrappers (tear at foot, offsetting from card folder, darker patches offset from tape). Together: £1200

First editions. Potémont (1828–1883) 'was a pupil of Léon Cogniet and Félix Brissot de Warville. He exhibited at the Paris Salon from 1846 to 1882 and was awarded a silver medal in 1876 ... Etching played an important part in Potémont's career and he wrote a study on etching, engraving the text himself. He engraved almost 300 views of Paris and illustrated miscellanies devoted to Paris, such as *Paris up close (Paris intime)*, *Paris during the Siege and the Commune (Paris pendant le siège et sous la Commune)* and *Pretty Women of Paris (Les jolies femmes de Paris)*' (Benezit).

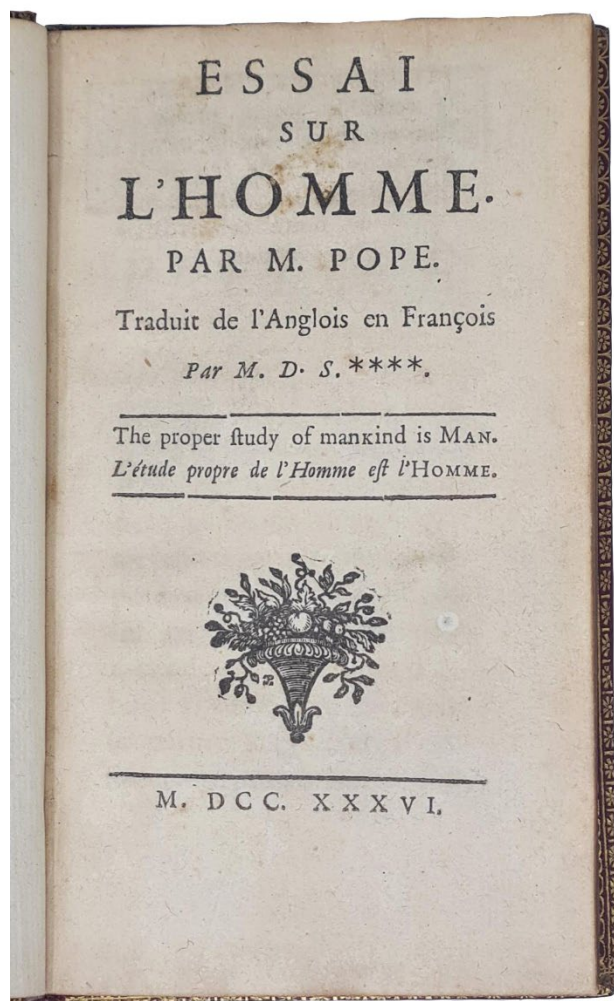
Le Quillec 1639.

22. TRIMM, Timothée [pseudonym of Antoine-Joseph NAPOLÉON]. Les ruines de Paris. Chronique du Paris brûlé. Description des monuments, palais, maisons incendiées, scènes de dévastation, état actuel des ruines, etc ... Avec un frontispice et dix eaux-fortes gravés par Manks, tirés et coloriés par J. Grognet ... Paris Librairie et imprimerie universelles ... 1871.

4to (262 × 184 mm), pp. [4], vii, [1], [3]–24; with frontispiece and 10 etched plates (light marginal browning), coloured; a little creasing in places, light waterstain to lower corner of the last few leaves; recent boards, the original printed wrappers (backed), a little soiled, upper corner of front cover restored, bound in. £700

First edition. Le Quillec 2489. WorldCat locates the Northwestern copy only outside Europe.





BY M. DE SILHOUETTE

23. POPE, Alexander. Essai sur l'homme ... Traduit de l'Anglois en François par M[onsieur]. D[e]. S[ilhouette]. **** ... [N. p.,] 1736.

12mo (158 × 91 mm) in eights and fours, pp. xxxi, [1], 112; with a 4-page offprint ('Affiches de Février 1786') on Fabre's *Essai sur les facultés de l'âme* bound in at the end; early ms. ink emendation (completing the word 'espace') at the end of p. 7; some light browning/offsetting; late eighteenth-century red morocco, smooth spine lettered gilt, all edges gilt, marbled endpapers; from the library of Hubert de Ganay (1888–1974), with his booklabel. £700

One of at least five printings in 1736 of the French prose translation—the first translation into French—of Pope's *Essay on Man* by Étienne de Silhouette (1709–1767), Controller-General of Finances under Louis XV,

who produced a number of translations (Pope, Bolingbroke, Warburton), as well as giving his name to the cut shadow profiles which became so popular at the time. This copy bears an edifying engraved label on the benefits of methodical reading, presumably in preparation for giving the book to a young reader.

This edition not in Rochedieu. There were four other printings the same year, two, as here, with no imprint (one Paris, Jean-Barthélemy Alix, pp. xxiv, 81, [3]; the other pp. xxx, 109, [1]), the other two both styled 'édition revue par le traducteur', with a 'Londres' (Pierre Dunoyer) and Amsterdam (Jean-Frédéric Bernard) imprint, one pp. xxxvi, 112, the other pp. xxxiv, 103, [1]. In the present copy, the title and c4 have both been cancelled and the cancellans, in each case, has been mounted on the stub.

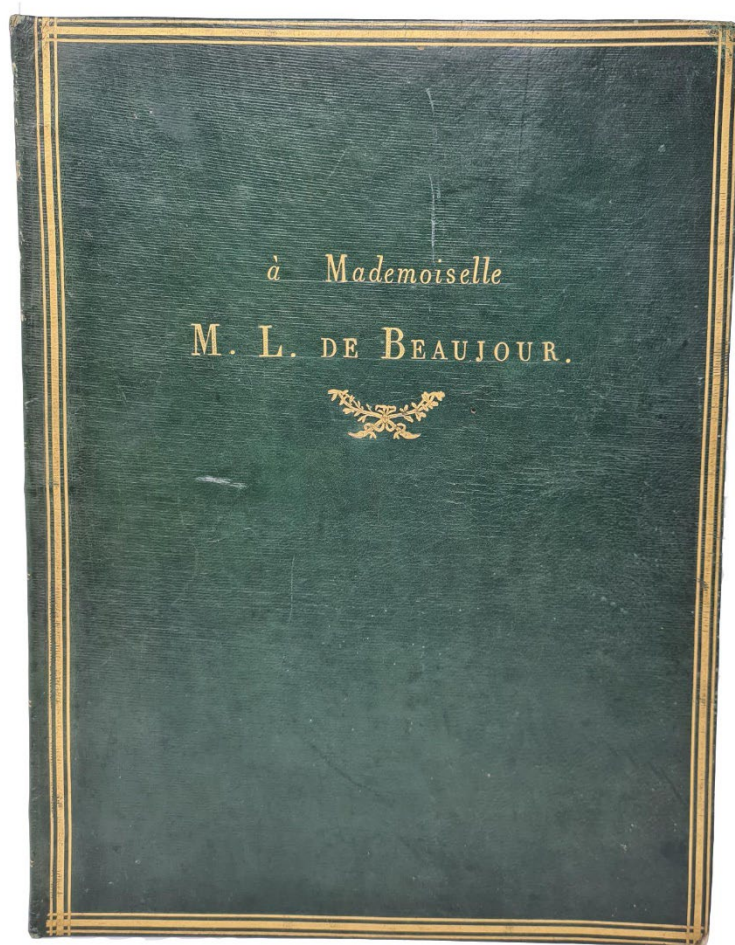
THE DEDICATION COPY

24. PRADHER, Louis-Barthélémy. Trois romances mises en musique avec accompagnement de forte-piano. Dédiées à Mademoiselle M. L. de Beaujour ... A Paris ... chez Aug^{te} Le Duc et Comp^{ie} ... [1808].

Large 4to (355 × 265 mm), pp. [2], 7, [1]; entirely engraved; tear along the platemark of p. 3–4, presumably from when in the press; contemporary green morocco, some wear at extremities and along the upper joint at head, the odd mark elsewhere, the upper board lettered gilt ('à Mademoiselle M. L. de Beaujour'), yellow silk endpapers, printed ticket of Chalet, 'marchand papetier'. £850

First edition, the dedication copy. Pradher (also Pradère, although a printed footnote on the title here states 'c'est par erreur que le Nom de M^r Pradher a été jusques à présent Gravé sur ses Œuvres sans h et avec un e à la fin'; 1782–1843) was 'the son of Anne Pradher, musician to the Prince of Condé, and was educated by his father and his uncle François Lefèvre; he then attended the Ecole Royale de Musique, where he studied the keyboard with Louis Gobert. When the school was shut down at the time of the Revolution, he studied with Hélène de Montgeroult before entering the Conservatoire and attending Gobert's piano class (*premier prix* in 1798) and Berton's harmony class ... In 1800 he succeeded Hyacinthe Jadin as piano teacher at the Conservatoire after a competition in which, according to Fétis, he played a concerto by Dussek and "very difficult" fugues by Cherubini. He lost his job in 1802, but was recalled the following year to replace Boieldieu who had gone to Russia. He was made professor in 1808, and retired in 1828. According to Marmontel, Pradher "believed especially in technical

studies which aim to produce the complete independence of the fingers". Among his many pupils were the brothers Henri and Jacques Herz, Le Couppey, Rosellen and Fétis. Having entered the Chapel Royal and become part of the musical entourage of Louis XVIII and Charles X, he became piano teacher to the princesses, Louis-Philippe's daughters' (*New Grove*).



According to an advertisement in the *Journal de l'Empire*, the three pieces here—'L'argus', 'Le rendez vous', 'Le printemps'—were published in September 1808.

Not found in WorldCat.

THROWAWAY COMMENT(ARY)

25. [PHYSIOLOGIES.] KOCK, Paul de. Physiologie de l'homme marié ... Illustrations de Marckl. Paris. Jules Laisné ... Aubert et C^{ie} ... Lavigne ... 1842. [Bound with:]

HUART, Louis. Physiologie de l'étudiant ... Vignettes de MM. Alophe et Maurisset. Paris, Aubert et C^{ie} ... Lavigne ... [1841]. [And:]

SAINT-HILAIRE, Émile Marco de. Physiologie du troupier ... Vignettes par Jules Vernier. Paris, Aubert et C^{ie} ... Lavigne ... 1841. [And:]

DEYEUX, [Théophile]. Physiologie du chasseur ... Vignettes d'Eugène Forest. Paris, Aubert et Cie ... Lavigne ... [1841]. [With:]

NEUFVILLE, Étienne de. Physiologie des amoureux ... Illustrations de Gavarni. Paris. Jules Laisné ... Aubert et C^{ie} ... Lavigne ... 1841. [Bound with:]

NEUFVILLE, Étienne de. Physiologie de femme ... Illustrations de Gavarni. Paris. Jules Laisné ... Aubert et C^{ie} ... Lavigne ... 1842. [And:]

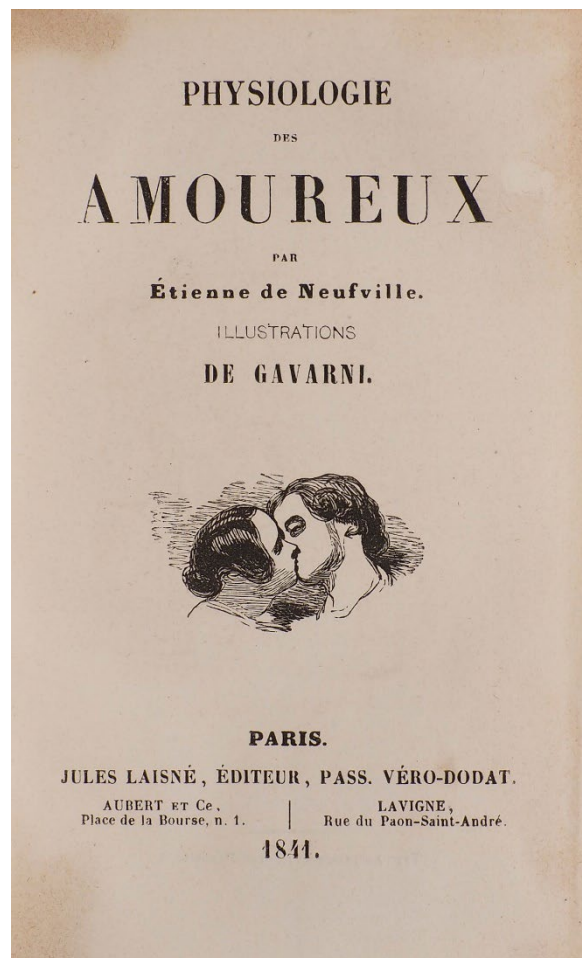
HUART, Louis. Physiologie de la grisette ... Vignettes de Gavarni. Paris, Aubert et C^{ie} ... Lavigne ... [1841]. [And:]

SOULIÉ, Frédéric. Physiologie du bas-bleu ... Vignettes de Jules Vernier. Paris, Aubert et C^{ie} ... Lavigne ... [1841]. [With:]

MONNIER, Henri. Physiologie du bourgeois, texte et dessins par Henri Monnier. Paris, Aubert et C^{ie} ... Lavigne ... [1841]. [Bound with:]

LEMOINE, Édouard. Physiologie de la femme la plus malheureuse du monde ... Vignettes de Valentin. Paris, Aubert et C^{ie} ... Lavigne ... [1841]. [And:]

LEMOINE, Édouard. Physiologie de l'homme à bonnes fortunes ... Vignettes de MM. Alophe et Janet-Lange. Paris, Aubert et C^{ie} ... Lavigne ... [1841].



Simon Beattie

Rare books, manuscripts, music, ephemera

11 works bound in three vols, 16mo (125 × 80 mm), pp. 128; 126, [2] advertisements; 125, [3]; 122, [2], plus 4 pp. advertisements; vii, [8]–128; 127, [1]; 115, [3]; 124, plus 4 pp. advertisements; 124, [2]; 127, [1]; 127, [1]; nineteenth-century half calf, embossed paper sides; some light browning from the turn-ins, hinges to vol. I cracked but firm, rear board of vol. II loose, rear joint to vol. III starting; engraved armorial bookplate of R. M. Björnstjerna (father of the Swedish writer Charlotte Björnstjerna, 1875–1901). £500

A nice collection of eleven *physiologies*, illustrative of ‘the craze that swept Paris in the early 1840s for a series of small illustrated volumes marketed under the general title of *physiologies* [looking back, perhaps, to Brillat-Savarin’s bestselling *Physiologie du goût* (1826) and Balzac’s *Physiologie du mariage* (1830)]. Some 120 different *physiologies* were issued by various Parisian publishers between 1840 and 1842 (ranging alphabetically from the *Physiologie de l’amant* to the *Physiologie du voyageur*), and it is estimated that approximately half a million copies of these pocket-sized books were printed during the same two-year span’ (Sieburth, p. 163).

Designed for mass consumption, these satirical guides to particular social types were based on ‘the witty interaction of image and text, drawing and caption, seeing and reading ... Byproducts of the recent technological advances in printing and paper manufacturing which had made illustrated books more commercially feasible and analogous to the various dioramas and panoramas which enjoyed a considerable popularity during the period, these illustrated anthologies of urban sites and mores catered to the public’s desire to see its social space as a stage or gallery whose intelligibility was guaranteed both by its visibility as image and its legibility as text ...



‘Quickly produced and marketed, consumed and discarded, ... the *physiologies* (like the sensational tabloids or *canards* hawked on Paris streetcorners of the period) are early instances of the cheap, throwaway “instant book” whose appeal lies in its very topicality and ephemerality’ (*op. cit.*, pp. 165–7).

Richard Sieburth, ‘Same difference: the French Physiologies, 1840–1842’, *Notebooks in Cultural Analysis* (Duke UP, 1984), pp. 163–200.

THE FIRST PORNOGRAPHER

26. [RESTIF DE LA BRETONNE, Nicolas-Edme]. *Le Pornographe*, ou Idées d'un honnête-homme sur un projet de règlement pour les prostituées, propre à prévenir les Malheurs qu'occasionne le Publicisme des Femmes: avec des notes historiques et justificatives. Londres, chez Jean Nourse ... A La Haie, chez Gosse junior, & Pinet [i.e. Paris, Delalain] ... 1769.

8vo (196 × 124 mm), pp. [4], 7–368, complete with half-title (*Idées singulières. Première partie.*); contemporary mottled calf, flat spine stamped gilt in compartments with floral tools, morocco lettering-piece; lightly rubbed, one corner worn, slight worming to lower joint at foot and corner. £1500

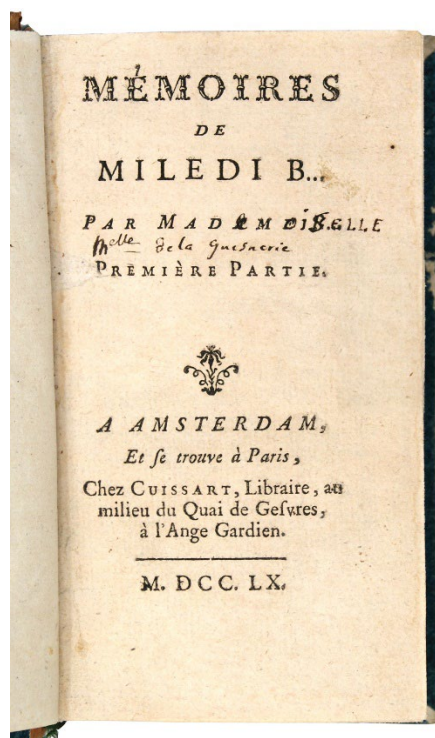
First edition, second issue. Delalain did not want his name to appear on the title-page (originally 'A Londres, Chez Jean Nourse ... Et se trouve à Paris, Chez Delalain ...'), and had it replaced with the present title.

Intended as the first of a projected series of works with the general title 'Idées singulières', *Le Pornographe* is an important early manifesto for the regulation of prostitution. It also holds a significant place in the historical use of pornography—literally 'writing about prostitutes'—as a term, being the modern coinage of the word. (The English word 'pornography' does not enter the language until 1842, 'pornographer' in 1847.)

Restif (1734–1806) issued the work anonymously, presenting it with a preface claiming that the idea was not a French invention at all but one found in the manuscript of a young Englishman by the name of Lewis Moore. In a series of letters, the work presents an anatomy of prostitution, noting its inevitability in cities such as Paris and its dangers to public health and morality. Most interestingly, it then outlines a system of regulation, with well-managed *maisons publiques*, in which prostitutes are required to stay, where they are protected and cared for, and where customers are strictly controlled. A major preoccupation is the contemporary anxiety over the (wrongly) perceived decline in population, a decline to which prostitution was seen to have contributed. Restif proposes that pregnant prostitutes be required to take their pregnancies to term; their children should be brought up and educated within the *maisons publiques* and take up alternative professions when of age.

This early work by Restif encapsulates both his social realism and utopian aspirations, both of which became major aspects of his novels.

Rives-Childs VI.



27. [RICCOBONI, Marie-Jeanne]. Mémoires de Miledi B... Par Madame R ... [*amended in an early hand to: Mademoiselle / M^{elle} de la Guesnerie*] A Amsterdam, et se trouve à Paris, Chez Cuissart, Libraire ... 1760.

4 vols in one, 12mo (134 × 73 mm) in eights and fours, pp. [4], 152; [2], 119, [1]; [2], 130; [2], 159, [1]; some very light browning; title-page to vol. I laid down, minor printing flaw (from a crease in the paper) to p. 6, sense easily recoverable; early nineteenth-century quarter calf, rubbed, vellum tips, smooth spine gilt in compartments with red morocco lettering-piece. £400

First edition, sometimes attributed (as here, by a previous owner) to Charlotte-Marie-Anne Charbonnier de La Guesnerie, despite two of Riccoboni's other novels being referenced in the 'Avis du Libraire' at the beginning of the first volume.

'A sentimental novel of a young woman in Scotland raised by her widowed father, a faithful governess, and a male servant. Before dying, her father recommends that she leave Scotland for France and seek refuge with an aunt living in Paris' (UCLA catalogue).

Cioranescu 35809; Grieder, *Anglomania in France 1740–1789*, p. 154.

28. [ROBBÉ]. *Simoniana*, ou les loisirs d'un chauffeur, à l'usage des oisifs. Par M. F. Simon [*pseud.*], Inspecteur-général des Chauffages de l'Armée des Côtes de l'Océan. A Valenciennes, et se trouve par-tout chez les Marchands de Nouveautés. An XII de la République, et 1^{er} de l'Empire Français [1803/4].

12mo (179 × 107 mm), pp. vi, [2], 218, [2]; some light browning and light occasional spotting, uncut in later nineteenth-century half calf, marbled paper sides, gilt with darker calf lettering-piece to spine, marbled endpapers, extremities lightly rubbed. £275

First edition. Published under the pseudonym F. Simon, the book has traditionally been attributed to Robbé (*cf.* Barbier IV, 22); however, it has more recently also been linked to Gabriel-Antoine-Joseph Hécart (1755–1838), the French man of letters, naturalist, and lexicographer known best for his *Dictionnaire Rouchi-Français* (Valenciennes, Lemaître, 1834). The work itself, satirical in nature, is divided into 43 sections, including a 'Dictionnaire portatif, ou le guide du bon sens' (e.g. 'Mariage. Espèce de loterie où les bons billets sont bien rares', p. 48).

Quérard VIII, 67. A survey of Library Hub Discover and WorldCat locates 4 copies only (Bodley, Bibliothèque nationale, Illinois, UCLA).

INSCRIBED

29. UVAROV, Sergei Semenovich, *Count*. *Esquisses politiques et littéraires* ... avec un essai biographique et critique par M. Léouzou Leduc. Paris Gide et C^{ie} ... 1848.

8vo (225 × 143 mm), pp. [4], 292, [4]; with an engraved portrait frontispiece by Bosselmann after Kaniewski; some foxing throughout; contemporary quarter calf, green vellum tips, spine lightly rubbed. £200

First edition, with a long biographical sketch (pp. [3]–73). Inscribed by Leduc to the duc de Luynes on the half-title.



From item 25, *Physiologies*

Simon Beattie
84 The Broadway
Chesham
Buckinghamshire HP5 1EG
Tel. +44 (0)1494 784954
simon@simonbeattie.co.uk