

Edmund Brumfitt Rare Books Ltd

25 Recent Acquisitions

July 2025

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1. [AMSTERDAM]. TABLEAU STATISTIQUE HISTORIQUE D'AMSTERDAM, ou guide du voyageur en cette ville. Nouvelle édition. à Amsterdam: chez E. Maaskamp, 1827. £400

8vo, pp. [ii], ix, [i] blank, 300; with folding frontispiece plan of Amsterdam and additional aquatint frontispiece panorama of the city; in contemporary boards, printed paper label on upper cover and manuscript label on spine; sunning to spine, and extremities lightly bumped, but an attractive copy.

New expanded edition of this traveller's guide to Amsterdam, first published in 1817.

The guide opens with an historical sketch of the city from its origins to the present day, describing its development through the centuries, its soil and climate, the local seafood, and the ways in which its habits have formed (leading to the now ubiquitous smell of tobacco, 'dont la fumée empeste l'haleine et gâte les dents', while also offering a statistical survey of population and demographics, and a description of the political arrangements of both the city and the Netherlands more widely. One does not, though, go to Amsterdam to eat: 'la fine gastronomie n'y règne point encore, cela peut venir...'. The guide then turns to the principal sites (and sights) of Amsterdam: the public buildings, the churches (of all denominations) and synagogues, the hospitals and orphanages, the schools and the gardens. We find details of the theatres and the museum (this guide of course predates the Rijksmuseum), and where to stay, eat, and drink (at night as well as during the day).

The guide went through several editions through the 1820s; all are rare outside the Netherlands.

OCLC records two copies of this edition outside Amsterdam, at the BnF and the Metropolitan Museum of Art.



2. ANIBERT, Louis-Mathieu. COMMENTAIRE SUR L'ARTICLE DES RÉGLEMENS ET STATUTS DE LA POLICE de la ville d'Arles, intitulé Des Édifices. Touchant les Fonctions des Juges-Voyers. [Arles?: n.p.], MDCCLXXIX [1779]. £195

FIRST EDITION. 12mo, pp. vi, 54; pp. vi, 54; decorative bands, headpieces, tailpieces and initials throughout; some light browning, and faint dampstain to head (not affecting text) but otherwise largely clean; in calf-backed marbled boards, flat spine with gilt stars and half worn-off red morocco lettering-piece; remains of old shelf-label to lower left corner of upper board, autograph note of reference number on front pastedown; boards somewhat worn, extremities chipped and worn with loss to head of spine.

Rare commentary by the Arles lawyer Louis-Mathieu Anibert, giving his account of his resignation from the post of 'Procureur du Roi en la Voyerie & Carreirerie de la Ville d'Arles', that is, the commission responsible for roads in his native city. On one level it is a denunciation of corruption in local government, where the magistrates have failed to grasp the meaning of the laws surrounding public construction works, but Anibert equally states his ambition of encouraging each 'Citoyen' engaged in public affairs to share their experience in the name of transparency and accountability: 'Les principes des diverses branches d'administration étant discutés sous les yeux de tout le monde, il en résulteroit infailliblement, & dans peu, le meilleur système possible' (p.iii).

Anibert was also a historian, who focused, significantly, on the republican period and rule of the 'podestats' in thirteenth-century Arles. These *Commentaires* might be read in light of his belief in the more egalitarian attitude to government which Arles had displayed in the past when it sought to constrain the power of the over-mighty consuls, whose 'ton magistral' he disdains (p.2; Coulomb, p.8.). In this treatise, a kind of civic humanism meets with recognisably Enlightenment-age rhetoric around defending the laws which exist to protect the here, property rights of the majority against the abuses of magistrates. As he writes in his introduction: 'dans un Royaume où l'on a le bonheur d'être libre des fers odieux du despotisme, il est, dans les questions de propriété, des formalités indispensables & fondées sur les premiers élémens de la raison & du droit' (p.iv).

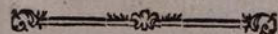
Following a brief overview of the legal case at hand, the main section of the book is divided into a commentary on each of the three edifices of the seventeenth-century 'réglements & statuts' of Arles which Anibert claims were read out of context and misused by the consuls, who ought

COMMENTAIRE
SUR L'ARTICLE
DES RÉGLEMENS
ET STATUTS
DE LA POLICE
DE LA VILLE D'ARLES,
INTITULÉ
DES ÉDIFICES.

Touchant les Fonctions des Juges - Voyers.

Par M. ANIBERT, Avocat au Parlement.

J'ai aussi le droit de donner mon avis.
Avert. de ce Comment.



M. DCC. LXXIX.

to have left them to the ‘prudence des Juges [-Voyers]’ (p.45). There is a conclusion, in which he emphasises the inconsistent behaviour of the consuls, and finally, a reproduction of his impassioned resignation speech.

Coulomb, Clarisse, ‘Un Moyen Âge révolutionnaire : l’histoire de la république d’Arles de Louis-Mathieu Anibert (1778-1781)’, *La Révolution française*, 25 (2023), 1-19; outside France, OCLC records at Harvard Law School and University of Maryland.



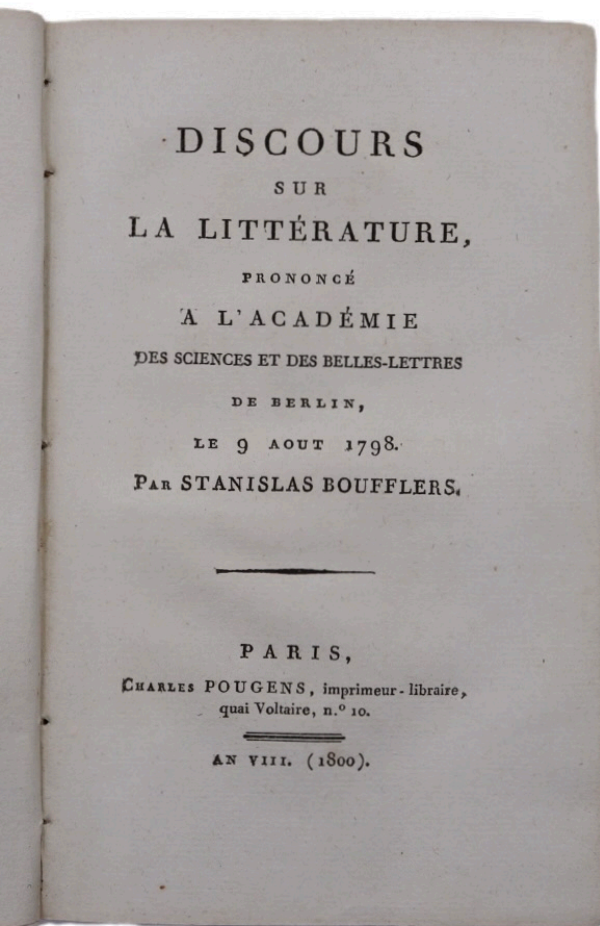
3. [BLANCHARD, Pierre]. LE PETIT CONTEUR, pour l’amusement de l’enfance; Orné de 12 Gravures. Paris: A la Librairie d’éducation de Pierre Blanchard., c.1820s?. £285

FIRST EDITION. Oblong 8vo, pp. [ii], 37, [1] blank; with engraved frontispiece and a further eleven engraved plates; foxing throughout (more to text than plates); in twentieth-century half black calf, marbled board, new marbled endpapers; some light wear.

Very rare collection of eleven short tales, each with its own illustration, published by the prolific children’s writer, bookseller, and printer Pierre Blanchard (1772-c.1856).

Even in 1830, Blanchard knew his audience: ‘Ah! maman, des images!’, cries the imagined reader at the start, before being told that the little stories were both for amusement and full of useful lessons. The illustrations are to reinforce what one has read: ‘amusez-vous, mes enfans, mettez-vous sur cette table, et non-seulement regardez les images, mais encore lisez avec attention ce qui en a fourni le sujet’. The subjects themselves are the bread and butter of children’s tales: woodcutters, flowerpots, a good priest, a knife-grinder, a Turk (in which maman explains that the villainous appearance of the bearded man is merely due to unfamiliarity, and that despite their different customs, ‘ils ont de la générosité, de la grandeur, parce que tous les hommes naissent avec ces qualités’).

OCLC records just one copy, at the Staatsbibliothek zu Berlin (giving date as 1850); we have located a further copy at the Internationale Jugendbibliothek in Munich, suggesting a date of around 1810. Our instinct is to date it earlier rather than later within this range.



4. BOUFFLERS, Stanislas de. DISCOURS SUR LA LITTÉRATURE prononcé a l'Académie des sciences et des belles-lettres de Berlin, le 9 Aout 1798. Paris: Charles Pougens, An VIII [1800]. £225

FIRST PARIS EDITION. 8vo, pp. [iv], 77, [1] blank; aside from some light spotting, clean and fresh throughout; in contemporary interim wrappers, lower cover trimmed leaving one quarter.

A good copy of this lecture by the French writer and politician Stanislas de Boufflers (1738-1815), presented to the Berlin Academy of Sciences during his post-Revolutionary exile in Prussia, first printed in Berlin two years previously.

Son of the marquis de Boufflers, Stanislas-Jean de Boufflers was raised among nobles at the court of Lunéville in Lorraine, where his mother was mistress to Stanisław Leszczyński, Duke of Lorraine and King of Poland. Whilst training for the priesthood at Saint-Sulpice in Paris, Boufflers commenced his literary career with his highly popular novella *Aline, Reine de Golconde*. Deciding that he was ill-suited for the clergy, he joined the Knights of Malta before eventually being appointed governor of Senegal in 1786, a post in which he served for a little over a year. In 1788, he was elected to the Académie française in recognition of his continued literary output as a poet, as well as novelist. This was followed by his call to the Estates General as deputy of Nancy, at the dawn of the French Revolution. He served for two years before seeking refuge at the court of Prince Henry of Prussia at Rheinsberg and in Berlin. The year of his return to France, following Napoleon's coup on 18th Brumaire, would see the publication of this edition, and of another lecture

given at the Academy in Berlin on virtue. He subsequently oversaw the publication of his complete works, achieved election to the Institut national, and was appointed joint-librarian of the Bibliothèque Mazarine.

Boufflers' lecture is concerned above all with the philosophical questions surrounding the subject of literature. In the first part, he sets himself the task of addressing the questions: 'Qu'est-ce que la littérature? Quels sont les objets qu'elle embrasse? Quels sont les conditions qu'elle exige?' (p.11). The second part of the *Discours* focuses primarily on the impact of writing upon the writer. Boufflers argues that regardless of the genre – history writing, rhetoric, poetry, or drama – the activity of working to convince one's readers forces a writer to improve himself. He proceeds to examine and rebut various accusations commonly made against writers, including the 'reproche d'inutilité' (p.62), the claim that writers are proud, and that they are all flatterers.

Outside Continental Europe, OCLC records copies at Harvard, Princeton, the University of Victoria, Boston Athenaeum, and the BL, with the Berlin printing also at Columbia, Cambridge, the BL, and the NLS.



5. [CHAUDON, Louis Mayeul]. HISTOIRE ABRÉGÉE DE TOUS LES HOMMES QUI SE SONT FAIT UN NOM PAR LEURS TALENS dans les Arts, de la Peinture, de la Gravure, et de l'Architecture. Remiremont:, c.1800. £1500

MANUSCRIPT. 4to, pp. [iv], 233, [4] index, [1] blank; manuscript in ink in a neat hand on lined blue paper; decorative title-page, headpiece, and tailpiece, with 'B. Duchamp' in red ink on title-page; note 'Reçu par monsieur Berin (?) professeur' on front free endpaper; some foxing and spotting in places; in contemporary sheep, flat spine tooled in gilt with title ('Recueil') in gilt; spine and boards somewhat worn, with hole in leather near foot of upper joint.

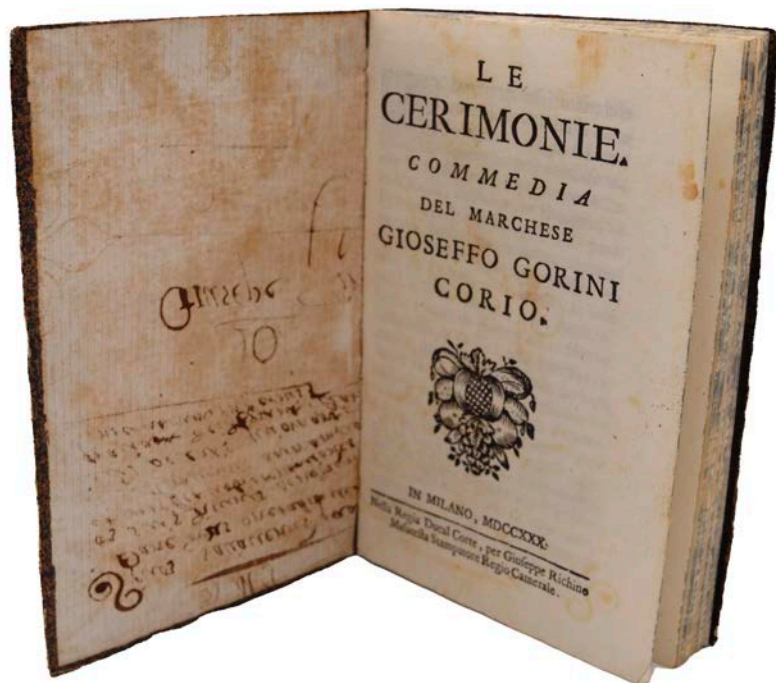


A fine manuscript, possibly compiled by a student at the Collège de Blamont in Eastern France, and constituting a remarkable self-produced biographical dictionary of artists.

The *Avis* at the start of the work tells us that ‘Le présent recueil est tiré littéralement du *Dictionnaire des hommes illustres*, Edition de 1766, et comprend les vies et les chefs d’oeuvre des Artistes les plus célèbres en Peinture, en Sculpture, en Gravure et en Architecture’. This dictionary is in fact the *Nouveau Dictionnaire Historique-Portatif, ou Histoire Abregée de tous les hommes qui se sont fait un nom par des talents, des vertus, des forfaits, des erreurs*, by Louis Mayeul Chaudon, printed by Rey in 1766, after a first edition of 1765; Chaudon’s work, originally in four octavo volumes, contains biographical information on important figures from all fields, ranging from mathematicians to churchmen and diplomats, with entries ranging from a few lines to more than a page; one can only imagine the effort the compiler of the present volume went to to extract the entries he considered relevant. In addition to the texts, the compiler has also provided a neat and comprehensive index of names at the end of the volume.

It is unclear what prompted the production of this volume, or even who was responsible. The various manuscript notes do not help a great deal: on the front free endpaper, we find that it was received by a M. Berin (or Barin?) professeur; the title-page bears the name of B. Duchamp from Remiremont, while an enclosed sheet of paper has the name of a M. Marsal, principal of the Collège de Blamont (Remiremont and Blamont being about 70km from one another). A note under the *Avis* again suggests it was presented to Berin, but we have been unable to decipher the rest. In any event, the manuscript is very finely presented in a single neat hand throughout.

See Barbier vol III, column 499 for the *Nouveau Dictionnaire*.



Bringing French farce to Milan

6. **CORIO, Giuseppe Gorini.** LE CERIMONIE. Commedia del marchese Gioseffo Gorini Corio. In Milano: Nella Regia Ducal Corte, per Giuseppe Richino Malatesta Stampatore Regio Camerale, MDCCXXX [1730]. £450

FIRST EDITION. 8vo, pp. [viii], 63, [1] imprimatur; woodcut vignette on title-page, head- and tailpieces; aside from some light foxing to first couple of leaves, clean and fresh throughout; in contemporary brown sprinkled stiff wrappers, with text in ink in a contemporary hand on glued side of paste-downs showing through; some wear.

First edition (it was reprinted as part of a similarly rare collected volume in 1732) of this comedy by the Lombard playwright and philosopher Giuseppe Gorini Corio (1702-1766).

Corio, who had spent parts of his youth in Paris studying the works of Racine and Corneille, introduces the play with a lament on the present state of Italian theatre in comparison with that of Paris. The theatres of Rome, Venice, Padua, Bologna, and Florence, surrounded by sublime science and noble art, are occupied only by musical dramas, bad tragedies, and buffonate di Mascare, while comedy, in the manner of Plautus, Terence, and Molière, is nowhere to be found. In contrast, Paris reveres Molière as ‘un gran Maestro della vera morale, che ha saputo più che gli antichi Filosofi gastigare ridendo i costumi, ed instruire il Popolo nelle vere massime che dal vizio lo distolgono, poichè gliel dipingono, quale in effetto egli è, non quale i sensi corrotti, e le passioni agitate ce lo rappresentano’.

Corio’s *Le Cerimonie*, like Maffei’s comedy of the same name of 1728, cited in the preface, aims with this in mind to import the French farce into Italian theatre, and is one of four comedies Corio published in the same year. He continued to produce both comedies and tragedies in French and Italian, as well as an essay on the theory of tragedy, and works on moral and political philosophy.

OCLC records a single copy outside Italy, at the BnF.





A pocket introduction by a globemaker

7. [DESNOS, Louis Charles, printer]. L'ENFANT GÉOGRAPHE etrennes intéressantes. Petite introduction à la géographie et géométrie; divisée par leçons, demandes et reponses, méthode si simplifiée que l'on pourra apprendre en peu de tems, ces sciences et toutes les différentes positions de la Sphère sans le secours d'aucun Maître. Avec Figures et Tablettes Economiques pour que chacun puisse écrire ce qu'il desirera. A Paris: Chez Desnos, [1777]. £1450

FIRST EDITION. 12mo, pp, [ii], 71, [1] approbation & privilege; with engraved frontispiece, sixteen plates numbered 1-16 and facing, eight further unnumbered plates, again facing; a couple of pieces of handcolouring on frontispiece and title-page; the odd page slightly cropped, small burnhole on C12 with the loss of a couple of letters but no loss of sense, and occasional light staining, but otherwise clean and fresh; in nineteenth-century blindstamped calf, covers bordered in gilt, flat spine gilt, marbled edges; light rubbing to extremities but still an appealing copy.

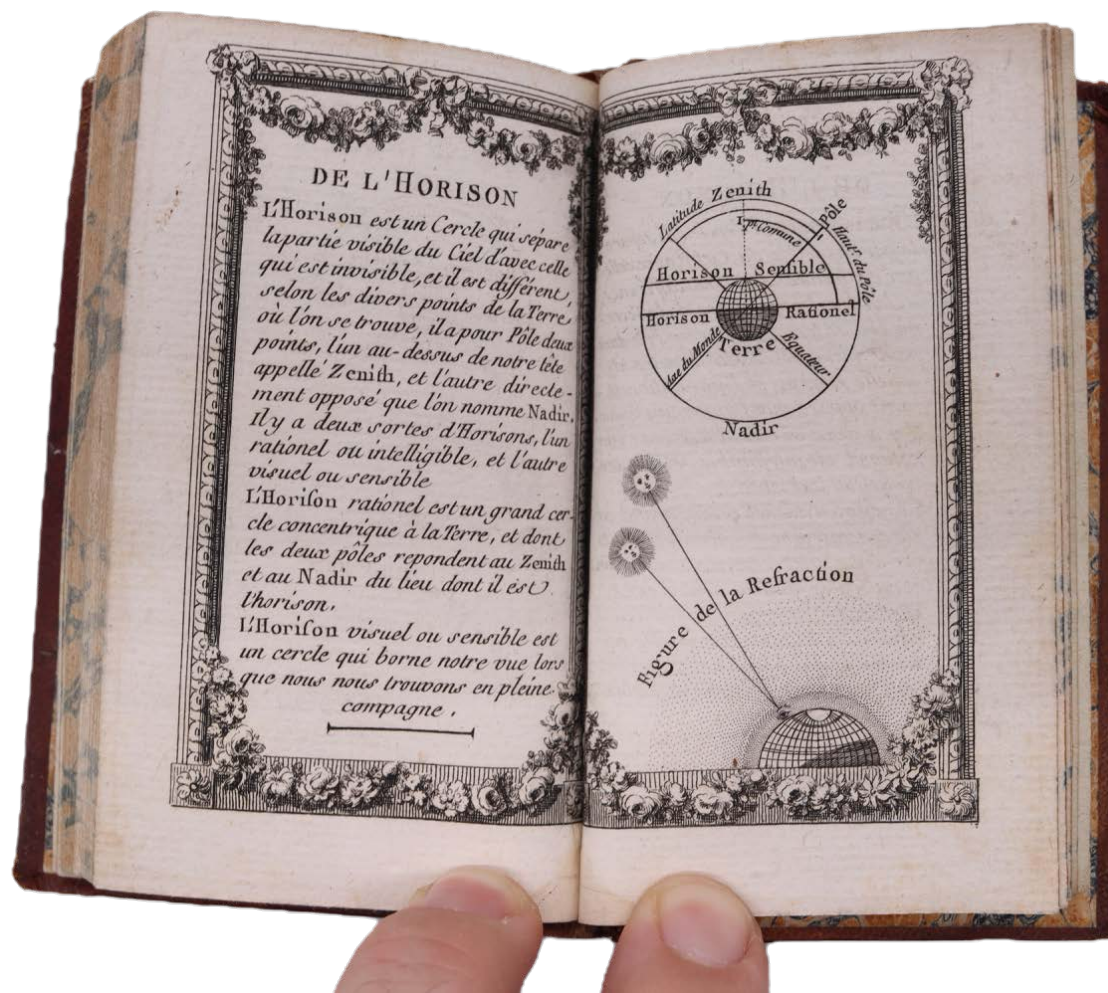
Sole edition of this beautifully engraved introduction to geography, geometry, and cosmology, printed by the globemaker and cartographer Louis Charles Desnos (1725-1805), for those who had little time and no teacher.

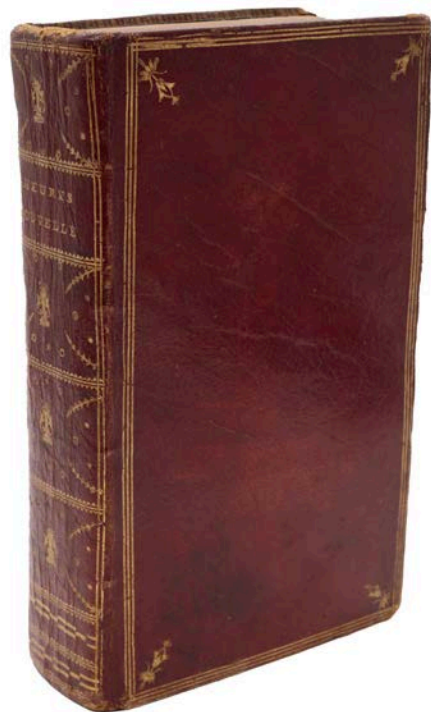
Over 76 lessons, all taking the form of a catechism of questions and answers, the student is taken through the basic concepts of geometry, starting with the question "What is a point?" and going on to discuss surfaces, lines, circles and other geometrical shapes, and angles, before

turning to the sphere, to which the author devotes the bulk of this efforts. The tutor and his pupil discuss the poles, the rotation of the earth, the zodiac, the equator and arctic and antarctic circles, horizons, meridians, and the cosmological systems of, *inter alia*, Ptolemy, Descartes, and Copernicus.

The text is supplemented by a total of 24 fine engraved plates depicting spheres (including Copernican and Ptolemaic), terrestrial and celestial globes, illustrations of the systems of Copernicus, Ptolemy, Descartes, and Tycho Brahe, the climatic zones, and geometrical figures. Nothing is known of the author, but the privilege states that 'le sieur Carpentier nous a fait exposer qu'il desireoit faire imprimer un *Nouveau Plan d'Education*.'

Outside France, OCLC records copies at Indiana, the Adler Planetarium, and the Médiathèque Valais-Sion; the present copy contains two more plates (15 and 16) than the copy in the BnF.





8. [DEVOTION]. HEURES NOUVELLES, DÉDIÉES A MADAME LA PRINCESSE, contenant l'Office de la Vierge, les Offices, Vêpres, Hymnes & Prose de l'Eglise pour tous les Temps de l'année, à l'sage de Rome & de Paris. Avec les Exercices du Matin & du Soir; l'Ordinaire de la sainte Messe; l'Examen de Conscience, & les Prières pour tous les jours de la Semaine, &c. Le tout en François. A Paris: Chez la Veuve Hérissant, MDCCLXXVI [1776]. £325

Small 8vo, pp. 691, [5] table; a few brief notes in ink in a contemporary hand, otherwise largely clean and fresh, with only occasional spotting; marginal tear to a couple of leaves, not affecting text; in contemporary red morocco, flat spine tooled in gilt with lyres, boards with gilt borders; some light wear, but still an attractive copy.

A pretty copy of this unrecorded printing, by the widow Hérissant, of this much reissued book of hours, which had first appeared in Latin and French at the start of the eighteenth century. The first Hérissant printing was in 1753, by Claude Hérissant fils; Marie Nicole Estienne, the widow of Jean Thomas Hérissant, took over the business in 1772. The printing itself is not error-free: we find, for instance, on page 27, a line of the litany is rendered as 'aPrvos langueurs, déliv' (rather than 'Par vos...').

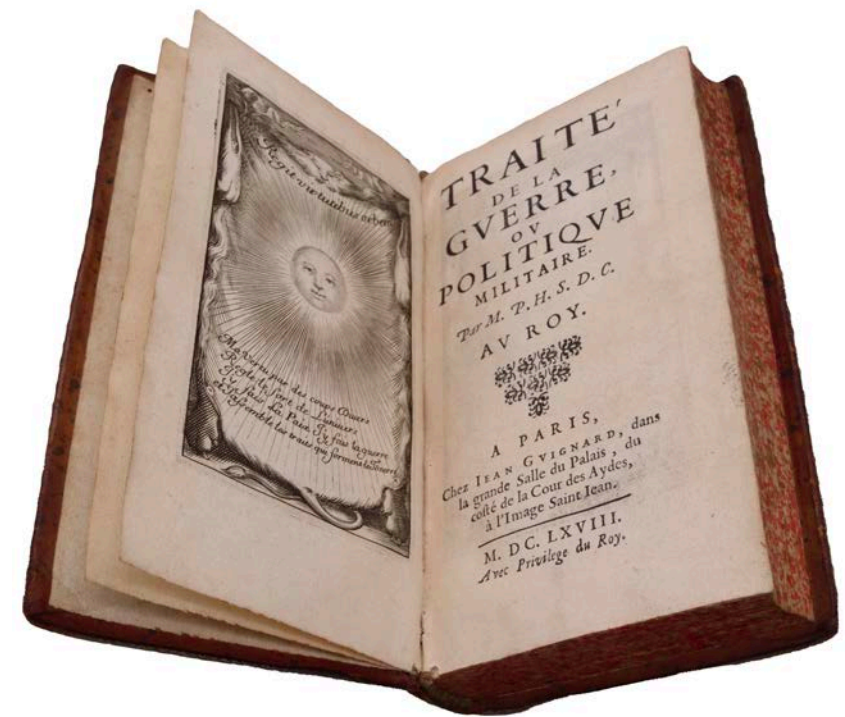
Although we have no information on provenance, the present copy appears to have been exported early to either Flanders or the Netherlands, with the few brief (two or three word) contemporary annotations being in Dutch.

Neither OCLC nor CcFr records this printing.

9. DU CHASTELET, Paul Hay. TRAITÉ DE LA GUERRE, ou politique militaire. Par M.P.H.S.D.C. A Paris: Chez Jean Guignard, MDCLXVIII [1668]. £650

FIRST EDITION? 12mo, pp. [vi], 277 (i.e. 275), [1] blank, [8] table of contents, [2] errata, [4] privilege; without final blank; engraved frontispiece; encased floral woodcut headpieces on first page of dedication and of the opening chapter, with woodcut decorative initials on both pages, elaborate tailpiece at the end of Chapter IV; in contemporary calf over boards with gilt-patterned edges; spine gilt, decorations and title in compartments with raised bands; edges sprinkled red; some wear and bumping, but otherwise a good copy.

The rarest of three printings in the year of the first edition (two in Paris and one in Amsterdam) of this significant seventeenth-century treatise on military strategy, as well as the philosophy and ethics of warfare, by Paul Hay du Chastelet (c.1619-1682).



Son of the more widely known magistrate of the same name, who was the first secretary of the Académie française, the younger Paul Hay du Chastelet dedicated both his *Traité de la guerre* and his *Traité de la politique de France* to King Louis XIV. In the latter work, Hay du Chastelet strikes the tone of the ardent Catholic loyalist, explicit in his opposition to the Huguenots in the century after the Edict of Nantes, and only a few decades before its revocation. The *Traité de la guerre* is meanwhile presented to the king – flattered as the author’s ‘Modele excellent’ (p.iv) of the warrior-monarch – as primarily a guide to advancing his territorial ambitions, and defending his existing territory, on the battlefield.

Du Chastelet broaches a wide range of topics pertaining to the strategic policy of the state, including the maintenance of armies during peacetime, battle formation in overseas offensive warfare, the protection of the countryside and diversion of the enemy in defensive battles, and the deterrence and suppression of civil conflict. His discussion of the latter is notable for his mention of the Fronde, which had threatened the king’s authority during his minority, at the end of a litany of historically and geographically wide-ranging examples of civil wars (p.226-28). Contemporary developments in military technology, above all in the arena of maritime warfare, are also reflected in the book. It is when he comes to writing about war at sea that Hay du Chastelet argues it becomes redundant to draw on the lessons of the Ancient Greeks, Carthaginians and Romans: “nostre usage est tout different de la pratique de l’Antiquité, & l’invention de l’Artillerie a rendu inutiles toutes les machines dont on se servoit autrefois” (p.217). The use of “artifice” is introduced as a distinct aspect of military strategy, which, when used legitimately (e.g. an ambush), is a vital complement to sheer force of manpower and sophisticated technology (p.98). He nevertheless condemns the use of “mauvaises Artifices”, a category including the use of disease as a biological weapon, the poisoning of wells, and the assassination of enemy officials, all of which imperil fighting in good faith (“bonne foy”) between the warring parties (pp.99-100).

Such commentary on the ethics of war, with clear roots in natural law, is integrated throughout Hay du Chastelet's discussion of strategy. The fact that the subject of war is treated chronologically means that the introductory chapter features the caveat to only wage wars on just grounds (p.5). The section on battles won is followed by a remarkable exhortation to rulers to treat the dead, wounded and prisoners among the vanquished with care, respect and humanity (pp.131-34).

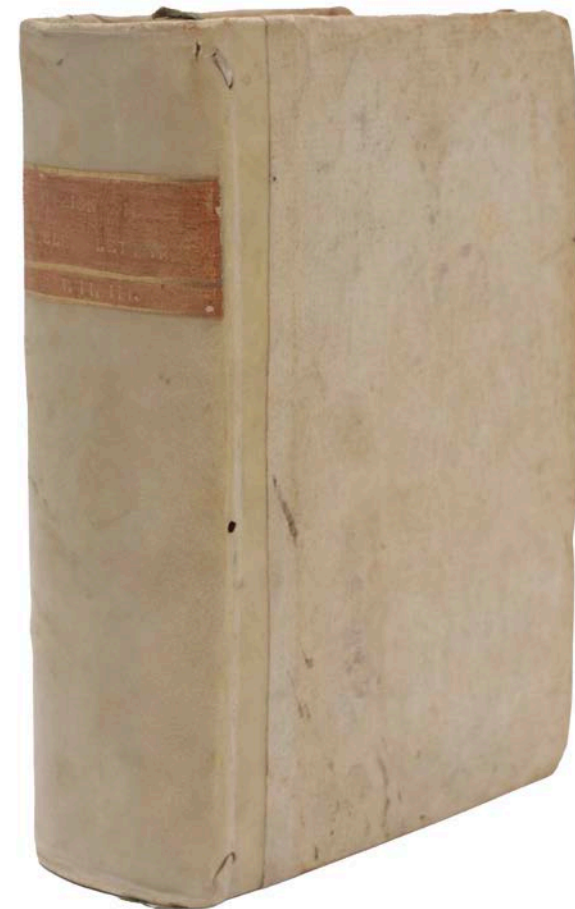
See B. Heuser, *The Strategy Makers: Thoughts on War and Society from Machiavelli to Clausewitz* (Santa Barbara: Praeger, 2010), pp.103-04; OCLC records copies of this 1667/68 edition stated as published by Jean Guignard at the KBR (Brussels), CNAM and BNF (Paris),

Italianising a monumental French achievement

10. [ENCYCLOPÉDIE MÉTHODIQUE]. DIZIONARIO DI BELLE LETTERE composto dalli signori d'Alembert, Diderot, Marmontel ed altri letterati di Francia per l'Enciclopedia Metodica tradotto e regolato ad uso d'Italia. Tomo I [-III] In Padova: Nella Stamperia del Seminario. Appresso Tommaso Bettinelli, MDCCXCV [1795]. £650

FIRST EDITION IN ITALIAN. *Three volumes bound in one, 8vo, pp. [iv], 305, [1] blank; [ü], 301, [3] blank; [ü], 307, [1] blank; text in double columns; some spotting and foxing throughout, and occasional marginal staining; paper repair to lower corner of Q1 of volume three affecting a few letters; in near-contemporary vellum-backed carta rustica, gilt skiver lettering-piece on spine; some wear and dustsoiling.*

Rare Italian adaptation of the section of Panckoucke's monumental *Encyclopédie Méthodique* devoted to grammar and literature, which had first appeared in Paris and Liège in 1782.



The *Avviso* highlights the importance of the *Encyclopédie Méthodique*, and the immediate demand for it to be made available to Italian readers, with the literary and rhetorical part being of particular interest, as ‘una copiosa e scelta raccolta di Trattati su qualunque articolo dell'Arte, e su gli oggetti più interessanti dell'Eloquenza e della Poesia, esaminati prima secondo i loro principi, intrinseci, originarj, e naturali, e poi secondo i rapporti ai diversi popoli Orientali, ai Greci, ai Romani, e alle Nazioni più colte di tutti i tempi, coi giudizj, analisi, e confronti dei più celebri autori antichi e moderni’. Of course, there is a good deal of the original devoted to the minutiae of French grammar; these entries are omitted ‘in order not to cool the fervour of readers rapt by the aspect of great and important matters, nor to lead them too far from the heart of the art common to all people’; even though to the French reader these may seem great ‘agli occhi d’una Nazione che tutto pregia in se stessa’, they might be rather dull to a foreigner. However, some notes on Italian grammar have been added, ‘onde questo Dizionario nato e portato a tanto perfezione in Francia, paresse in qualche modo proprio dell’Italia’.

Further editions appeared in 1816 (Venice), and 1847 (Palermo).

Adams G53-G55; OCLC records two copies outside Italy, at the Institute of Information Science in Ljubljana and the Bibliothèque de Genève.



11. FÁBA, Simon. CARMINA, e posthumis mss. pietate nepotum eius, Matthiae ac Stephani, edita. Posonii [i.e. Bratislava]: Typis Georgii Aloysii Belnay, MDCCCIV [1804]. £550

FIRST EDITION. 8vo, pp. 160; with engraved frontispiece portrait of the author after half-title, and a further engraved plate with portrait of Ferenc Barkóczy at the start of book IV, both by Sebastian Mansfeld; aside from very occasional light spotting, clean and crisp throughout; in contemporary marbled sheep, flat spine gilt with beige lettering-piece; floral endpapers; corners bumped, very light wear to joints, and a small to upper cover, but still a very attractive copy with the book-lael of the Cambridge classicist E.J. Kenney on front paste-down.

A lovely copy, finely printed on thick paper, of this very rare collection of previously unpublished Latin poems by the Hungarian priest Simon Fába (1731-1801), edited posthumously by his nephews Mátyás and István.

Faba was a native of Szolnok, South-East of Budapest, and became a canon at the cathedral in Esztergom in 1763. The present collection of poems, divided into eight books, includes a eulogy to Ferenc Barkóczy, archbishop of Bratislava, to whom the collection is dedicated, poems celebrating the establishment by Maria Theresa of the Royal Hungarian Order of St Steven, and other occasional works.

Another collection of *Carmina* had appeared in 1799 in Košice; we are aware of only one copy of the present collection outside Hungary.

See G. M. Vajda, ed., *Le Tournant du siècle des Lumières 1760-1820* (1982) p. 615; OCLC records only the British Library copy outside Hungary.



12. [FRENCH REVOLUTION]. LE RÉGIMENT DE LA CALOTTE, etrennes patriotiques. Dédiées à tous les ordres Religieux réformés. Voyez p. 31. A Paris: Chez Laurens junior... et chez les Marchands de Nouveautés, 1790. £285

FIRST EDITION. 8vo, pp. 44; with hand-coloured engraved frontispiece; stain to foot of pp. 42-3, text of final page slightly obscured by partial adherence of rear free endpaper, but legible; otherwise clean and fresh; in recent calf-backed marbled boards, spine gilt with morocco lettering-piece.

Uncommon satire from the first phase of the French Revolution, imitating the verses of the Régiment de la Calotte, the “society of laughers” founded at the beginning of the eighteenth century (de Baecque, ‘Les Eclats du Rire’, *Annales HSS*, p.477). Printed together with a revolutionary calendar recalling the events of the preceding year, these “patriotic New Year’s gifts” consist of a series of mock dedicatory poems composed in the octosyllabic lines originally used by the Régiment. Adopting their grandiose opening phrases “De par le Dieu porte-marotte, Nous Députés de la calotte” (p.31) etc. these “brevets” invite various *personae non gratae* of the new French regime, such as the counter-revolutionary seigneur D’Eprémesnil and the maréchal de Broglie, to join their ranks. The original “brevets” had in fact been devised as a kind of parody of the letters patent issued during the Ancien Régime. Here, in the preface, those patents once printed for the *calotins* by Jacques Colombat are introduced with a call to restore the form of humour which they had introduced: “je crois que cette gaieté, loin de nuire aux opérations qui doivent assurer notre liberté, serviroit au contraire à maintenir chacun dans ses devoirs, à dérouter les intrigues, à prévenir les prétentions de l’orgueil, et sur-tout à châtier les mauvais citoyens en dénonçant d’une manière ironique leur turpitude et leur basesse.” (p.6)

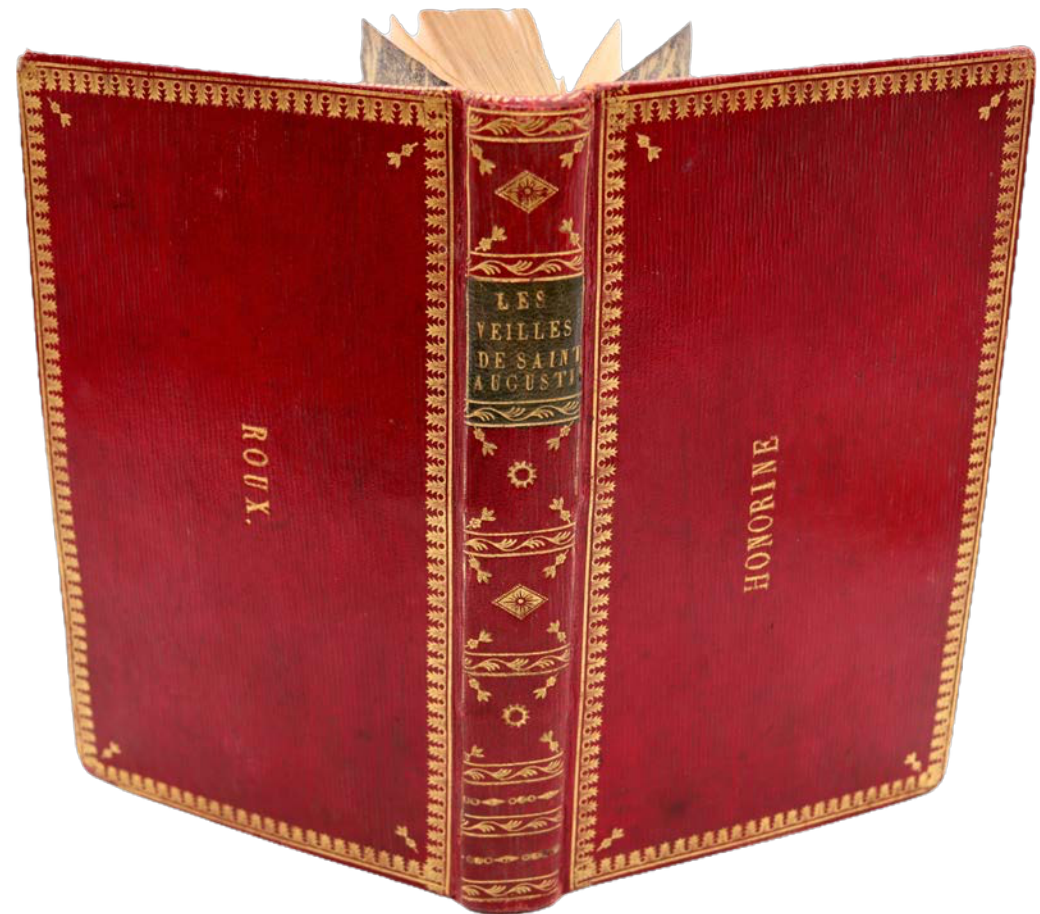


The month-by-month account of the year 1789, spurring on the reader to join in celebrating the liberation of the nation from tyranny, and the satirical poems following it help to situate this publication in its early revolutionary context. In the former, Louis XVI, not yet deposed and arrested, is presented as the ally of the French people in their cause for liberty; a *brevet* dedicated to Jacques Necker might be read as equivocal against the backdrop of the former finance minister's gradual fall from grace; the resentment felt by many contemporaries towards the clergy of the Ancien Régime, meanwhile, unquestionably comes through in the sarcastic poem summoning its various orders to join the *régiment*. Highlighted as the centrepiece of the book on the title page "Voyez pag. 31" (p.1) this brevet is accompanied by a frontispiece illustration of a lavishly robed, rotund and sleeping "abbé d'autre fois" next to a distressed, emaciated "abbé d'aujourd'hui" who exclaims: "J'ai perdu mes six Bénéfices/ Cheres Cousines, quel Malheur!"

OCLC records copies at the BnF and the BL only.

13. GAZZERA, Henri. LES VEILLES DE SAINT-AUGUSTIN, évêque d'Hippone; Ouvrage traduit de l'Italien. Première édition françoise.... A Avignon: Chez la Ve. Seguin, Impr. - Libr., An XI. - 1803. £1500

FIRST EDITION? 12mo, pp. viii, 291, [1] *table des veilles*; signed by the author on p. 291; occasional light foxing but largely clean and fresh; autograph of the author on p. 291; in contemporary red morocco, gilt borders to boards, flat spine ruled and tooled in gilt with green morocco lettering-piece, 'Honorine' and 'Roux' in gilt on centre of upper and lower cover respectively; all edges gilt; light rubbing to extremities but still a lovely copy.

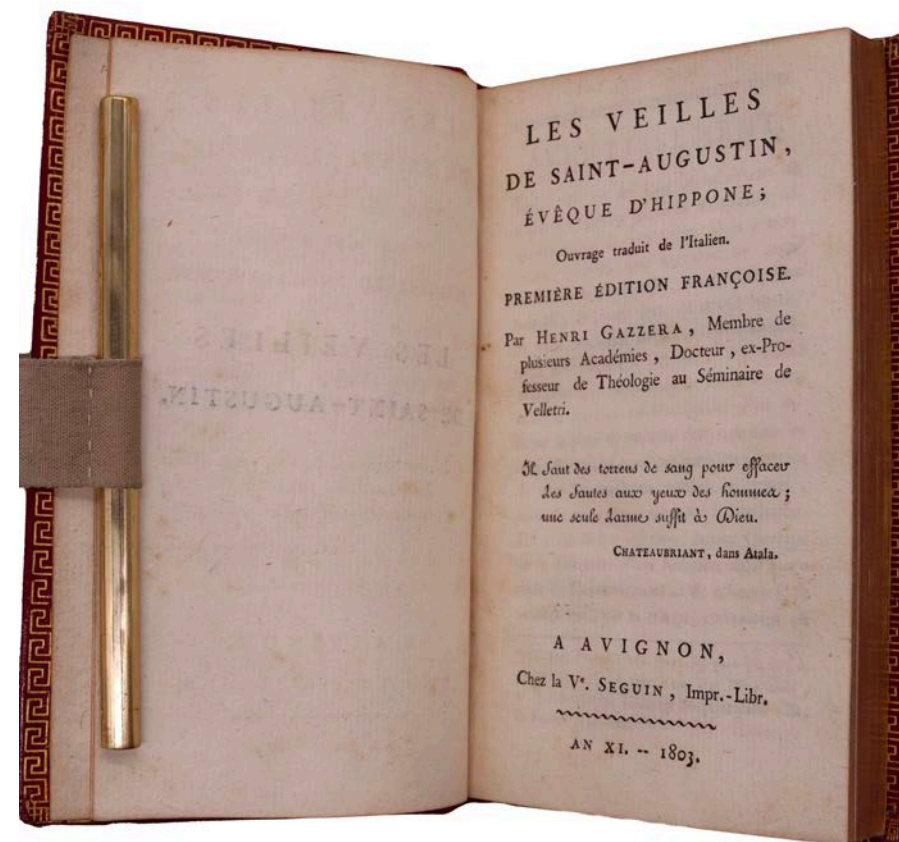


First French edition, and possibly the first *tout court* (we have been unable to trace an analogous Italian work), of this collection of vigils inspired by both St Augustine and Young's *Night Thoughts*, by the Piedmontese priest, theologian, and inventor Enrico Gazzera (1772-1838).

Gazzera taught dogmatic and moral theology at the seminary at Velletri near Rome, before becoming a correspondent member of the Institut de France; his best known work, published both in Italian and, in his own translation, in French, was *Importanza, e Vantaggi di una Morale Pubblica e Privata o Necessità di una religione* (in five volumes, 1800), but he was also well known for the Cosmorama he presented in Paris in 1808. The present work is hard to classify: a mélange of novel and meditation, it consists of fourteen vigils supposedly written by St Augustine while en route to Carthage from Italy, on subjects ranging from filial love to grace, by way of the relationship between religion and philosophy, providence, happiness, human wisdom, and human rights. The work was a success, inspiring not only later editions (in 1814 and, under the title *Le retour en Afrique*, in 1826), but also a kind of sequel, *Les nuits de Ste Marie-Magdelaine pénitente* (Paris, Samson, 1807). This first edition was printed by Françoise Anthoine Seguin, who had taken over the business of her late husband in 1796.

The present copy has an especially appealing personalised binding, with the owner's name (Honorine Roux) in gilt on the covers, but with her first name on the upper board and her surname on the lower; something we do not recall ever having encountered.

Outwith Continental Europe, OCLC records two copies, at Calvin Theological Seminary and the Library of Congress; LibraryHub records a later edition (1826) under the title *Le Retour en Afrique*, at the British Library.



Oxford-educated French Protestant turns to Rome

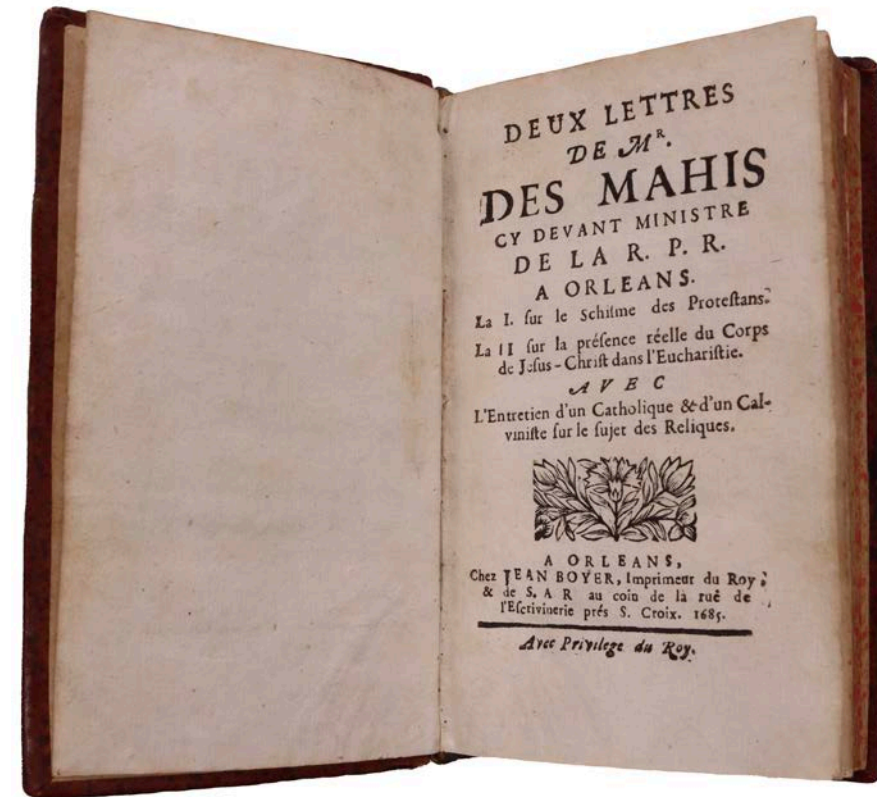
14. GROSTETE, Marin, Seigneur des Mahis. DEUX LETTRES DE MR DES MAHIS cy devant ministre de la R.P.R. a Orléans. La I. sur le Schisme des Protestans. La II. sur la présence réelle du Corps de Jesus-Christ dans l'Eucharistie. Avec L'Entretien d'un Catholique & d'un Calviniste sur le sujet des Reliques. A Orléans: Chez Jean Boyer, 1685. £600

FIRST EDITION. *Two works in one volume, 12mo, pp. [ii], 88, [2] approbation and permission; 98; 110, [3] approbation and privilege, [1] blank; woodcut head- and tailpieces and initials; some spotting in places, but largely clean; in contemporary calf, spine gilt in compartments with dark red morocco lettering-piece; some wear, but still an attractive copy, with the near ownership inscription of Gervais Thoumazon on front free endpaper and book-label of Michel-Augustin-Thérèse de la Place de Mont-Evray (1761-1841) on front paste-down.*

First edition of this set of two letters by the French Protestant minister turned Catholic proselytiser Marin Grostête de la Buffière (1649-1694), published the year after his conversion to Catholicism. Bound in the same volume is a dialogue on relics between a Catholic and a Calvinist, recorded on its title page as published in 1684.

Grostête was born into a prominent Orléans Protestant family, and studied in Saumur, Geneva, and finally Oxford before returning to France to become the Protestant minister at Authon-du-Perche and then at Bionne in Orléans. Within a few years, Grostête turned from the Protestant “zèle” (*Mémoires de la Société archéologique et historique*, p.121) with which he had encouraged the reconstruction of the Protestant “temple” in Bionne, to a state of profound doubt about his beliefs, supposedly prompted by his readership of Pierre Nicole’s *Préjuges légitimes contre les Calvinistes*. Grostête abjured his Protestant faith on Ascension Day in 1683, and as a Catholic deacon henceforth devoted himself to the conversion of others. It has been suggested that the two letters in this book might have been a response to a text published by Grostête’s former close associate, Claude Pajon, pastor of Bionne, who had critiqued the *Avertissement pastoral* newly promulgated by the Catholic Church in France; upon the Revocation of the Edict of Nantes in October 1685, the temple in Bionne was dissolved (Spicer, p.346 and 360).

The first of Grostête’s two letters dedicated to “une personne de la Religion Pretendue Reformée” discusses the “schism” caused by the Protestant Reformation. He begins by repudiating his errors as an earlier adherent of Protestantism, and before attacking the idea that any Christian may challenge Church doctrine, and that disagreement or the desire for reform should lead to the splintering of the Church into sects. In the second letter Grostête focuses on affirming the doctrine of transubstantiation. His argument hinges on the misguidedness of

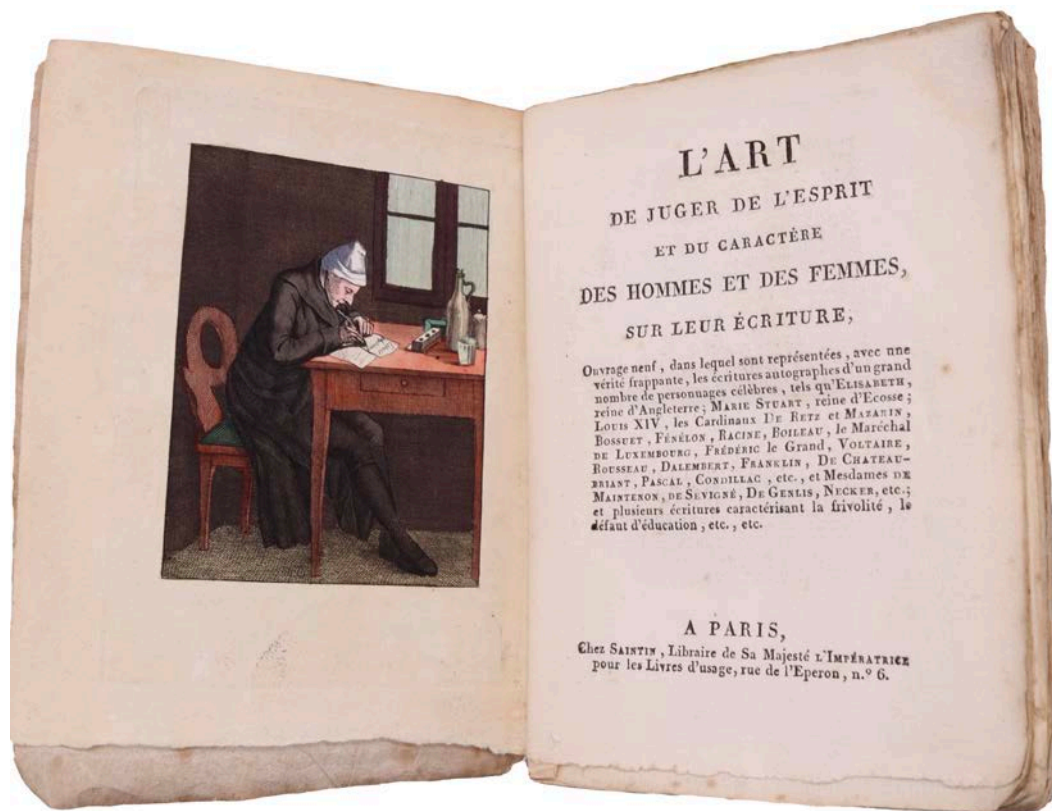


separating the authority of Scripture from that of the Church: “pour juger solidement de ce que vous devez croire sur la Présence réelle, il faudroit consulter ce que dit la Parole de Dieu expliquée par l’autorité de l’église” (p.3).

The anonymous “Entretien d’un Catholique et d’un Protestant Calviniste. Sur le Sujet de Reliques” also concerns Orléans, specifically the church of Saint Aignan, which the printer Boyer explains was recently the site of a procession. The satirised Calvinist in this dialogue stands for those who protested against this Catholic custom in Orléans at the time. He is humiliated once confronted with an extract from Augustine which seems to vindicate the use of relics.

The present copy bears the ownership inscription of Gervais Thoumazon who became curate at the church of St-George, Salbris in the Cher in 1707 and the book-plate of Michel-Augustin-Thérèse de la Place de Mont-Evray (1761-1841), the first President of the royal Court of Orléans, as well as president of the *Société des sciences, belles-lettres et arts* in Orléans.

Outwith Continental Europe, OCLC records copies at Aberdeen, the NLS, the BL, Dickinson College PA, and Yale.



Using handwriting to confirm prejudices

15. [HOCQUART, Edouard?]. L'ART DE JUGER DE L'ESPRIT ET DU CARACTÈRE DES HOMMES ET DES FEMMES, sur leur écriture, Ouvrage neuf, dans lequel sont représentées, avec une vérité frappante, les écritures autographes d'un grand nombre de personnages célèbres... et plusieurs écritures caractérisant la frivolité, le défaut d'éducation, etc., etc. A Paris: Chez Saintin, c.1812. £785

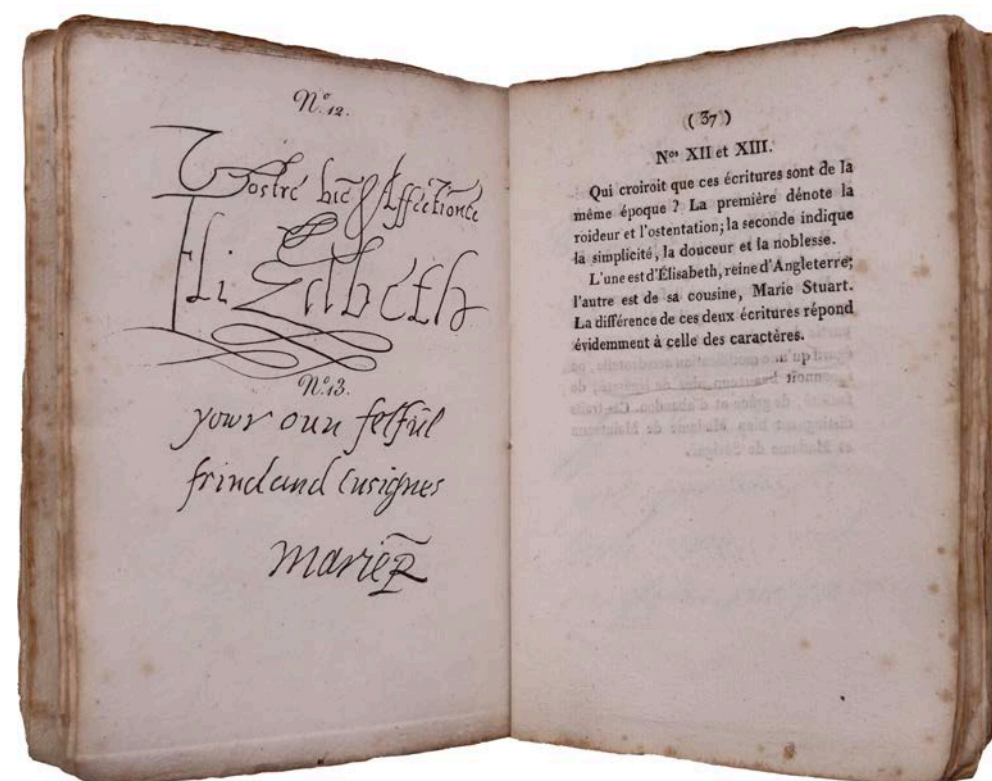
FIRST EDITION. 12mo, [ii], 52, 10 bookseller's catalogue; with coloured engraved frontispiece and 24 engraved plates showing 43 facsimiles of handwriting samples; some marginal staining and foxing, but largely fresh throughout; uncut in near-contemporary wrappers, printed paper label on spine; note on inside of upper cover 'acheté au havre le vendredi 15 7. bre 1815'; some chipping to spine and wrappers.

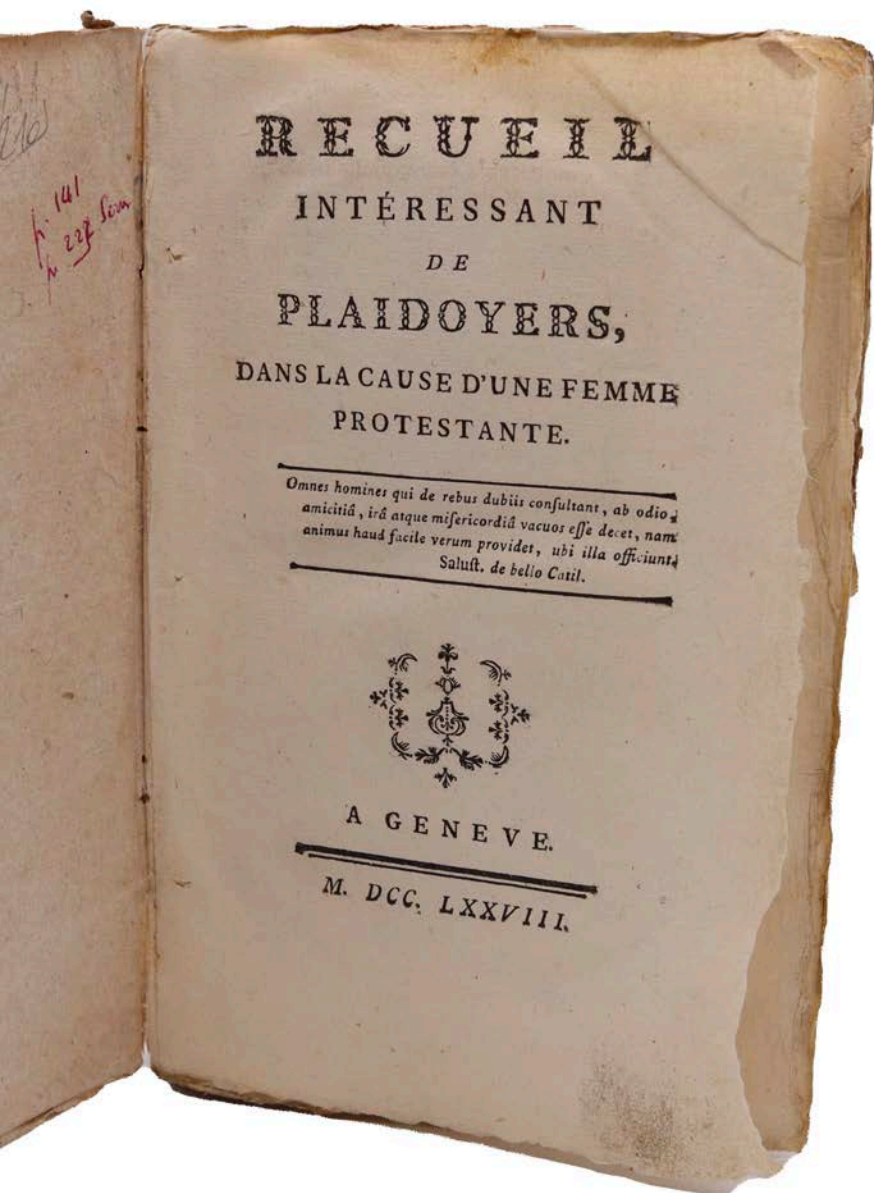
First edition, uncommon, of this popular manual of graphology, attributed by Barbier to the printer and bookseller Edouard Hocquart (1789-1870).

The science of graphology, whereby one judges a person's character through their handwriting, often proves to be a wonderful way of confirming prejudices, and that is very much the case in this demonstration. The author, in his introduction, confines himself only to the observation that the handwriting of the Italians 'est remarquable par une délicatesse et une soupless particulières; ne sont-ce pas les traits les plus prononcés du génie de la nation?'; but it is clear that he might consider the less delicate hands of other nations as signifiers of less delicate morals. After the introduction, which also reflects on the differences in writing between men and women, we find 43 samples of handwriting, each with its own commentary. Many are not attributed to any named characters, but we can deduce from them, variously, lack of education, frivolity (the frivolity of someone who establishes a bookshop in order to indulge his habit of reading novels), a love of order, and a desire to please without being coquettish. Turning to named individuals, nobody's hand exhibits more the grandeur and noblesse of the age of Louis XIV than that of the King himself; Voltaire's hand, as with all else he did, indicates firmness but also a lightness of touch, while d'Alembert's is clearly that of a mathematician, and Lavater's (a clear influence) that of a phlegmatic melancholic. Also juxtaposed are two contemporaries: one which 'dénote la roideur et l'ostentation', the other 'la simplicité, la douceur et la noblesse'. One is that of Elizabeth I, the other that of Mary, Queen of Scots. 'Le différence de ces deux écritures répond évidemment à celle des caractères.'

The work went through several editions in the following few years, but this first is especially uncommon. Although undated, we can say with certainty that it was not published before October 1812, when Saintin received his *brevet de libraire*.

Outside Continental Europe, OCLC records copies at Yale, NYPL, Columbia, the Morgan, Chicago, Birmingham, and the National Library of Australia.





Defending a Protestant woman in the Ancien Régime

16. [LAW]. RECUEIL INTÉRESSANT DE PLAIDOYERS, dans la cause d'une femme protestante. A Geneve:, MDCCLXXVIII [1778]. £500

FIRST SEPARATE EDITION. 4to, pp. liv, 254, [1] errata, [1] blank; vignettes, initials and head-pieces throughout, some floral and some with stamped patterns and small portraits; preface in larger font; stitch-marks on margins of pages; stubs from cancelled pages between pp. viij-ix, 24-249; numerous gatherings throughout uncut along top edge; line drawn in purple ink by later owner on p. 141 and 225, some black smudge marks in margins, some wearing and tearing at edges of pages, but otherwise clean; uncut in contemporary blue marbled paper-covered boards, missing at the head and bottom of spine, worn at edges of boards; title "plaidoyers sur le mariage d'une protestante" handwritten paper label on head of spine.

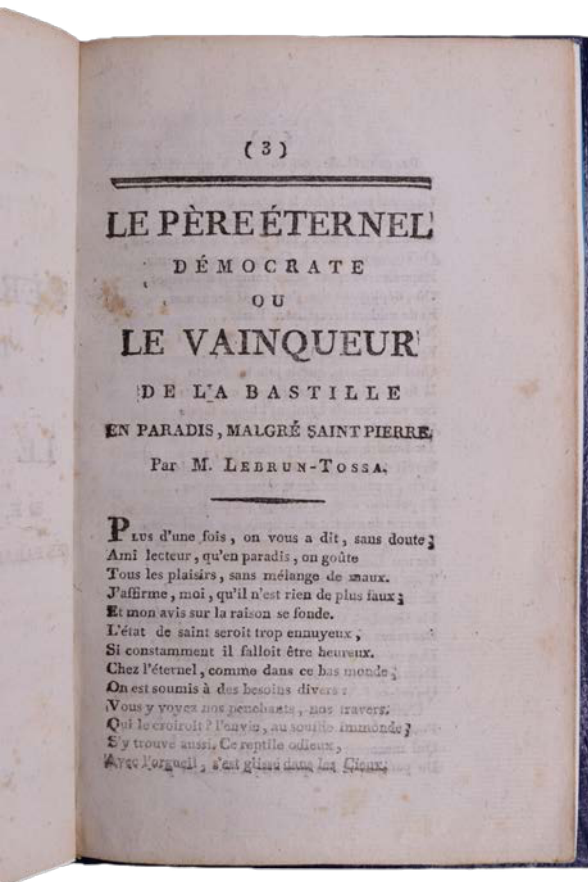
Interesting record of legal proceedings which resulted in the validation of a Protestant marriage before the courts in Grenoble, published almost a decade before the Edict of Versailles extended the civil liberties of French Protestants.

Printed in Calvinist Geneva, this was one of many texts circulating in the decades before 1787, which were written by lawyers, political essayists and historians in defence of the civil rights of Protestants in France. These were met with a similar volume of anti-Protestant publications, many of them by members of the clergy. In the "Discours Préliminaire" which introduces the *Recueil*, the author communicates his hope that Calvinists reading the book will know that a Catholic has defended their cause – recalling the Marquis de Condorcet's *Réflexions d'un Citoyen Catholique* from the very same year. The author's passionate call for toleration emphasises the importance of "distributive" justice – "que les hommes ne sont plus jugés sur leurs sentimens, mais sur leurs actions" (p. iv) – decries fanaticism, and exhorts fellow Catholics to treat Protestants as brothers.

The rest of the book consists of a series of lawyers' speeches delivered before the Parlement de Grenoble. "M^r Jolly, Avocat" argues in defence of a widowed mother (Marie Roman) seeking to disinherit her now-widowed daughter-in-law on the

grounds that she (Magdelaine Marin) is a Protestant; the second lawyer, Farconet, also pleads against Marin on behalf of her late husband's sisters, who would claim the inheritance bequeathed to Marin; Savoye, acting in defence of Marin, then offers his plea, insisting that the husband was in fact raised a Protestant (!) and that those laws supposedly prohibiting the recognition of Protestant marriages have been misinterpreted. The rebuttals delivered by these lawyers respectively are given to the reader, followed by the final verdict: "Qui entretient, sur les conclusions de M. l'Avocat-Général de Savoye, le Testament fait en faveur de la femme Marin, par son mari, & condamne les parties adverses aux dépens." (p.244) Appended to this are several summaries of earlier rulings delivered by various French *parlements*, all precedents for the legitimisation of Protestant marriages.

See Poujol, Jacques. 'Aux Sources de l'Édit de 1787: Suite d'une Étude Bibliographique.', *Bulletin de La Société de l'Histoire Du Protestantisme Français* (1903-2015), 142 (1996), 293-309; outside Continental Europe, OCLC records copies at Berkeley Law, Harvard, Cambridge, and the National Library of Scotland.



The beginnings of the cult of the Bastille-stormers

17. [LEBRUN-TOSSA, Jean Antoine]. LE PÈRE ÉTERNEL, démocrate ou le vainqueur de la Bastille en paradis, malgré Saint-Pierre. [Paris]:, [1789]. £250

FIRST EDITION. 8vo, pp. 15, [1] blank; wide-margined, ink smudged during printing in some parts of text block, in other places faded; paper lightly browned at edges, with some light foxing, suggestion of repair to title-page, and to one marginal tear; In recent blue boards with blue marbled pastedowns.

Anti-clerical, Revolutionary poem glorifying those who stormed the Bastille on the 14th of July 1789, printed within the same year.

Within days of the momentous event marking, in the public imagination, the outbreak of the French Revolution, a committee of conquerors or 'vainqueurs' of the infamous prison were agitating for recognition of their courageous act. They were officially granted recognition as 'Vainqueurs de la Bastille' by March the following year, but the formation of a cult around the fortress being dismantled and around the volunteers themselves was already well under way. The journalist Jean Antoine Lebrun-Tossa's contribution to this large corpus of literature and ephemera would also be one of the first of his many pro-revolutionary poems and plays.

Le Père éternel is a not-so-subtly allegorical story, told in verse, of one of the *vainqueurs*, a grenadier triumphantly entering heaven ‘malgré Saint-Pierre’. The grenadier first wins over his natural enemy ‘Sir George’, the personification of the English, with his account of the liberation of the prisoners, and George agrees to join his cause: ‘Réunissons la France et l’Angleterre. Oui, quel qu’il soi, l’homme libre est mon frère’ (p.7). Having broken Archangel Michael’s scales of justice with a sword, the grenadier eventually succeeds in presenting his case directly to God, exclaiming despite the interventions of Jesus: ‘Quels droits a Rome à la publique estime? [...] Sa politique a désolé la terre’ (p.13). Ultimately, God welcomes him into heaven for his ‘noble amour de la liberté sainte’ and declares that the oppressive tyrants on earth are not made in his image (p.14).

This is an intriguing glimpse of a radical revolutionary’s attitude to religion, less than five years before the institution of the Cult of the Supreme Being.

OCLC records copies at the BL and the BnF.

Seemingly unrecorded edition

18. [LUTHERAN HYMN BOOK]. NEU-VERMEHRTES MAGDEBURGISCHES GESANG- GEBET- UND COMMUNION-BÜCHLEIN Darinnen nebenst denen in denen Evangelischen Lutherischen Kirchen gebräuchlichen Alten, viele Neue auserlesene Geistreiche Lieder enthalten. Mit Genehmhaltung C.C. Raths Der Stadt Magdeburg, Unter der Aufsicht Des Ministerii daselbst. anitzo mit sonderbaren Fleisse zum dritten mal ausgefertigt. Mit Churfl. Brandb. gnäd. freyh. in keinerley Format nachzudrucken. [Magdeburg]: In Velegung Gottfried Behlens Buchbinders daselbst, 1698. £1450

Two parts in one volume, narrow 8vo, pp. [lx], 859, [15] register; [i] blank, [iii], 140; with double-page frontispieces to each part; title-page printed in red and black; largely clean and crisp throughout; closely cropped at outer margin and head, with occasional loss of a letter but no loss of sense; ownership inscription of Rudolph Anthon von Seidensticker, dated 1723, on front free endpaper; in near-contemporary vellum, all edges gilt; preserved in a contemporary (somewhat worn) slipcase.



Very rare edition, here housed in a contemporary slipcase, of this Lutheran hymnal and prayer book, published by the Ministry of the city of Magdeburg. Divided into two parts, each with its own frontispiece and pagination, the first part contains hymns both for all the feasts of the Church year but also for the daily liturgies, for the catechism, and for communion, while the second, shorter, part contains prayers and an order of communion, all printed (unlike later editions) in a pocketable narrow format.

The frontispiece to the first part presents a panorama of the city of Magdeburg, marking all the city churches; this featured also in early eighteenth century editions, while the book itself continued to be printed, in continually expanding and evolving forms, as late as 1799. Although the present printing states that it is the third, we have been unable to find any examples either of this issue nor of any earlier ones; the only seventeenth-century printing found by OCLC is a fourth edition of 1699, also with Behle, at the Franckesche Stiftungen Hauptbibliothek.

The present copy bears the 1723 ownership inscription of Rudolph Anton von Seidensticker, of whom we know little other than that his dissertation at the University of Leipzig (*Principem magistratu se abdicantem*, presided over by Gottfried Olearius) was printed in 1702.

Not in KvK, OCLC, or VD17.



19. [MATTEI, Saverio]. UFFIZIO DELLA B.V. MARIA secondo la volgata edizione. Glossa Latina, parafrasi Italiana, e dissertazione liturgica di Saverio Mattei. Siena: presso Pazzini Carli, MDCCLXXVII [1777]. £1200

FIRST EDITION THUS. 8vo, pp. [vi], xlviii, 345, [1] blank; with engraved frontispiece and title-page and seven engraved plates; aside from light yellowing to a couple of leaves, clean and crisp throughout; finely bound in red morocco, board bordered in gilt with floral design, flat spine tooled and lettered in gilt, all edges gilt; joints lightly rubbed, slight worming to head of spine, but still a very attractive copy.



A lovely copy of this uncommon edition of the Office of the Virgin Mary, with an Italian verse translation by the Neapolitan poet and lawyer Saverio Mattei (1742-1795), alongside his introductory dissertation on the liturgy of the office and its development over the centuries.

Mattei had a varied career as a translator of the psalms, teacher of Greek, historian and theorist of music, librettist, harpist, and lawyer, in which capacity he wrote on the judicial reform and the reform of the criminal law (heavily influenced by Beccaria), as well as on the organisation of the postal service. His literary endeavours led him into correspondence with the likes of Metastasio and Cesarotti, and he wrote extensively on the relationship between music and poetry. These studies inform the introduction he gives to the present work (the Office being in some ways the most enduring combination of the two arts), in which he reflects on the origins of the Office, explains the constituent parts, and discusses in detail the texts and the ways in which they are sung and recited.

Mattei's edition is dedicated to Maria Luisa of Spain, and is appropriately luxurious, with seven engraved plates, one for each element of the Office; these are signed only by the printer, Pazzini Carli.

IT\ICCU\TOoE\o2766g. OCLC records three copies outside Italy, at NYPL, Dayton, and Vassar.



20. [MONTESQUIEU, Charles Secondat, Baron de]. IL TEMPIO DI GNIDO del signor di Montesquieu trasportato in versi Italiani per occasione delle solenni nozze di S.E. il signor co. Alessandro Barziza con S.E. la signora Andriana Berlendis. In Padova: nella stamperia Penada, MDCCLXXI [1771].

£685

FIRST EDITION OF THIS TRANSLATION. 4to, pp. viii, 75, [1] blank; engraved arms on title, head- and tailpieces, and initials; some light marginal staining and spotting in places, but otherwise clean and crisp; ownership inscription "Desmaisons 1840" on front free endpaper; in contemporary stiff vellum, boards with decorative gilt borders, spine gilt; gilt endpapers; some wear to extremities and staining to boards (especially lower board).

Sole edition of this very rare Italian verse translation of *Le Temple de Gnide*, produced and printed to commemorate the marriage of Conte Alessandro Barziza and Andriana Berlendis in 1771.

The anonymous translator, in his preface, articulates why *Le Temple de Gnide* is so appropriate for a wedding between illustrious people ('sarà mai sempre letta con piacere e diletto da chiunque abbia la minima sensibilità di animo, e delicatezza di sentimento, ed il minimo genio per la Poesia, non che da chiunque si trovi in quella situazione di cuore, in cui trovar debbonsi presentamenti codesti Eccellentissimi Sposi...'). Others also acted on this, with Clemente Filomarino, for instance, translating parts of Montesquieu's work for weddings in Rome in 1778 and Ferrara in 1782. As far as the translation itself, goes, the translator has opted to adapt the original French prose into Italian verse, although 'whatever new ornament I was providing for this work, I have never allowed myself to go beyond the limits of fidelity and precision necessary in a translator'.

This is one of at least four publications celebrating the Barziza/Berlendis union cited by Pinto, with others printed in Venice and Brescia, reflecting the status of the Barziza family, merchants long established in Venice but of Bergamo origin.

Pinto, *Nuptialia* 1505; not in OCLC or SBN.

Exercise as medicine

21. POUX, François-Thierry. CONSIDÉRATIONS SUR UN POINT DE GYMNASTIQUE qui intéresse l'hygiène et la thérapeutique, présentées à l'École de médecine de Montpellier. Montpellier: chez G. Izar et A. Ricard, L'an VI de la République [1798]. £250

FIRST EDITION. 8vo, pp. 88; engraved vignette on title-page and headpiece; occasional spotting but largely clean and fresh; in contemporary drab interim wrappers.

Sole edition of this set of reflections on the medical and therapeutic utility of gymnastics (broadly construed), presented to the Montpellier medical school by the Montauban-born physician François-Thierry Poux (1779-1862).

CONSIDÉRATIONS

SUR UN POINT

DE GYMNASTIQUE

QUI INTÉRESSE

L'HYGIÈNE ET LA THÉRAPEUTIQUE,

PRÉSENTÉES À L'École de médecine de
Montpellier,

Par FRANÇOIS - THIERRY POUX, de
Montauban.



A MONTPELLIER,

Chez G. IZAR et A. RICARD, Imprimeurs de l'École
de médecine, place d'Encivade, n°. 208.

L'an VI de la République.

Observing that there was a widely held assumption that all hygiene consisted of was the following of a few rules of temperance, and that all curative methods could be found in pharmacy jars, Poux argues for a more rounded view of health, based not only on the use of exercise but also on music and dance. He criticises the excuse that these methods are not 'suffisamment éprouvés' (p.7), arguing that one can only make progress by testing new approaches, but even so proceeds to rally historical evidence of the medical usage of gymnastics and dance in his favour. Poux discusses the use of dance by Greek soldiers to maintain their strength and agility, and its role in Egyptian religious rites, amongst other ancient cults. Authorities from Montesquieu to Plato are cited as attesting to the civic function of dance in early civilisations (as well as the gravity of the subject more generally). Poux echoes these ideas in the first section of the book, connecting the individual's health with 'la prospérité et la sureté de l'état' (p.25). He elaborates the benefits of dance in counterbalancing the effects of 'la vie sédentaire' (p.37) on strength, flexibility and posture. The short 'deuxième section' is more of a conclusion, in which Poux reaffirms the value of dance as a holistic cure, and stresses that it is the responsibility of doctors to convince unwilling or lazy patients to apply themselves to it.

Poux humorously professes in his dedication to his father at the beginning of this volume: 'Puissiez-vous juger, en lisant cet Écrit, que l'art dont je vante l'utilité, n'est pas celui que je possède le mieux.' (p.3) The medic nevertheless appears to have remained in sufficiently good health, permitting him to live to the age of eighty-three, after serving both as mayor of Montauban and, very briefly, as a deputy for the Tarn-et-Garonne during the July Monarchy.

Outside Continental Europe, OCLC records copies at NYPL, Yale, National Library of Medicine, and the BL.

The laws of beauty

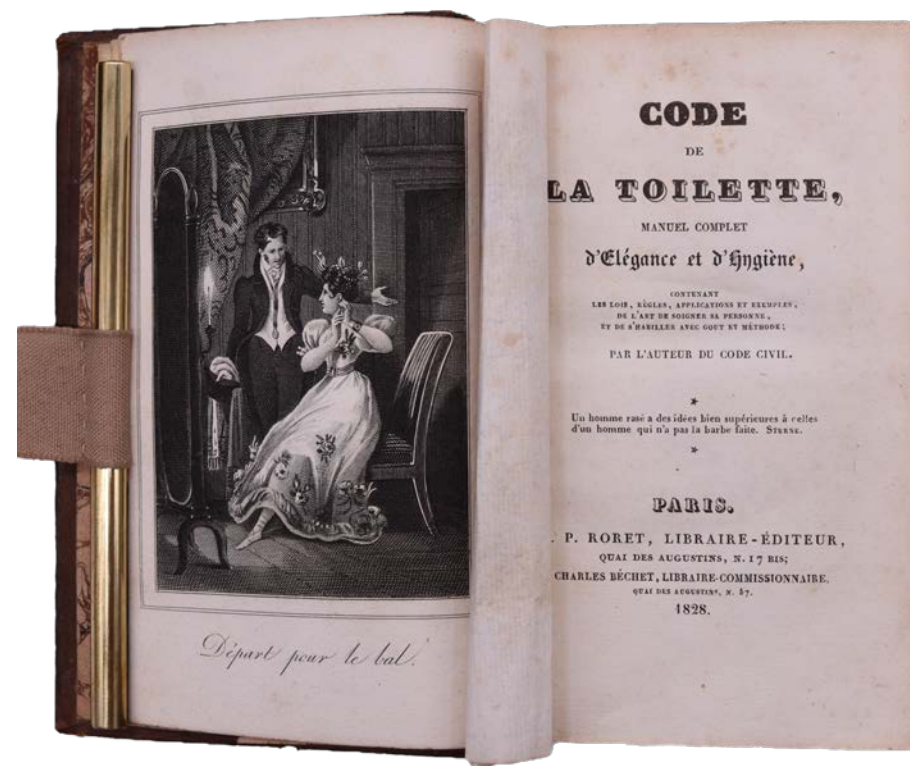
22. [RAISSON, Horace-Napoléon]. CODE DE LA TOILETTE, Manuel complet d'Elégance et d'Hygiène, contenant les lois, règles, applications et exemples, de l'art de soigner sa personne, et de s'habiller avec gout et méthode: par l'auteur du Code Civil. Paris: J.P. Roret [and] Charles Béchét, 1828. £285

FIRST EDITION. 18mo, pp. [iv]. xiv, 257, [1] blank, [3] table, paginated 239-241, [1] blank, 28 bookseller's catalogue; with engraved frontispiece; some light spotting and foxing throughout; in contemporary tree calf, flat spine gilt with black leather lettering-piece; binding lightly worn.

First edition of this manual of grooming and dress, taking as its model the Napoleonic legal codes, by the French journalist and critic Horace-Napoléon Raison (1798-1854).

Raison had founded the periodical *Le Feuilleton littéraire* in 1824, and was to go on to start the parliamentary newspaper *Le Stenographe* in 1830; he also wrote histories of the Grande Armée, the French Revolution, the Bonaparte Family, and the Paris Police. He is best remembered today, however, for his series of *Codes*, which took the format of the Napoleonic legal codes and applied them to various aspects of life to act as conduct manuals: we also find the *Code civil* (a guide to politeness), the *Code gourmand* (a guide to eating well), and more, all of which found a ready audience (the present work went through three editions within eighteen months). Here, Raison advises on beauty, skin care, the cleaning of teeth and the maintenance of beards, thinness and obesity, and perspiration, before turning to clothing, the use of cosmetics, jewellery, and a defence of coquetry; everything that fits his description of 'la toilette' as that 'which corrects and mitigates exterior faults, which prolongs youth, which revives the spirit and becomes a means of seduction, of success, of fortune'.

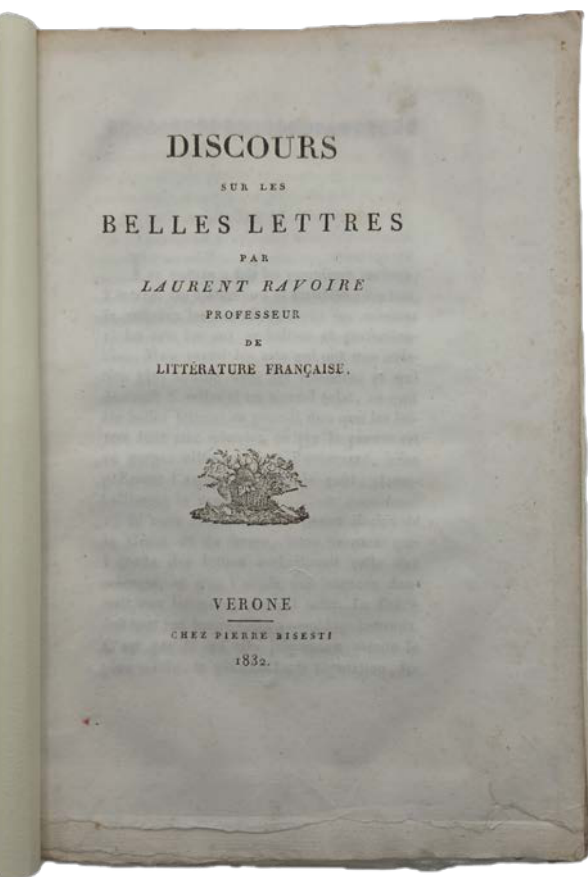
Outside Continental Europe, OCLC records copies at Berkeley, Boston Athenaeum, Melbourne, Williams College, UT Austin, the British Library, and Auckland.



23. RAVOIRE, Laurent. DISCOURS SUR LES BELLES LETTRES par Laurent Revoire professeur de littérature française. Verone: chez Pierre Bisesti, 1832. £100

FIRST EDITION. 8vo, pp.51, [1] blank; device of a basket of fruit and flowers on title-page, and a decorative band of fleurons along top of first page; tears along the bottom of t-p and a few pages throughout; pp.40-41 partially uncut at upper edge (?); very light foxing on the edges of some pages; otherwise a clean copy. in recent wrappers.

Rare first edition of this essay on the history of literature. Ravoire was most likely better known for his commentary on music and the fine arts, *De la Musique et de la peinture, de leurs effets sur les hommes en général et de leur influence sur les mœurs*, which received at least four editions in the 1830s alone. Much like *De la Musique et de la peinture*, the *Discours sur les Belles Lettres* combines a history of the art form with an examination of its significance within society and of what constitutes effective writing and rhetoric.



Ravoire introduces “*les belles lettres*” as that subject “parmi les arts qui ont une relation plus intime avec les sciences”, (p.3), facilitating human understanding and communication of natural philosophy since Greek antiquity. Establishing that the category of *belles lettres* comprises “l’éloquence, la poésie, les livres de morale et d’agrément, tout ce qui constitue la haute littérature en France, datant du grand siècle de Louis XIV” (p.5), he cursorily appraises a variety of French exponents of the art form, from the sixteenth-century *hommes politiques* and Latinists de Thou and de l’Hôpital, to poets and playwrights such as Racine and Molière, to the renowned *philosophes* of the eighteenth century, dwelling longer on Voltaire. Effectively bypassing the late eighteenth- and early nineteenth-century writers who could be considered part of the Romantic movement, Ravoire shows a marked preference for writers and orators who have worked within a classical idiom. Strikingly, he refers to the lessons in “eloquence” which Mirabeau and his contemporaries drew from Demosthenes and Cicero, observing: “La révolution française, qui fut féconde en crimes et en vertus, vit s’élever une foule de grands hommes” (p.12 and 45).

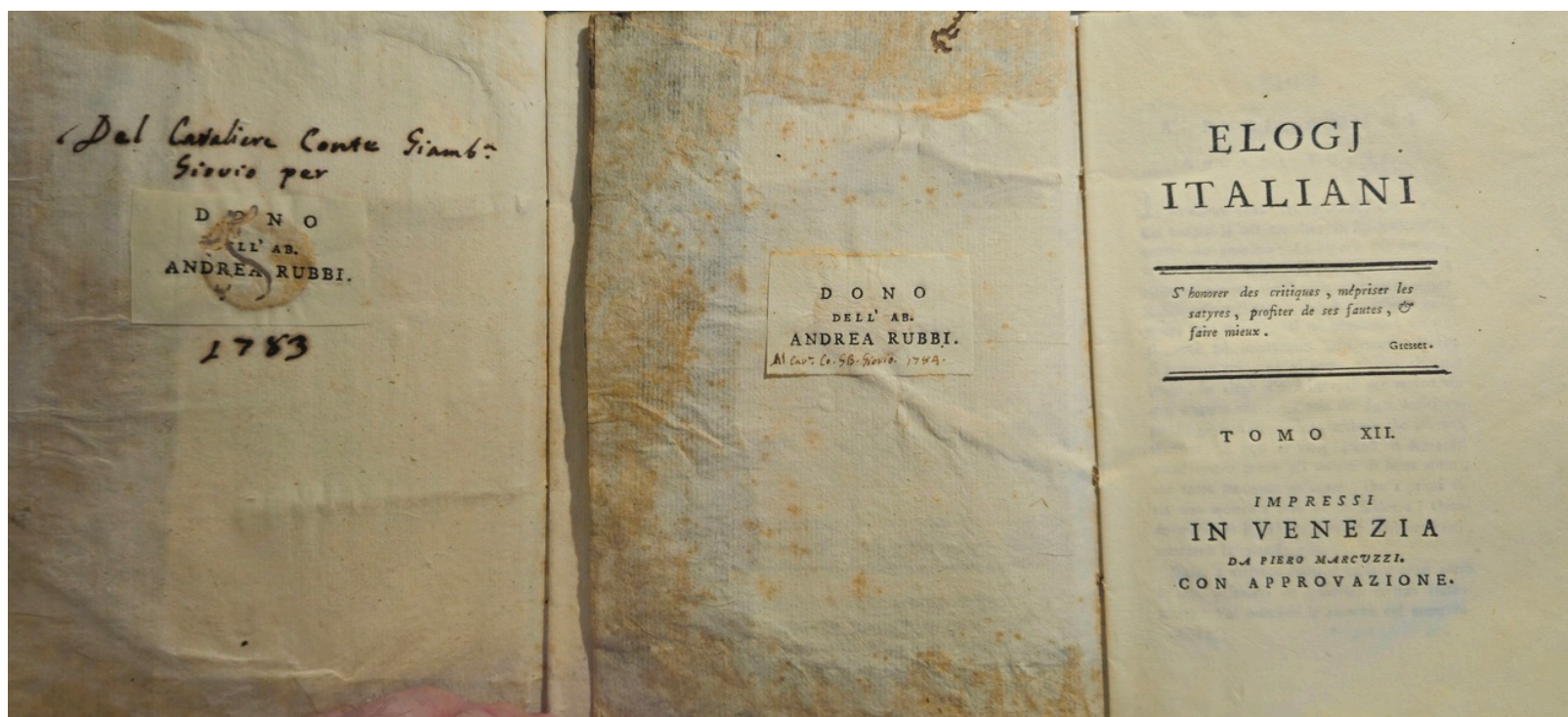
The work was reprinted in Lucca by Bertini in 1838.

Not in OCLC; SBN records only an 1838 Lucca printing.

Liberating Italian literature from French influence

24. RUBBI, Andrea. ELOGI ITALIANI. Tomo I [-XII]. Impressi in Venezia: da Piero Marcuzzi, [1782]. **£1500**

FIRST EDITION, Presentation Copy. *Twelve volumes, 8vo, pp. xvi, 91, [1] blank, [4], 57, [1] blank, [6], 96, one folding plate (v. 1); xvi, 231, [9] (v. 2); xvi, 130, [14], 58, [6], 63, [1] (v. 3); xvi, 48, 44, [4], 128, 41, [7] (v. 4); xvi, 48, 122, [6] 52, [12] (v. 5); viii, [8] 76, [4] 98, [6] 36, [4] 29, [3] (v. 6); viii, [8], 157, [3] 26, [6] 56, [8] (v. 7); viii, [8] 124, [4] 28, [4] 40, 21, [27] (v. 8); xiii, [11], 76, [4], 26, [6], 120, [8] (v. 9); xvi, 36, [4], 103, [9], 101, [1] (v. 10); xi, [5], 84, [4] 66, [6], 63, [1] 51, [1] (v. 11); xvi. 278, [2]; sporadic worming to several volumes, very occasionally touching text but never with any loss of an entire letter; otherwise, aside from occasional light spotting, clean and fresh throughout; in contemporary patterned stiff wrappers, printed paper labels on spines; lower half of upper cover of v. 1 covered in brown paper; some wear and chipping, especially to spines, and worming to pastedowns, but still a striking copy, with most volumes bearing either a presentation inscription from Rubbi to Giambattista Giovio or Rubbi's ex dono label, or both.*



“In reaction to the prevailing gallomania [Rubbi] systematically championed Italian literature by editing twelve volumes of *Elogi italiani*, a vast poetic compendium, *Il Parnasso italiano* (46 vols, 1784-91) and an anthology of work by 160 living poets, *Il giornale poetico* (1789-92)” (*Oxford Companion to Italian Literature*). In addition, he was the editor of several other periodicals, and the author of a number of plays. Each of the twelve (undated) volumes of the *Elogi italiani* opens with a preface dedicated to a ‘colta e virtuosa’ lady, in which Rubbi both elaborates his views on the art of poetry, and leaves the reader in no doubt about his feelings on the baleful influence of French thought and writing (as exemplified by the work of the *Encyclopédistes*) on their Italian counterparts.

Rubbi himself contributes eulogies devoted to Galileo, Leonardo, Petrarch, Metastasio, and others, while other texts come from Ippilto Pindemonte (on, inter alia, Scipione Maffei), Antoni Cerati (on Francesco Sforza Pallavicino and others), and the poet, scientist, and historian Giovanni Battista Giovio (1748-1814), who contributes four entries, on Palladio, Francesco Algarotti, and two more members of his own family, Benedetto and Paolo Giovio Seniore). It is to Giovio that the present copy was presented by Rubbi, with most volumes bearing Rubbi’s own ex dono label, sometimes with a note in Giovio’s hand dated variously between 1782 and 1784.

Outside Continental Europe, OCLC records complete copies at Toronto, Edinburgh, Manchester, Cambridge, and the BL, with no copies recorded in the United States.

25. STEINMÜLLER, Johann Rudolph. LESEBUCH ZUR BILDUNG DES HERZENS und Uebung der Aufmerksamkeit für Kinder in mittlern Klassen zum Beßten der vaterländischen Jugend herausgegeben... Zweyte verbesserte Auflage. Glarus: bey Kaspere Freuler, Buchbinder, 1801. £550

Second Edition. 8vo, pp. xiii, [i] blank, 159, [1] blank; some spotting and foxing throughout; ownership inscription dated 1803 on front free endpaper, and contemporary floral doodles in ink and pencil on rear free endpaper, signed ‘P.D.’; in contemporary patterned boards; some spotting to edges and light wear, but a not unattractive copy.

Second edition, after the similarly rare first of 1794, of this reading book for school children compiled by the Swiss Protestant pastor, pedagogue, and naturalist Johann Rudolph Steinmüller (1773-1835).



Working from the basis that the duty of the teacher is not merely to teach pupils to read and write, and to test their memory, but also to develop their other talents and 'awaken their moral sentiments', Steinmüller here puts together a collection of readings covering everything a Swiss child at the turn of the nineteenth century might need to know. The first 75 pages or so are devoted to religious topics - the contents of the Bible, the relationship between biblical authority and reason, the role of public worship, Christian festivals, and hymns and prayers - before the work turns to geography, natural history and zoology, philosophical questions regarding the immortality of the soul, the nature of conscience, free will, and superstition. The book continues with remarks on the differences between nations, the principal world religions, the nature and varieties of language, the measurement of time, and the use of numbers (both in the abstract and in measurement), while the final section offers advice on letter-writing, with a helpful guide to the Latin alphabet for any reader who may be unacquainted with it.

Steinmüller was a pastor in several Swiss towns, after his theological studies at Tübingen, and became school inspector for the Canton of St Gallen in 1803. The author of several works on education, in which he largely rejected Pestalozzi's approach, he is perhaps best known today for his *Beschreibung der Schweizerischen Alpen- und Landwirtschaft*, which appeared in four volumes between 1804 and 1809.

OCLC records no copies of either this edition or the first outside Switzerland.

