
Simon Beattie

French Books



From item 07

July 2024

#HERBOOK

01. SENAULT, Elisabeth. Heures nouvelles
dédiées à Monseigneur Dauphin ... A Paris chez
l'auteur rue de Petie Lion, chez M^r Frontié ... et chez
Claude De Hansy ... [c.1690].

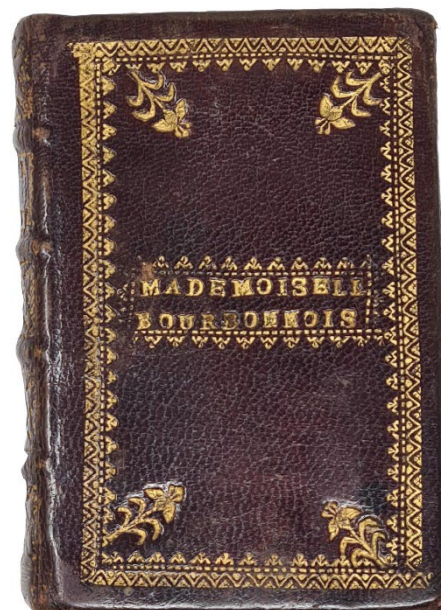
24mo (98 × 64 mm), pp. [4], 212; entirely engraved;
occasional staining to the fore-margin; contemporary
morocco gilt, all edges gilt, blue silk endpapers, the sides
lettered 'Mademoisell Bourbonnois'. £2000

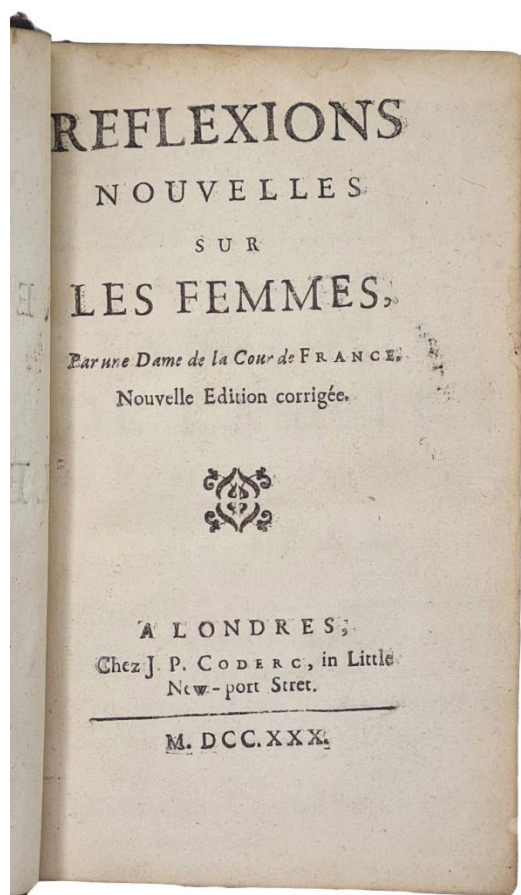
First edition: the first of Senault's engraved prayer books
produced for the French Court, in a size suitable for
carrying around in the pocket.

'Elisabeth Senault (active ca. 1690) was trained as a
calligrapher and engraver by her father, Louis Senault, a
leading French writing master and engraver. After his death circa 1685,
she produced several editions of private prayer books for the French
royal court. These were printed entirely with engraved plates in an

attempt to mirror the rich
ornamentation of illuminated
manuscript prayer books ...

Heures nouvelles was fashioned
as an abbreviated "Book of
Hours" with additional private
prayers for various occasions,
such as before and after
confession. This and several
similar editions were dedicated
to Louis, *le grand Dauphin*,
20th Dauphin of France (1661–
1711)' (*Fifty Women*, Bridwell
Library exhibition, 2013, online).





02. [LAMBERT, Anne-Thérèse de Marguenat de Courcelles, marquise de]. *Réflexions nouvelles sur les femmes*, par une Dame de la Cour de France. Nouvelle Edition corrigée. A Londres; chez J. P. Coderc, in Little New-port Stret [*sic*]. 1730. [Bound with:]

[BRUYS, François]. *L'art de connoitre les femmes*, avec une dissertation sur l'adultère. Par le Chevalier Plante-Amour [*pseud.*]. A La Haye, chez Jaques vanden Kieboom ... 1730.

2 works in one vol. (150 × 91 mm); *Lambert*: 12mo, pp. [20], '68' (i.e. 86); with an additional leaf bound in after the title (see below); *Bruys*: small 8vo, pp. xxxii, 349, [1]; some light marginal browning, slight smudge to the title of the Lambert, the odd spot in the Bruys; contemporary mottled sheep, some offset from the turn-ins, corners worn, joints cracking but firm, spine chipped at extremities. £1500

First authorised edition of Lambert's book, with a letter from the author printed at the end of the preface, paired here with the first edition of Bruys' (or, at least, the earliest to survive), which appeared in English as

The Art of Knowing Women the same year. According to WorldCat, it is 'supposed to have been originally published in The Hague in 1729 [cf. Gay], although no copies of this edition are known.'

Famed for her *salon*, which ran every Tuesday from 1710 until her death, the marquise de Lambert (1647–1733) 'was noted for her high principles and refined judgement' (*Oxford Companion to French Literature*) and commanded great respect among the aristocracy and the French literary world. But what of her own work? 'One might expect that in France, during the first decades of the eighteenth century, women's participation in the world of letters would be less contested than it was on the other side of the Channel. But the publication history of the works of Anne-Thérèse de Marguenat de Courcelles, marquise de Lambert indicates that this was not entirely the case. In France as well as in England, a woman's modesty was paramount, and a woman who went into print feared damaging her reputation and becoming the object of ridicule ... She circulated her works in manuscript, for the perusal of her extended circle of friends, and when in 1726, some of these, her *Avis d'une mère à son fils* and *Avis d'une mère à sa fille* were published without her consent, she was abashed and annoyed' (Green, *A History of Women's Political Thought in Europe, 1700–1800*, p. 64–5).

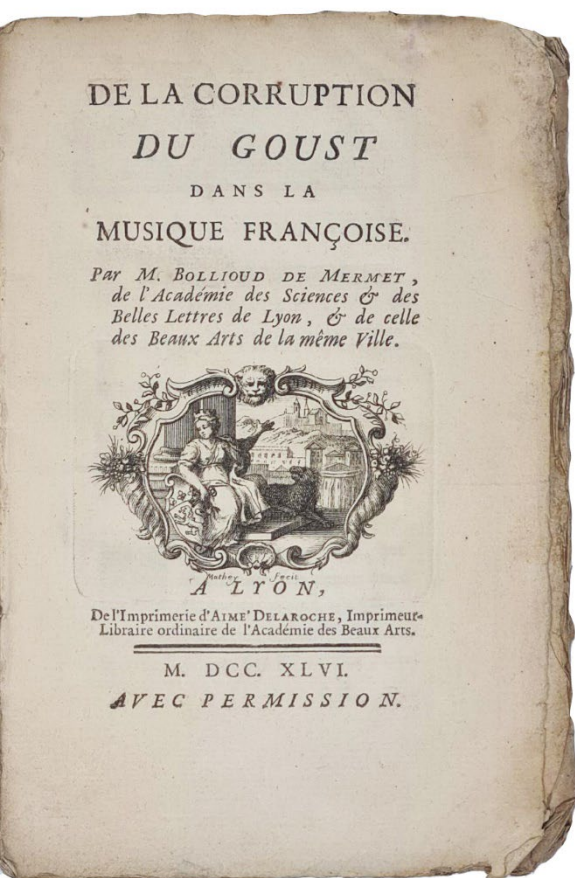
A similar fate befell her *Réflexions nouvelles sur les femmes*, which had likewise originally circulated in manuscript. The present edition is dedicated by the émigré French bookseller, Jean-Pierre Coderc, who was active in London 1725–30, to Lambert's daughter, Marie-Thérèse de Saint-Aulaire (1679–1731), seeking her intercession for printing the book, which was done for the public good. However, in his preface, he goes on to explain the background to his edition, writing that the text was first printed 'in Paris in 1727, from a copy of the manuscript; and as that edition was made unbeknownst to the marquise de Lambert, she bought up all copies with the intention of suppressing it. But by happy coincidence some escaped, and one of them was used for an English translation [by John Lockman: *New Reflexions on the Fair Sex*, 1729], and I was pleased to find another on a trip to Paris last year. My first task, on my return to England, was to have it printed' (preface, my translation). He then prints a letter from the marquise herself, in which she assures him "I have never thought to be other than ignored, and to remain in the state of non-being to which men have hoped to reduce us." Yet she was not completely opposed to the English printing of her *Réflexions*, nor to the dissemination of translations of her work in England, which she felt was far enough removed from Paris for her to be protected from the unwanted publicity she feared from publication' (*op. cit.*).

It is interesting to see the London edition of Lambert's book making its way back to the Continent, where it was bound up with Bruys' book and an additional leaf with a dedicatory poem to the marquise by Madame Vatry, a poem often included in collected editions of Lambert's work published after her death.

There is another edition with Coderc's name on it from the same year (pp. [16], 75, [1]), but this could possibly be a piracy as it contains both textual changes and omissions; the final three-and-a-half pages here are not included in that edition, for example.

Lambert: Of the present edition, ESTC locates 3 copies outside Europe: Smith College, UC Irvine, Kansas. For the first (unauthorised) edition of 1727, see Cioranescu 36241 and Quérard IV, 482.

Bruys: Cioranescu 14393; Gay I, col. 279 ('offre bien des histoires véritables dont la clef est aujourd'hui perdue'); Quérard I, 544.



03. BOLLIOUD DE MERMET, Louis. De la corruption du goust dans la musique françoise ... A Lyon, de l'Imprimerie d'Aimé Delaroche ... 1746.

Small 8vo (168 × 110 mm) in half-sheets, pp. 53, [1], plus final blank; etched title vignette by Mathey; some light marginal browning; uncut in contemporary block-printed wrappers, worn in places, a few tears to spine.

£475

Rare first edition. A German translation, *Abhandlung von dem Verderben des Geschmacks*, appeared in 1750.

Bollioud de Mermet (1709–1794) was 'elected to membership in the Académie des Beaux-Arts of Lyons in 1736, and in the Académie des Sciences et des Belles-Lettres in 1739; when these bodies combined in 1758 he was appointed *secrétaire perpétuel*. Between 1736 and 1757 he read before both bodies a number of essays on music, five of which remain in

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Rare books, manuscripts, music, ephemera

manuscript. His single published work on music, *De la corruption du goust dans la musique françoise*, added to the controversy between the supporters of Lully and those of Rameau. A conservative, he took issue with the musical novelties of the time, rejecting virtuosity in favour of a simple, natural and rational art based on models of an earlier period, particularly the works of Lully and Lalande. While in his works he praised the theories of Rameau, he questioned the practical application of those theories. He proposed two inventions intended for use by performers: the *phtongomètre*, an aid to tuning keyboard instruments, and the *chronomètre harmonique*, a means of regulating musical beats. According to La Borde and contemporary accounts he was a talented organist and singer, and by his own testimony (in the *Athénée de Lyon retabli*) he composed works for keyboard and chamber ensembles, a cantata and at least 40 motets. None of his compositions survives, although two sacred works by him were apparently published in Lyons' (*New Grove*).

The paper used for the wrappers here is reproduced in Kopylov, *Papiers dominotés français*, no. 192, as a variant of the *points de Hongrie* motif (a popular textile pattern at the time). It may well have been made locally. A number of Lyons papers illustrated in Kopylov (especially nos. 46, 47, 56) share the same palette.

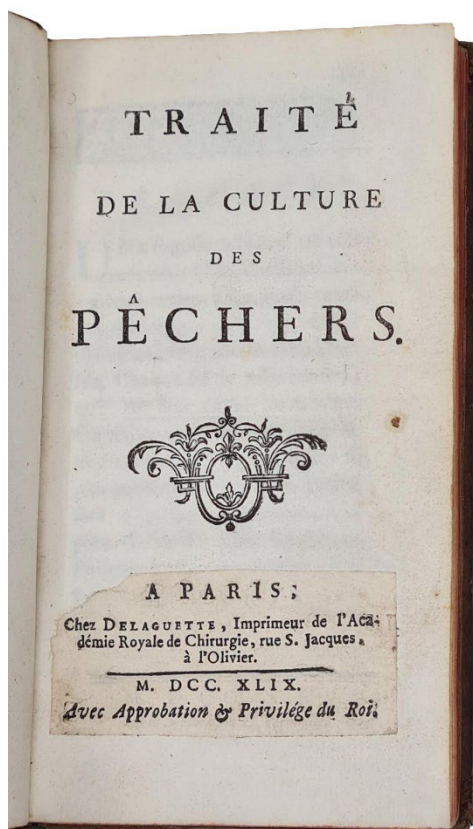
RISM *Écrits*, p. 160. WorldCat locates 4 copies outside Europe (Columbia, NYPL, Newberry, Chicago).



04. [COMBLES (or COMBES) de]. *Traité de la culture des pêcheurs*. A Paris, chez Antoine Boudet ... 1745. [*Pasted-over slip:*] A Paris; chez Delaguette, Imprimeur de l'Académie Royale de Chirurgie ... 1749.

12mo (163 × 88 mm) in eights and fours, pp. xi, [1], 163, [1], plus two final blanks; occasional light water-stain in the fore-margin, but a nice, crisp copy in contemporary full calf, rubbed, smooth spine gilt in compartments, marbled endpapers, red edges, early ink ownership inscription to front flyleaf. £400

First edition of an early work on growing peach trees. Later editions followed in 1750 and 1770 ('revue, corrigée et augmentée'). The



present copy adds another date to the book's history: the printed slip, which is apparently unrecorded, pasted over the imprint reveals that the sheets of the first edition were reissued four years after they were originally offered for sale, and by a different publisher.

Quérard II, 261.

05. [OPÉRAS COMIQUES.] A bound collection of ten *opéras comiques*, two with printed music. Various places, 1750–62.

10 works in one vol., 8vo (193 × 117 mm), some in half-sheets; contemporary sheep, one corner worn, some worm damage and the other odd mark to the sides, also head of spine, spine gilt, with a morocco lettering-piece; engraved armorial bookplate of Augustin Bernard, marquis de Montebise (1749–1816). £1500

A nice collection of mid eighteenth-century *opéras comiques*, in an attractive contemporary binding with striking *papier dominoté* endpapers. While the design is not recorded in the usual sources, it is reminiscent of

some of the stencilled block-printed papers produced 'chez les Associés' in Paris (e.g. Jammes 160), a firm active from 1751 until the Revolution.



The genre of the *opéra comique* has its origins in Paris's so-called Fair Theatres (the Foire St Germain and the Foire St Laurent), and initially denoted a stage work mixing vocal and instrumental music with spoken dialogue. 'The essentially popular appeal of these repertoires formed the antithesis of the stately *tragédie mise en musique* and allied works at the Académie Royale de Musique (the Opéra) ... In spite of inconsistencies in terminology among some theorists, critics and authors during the 1750s and 60s, the phrase *comédie mêlée d'ariettes* soon became the generally accepted designation during the *ancien régime* for the majority of what are now called *opéras comiques* ... "Comédie" attests to the significance of certain literary norms in part judged by the standards of French spoken theatre, and "mêlée d'ariettes" to the unique

quality of the genre in which specially written music (mostly, though not exclusively, lighter *airs* for soloists was implied) had an increasingly significant role' (*New Grove*). Public appetite for such productions, and the songs performed in them, was further catered for by booksellers, who brought out word-books, along with printed music, for their customers. The present collection highlights this trade, and includes a number of well-known *opéras comiques* from the 1750s, a period when the *comédie mêlée d'ariettes* (with songs expressly composed for the work) was ousting the *opéra en vaudevilles* (which used pre-existing tunes) from the stage.

i) FAVART, Charles-Simon. *Soliman second*, comédie en trois actes, en vers. [Paris, 1762.] Pp. 63, [1]. See Cioranescu 28305 for a printing with 102 pages.

Favart (1710–1792) was 'one of the most highly regarded and prolific librettists of *opéra comique* during the mid-18th century ... According to his own fragmentary memoirs Favart inherited from his father, a pastrycook, a love of the theatre and of song; his mother encouraged his literary studies ... During the latter part of his career Favart attempted, with mixed success, to come to terms with the new *comédie mêlée d'ariettes*, of the sort being written by younger authors such as Sedaine and Marmontel. *Soliman second* (1761), which did achieve wide and lasting success, is really a verse play interspersed with a few musical numbers and with a closing *divertissement*. *Annette et Lubin* (1762, after Marmontel [see item x, below]) contains some new music, but many more vaudevilles; in writing the piece (with which the newly reconstituted troupe of the Comédie-Italienne made its début) Favart had aimed to "ramener le public à l'ancien goût de l'opéra comique", and indeed the work was immensely popular' (*New Grove*).

ii) LE SAGE, Alain-René. *Crispin, rival de son maître*. Comédie ... Paris, chez Sébastien Jorry, Imprimeur-Libraire ... 1750. Pp. 50. This edition not in Cioranescu.

iii) PARMENTIER, *Monsieur*. *Le plaisir et l'innocence*, opéra-comique en un acte ... Représenté pour la première fois sur le Théâtre de l'Opéra-Comique, le 14. Août 1753. A La Haye, chez Jean Neaulme. 1754. Pp. 40; some spotting. Cioranescu 49071 (1753 Paris edition).

iv) [FAVART, Charles-Simon]. *La Bohémienne*, comédie en deux actes en vers, mêlée d'ariettes, traduite de la Zingara, intermède italien [de Rinaldo di Capua]. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 28 Juillet 1755. A La Haye, chez Jean Neaulme. 1755. Pp. 39, [1]. Cioranescu 28278 (Paris printing, identical pagination).

v) LA NOUE, Jean-Baptiste SAUVÉ, *dit de*. *La coquette corrigée*, comédie. En deux actes, et en vers ... Représentée pour la première fois, par les Comédiens Français Ordinaires du Roi, le 5. Août 1756, & remise au Théâtre le 25 Novembre. A Paris, chez Duchesne ... 1757. Pp. 84; some light offsetting. Cioranescu 36856.

vi) [SAURIN, Bernard-Joseph]. *Les Mœurs du tems*, comédie en un acte. Représentée pour la première fois par les Comédiens Français, le vingt-deux Décembre 1760. A Paris, chez Prault, petit-fils ... 1761. Pp. 58, plus final blank. Cioranescu 59505.

vii) QUÉTANT, François-Antoine. *Le maréchal ferrant*, opéra-comique. En un acte; représenté pour la première fois sur le Théâtre de l'Opéra-Comique de la Foire St. Laurent, le 22 Août 1761 ... La Musique de M. Philidor. Seconde Edition, revue, corrigée & augmentée par l'Auteur. A Avignon, chez Louis Chambeau, Imprimeur-Libraire ... 1762. Pp. 36, [2], plus final blank. See Cioranescu 51811 for the first edition (Paris, 1761).

According to Quétant (1733–1823), *opéra comique* required 'as much skill as tragedy. His blend of sentiment and farce is robustly supported by the composer in [this,] his most colourful *opéra comique*, enlivened by mixed metres, parody, onomatopoeia and inventive ensemble writing. An astounding success, *Le maréchal ferrant* was played before 1800 all over Europe and in the New World' (*New Grove*). See also item 9, below.

viii) [LEMONNIER, Pierre-René]. *Le cadu dupé*, opéra-comique en un acte; par l'Auteur du Maître en Droit: représenté pour la première fois sur le Théâtre de l'Opéra-Comique de la Foire S. Germain, le 4 Février 1761. Le prix est de 24 sols avec les Ariettes & Airs notés. A Paris, chez Duchesne ... 1761. Pp. 64; typographic music on pp. 43–64; some light foxing. Cioranescu 39158.

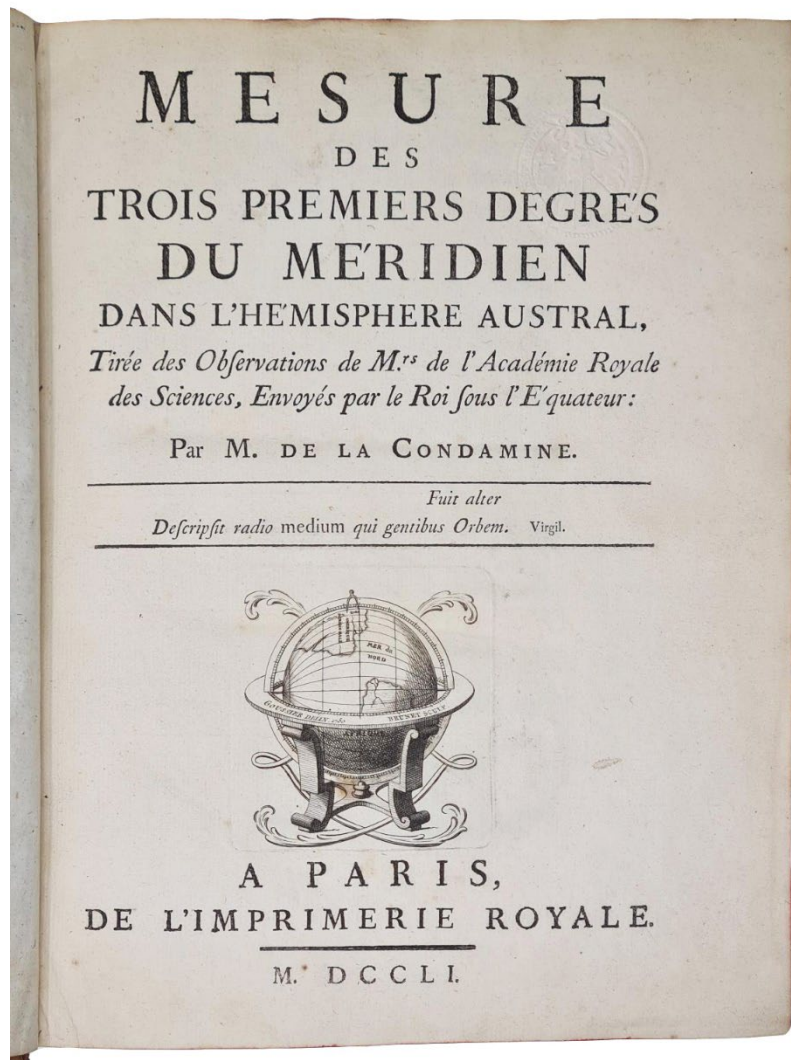
ix) POINSINET, Antoine-Alexandre-Henri. *Sancho Pança dans son isle*, opéra bouffon en un acte. La musique est de M. Philidor. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 8 Juillet 1762 ... A Avignon, chez Louis Chambeau, Imprimeur-Libraire ... 1762. Pp. 40. See Cioranescu 50726 for the first edition (Paris, 1762, pp. 83).

x) FAVART, Justine, [Jean-Baptiste LOURDET DE SANTERRE, and Charles-Simon FAVART]. *Annette et Lubin*, comédie en un acte en vers; mêlée d'ariettes & de vaudevilles. Par Madame Favart, & Mr. ***. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 15 Février 1762. Le prix est de 24 sols avec la Musique. A Paris, chez Duchesne ... 1762. Pp. 76, plus initial blank; typographic music in the text. Cioranescu 28303.

Justine Favart (1727–1772) met her husband while performing in the Opéra-Comique troupe in the 1740s. 'Her versatility (e.g. in mimicking accents and dialects, and in trouser roles), and the seductiveness, mischievousness, and naivety she brought to her roles quickly established her as a favourite with the public ... [and] her singing of italianate *ariettes* ... in translations or parodies of *opere buffe*, was crucial in establishing the vogue for such music in *opéra comique* ...

'Mme Favart's part in conceiving the pieces attributed to her was widely doubted during her lifetime ... but in a posthumous tribute her husband confirmed her authorship, specifying that she had helped choose subjects, draft

scenarios, compose or choose vaudevilles, and write couplets; for the most part, she left versification to her husband or other collaborators' (*New Grove*).



06. 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

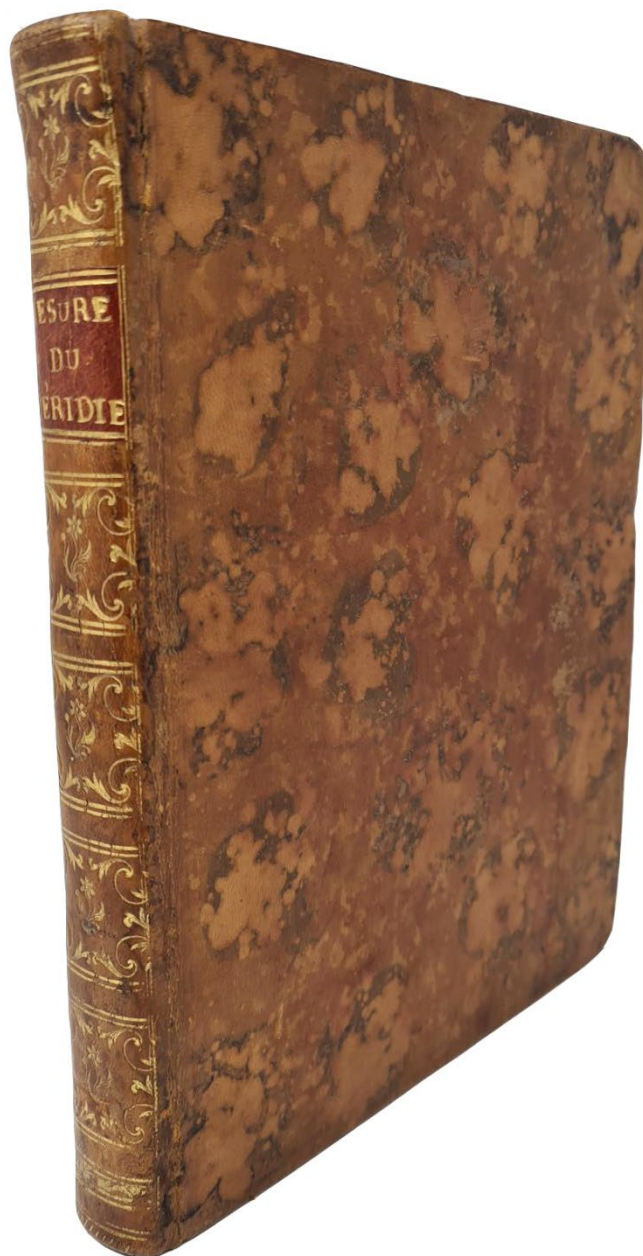
lettering-piece, attractive paste-paper endpapers; embossed stamp of Philipp von Kageneck to title. £1500

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).

'The French Academy sent two expeditions in 1735, one to the Arctic region, the other to the Equator. The purpose of these expeditions was to take measurements of an area of the meridian to determine the dimensions and figure of the earth more accurately. The principal members of the French group were La Condamine, Pierre Bouger, and Louis Godin. Quito was chosen as the place to take the actual measurements, because of its location near the equator. A major conclusion of the expedition, together with the results from the Polar region, was that the earth was flatter around the Poles, as had been theorized by Newton. After the expedition's return to France, a controversy arose between Bouger and La Condamine. Important scientific information is provided in this expedition, as well as a unique and valuable account of Ecuador and the Andean terrain during the eighteenth century' (Harvard library catalogue).

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 AUTHOR'S COPIES

#HERBOOK

07. ARCONVILLE, Marie-Geneviève-Charlotte Thiroux d'. The experimental chemist Madame d'Arvonville's own copies of two of her translations from English, one of them her first book, both finely bound in red morocco and bearing her striking bookplate, engraved by Louise Le Daulceur. Together £6000

i) HALIFAX, George Savile, Marquis of.

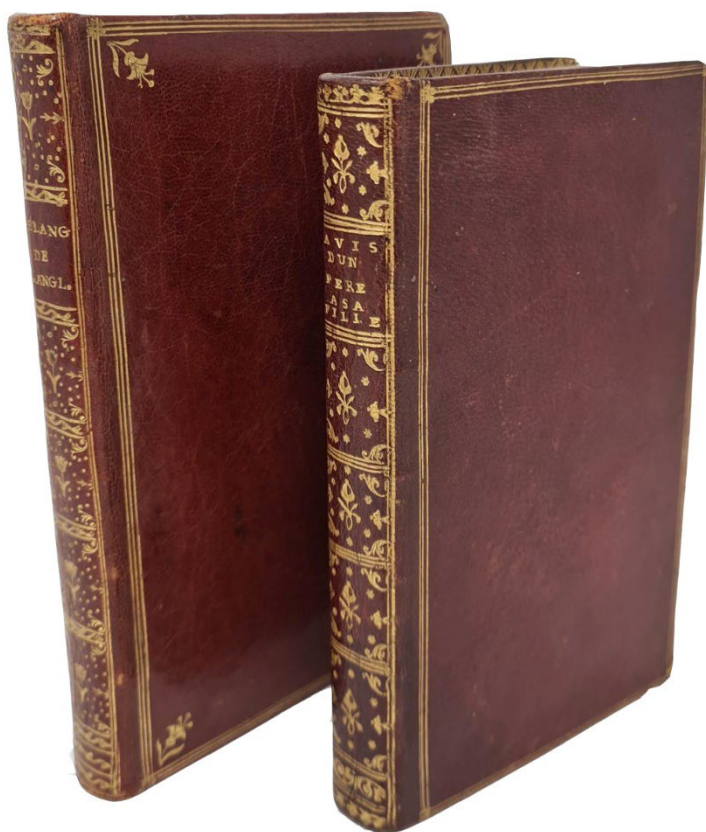
Avis d'un père à sa fille ... Traduit de l'Anglois. A Londres [i.e. Paris, Hippolyte-Louis Guérin & Louis-François Delatour]. 1756.

12mo (163 × 96 mm) in eights and fours, pp. [4], xviii, 209, [1]; engraved frontispiece and vignette on p. [1] by Tardieu after Gravelot, tailpiece by Tardieu after Tarsis; old water-stain at foot of frontispiece, some light brown-ing in places; contemporary red morocco gilt, corners slightly worn, all edges gilt, brocade-paper endpapers, d'Arconville's bookplate (see below) by Le Daulceur after Eisen to front pastedown.

ii) Mélanges de poésie angloise, contenant l'Essai sur la poésie de Jean Sheffield Duc de Buckingham & de Normamby. Le Temple de la renommée d'Alexandre Pope. Henry et Emma, imité de la belle Brune de Chaucer, par Mathieu Prior. Traduit de l'anglois. [Presumably Paris,] 1764.

8vo (174 × 110 mm), pp. [4], xvi, 227, [1]; the odd spot, but a nice crisp copy in contemporary red morocco gilt, a little shelf wear, all edges gilt, marbled endpapers, d'Arconville's bookplate (see below) by Le Daulceur after Eisen to front pastedown.

Scarce first editions, privately printed: a translation of the Marquis of Halifax's *The Lady's New Year's Gift, or, Advice to a Daughter* (1688)



and a collection of translations comprising the Duke of Buckingham's *Essay upon Poetry* (1682), Pope's *Temple of Fame* (1714), and Prior's 'Henry and Emma, a poem, upon the model of The Nut-brown Maid' (1709). Although anonymous, both were produced by and printed for the experimental chemist Geneviève Thiroux d'Arconville (1720–1805), presumably in a limited number of copies. The Halifax was her first book.

In addition, these are **d'Arconville's own copies**, with her striking bookplate, 'engraved for her by Louise Le Daulceur [fl. 1750–69], one of the few women in this line of art, ... showing Minerva, goddess of wisdom, craft, and war, helmeted and holding a sword and shield, floating on some clouds near two volumes by d'Arconville's favourite poets at the time, Milton and Tasso' (Gelbart, p. 219).

Some background: 'Marie Geneviève Charlotte Darlus was born into a rich tax farmer family in 1720, a smart, eager, and restless girl. Her mother died when she was only four, but her father, André Guillaume Darlus, a resourceful fellow whose talents had made possible his remarkable rise, seems to have been a warm and kind man to whom she was quite attached. Distraught after his wife's death, however, he failed to give his daughter the education she so craved. As she explained in the memoirs she dictated at the end of her life, she had only her little sister, whom she adored yet who had little stimulation to offer, for company. "I had no books to read, and was born with a very lively head and imagination. I was reduced to raising myself, without help, without advice ... I was completely ignorant" ...

'Young Mlle Darlus actually asked to marry early and escape her life that numbed and saddened her for another, unknown but perhaps more interesting and eventful. Receiving a huge dowry of 350,000 livres, in 1735 at age fourteen, she wed the even wealthier landowner and magistrate Louis-Lazare Thiroux d'Arconville, eight years older than she and on his way to becoming a president of the *parlement* of Paris. Within the next four years and while still a teenager she gave birth to an heir, a spare, and a third son for good measure, the family then spending much of each year in the chateau of the village of Crosne [on the Seine just south of Paris], which her father purchased after the birth of her children and where one could travel easily by river coach. The extensive grounds included a park and a floral garden that Darlus opened to the public, and the chateau, surrounded by a moat, was



immense. It was on the ground floor of this residence that Mme d'Arconville would later construct her chemistry laboratory.

'At twenty-two she contracted smallpox, narrowly escaping death but left so scarred both physically and emotionally that she made a radical change in her life, withdrawing from society as much as possible given the demands of her social station and turning instead to intellectual pursuits ... Turning her energies now instead to learning—"I was at least twenty years old when I began my education; how much time had been lost"—d'Arconville taught herself languages starting with English and Italian, translating over the next many decades literary and scientific works which she admired [including Alexander Monro's *Anatomy of the Human Bones*, 1741, and Peter Shaw's *Chemical Lectures*, 1734] and publishing many original ones of her own on morality, history, fiction, and of course science. Her command of these diverse realms was breathtaking' (Gelbart, pp. 213–4).

'Translation was (and is) not the passive activity we might mistakenly tend to consider it. Especially for eighteenth-century women, it was a way of participating in the intellectual life of the day, and a few of them actually shaped the dissemination of ideas, blurring the lines between themselves and the author, altering, shortening, expanding, and judging their material. Mme Du Châtelet had done so in her translation of and commentary on Newton's *Principia*, a partial edition of which was published posthumously in 1756. D'Arconville may well have been familiar with this work, and she too is exceptionally aggressive in this regard, appending "para-texts" to all of her translations, introductions, prefaces, preliminary discourses, "avertissement," afterwords, and other front and back matter that framed them, as well as numerous critical notes within the text itself. She also took liberties with the actual words. For example, in her first translation, the Halifax book, she explained: "I thought myself obliged to change and even suppress sometimes certain portions of my original; some because they were so contrary to our ways that they would have been shocking, and others because the expressions used by the author could not pass into our language without becoming completely ridiculous. I flatter myself that my changes and omissions will be approved. With the exception of the passages just mentioned, I try to render my translation as faithfully as possible." D'Arconville, like Du Châtelet, adopted an almost editorial approach to modification and what she deemed to be improvement of the texts on which she worked' (*op. cit.*, p. 220).

For a full account of d'Arconville, see Nina Rattner Gelbart, *Minerva's French Sisters: Women of Science in Enlightenment France*, Yale UP, 2021, ch. 5 (pp. 212–255).

Rochedieu, pp. 137 and 379 (Appendix III, no. 50). *Avis d'un père à sa fille*: ESTC locates only 2 copies outside Europe, at UCLA (possibly imperfect) and Bowdoin; WorldCat adds no others. *Mélanges de poésie anglaise*: WorldCat locates 3 copies outside Europe (McMaster, UCLA, Harvard).



HOGARTH IN PARIS

08. [BUTLER, Samuel]. Hudibras, a Poem written in the Time of the Civil Wars. Adorned with Cuts ... Hudibras. Poëme écrit dans le tems des Troubles d'Angleterre; et traduit en vers François avec des Remarques & des Figures. Tome premier [- troisième]. A Londres [i.e. Paris]. 1757.

Simon Beattie

Rare books, manuscripts, music, ephemera

3 vols, 12mo (165 × 95 mm), pp. [14], 365, [1], with an engraved frontispiece and 4 plates after Hogarth (of which two folding); [4], 480, [2], with 8 engraved plates after Hogarth (of which one folding); [4], 365, [1], with 2 engraved plates after Hogarth; some browning where paper markers have been laid in, but overall a nice clean copy in contemporary mottled calf, marbled endpapers, smooth spines gilt in compartments, morocco lettering-pieces; slightly rubbed, a couple of corners worn, but sound. £350

First edition in French, 'two hundred copies printed' (Lowndes): a bilingual edition of Butler's satire, translated into French verse by the Lancashire-born Jacobite John Towneley (1697–1782), who had lived in Paris since the late 1720s, where 'he frequented literary society and joined the salon of Madame Doublet de Breuilpont' (*Oxford DNB*).

'According to Charles Towneley [John's father], on the publication of Samuel Butler's *Hudibras* (1662–80) "every real or pretended man of letters chattered on the subject" ... Piqued by Voltaire's description of it as untranslatable except by reducing "three quarters of the passage to be translated", Towneley began translating passages for the amusement of Madame Doublet's society. John Turberville Needham, his great-nephew's tutor, eventually persuaded him to complete the translation and to publish it. Towneley's *Hudibras* was published anonymously in Paris in 1757, although the frontispiece indicated London as the place of publication, a stratagem to avoid censorship. The English original is given on parallel pages, and Hogarth's engravings are reproduced. The preface is by Towneley while the explanatory notes appended are by Pierre Larcher, the translator of Herodotus. A second edition, with the English text revised by Sir John Byerly and the French spelling modernized, was printed by Firmin-Didot in Paris in 1819 ... Although the editor of the 1815 edition calls Towneley's work "rather an imitation than a translation", it aims at being very close to the original [and] was extravagantly praised by Horace Walpole' (*ibid.*).

Brunet I, col. 1429 ('Cette édition est singulièrement estimée des Anglais'); Lowndes I, 314; Quérard I, 578; Rochedieu, p. 46.

09. PHILIDOR, François-André Danican, and Pierre-Alexandre MONSIGNY. Original printed orchestral parts for three *opéras comiques*. Paris, early 1760s.

8 vols, folio (339 × 255 mm); entirely engraved, each opera bound up according to part: Corno Primo (*Bûcheron*, pp. 3, [1]; *Cadi dupé*, pp. 4; *Maréchal ferrant*, pp. 3, [1], Corno Secondo (*Bûcheron*, pp. 3, [1]; *Cadi dupé*, pp. 4; *Maréchal ferrant*, pp. 3, [1]; upper corner of final leaf torn

away and sometime repaired), Oboe Primo o flauto (*Bûcheron*, pp. 4; *Maréchal ferrant*, pp. 8), Oboe Segundo o flauto (*Bûcheron*, pp. 4), Violino Primo (*Bûcheron*, pp. 16; *Cadi dupé*, pp. 13, [1]; some offsetting; *Maréchal ferrant*, pp. 17, [1]; some offsetting), Violino Secondo (*Bûcheron*, pp. 16; *Cadi dupé*, pp. 13, [1]; some offsetting; *Maréchal ferrant*, pp. 17, [1]), Viola (*Bûcheron*, pp. 12; *Cadi dupé*, pp. 10; *Maréchal ferrant*, pp. 11, [1]), Violoncello o Basso (*Bûcheron*, pp. 12; *Cadi dupé*, pp. 10; *Maréchal ferrant*, pp. 11, [1]), the title-pages not included here, as is the case for some sets recorded by RISM; some plate tone, occasional spotting, but the paper largely clean, with generous margins; contemporary marbled paper wrappers, ms. title labels to front covers; housed in an old marbled-paper portfolio, a little worn, spine sunned. £1800

A wonderful survival, and very rare: the complete orchestral parts for three French *opéras comiques* from the early 1760s: Monsigny's *Le cadi dupé* (1761) and the 'brilliantly successful' (*New Grove*) *Le maréchal ferrant* (1762) and *Le bûcheron, ou Les trois souhaits* (1763) by Philidor (1726–1795), 'the finest chess player of his age, certainly in northern Europe' (*Oxford DNB*), associate of Rousseau and Diderot, Johnson and Burney, but also 'one of the most gifted French composers of his generation' (*New Grove*).



In the 1750s, Paris's suburban 'fair theatres' were giving 'irresistible momentum to the genre of *opéra comique*, which the established theatre in Paris (Académie Royale de Musique) was no longer able to suppress. Philidor was the first important French composer in this genre, although preceded by the Italian Egidio Duni and soon rivalled by Pierre-Alexandre Monsigny. In *opéra comique* an Italian style was no obstacle, and he sensitively modified it to French words. His earliest theatre works, including arrangements and collaborations, are lost ... A. F. Quétant wrote the text for the popular *Le maréchal ferrant* (Foire St Laurent, 1761), in which the composer evokes the métiers of the blacksmith and coachman. In *Le bûcheron* (Comédie Italienne, 1763) he ingeniously parodied the old French style. His orchestration is simple and effective, and his pleasing melodies characterize persons and situations, but his particular gifts were making music out of scenes of normal life, and composing complicated but lucid ensembles in which different characters express their feelings simultaneously' (*Oxford DNB*).

Le cadî dupé: BUCEM, p. 685; RISM M 3163.

Le maréchal ferrant: BUCEM, p. 779; RISM P 1858. See also item 5.

Le bûcheron: BUCEM, p. 778; RISM P 1816.

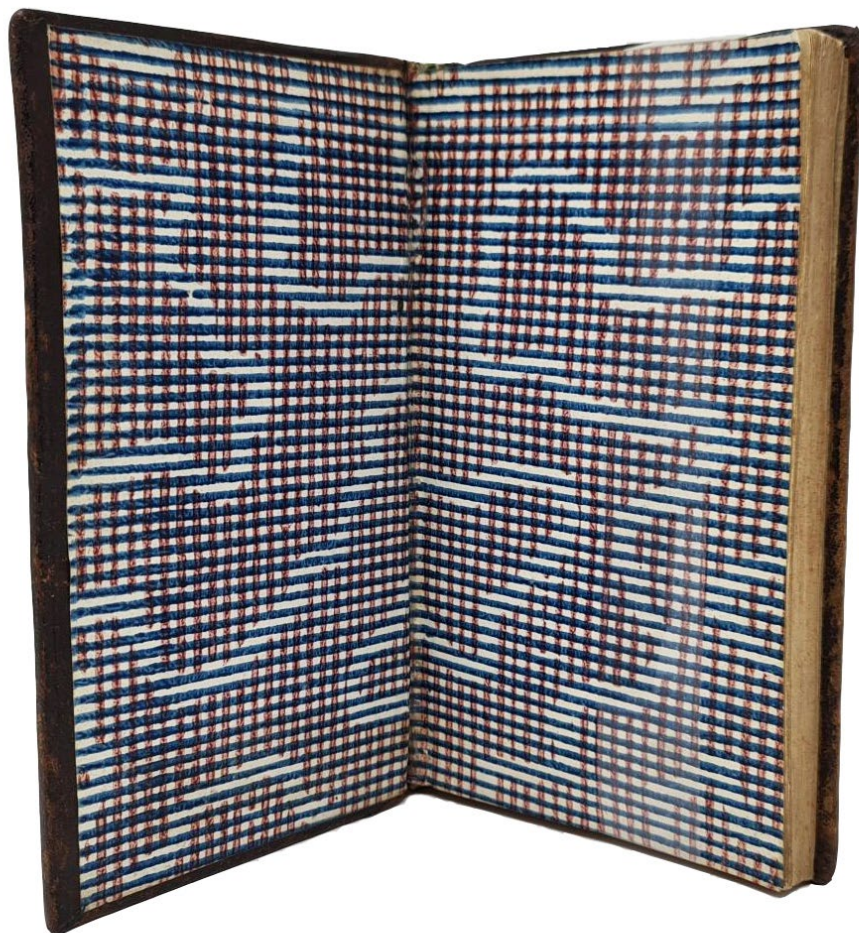
BESTSELLER

10. HIRZEL, Hans Caspar. *Le Socrate rustique*, ou Description de la Conduite Economique & Morale d'un Paysan Philosophe ... et dédié à L'Ami des Hommes [i.e. Mirabeau]. A Zurich, et se trouve à Limoges, chez Martial Baybou, Libraire, Imprimeur du Roi. 1763.

12mo (165 × 95 mm) in half-sheets, pp. [4], 172; complete with half-title; natural paper flaw to lower margin of B4; a little light browning; near-contemporary full calf, spine decorated gilt in compartments, front board skilfully reattached. £400

Originally written in German (*Die Wirthschaft eines philosophischen Bauers*, Zurich, 1761), it was this French translation, first published in 1762, which brought Hirzel's description of a model farm to a wider audience, notably Arthur Young.

'This was the most successful German socio-economic work of the 18th century [and] it illustrates several points about translations at this time. It shows the importance of French as an intermediary language. From the French it was translated into Italian in 1777 and into Russian in 1789.

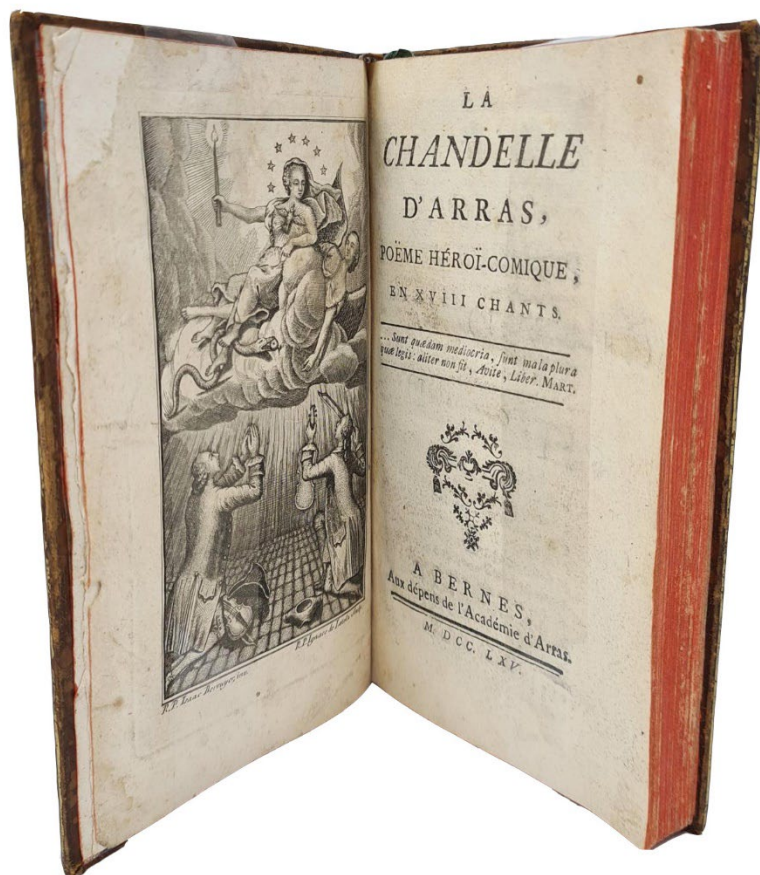


More importantly, through the French translation it came to the attention of Arthur Young who had it translated and published as an appendix to his *Rural oeconomy* (1770) which went through several editions. The translation made for Arthur Young was also published several times in the American colonies and in the early years of the new republic. The myth it fostered of the superior virtue of the agricultural life has been a powerful and persistent force in American life' (Carpenter, *Dialogue in Political Economy*, Kress Library exhibition, 1977, item 15).

The striking block-printed paper used for the endpapers here is Italian. See Kopylov, *Papiers dominotés italiens* 107.

'OBSCENE'

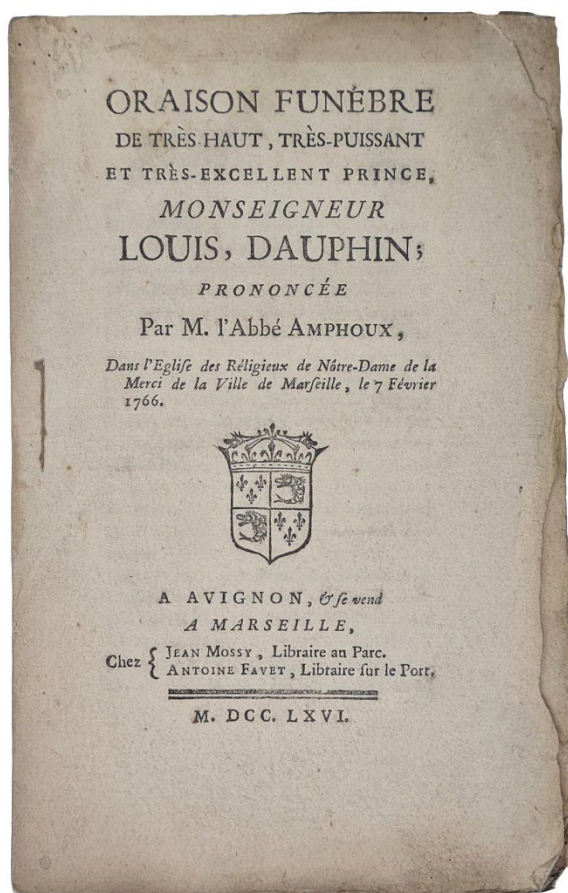
11. [DU LAURENS, Henri-Joseph]. La chandelle d'Arras,
poème héroï-comique, en XVIII chants ... A Bernes [i.e. France],
aux dépens de l'Académie d'Arras. 1765.



8vo (158 × 98 mm), pp. xviii, 183, [1]; with an engraved frontispiece (a little soiled and creased); frontispiece and final leaf backed, small loss to upper corner of the frontispiece, image unaffected; some light finger-soiling etc, else fine; contemporary mottled calf, curl-marbled endpapers, smooth spine decorated gilt in compartments, gilt morocco lettering-piece; engraved armorial bookplate of Georg Carl von Fechenbach (1749–1808, the last Prince-Bishop of Würzburg), a little scraped. £500

First edition of this 'obscene and irreligious' poem, unchaste nuns and all, one of the 'grosser and more graphic best-sellers', which belongs 'to a tradition of bawdy anti-clericalism, which could be classified either under religion or pornography' (Darnton). Written by the defrocked *abbé* Du Laurens (1719–1797), it was composed, according to Quérard, in less than a fortnight. It is dedicated to Voltaire.

Cioranescu 26451; Gay-Lemonnyer I, cols 533–4 ('licencieux et antireligieux, trop connu pour nous y arrêter', describing Du Laurens' verse as 'pas denués d'une verve satirique et de pensées originales, souvent heureusement exprimées'); Quérard II, 663. See Robert Darnton, *The Forbidden Best-sellers of Pre-Revolutionary France*, *passim*.



AS ISSUED

12. AMPHOUX, Jacques-Antoine, abbé. Oraison funèbre de très-haut, très-puissant et très-excellent Prince, Monseigneur Louis, Dauphin ... A Avignon, & se vend à Marseille, chez Jean Mossy ... Antoine Favet ... 1766.

8vo (205 × 128 mm), pp. v, [6]–41, [1]; a little dust-soiled; uncut, stitched as issued, the final leaf repaired in the gutter (affecting a couple of words) and reattached. £200

Rare first edition: the oration given at the church of Nôtre-Dame de la Merci in Marseilles on 7 February 1766 following the death of Louis (1729–1765), the only surviving son of Louis XV (and the father of Louis XVI, Louis XVIII, and Charles X), from tuberculosis, seven weeks before. The preacher was chaplain to the fleet in Marseilles.

Not found in Library Hub Discover or WorldCat.

SUPPORTING SEX WORKERS

13. [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, smooth 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. £950

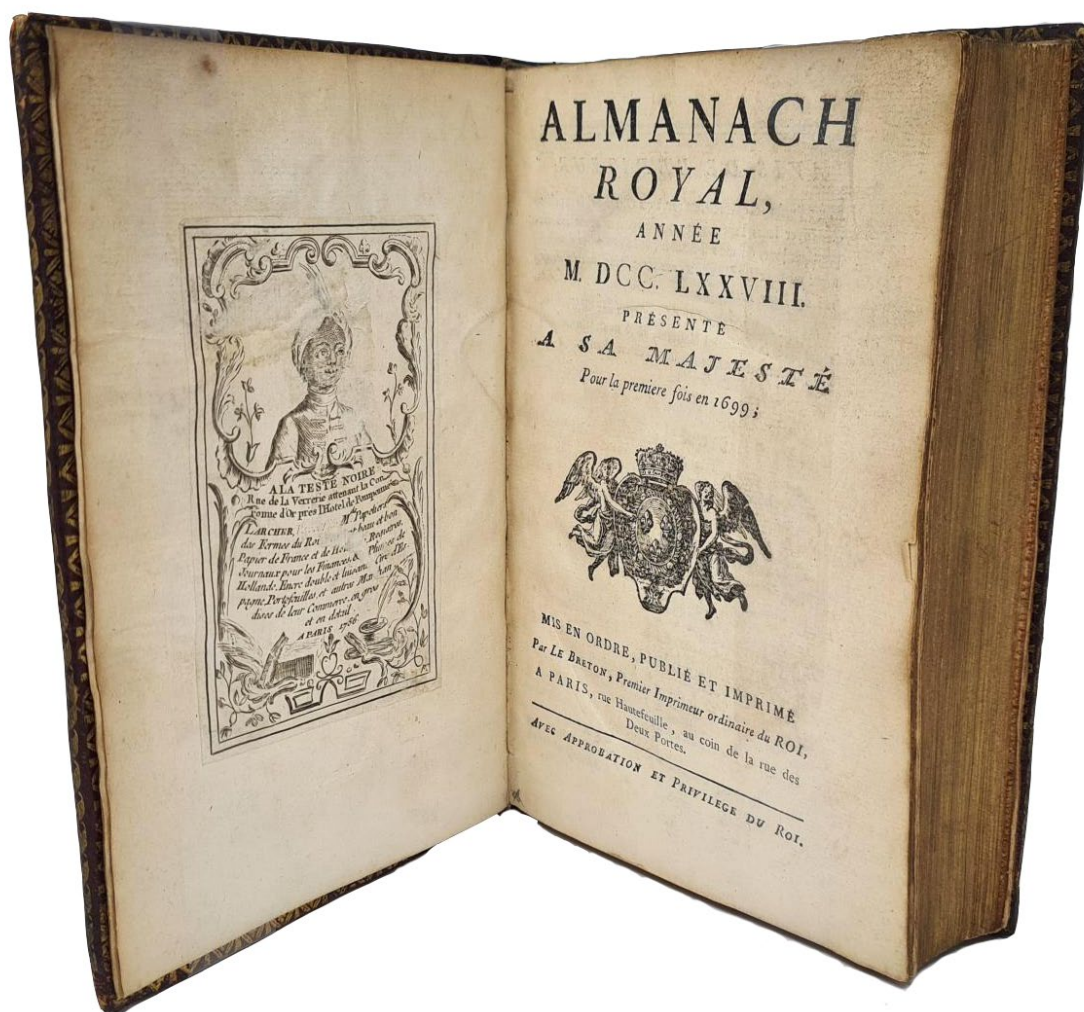
First edition, second issue. Delalain did not want his name to appear on the title-page (originally 'A Londres, Chez Jean Nourse ... Et se trouve à Paris, Chez Delalain ...') and had it replaced with the present title.

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), 'l'un des plus singuliers réformateurs que produisit le dix-huitième siècle' (Quérard), 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 looked after, 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.

Quérard VII, 546 ('C'est celui des ouvrages de Restif qui fit le plus bruit'); Rives-Childs VI.



WITH BOOKSELLER'S LABEL

14. 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

Simon Beattie
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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, one short scratch to upper cover. £1100

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, as here. The present example is unsigned, but is reminiscent 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.



REAL RUSSIA LEATHER
#HERBOOK

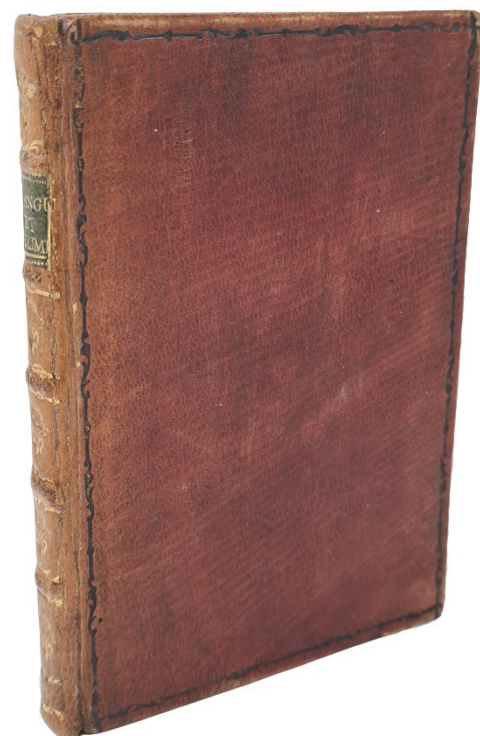
15. LA HARPE, Jean-François de. Tangu et Félimé, poème en IV Chants ... Paris chez Pissot ... [1780].

12mo (165 × 111 mm) in half-sheets, pp. 64; with an engraved illustrated title-page by Marillier and 4 plates by Dambrun, de Ghendt, Halbou and Ponce after Marillier; with generous margins; some light marginal browning and spotting; early ink ownership inscription (see below), trimmed, at head of title; contemporary full russia, spine gilt in compartments, spine and extremities sunned, but very good; bookplate sometime removed, old booksellers' catalogue snippets pasted to verso of front free endpaper. £1200

First edition. 'Part of the adventures of Fortunatus, this story was popularised by the abbé Bignon in 1713 and here put into verse by the literary critic La Harpe (1739–1803)' (Giles Barber, *The James A. de Rothschild Bequest*, no. 373), a disciple and friend of Voltaire.

This copy bears the ink ownership inscription of Harriet Mary Harris (1761–1830, later Countess of Malmesbury). The youngest daughter of Sir George Amyand, she had married the diplomat James Harris (the son of James 'Hermes' Harris) in 1777, the same year he was sent as envoy-extraordinary to Russia. Sadly, Harriet's health deteriorated whilst in St Petersburg and her brother-in-law, Sir Gilbert Elliot, came out to escort her and her two young daughters back to Britain. 'In one of his entertaining letters to his wife Elliot describes their leave-taking of the empress, who was, incidentally, godmother to young Catherine Harris (b.1780), and how they were invited into her barge for a cruise on the Great Pond at Tsarskoe Selo. "Her whole behaviour on the occasion of Harriet's *congé* was infinitely gracious; and as a humble retainer in her suite, I had the advantage of receiving a share of that civility which was addressed to her"' (Anthony Cross, *By the Banks of the Neva: Chapters from the Lives and Careers of the British in Eighteenth-century Russia*, p. 368).

The OED defines *russia leather* as 'a durable leather made of skins impregnated with oil distilled from birchbark, extensively used in bookbinding'. The online Language of Bindings Thesaurus expands this

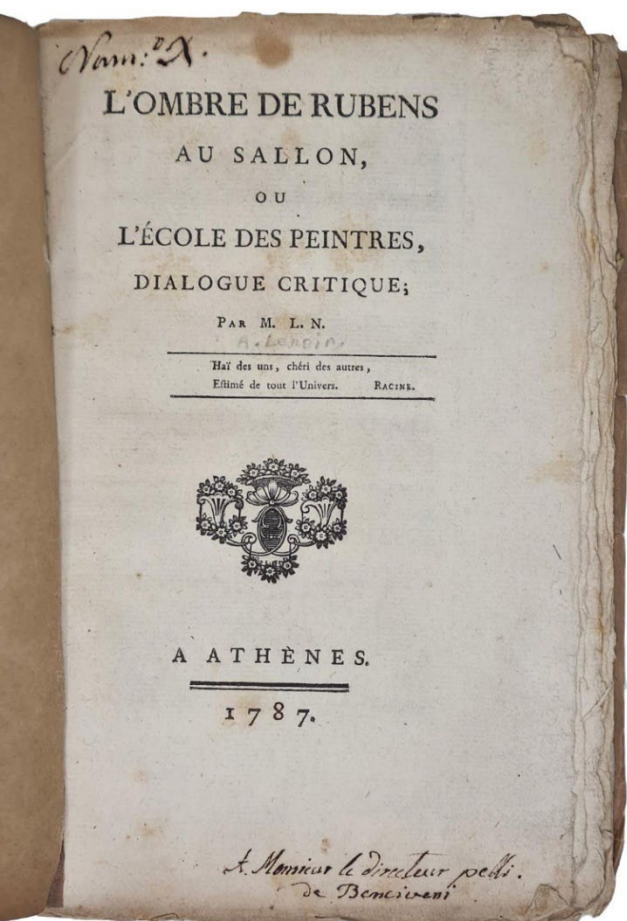


thus: 'It is usually coloured a dark reddish brown, and was made from the skins of a variety of animals, including horse, bovine calves and reindeer calves ... They were certainly used in the Low Countries by the mid-17th century and in England from c.1700, and possibly earlier in eastern Europe, but were used throughout Europe for the rest of the century. They have generally proven to be extremely durable ... In the later eighteenth century, some European tanneries produced an inferior quality imitation russia leather that reveals itself by its rapid deterioration, in contrast to the greater durability of the genuine russia leather.'

Cioranescu 35899; Cohen-de Ricci, col. 589; Quérard IV, 441.

SALON CRITICISM AS A PLAY: INSCRIBED TO THE DIRECTOR OF THE UFFIZI

16. [LENOIR, Alexandre]. L'ombre de Rubens au sallon [sic],
ou L'école des peintres, dialogue critique; par M. L. N. ...
A Athènes [i.e. Paris?]. 1787.



8vo (215 × 139 mm), pp. 43, [1];
some light spotting and marginal
browning in places, more so to the
first few leaves; uncut in later
marbled wrappers, short tear to
front cover. £2750

Rare first edition and a wonderful
association copy, inscribed 'A
Monsieur le directeur Pelli de
Bencivenni' (*sic*), i.e. Giuseppe
Bencivenni Pelli (1729–1808), the
first director of the Uffizi Gallery in
Florence, 1775–93, by Lenoir
(1761–1839), who went on to
create the Musée des Monuments
français, 'one of the first truly
popular museums' (Grove Art),
after the Revolution.

Presented largely as a two-hander,
the young Lenoir's take on the
1787 Salon at the Louvre has been
called 'one of the more imaginative
critical reviews written about the
Salon, in which the author has

Rubens himself come down from Olympus to see the exhibition' (Vicencç

Furió, 'Seeing art history: Pietro Antonio Martini's engravings on the Exhibitions of Paris and London in 1787', *Locus Amoenus* 7, 2004, p. 262). Rubens' interlocutor for much of the play is a young English artist visiting the Salon, catalogue in hand, and they work their way through the some of the paintings on view by famous French artists of the time such as Joseph-Marie Vien, Lagrenée le jeune, Claude-Joseph Vernet, Nicolas-Guy Brenet, Pierre-Henri de Valenciennes, and Vigée Le Brun. They finish with David's *Death of Socrates*, now at The Met ('the greatest work of art since the Sistine Chapel', Reynolds; Jefferson thought it 'the best thing' at the Salon), which Rubens does not care to see.

McWilliam, *Bibliography of Salon Criticism in Paris from the Ancien Régime to the Restoration* 451. WorldCat locates the Frick copy only outside Europe.

17. [FRENCH REVOLUTION.] Illustrated fan with music: *La France par Brienne au bord de la tombe / conduite par Necker renaîtra de nouveau.* [France, after 4 August 1789.]

Etched fan-leaf (c.140 × 490 mm), coloured and decorated by hand, mounted on contemporary bone sticks; slightly darkened in places, but in very good condition overall. £2500

A fashion accessory from Revolutionary France: a fan marking the abolition of the feudal system by the Assemblée nationale on 4 August 1789, one of the central events of the French Revolution. As well as its iconography, the fan also serves as a source for one of the many popular songs of the time, complete with musical notation.

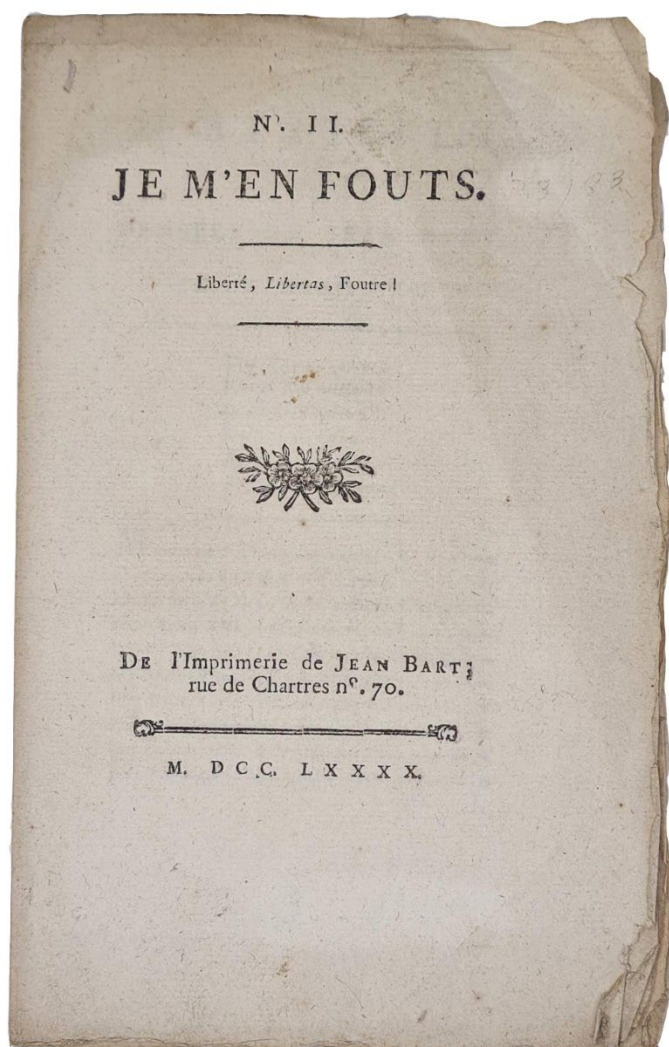
'In the centre Louis XVI seated on a throne on a dais, holding in his right hand a paper, inscribed "Je veux faire le bien" and in his left another, inscribed "Mes interets sont en Minerve," and on his left Necker, under the guise of Minerva, standing on the steps of the dais and holding a paper inscribed "le bien de la patrie et celui de l'Etat." On the left are two men, one kneeling with a paper inscribed "Egalités d'Impots," another standing with a paper inscribed "Reforme des Fermes." On the right are figures of a nobleman, Lamoignon, standing with a paper inscribed "Nous abdiquons," and an ecclesiastic, Loménie de Brienne, seated with a paper inscribed "Nos privileges." Above the whole an inscription "La france par Brienne au bord de son tombeau. Conduite par Necker renaîtra de nouveau: Necker a de Pallas la Sagesse et l'Egide, et le juste Louis; a Minerve pour guide." On either side verses commencing "Le Roi veut donner a la france [preuve de son amitié]," etc, to the music and air "du Vaudeville des deux morts" (Schreiber).



As noted in the catalogue for the exhibition *Modes et Révolutions 1780–1804* at Paris’s Musée de la Mode et du Costume to mark the 200th anniversary of the French Revolution in 1989, ‘L’étude des éventails révolutionnaires conservés jusqu’à ce jour, constitue un excellent témoignage sur les événements politiques, économiques, sociaux et bien sûr historiques de cette époque ... Il existe deux sortes d’éventails révolutionnaires, les éventails commémoratifs ou patriotiques et les éventails « contre-révolutionnaires » ... Les thèmes ... ne reprennent pas tous les événements de la Révolution, mais rapportent généralement un fait historique en le transformant en allégorie ...

‘On sait combien à la fin du XVIII^e siècle, chansons, couplets ont joué dans la société un rôle important ... C’est l’Italie qui vit naître, à la fin du XVIII^e la mode d’inscrire des melodies sur les éventails ... En France, la Révolution s’empara de cette idée et, en 1789, les éventails reproduisent, en même temps que les principaux événements politiques, les chansons composées en leur honneur’ (p. 176ff).

Schreiber 86; *Modes et Révolutions 1780–1804*, item 146.

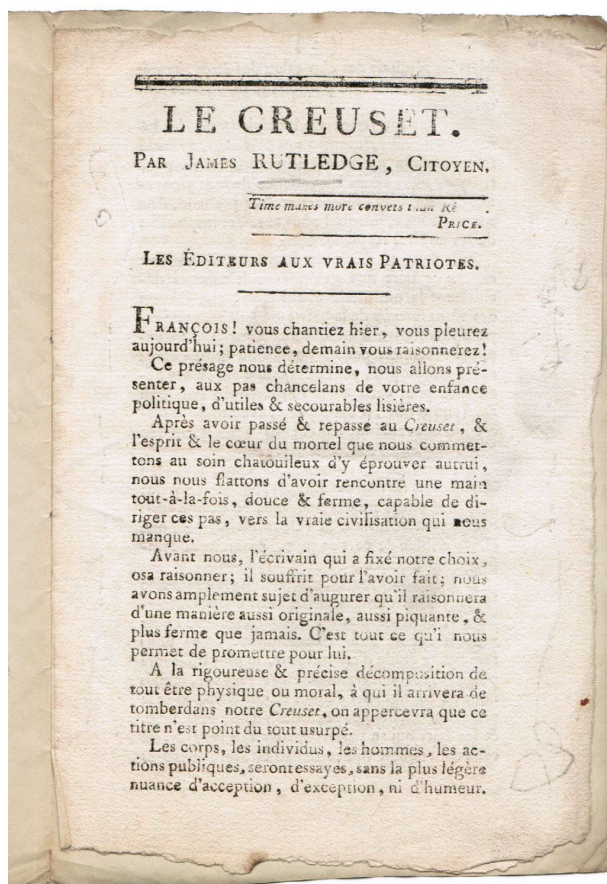


18. BART, Jean. N. 11. Je m'en fouts. Liberté, Libertas, Foutre!
[Paris:] De l'Imprimerie de Jean Bart, rue de Chartres n°. 70.
1790.

8vo (210 × 132 mm), pp. 8; uncut and unstitched, as issued, a little
ragged and dust-soiled. £75

An issue of a scarce Revolutionary journal, supposedly presenting the
thoughts of a Parisian printer, Jean Bart, on current affairs.

Hatin, pp. 198–9.



19. RUTLIDGE, James. [Drop-head title:] Le Creuset, par James Rutledge, Citoyen. [Paris, late 1790?]

Small 8vo (176 × 117 mm), pp. 4; uncut; a few marks; nineteenth-century paper wrappers.

£150

Prospectus for a new biweekly—'The Crucible'—set up by the quarrelsome young Jacobite Sir James Rutledge (also Jean-Jacques Rutledge, 1742–1794) and which ran for 63 numbers between January and August 1791.

Born in Dunkirk, of French–Irish descent, and brought up bilingual in English and French, 'Rutledge's principal claim to fame was his promotion of English literature in France ... [He] also corresponded with Oliver Goldsmith, sending him a French version of *The Deserted Village*, which he published along with Goldsmith's reply, as well as trying his hand at a series of essays, *Le babillard* (3 vols., 1778), in the style of Addison and Steele. Other works included a *Mémoire sur le caractère et les moeurs des François comparés à ceux des Anglois* (1776) and *La quinzaine angloise*, purportedly a posthumous study by Lawrence

Sterne, which was translated as *The Englishman's Fortnight in Paris* (1777); a sequel, *Le second voyage de milord*, was published in 1779.

'Rutledge's disputatious character was well suited to the factionalism that resulted from the French Revolution. He became a champion of the Paris bakers and in the *affaires des boulangers* accused Louis XVI's minister, Necker, of conspiring to deprive the capital of bread. He was arrested and imprisoned at the Châtelet in November 1789. Released in the following January, he continued his attacks on Necker, for which he was rewarded with membership of the Cordeliers' Club but refused entry into the Jacobin Club on account of his reputation for slander. Between January and August 1791 he published a number of pieces of political journalism for the periodical *Le Creuset* but was soon after expelled from the Cordeliers' Club' (*Oxford DNB*).

Hatin, p. 207.

THE 'FIRST LEGISLATIVE EFFORT TO REGULATE THE PRINTED WORD'
IN THE WAKE OF THE FRENCH REVOLUTION

20. [SIEYES, Emmanuel-Joseph]. [Drop-head title:] *Projet de loi* contre les Délits qui peuvent se commettre par la voie de l'impression et par la publication des Ecrits et des Gravures, etc. Présenté à l'Assemblée Nationale, le 20 Janvier 1790, par le Comité de Constitution. [Colophon:] A Paris, de l'Imprimerie nationale [1790].

8vo (195 × 124 mm), pp. 24; some light offsetting, small waterstain in upper margin; disbound, final leaf loose. £400

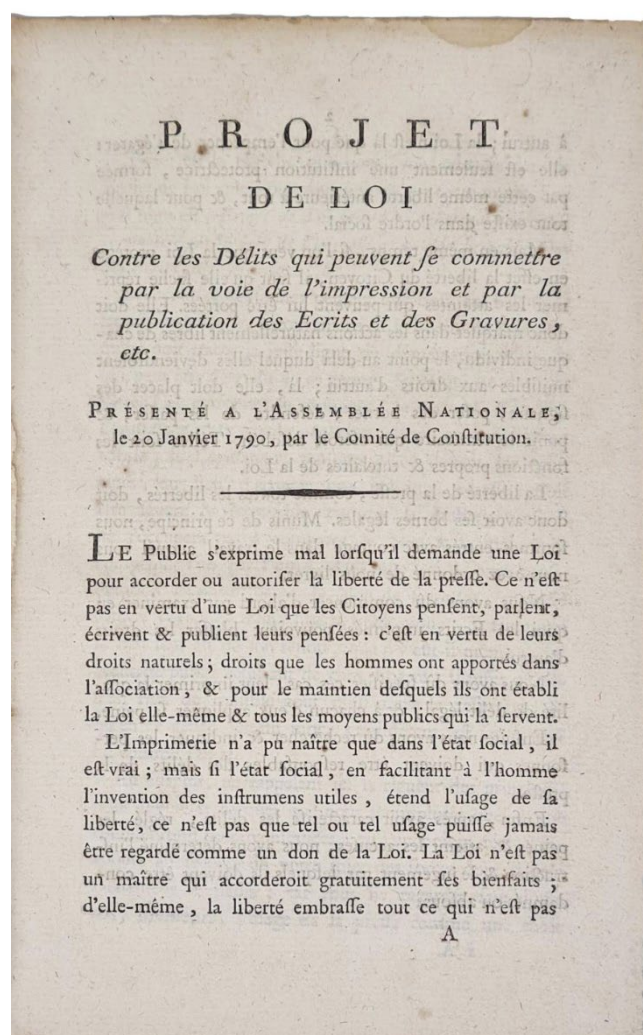
The official proposal for a law on sedition, libel, and literary property, written only six months after the storming of the Bastille.

'With the collapse of the royal institutions that regulated the printed word and the constitutional challenge to the notion of literary "privileges," pirate publishing ventures flourished. One after another, the publishing elites of the Old Regime were driven into bankruptcy by the collapse of their monopoly on the printed word. Thus the Paris publisher Jean-François Royer lamented in an *avis* of 1789 that "pirate editions are one of the principal reasons for the losses in the publishing business." And so too a Parisian police commissioner observed: "There is no author who will consecrate his efforts to the instruction of his century if pirating is made legal." Observations like these soon percolated upward into the

discussions of the National Assembly. Publishers sent testimony that they were being driven to produce seditious and libelous material in order to stay afloat. Thus in the session of 12 January 1790 the deputy Charles de Lameth testified that “a Paris publisher has just reported to me that, unable to make any profit printing good books, he is being forced to go into the business of printing and selling libelous matter ... There are few printers in Paris who can afford not to.” Hoping to gain the ear of the assembly, publishers thus linked the economic issue of literary property and its protection to the political questions of sedition, libel, and authorial accountability.

‘The National Assembly itself was in the throes of a conservative backlash against the collapse of all regulation of the printed word. In the face of a flood of anonymous, libelous, and seditious pamphlet literature, the assembly heard repeated demands for laws requiring authors to sign published works and holding authors accountable for their publications. Thus the economic complaints from publishers converged with the political outcry from Jacques-André d’Eméri for “a law on the freedom of the press” to outlaw seditious publications, or from the deputy Louis-Marie, marquis d’Estourmel for a law requiring authors, publishers, and printers to sign, and thus lay claim to, the works they produced as a means of holding them accountable. As a consequence of this agitation, the assembly moved that “the Committee on the Constitution will be charged to present forthwith, a proposal for a law regulating the freedom of the press.” Eight days later, on 20 January 1790, a proposal for a law on sedition, libel, and literary property was presented to the assembly by Sieyès on behalf of the committee.

‘The initiation of the Sieyès proposal was part of the effort by moderates in Paris and in the assembly to restore order and check the radicalization of the Revolution in the wake of the popular revolt that swept the cities and countryside after the fall of the Bastille. By the end of 1789, Sieyès was meeting with the group of moderates who had splintered off from the Jacobin Club, including Condorcet, Lafayette, the duc de la Rochefoucauld, the duc de Liancourt, and Dupont de Nemours. In early January 1790 these men officially founded the Society of 1789. There can be little doubt that this



group, and in particular Condorcet, played a crucial role in drafting the National Assembly's first legislative effort to regulate the printed word ...

'The main concern of the debates on the freedom of the press in the assembly, and of the Sieyès proposal itself, was to stem the flood of libels and seditious pamphlets that poured forth after the collapse of the systems of censorship and surveillance of the Old Regime. The *projet* was primarily an effort to determine the limits of what could be said in print and to establish the legal accountability of authors, printers, and booksellers for what they made public ...

'The first revolutionary effort to give legal recognition to the author's claim on the text, then, was *not* a grant of freedom to the author, but the imposition of accountability and responsibility. Politically, it formed part of a conservative pro-order move, a police measure. The law made the author legally accountable for the text by defining it as his property' (Carla Hesse, 'Enlightenment Epistemology and the Laws of Authorship in Revolutionary France, 1777–1793', *Law and the Order of Culture*, 1991, pp. 118–120).

ONCE IN A HOUSE ON FIRE ...
FOR REFUGEES FLEEING THE REVOLUTION

21. ALMANACH des Émigrans ... Seconde édition. A Coblenz, de l'Imprimerie des Princes. 1792.

12mo (131 × 78 mm), pp. [20], xxiv, 136; with an etched and engraved frontispiece (cut close along the fore-margin); printed on tinted paper; the occasional mark, but a nice crisp copy in contemporary quarter calf, paste-paper sides, red edges, smooth spine gilt, gilt-lettered paper label; from the Schloss Eferding library, with its usual stamp and markings to the front free endpaper. £500

There is a page-and-a-half explanation of the allegorical frontispiece following the title-page. It begins: 'Un grand Hôtel, nommé la France libre, & dont M. Gros-Louis étoit ci-devant propriétaire, est consumé par les flammes. Les Brigands qui y ont mis le feu, profitent du désordre pour piller & voler ...' The rest of the almanac is largely taken up by short verses inspired by current affairs in France.



Grand-Carteret 1033, noting that the almanac had 'un succès considérable' and was reprinted with no changes (save for the edition statement on the title) three times. The plate for the frontispiece wore out, however, and the fourth edition was issued without it.

All editions seem scarce. WorldCat locates a sole copy (also of the second edition) outside Europe, at Toronto.

22. LE NOUVEL ALMANACH de poche pour l'an de grace M.DCC.LXXXIV ... Se vend à Lille, chez Léonard Danel [1794].

32mo (100 × 40 mm) in fours, pp. [64]; woodcut of an astronomer to final leaf of text; contemporary *papier dominoté* wrappers, a little finger-soiled and creased at extremities, faint private ownership stamp ('L. Ancille?') to title. £950

A charming pocket almanac, in contemporary decorated paper wrappers. For a very similar paper, possibly produced in Nantes, see Jammes, *Papiers dominotés* 230.

This edition not found in WorldCat, which lists very few copies of any edition. Cf. Grand-Carteret, *Les almanachs français*, no.1152, for the edition for 1793.



BOUND IN WALLPAPER

23. BIBLIOTHÈQUE DES ROMANS GRECS, traduits en français ... [On verso:] A Paris, chez Guillaume ... Gide ... [1797].

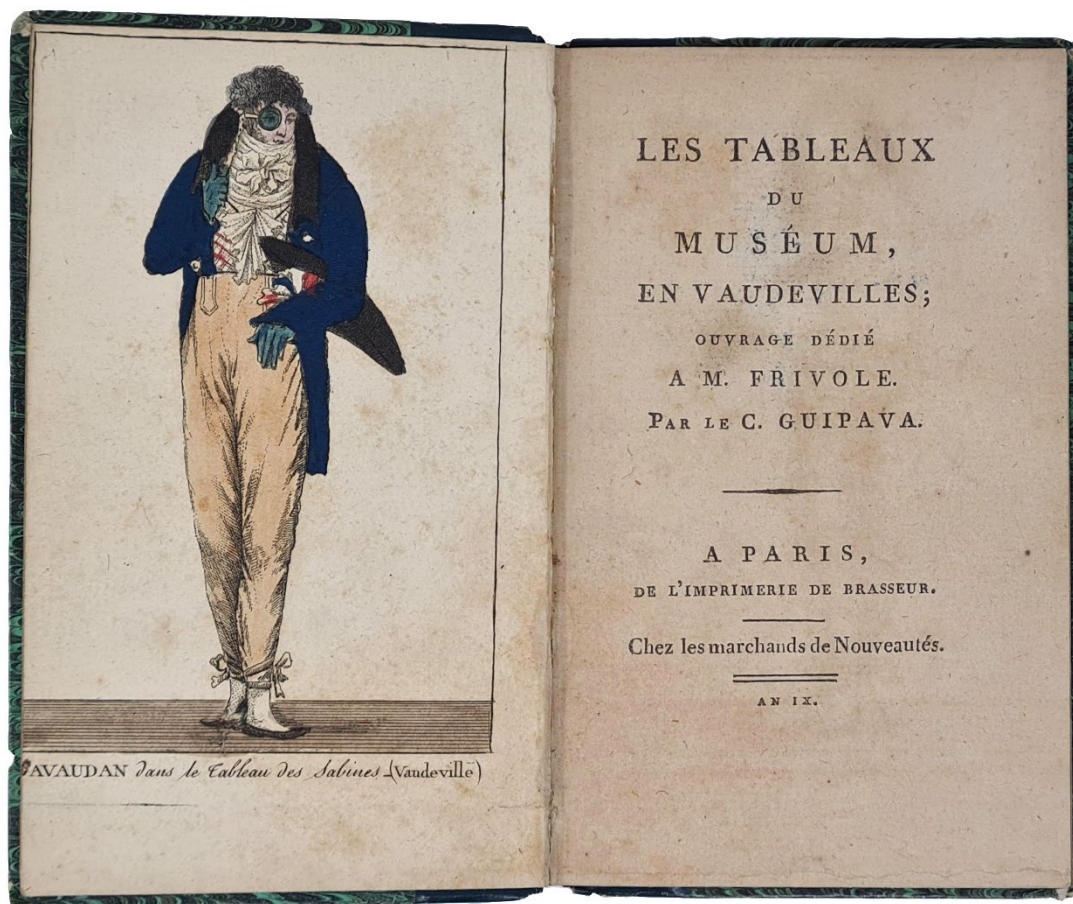
12 vols, 12mo (152 × 86 mm) in half-sheets; wanting gathering T (pp. 217–228) in vol. VI; some gatherings printed on tinted paper; each volume with an individual title-page, with a general title as above, pasted/bound in before (though not in vol. IV, for some reason); engraved headpieces in some vols; titles to vols VI and IX foxed, some gatherings browned, presumably due to paper stock (see Brunet, below), the occasional short tear, first gatherings in vols VII and X loose, small burn hole to l2 in vol. XII, affecting a couple of words; uncut in contemporary half vellum, the sides covered with contemporary or near-contemporary block-printed wallpaper, some surface wear, also to corners and spines, more so to vols VI and XI, slight staining to spines of vols VII and XI. £1200

'Collection dont la rédaction a été faussement attribuée à l'abbé de Saint-Léger, qui a seulement fourni le mémoire qui se trouve à la tête du 1^{er} vol. Elle contient les meilleures traductions qu'on eût alors des roman grecs' (Brunet): Plutarch, Xenophon, Lucian, Achilles Tatius, Chariton, Eustathios Makrembolites, Heliodorus of Emesa, Parthenius of Nicaea, and Theodore Prodromos. Calling the book an 18mo, Brunet



notes that it is 'mal impr. et sur mauvais papier', but also that 'Il a été tiré des exemplaires de ces 12 vol. de format in-12 en pap. fin. Ces derniers sont assez rares ...' It appears the present copy is from this printing.

Brunet I, col. 932.



SALON CRITICISM: IN VAUDEVILLES

24. GUIPAVA, *Le C[omte? Citoyen?]*. Les tableaux de Muséum, en vaudevilles; ouvrage dédié à M. Frivole ... A Paris, de l'imprimerie de Brasseur. Chez les marchands de Nouveautés. An IX [1800].

18mo (136 × 85 mm) in sixes, pp. vi, [7]–124; with a coloured frontispiece (cut a little close); complete with half-title; some light browning in places, the odd spot; later green paper-backed marbled boards, spine lettered gilt, worn and chipped, more so to the spine; modern bookplates/labels (Wekerlin; L. Ribadeau-Dumas). £500

Rare first edition: a critique, in satirical song (the names of the tunes are given in each case), of some of the paintings exhibited at the Paris Salon of 1800. It was reprinted, with notes, in 1861 in the *Revue universelle des arts*, vol. XIII, pp. 180–196; 259–281: 'Nous avons commencé à réimprimer les anciennes notices des Salons ...; il nous a paru convenable de réimprimer en même temps quelques critiques de

ces Salons, remarquables, soit par leur rareté, soit par leur valeur. Nous commençons cette série par une critiques en *vaudevilles* de Salon de l'an IX. La forme légère que l'auteur a donnée à ses jugements n'en a pas altéré la justesse.'

The 1800 Salon was the first time an American exhibitor was featured: John Vanderlyn (1775–1852), 'the first American painter to study in Paris' (Grove Art)—he exhibited his 'notable' (*ibid.*) *Self-portrait*, now at The Met—who is mentioned in passing by Guipava (spelled 'Vanderlin') in the first vaudeville here, a patter song listing all the various artists (p. 12).

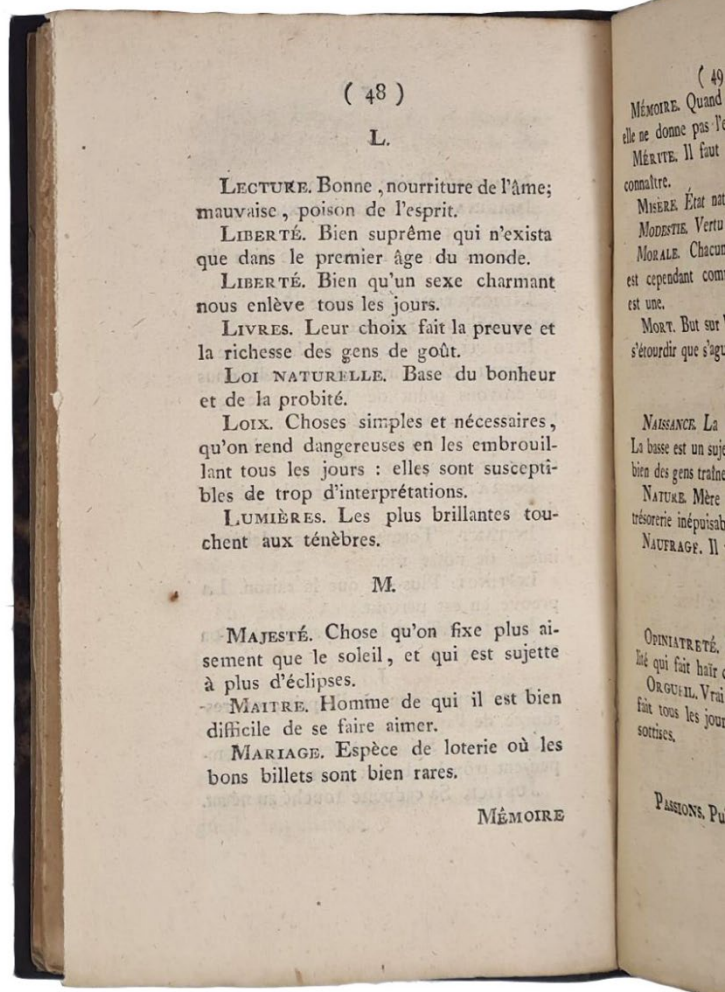
McWilliam, *Bibliography of Salon Criticism in Paris from the Ancien Régime to the Restoration* 627. WorldCat locates the Tulane copy only outside France.

25. [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.

£250

First edition. Published under the pseudonym F. Simon, the book has traditionally been attributed to Robbé (*cf.* Barbier IV, 22); however, it has also been linked to Gabriel-Antoine-Joseph Hécart (1755–1838), man of letters, naturalist, and lexicographer known best for his *Dictionnaire Rouchi-Français* (Valenciennes, 1834).



Simon Beattie

Rare books, manuscripts, music, ephemera

The work itself, satirical in nature, is divided into 43 sections ('La vaccine', 'Courtisans', 'Les rôles de la société', etc), and includes, pp. 39–57, a 'Dictionnaire portatif, ou le guide du bon sens', complete with entries for *reading* and *books*, a forerunner perhaps of Ambrose Bierce's famous *Devil's Dictionary* of a hundred years later.

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

WITH THE ORIGINAL PRINTED WRAPPERS

26. COURIER, Paul-Louis.

Pamphlet des pamphlets ... Paris, chez les marchands des nouveautés. 1824.

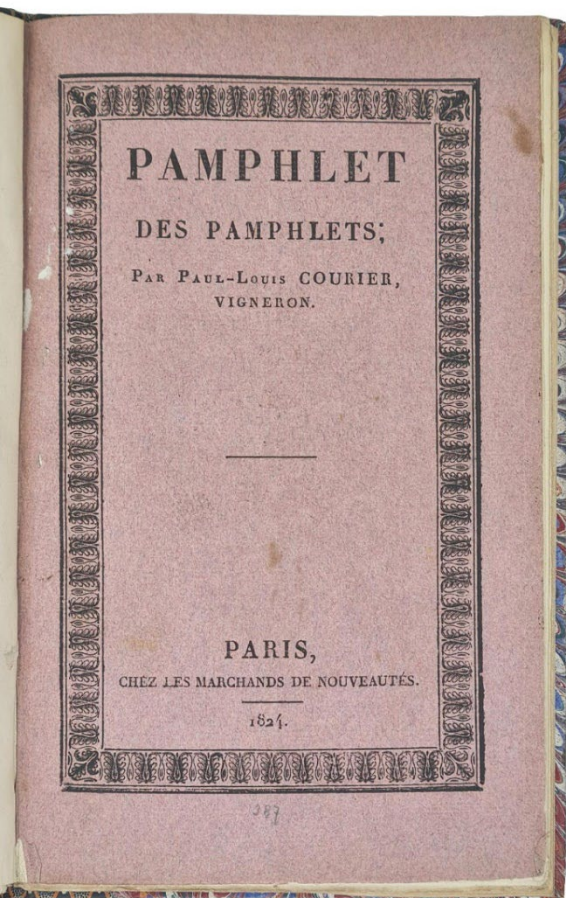
8vo (210 × 126 mm), pp. [4], 31, [1]; some light spotting and offsetting; uncut in modern marbled boards, preserving the original printed wrappers, a few marks. £350

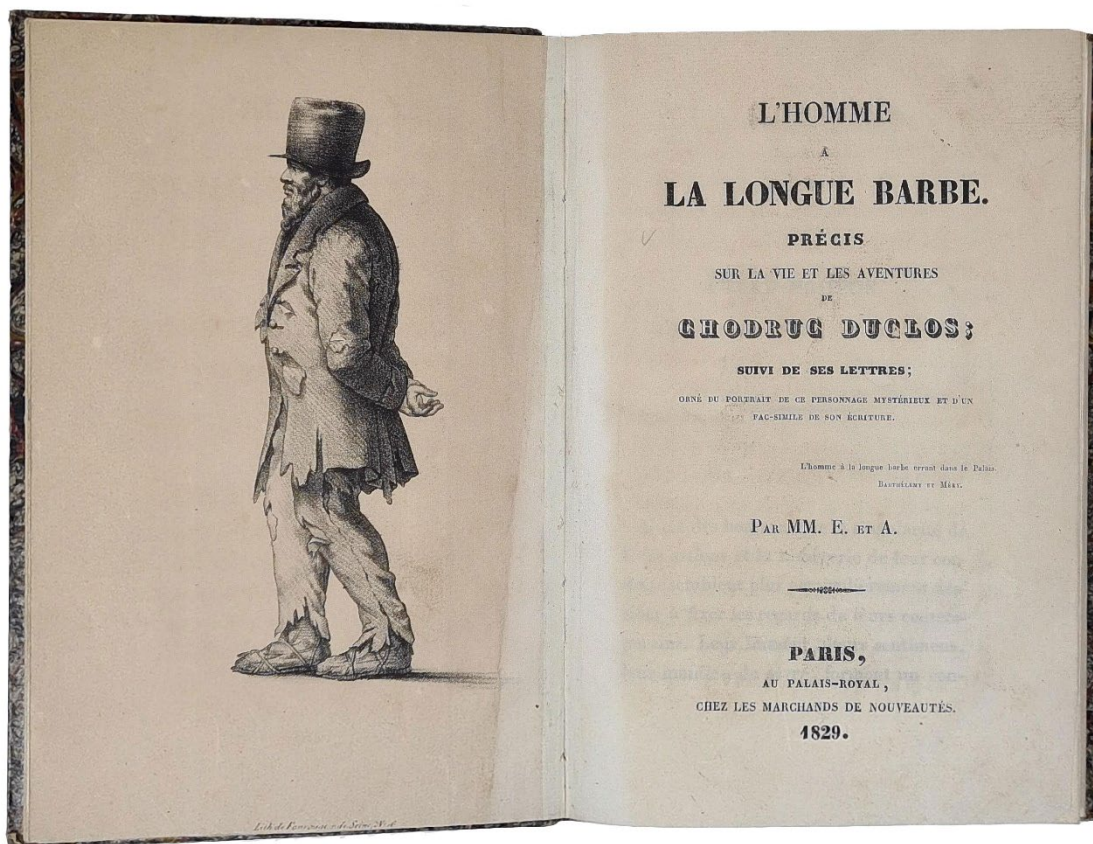
First edition of one of the author's final works. After a career in the army, Courier (1772–1825)—who also translated Longus into French—retired to his estates in Touraine where 'he became interested in the people, and wrote a series of pamphlets (signed "Paul-Louis, Vigneron" [as here]) and letters 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.





DOWN AND OUT IN PARIS

27. [ELIÇAGARAY, Edouard, & Auguste AMIC]. L'homme à longue barbe. Précis sur la vie et les aventures de Chodruc Duclos; suivi de ses lettres; orné du portrait de ce personnage mystérieux et d'un fac-simile de son écriture ... Par MM. E. et A. Paris, au Palais-Royal, chez les marchands de nouveautés. 1829.

8vo (185 × 125 mm), pp. [4], vi, 63, [1], with a lithograph frontispiece (lightly browned, as usual, a little offset onto the title, repaired in the inner margin) and folding reproduction of a letter, both printed by Fonrouge; contemporary marbled boards, rubbed, ms. paper title label to front cover. £200

First edition of this account of the celebrated French tramp and eccentric, whose story inspired various memoirs and even works for the theatre.

Quérard V, 134.

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

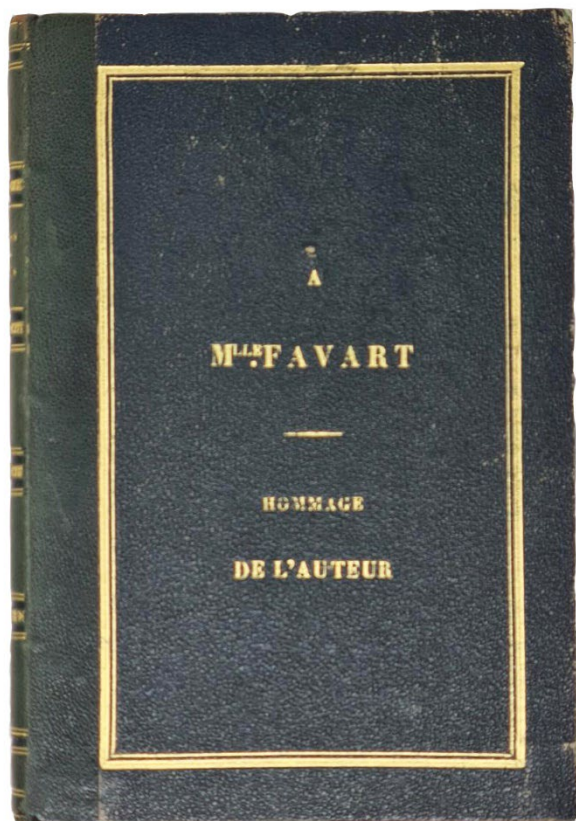
16mo (139 × 88 mm), pp. [4], 122, [2]; some light spotting in the margins; uncut in the original illustrated wrappers, a little dusty, spine largely perished. £50

A satire on contemporary student life, one of the many such little books 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.



TO HIS LEADING LADY
#HERBOOK

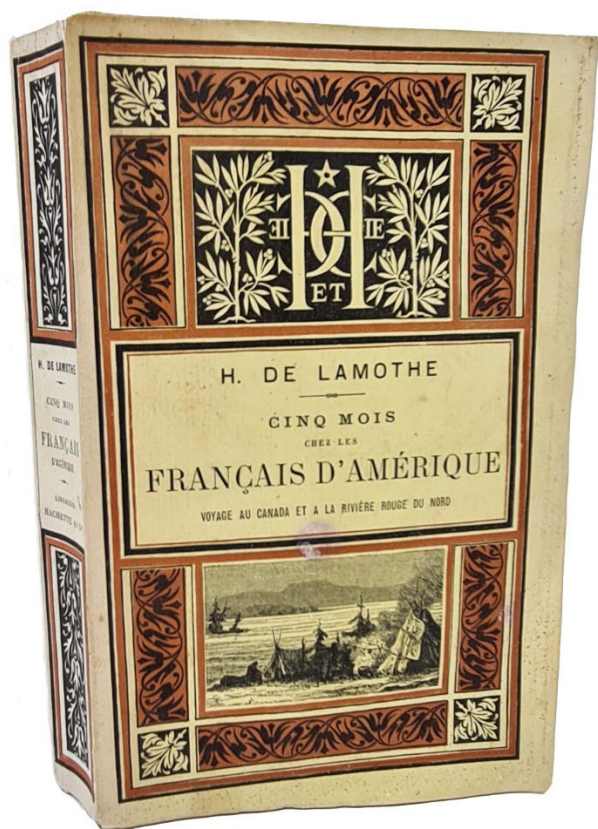
29. DUMAS, Alexandre, père. Romulus comédie en un acte, en prose ... Paris à la Librairie théâtrale ... 1854.

Squarish 12mo (172 × 118 mm) in half-sheets, pp. 59, [1]; printed on stiff paper; some, largely marginal foxing; contemporary green quarter roan, lightly rubbed, vellum tips, green paper sides textured to resemble morocco panelled gilt and lettered 'A M^{lle} Favart homage de l'auteur'.

£375

First edition, this copy presented by Dumas to the actress Marie Favart (1833–1908), who took the role of Marthe in the play. After the premiere, Dumas wrote: 'La pièce dure une heure; mais du premier au dernier mot, la réussite de l'ouvrage n'a pas été un seul instant douteuse. J'ai eu des succès plus bruyans, jamais de plus complets' (*Le Mousquetaire*, 15 Jan.).

Vicaire III, col. 400.



30. LAMOTHE, Henri-Félix de. Cinq mois chez les français d'Amérique. Voyage au Canada et à la rivière Rouge du nord ... Paris Librairie Hachette et C^{ie} ... 1879.

8vo (187 × 119 mm), pp. [4], iv, 373, [1], plus final blank; with 4 maps printed by Dufrenoy (of which three folding; lightly browned due to paper stock) and 24 wood-engraved plates; uncut in the original publisher's illustrated wrappers, slightly skewed, spine a little sunned, small mark to front cover, slight soiling in places to rear cover, but a very well-preserved copy overall. £100

First edition. Lamothe (1843–1926) had a military career, in Europe and Africa, before he took up his pen as a journalist. In 1873–4, he undertook a tour of Canada on behalf of the Canadian government, his account of which originally appeared in the weekly *Le Tour du monde* to try to encourage emigration from France to Canada. In the present work, he revises and expands that original text.

Peel 673.



ONE OF 20 COPIES ON LARGE PAPER

31. 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. £500

First edition, celebrating 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.

32. [COHEN-DE RICCI.] COHEN, Henri. Guide de l'amateur de livres à gravures du XVIII^e siècle. Sixième édition revue, corrigée et considérablement augmentée par Seymour de Ricci. Editions du Vexin Français Brueil-en-Vexin Yvelines 1973.

8vo (239 × 160 mm), pp. [8], xxvi, cols. 1248, pp. [2]; original printed wrappers, spine slightly creased, short crease/tear to rear cover. £50

Facsimile reprint of the indispensable sixth edition (1912) of the standard bibliography of eighteenth-century French illustrated books. 800 copies printed.

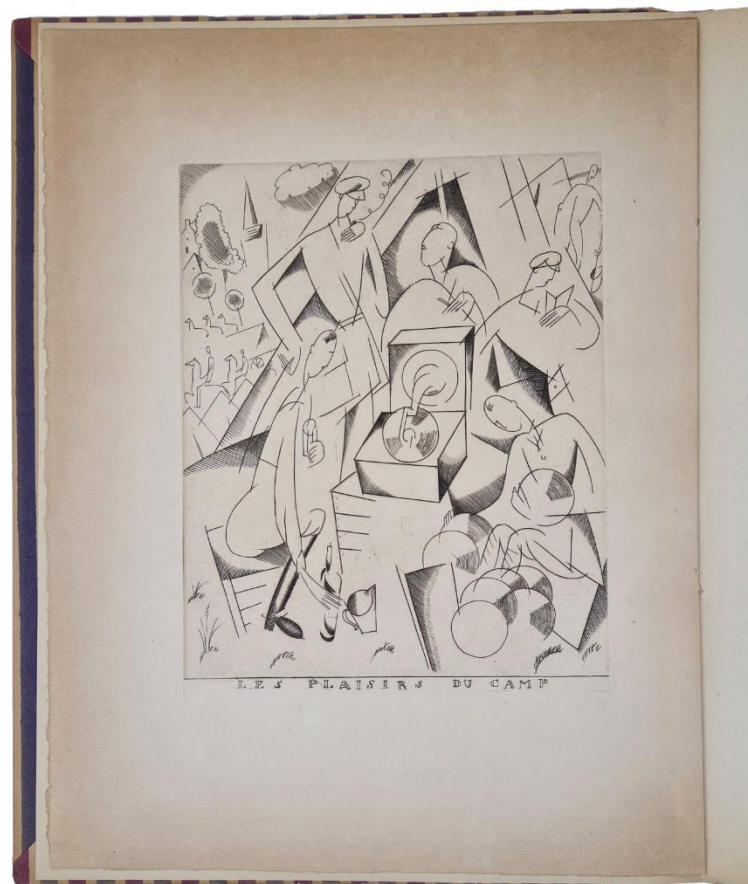
PRINTED FROM AN ENGRAVED SHELL CASE

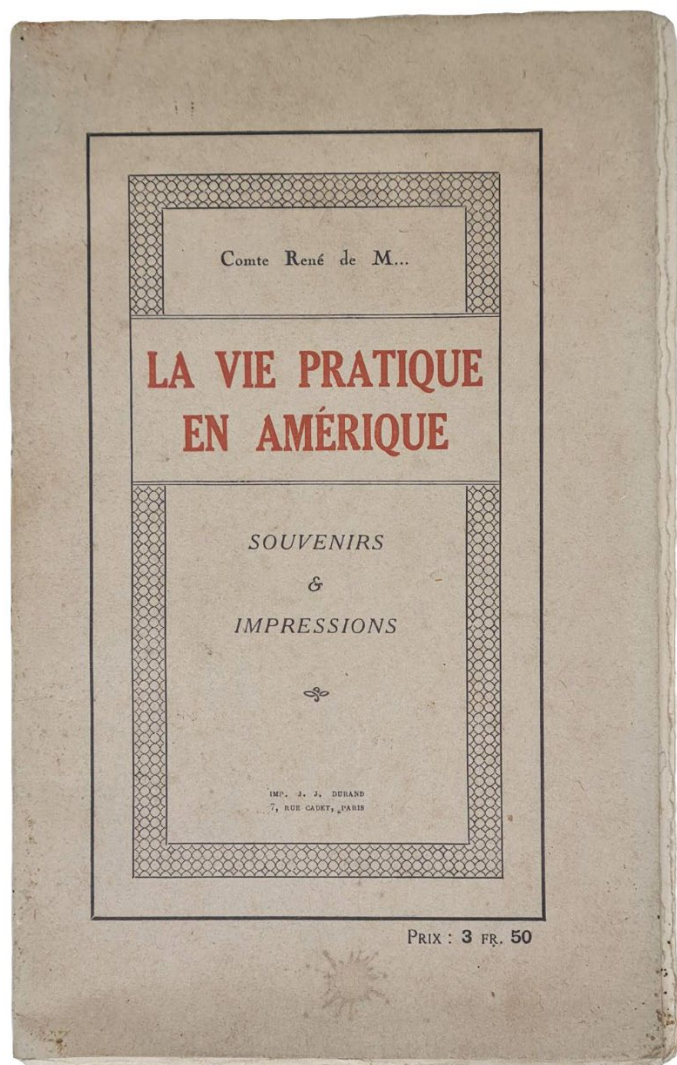
33. [LABOUREUR, Jean Émile, and Marcel BOULESTIN]. ANGLE, Bertie, pseud. Aspects sentimentaux du front anglais. [Paris:] Dorbon-Aîné [1916 or 1917].

4to (277 × 212 mm). pp. [40], plus engraved frontispiece; some marginal browning, more so to the frontispiece; still a good copy, unopened in the original printed wrappers, a little sunned at extremities. £700

First edition, with a Cubist frontispiece printed from an engraved shell-case fragment. These prose vignettes poignantly capture life at the front, where both the author (the chef Marcel Boulestin, who later wrote the phenomenally successful *Simple French Cooking for English Homes*, 1923) and illustrator served as interpreters for the British Army. The frontispiece, 'Les Plaisirs du camp' by Laboureur (1877–1943), shows soldiers at rest, reading, smoking, drinking, and playing records on a gramophone and is, according to the contents statement, 'une gravure au burin exécutée sur un morceau de cartouche d'obus ...'

Published by the Librairie Dorbon-Aîné, the edition comprised twenty numbered copies on Van Gelder and 300 (of which this is one) on wove paper.





34. M..., Comte René de. La vie pratique en Amérique.

Souvenirs et impressions. Imp. J. J. Durand ... Paris [c.1925].

8vo (227 × 140 mm), pp. 47, [1]; uncut in the original printed wrappers, a few marks, slightly bent. £75

First edition, privately printed and seemingly very rare, produced 'car la plupart des Français n'ont, sur la matière d'être et de vivre de nos grands alliés, que des notions livresques ou conventionnelles ... Les *Souvenirs et Impressions* nous aideront à connaître et à mieux apprécier les amis dont le secours fut décisif dans la guerre terrible terminée depuis sept ans, mais dont les conséquences bouleverseront longtemps le monde' (Preface).

Simon Beattie
Rare books, manuscripts, music, ephemera

With comments on American hotels, railways, urban transport, museums and exhibitions, theatres and cinemas, newspapers, eating habits, cabarets and temperance, landscape, ranches, society and social relations, religious education, and attitudes to race.

WorldCat locates a sole copy, at Cornell. Not found in Library Hub Discover, KVK, CCFr or the BnF online catalogue.

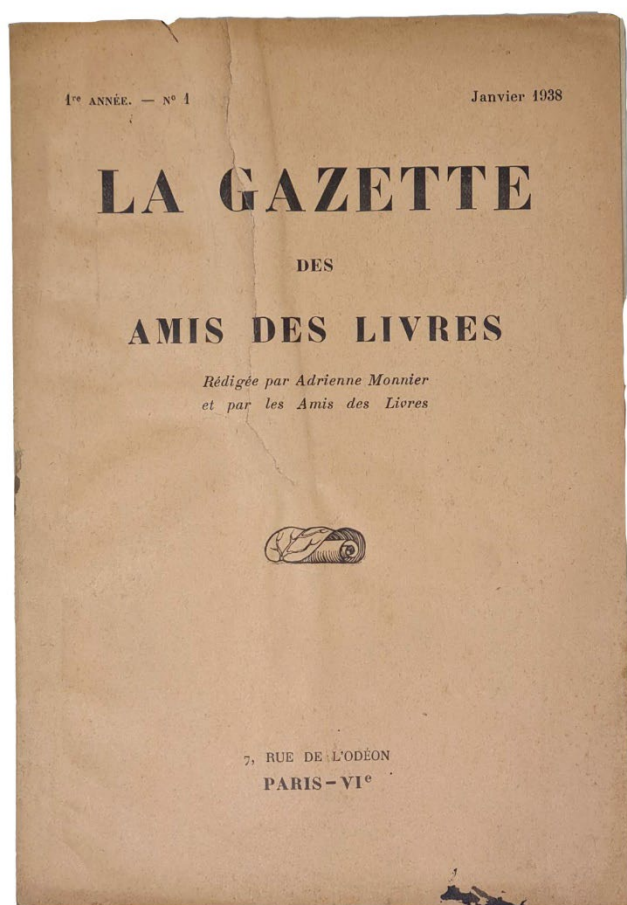
QUE LA LUMIÈRE SOIT...

35. QUELQUES ILLUMINATIONS du Tour de France de la Lumière. [*Verso:*] Édité par les Ateliers A.B.C. Paris ... pour la Compagnie des Lampes ... [1937].

Large 4to (310 × 238 mm), pp. [72], plus a debossed chromolithographed map, printed in gold, at the beginning; illustrated with black-and-white photographs throughout; original printed wrappers, light wear, spine glue perished. £175



A striking photobook (cover title: *Le Tour de France de la Lumière*), documenting the 'Tour de France' made by the Compagnie des Lampes to coincide with the Paris Exposition Internationale of 1937, in which convoys of lighting trucks were sent around France, as well as the colonies of North Africa, to illuminate various famous buildings at night using the company's US-invented 'Mazda' light bulbs.



'IT IS EXCELLENT' (GIDE)

36. MONNIER, Adrienne. [Cover title:] *La gazette des Amis des Livres* rédigée par Adrienne Monnier et par les Amis des Livres. 7, rue de l'Odéon Paris ... [1938].

8vo (200 × 137 mm), pp. 20; original printed wrappers; a little discoloration to spine, tear to front cover sometime repaired with tape (with some resultant creasing), inkblot at foot. £150

The first number of *La Gazette des Amis des Livres*, which ran, irregularly, for ten issues between January 1938 and March 1940, financed with money from the sale (to Gallimard) of Monnier's rights to

the French translation of *Ulysses* in 1937. 'As the very voice of La Maison des Amis des Livres, it was her vehicle ... for expressing herself directly to her own public on whatever topics she chose ... In keeping with its small circulation—it seems that the review at no time had more than a thousand subscribers—the tone of the *Gazette des Amis des Livres* is intimate throughout ... Upon reading the opening article of the *Gazette*, André Gide wrote to Adrienne Monnier in a letter of April 15, 1938: "Dear friend, it is *excellent*. One does not read you so much as one hears you speaking, for you have been able to give the most natural tone of your voice to your sentences. All your reflections are pertinent, sagacious, and find an immediate echo in my heart and in my brain. I applaud, I agree, and hope to be able to help you" (Richard McDougall, *The Very Rich Hours of Adrienne Monnier: an Intimate Portrait of the Literary and Artistic Life in Paris between the Wars*, 1976, pp. 469–70).



From item 28, Huart

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