HEROINES

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Heroines

for F

N.° 7.

1. BEUVIUS, Adam.

Henriette de Gerstenfeld, ou Lettres écrites pendant la dernière guerre de 1779, pour la Succession de la Baviere. ornés de figures en taille-douces. Tome Premier [-Troisième]. Geneva, Nouffer de Rodon, 1782.

> First Edition in French. *Three parts in one volume, 12mo, (163 x 95mm), pp. [ii], iv, 174; [ii], 232; [ii], 152, eight engraved plates in the text, the first and last sections fairly browned, some insignificant tears to text, wanting the front free endpaper, in contemporary calf backed boards, rubbed but sound, spine ruled in gilt, orange label lettered in gilt.* **£600**

A scarce translation of this German sentimental novel set during the Bavarian war of succession in 1779, attributed to the German writer Adam Beuvius, originally published as *Henriette oder der Husarenraub, in Briefen bey Gelegenheit des gegenwärtigen Krieges*, Berlin and Leipzig, 1779. The epistolary form allows for intimate self-revelation on the part of the heroine, whose inner conflict is set against the wider context of the war and its predominantly male protagonists. Political reality and philosophical ideals sit alongside Henriette's personal struggle as a woman in war time.

An English translation of the first volume appeared in Dublin in 1786, with the attribution to Wieland on the title page: *Henrietta of Gerstenfeld. Translated from the German of Mr. Wieland*, Dublin, H. Chamberlain for the Translator, 1786. The Wieland attribution was dropped when the second volume, which was printed by William Lane at the Minerva Press, followed in 1788: *Henrietta of Gerstenfeld; a German Story*. It has also been attributed to Christopher Martin Wieland (1733-1813).

Andrew Becket evidently expected something more from a German novel: 'on the score of morality it is truly excellent. -But it is greatly wanting in those delicate and pathetic *touches*, which so particularly distinguish the writings of a Gesner, and a Klopstock...' (*Monthly Review*, quoted in GRS, I, 377).

OCLC listst BN, Bayerische Staatsbibliothek, St. Gallen and Chicago only.

MMF 82.15; see also Garside, Raven and Schöwerling 1786:17.

L A

C O R D E

AZIONE EROICA

IN [illegible] ATTI

IN PROSA.

I T A L I A

[illegible]

2. [CORDAY D'ARMONT, Charlotte de (1768-1793).] STRASSOLDO, Marzio.

La Cordé, azione eroica di cinque atti in prosa. Italia, 1798.

First Illustrated Edition? *12mo (172 x 108 mm), woodcut frontispiece portrait and pp. 40 (mispaginated 24, 27-34, 33-40), light foxing and browning, in contemporary blue paper wrappers, somewhat browned, old manuscript 12/162 written in ink on the front cover.* **£1650**

One of three printings, all scarce, of this Italian play about the assassination of Jean-Paul Marat by Marie Anne Charlotte de Corday (1768-1793). Among the goriest and most tabloid events of the Revolution, Corday's violent stabbing of Marat while he was in the bath was intended as an act of moderation. An intelligent and highly educated woman who had read deeply in the classics, Cordé saw Marat's political extremism and personal cruelty as a threat not only to the integrity of French society but to the lives of thousands of French people. Famously she declared that she was taking a single life in order to save a hundred thousand lives. Four days later, after a six-hour trial, Cordé went calmly to her death at the guillotine.

The play celebrates Corday for her act of political martyrdom. The final scene takes us to her public execution where her final words from the scaffold are 'Luigi! Luigi! Luigi!', for Louis XVI. Following these words we have the gory stage direction: 'The iron falls, and the head leaps off. The executioner takes the head and exposes it to the people'.

Previously published in Gorizia in 1793 and 1794, this appears to be the first illustrated edition, with its woodcut frontispiece depicting Corday holding a dagger.

OCLC and CCFr list copies outside Italy at the BN and Versailles only for the present edition, and no locations outside Italy for the Gorizia editions.

'I have killed one man to save a hundred thousand'

3. [CORDAY D'ARMONT, Charlotte de (1768-1793).]

Marie Anne Charlotte Corday ci-devant Darmans, Agé de 25 Ans, Assassin de Marat, Ecrivant sa dernière lettre a son Pere. [Paris], rue de la Bucherie, no. 26, [1793].

Engraved Illustrated Broadside (215 x 165 mm), large mezzotint engraving at the head of the sheet (140 x 150 mm) depicting Charlotte Corday in her prison cell writing a final letter to her father, the two lines of title, partly in capitals, beneath the engraving and the text of Corday's letter, in italics, centred below the image, with the imprint at the foot of the page giving the address only, some light browning but generally a good copy with clear margins. **£1600**

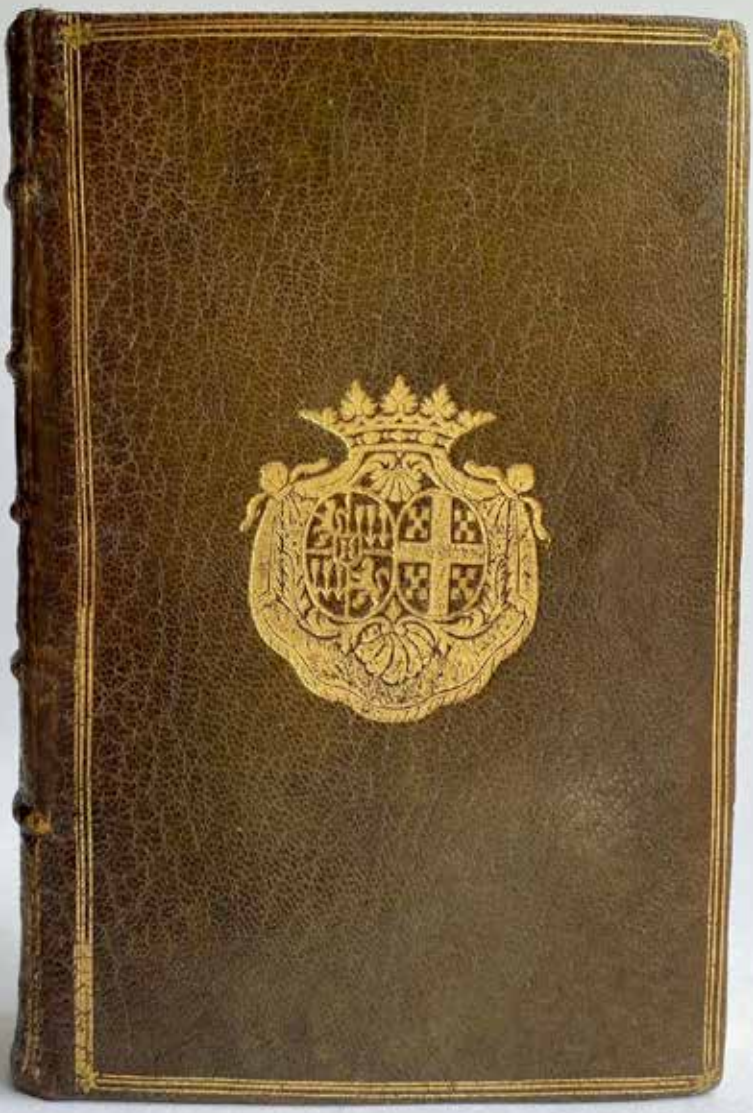
A scarce popular print of Charlotte Corday in her cell at the Conciergerie on the day before her trial and execution. She is depicted in a plain cell with daylight coming in through a barred window, sitting at a table in the act of writing a final letter to her father. The text of the letter is printed underneath the illustration, 'Pardonnez moi, mon cher Papa, d'avoir disposé de mon éxistence sans votre permission...'. The letter itself never reached her father, as it was intercepted on the orders of Fouquier-Tinville and sent to the editors of the *Bulletin du tribunal Révolutionnaire* and the *Tribunal révolutionnaire,* where it was published a few days after her execution.

The scene is one of calm serenity as she awaits her trial set for the following morning, 'C'est demain à huit heures qu'on me juge, ce 16 Juillet'. She is wearing a gown with long, narrow sleeves, made of a material with bold stripes, the short-waisted bodice crossing at the front and being tied at the back. Her fichu, or light scarf, has been discarded and lies on the floor by her chair, while her hat sits on the back of her chair. In this engraving, Corday is depicted without the revolutionary style mob cap that has come to be associated with her - to the extent that it is known as a 'corday' or 'corday cap' - but has her hair uncovered and gathered at the back of her neck. The hat on her chair is the black stiff felt hat that Corday purchased on the morning of the assassination of Marat only four days previously. The long ribbon is depicted here (which would have been green and black) but the revolutionary symbol of the cockade is not shown here. The only other object depicted in the engraving, besides the writing materials, is a large earthenware jug in the foreground.

The shortened imprint gives only, 'rue de la Bucherie, no. 26', which in 1793 was the address of the engraver Simon-Charles Miger (1736-1820). As publisher, it is likely that he is also responsible for the engraving, rushing out this image probably within days or even hours of Corday's execution, in order to profit from the ready market of souvenir hunters.

WorldCat lists the BN copy only.

De Vinck, 5350.



4. DU BAIL, Louis Moreau, sieur (fl. 1600-1646).

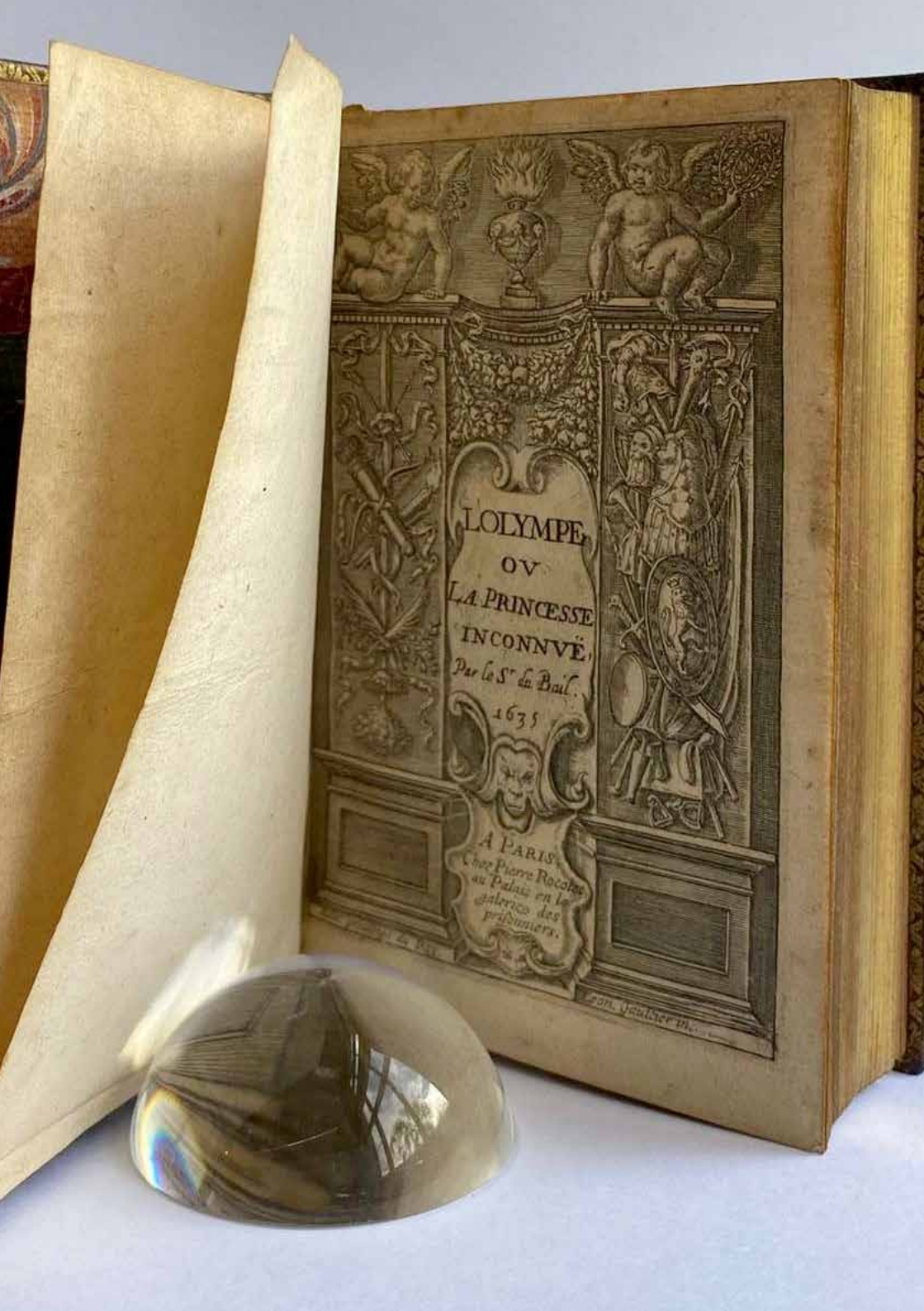
L'Olympe, ou la Princesse Inconnue, par le S. du Bail. Paris, Pierre Rocolet, 1635.

> First Edition. *8vo (160 x 100 mm), pp. [viii], 602 (ie, 604, pp. 334-335 repeated), [3], collating a4, A-PP8, title page engraved by Leon Gaultier, paper a little browned throughout, with some ink staining and light wear, in a handsome contemporary armorial binding of olive morocco, triple filet border to both covers around central arms, gilt, the spine gilt in compartments, second compartment lettered in gilt, marbled endpapers, gilt edges, pink silk marker, with the early ownership inscription 'Ex Bibliotheca D. Crozat' and the arms of the duchesse de Gramont gilt on both covers.* **£4500**

A scarce classically-inspired 'roman galant' by the Poitiers-born soldier and novelist, Louis Moreau du Bail, and an early example of the genre. Du Bail's prolific output, though not didactic, was intended as an inspirational and moral celebration of romantic love. About half of his thirteen known novels, including the present, have a classical inspiration, and many of these are notable for their strong heroines.

In *L'Olympe, ou la Princesse inconnue*, the heroine is modelled on the fictitious illegitimate daughter of King Henry III of France and tells the story of her two marriages, the betrayal by her second husband and her subsequent ruin, captivity and escape from execution.

Not much is known about Du Bail, except that he was a soldier and a novelist: 'Un écuyer poitevin de confession catholique, né certainement avant 1600, qui connut la vie militaire et a captivité: telles sont les maigres indications que nous pouvons ramasser' (Alain Niderst). This is the sixth of his known thirteen novels, which were published between 1622 and 1646. '[Son] inspiration est toujours élévée. Il veut porter le lecteur au repentir, à la pénitence, à la retraite' (Joseph Salvat in *Dictionnaire des Lettres Françaises, XVII Siècle*, 401).


LOLYMPE,
OV
LA PRINCESSE
INCONNVË,
Par le Sr du Bail.
1635
A PARIS,
Chez Pierre Rocolet,
au Palais en la
Galerie des
prisonniers.

This is a stunning copy from the libraries of the marquis de Tugny and, later, the duchesse de Gramont, bibliophile and patron of the arts whose library of some 3,000 volumes was dispersed during the French Revolution after she was guillotined. 'En dehors d'éminentes qualités qui appartiennent à l'histoire, son goût pour les choses de l'art et le soin éclairé qu'elle apporta dans la composition de sa belle bibliothèque, la désignent encore à l'attention des curieux et des lettrés... Les livres de la ducesse de Gramont sont reliés simplement, mais avec une certaine élégance. Le soin avec lequel a été exécuté le corps d'ouvrage justifie l'empressement dont ils sont l'objet de la part des bilbliophiles et les prix quelquefois élevés qu'ils obtiennent' (Ernest Quentin-Bauchart).

Provenance: 1. Joseph-Antoine Crozat, marquis de Tugny (1696-1751), this work no. 2426 in his catalogue and bearing his inscription, 'Ex Bibliotheca D. Crozat', on the verso of the title-page.
2. Béatrix de Choiseul-Stainville, duchesse de Gramont (1730-1794), with her arms on the binding.

Cioranescu XVII, 26333; Gay III, p. 564; Williams, *Bibliography of the Seventeenth Century Novel in France*, New York 1931, p. 161; Quentin-Bauchart, Les Femmes Bibliophiles, II, 105-122, no. 40 (this copy); Catalogue des livres de Monsieur le Président Crozat de Tugny, Thiboust, 1751, no. 2426.

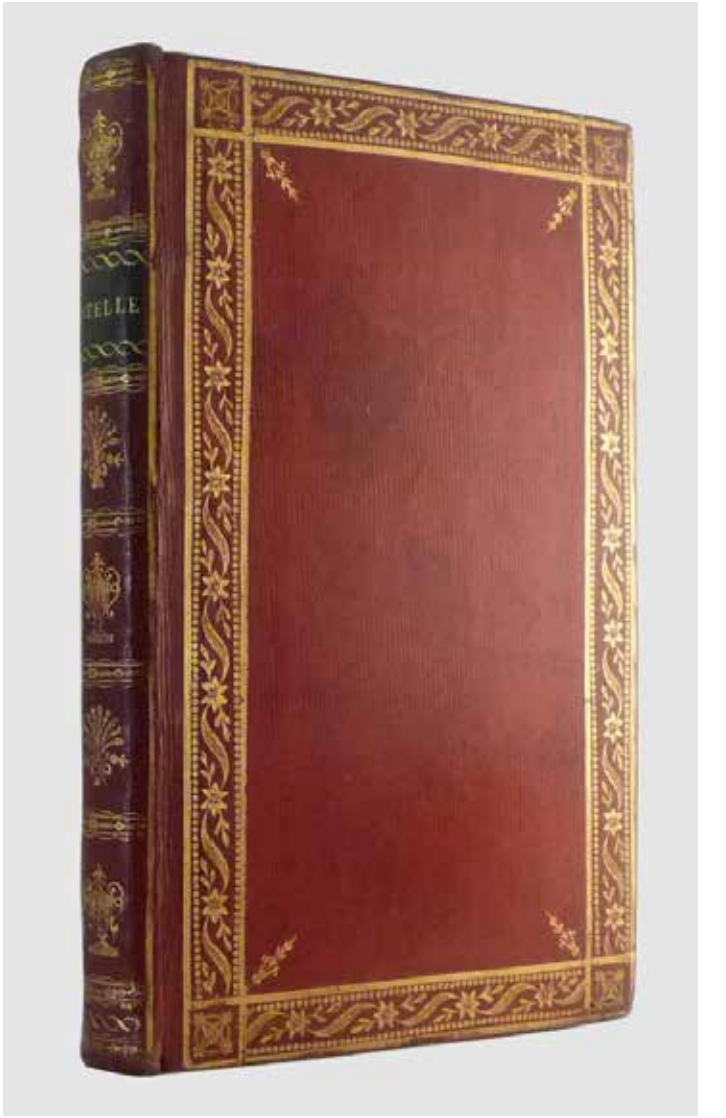
OCLC lists copies at BN, Mazarine, Lyon and Princeton only.

'the sweet, the agreeable, the interesting Estelle has suspended my woes'

5. FLORIAN, Louis-Pierre Claris de (1755-1794).

Estelle, Roman Pastoral. Par M. de Florian, Capitaine de Dragons, et Gentilhomme de S.A.S. Monseigneur le Duc de Penthièvre, des Académies de Madrid, de Florence, de Lyon, de Nismes, d'Angers, &c... Paris, l'Imprimerie de Monsieur, Debure, 1788.

THIRD EDITION; SAME YEAR & IMPRINT AS 1ST EDITION. *8vo, (119 x 115mm), pp. [ii], 235, [1], library stamp on the title page but otherwise an excellent copy, sumputously bound in contemporary or slightly later red morocco, floral border within rules to both covers, flat spine simply gilt*



in compartments with black morocco label lettered in gilt, silk endpapers, gilt dentelles, binding probably contemporary with the presentation inscription on the front free endpaper 'à Père Charvin ainé, de Lyon... 1815'. **£450**

A handsome copy in red morocco of Florian's celebration of pastoral idealism in the figure of Estelle and those inspired to love her. A model of sweetness and beauty, Estelle puts honour and gratitude above her own love for the shepherd Némorin and instead marries Méril, who has saved her father's life. Her self-sacrifice is balanced by Méril's sacrifice of himself in battle and the two lovers are finally united. One of the most loved heroines of pastoral romance, Buffon claimed that Estelle's sweetness lifted him from his troubles: 'la douce, l'aimable, l'intéressante Estelle a suspendu mes maux'.

'Dans les pastorales comme dans les arlequinades de Florian, toujours le ciel est bleu, l'amour loyal, les femmes chastes; la vertu, qui est spontanée et facile, est infailliblement récompensée. Mais l'auteur n'est pas dupe. Mainteneur fidèle de la tradition arcadienne et utopique immanente à tout le classicisme, il propose au lecteur un pèlerinage aux siècles d'or, un retour anticipé au paradis perdu. Et il est permis de rester sensible encore à la fluidité mélodique de sa prose et de ses vers' (*DLF* 487).

Set in the Cévennes, the author's birthplace, this work is also celebrated for its description of the local topography, the mountains, landscapes and flora of the region. 'Je veux célébrer ma patrie', he wrote of *Estelle*, 'ces beaux climats ou la verte olive, la mure vermeille, la grappe dorée croissent ensemble sous un ciel toujours d'azur'. To augment the local feeling of the work, Florian gives the Provencal translation for a number of the shepherdess' rhymes in the footnotes. The importance of Florian's works to the local community was witnessed in the early twentieth century by the Felibrige revival movement in Provence, which paid an annual tribute to him.

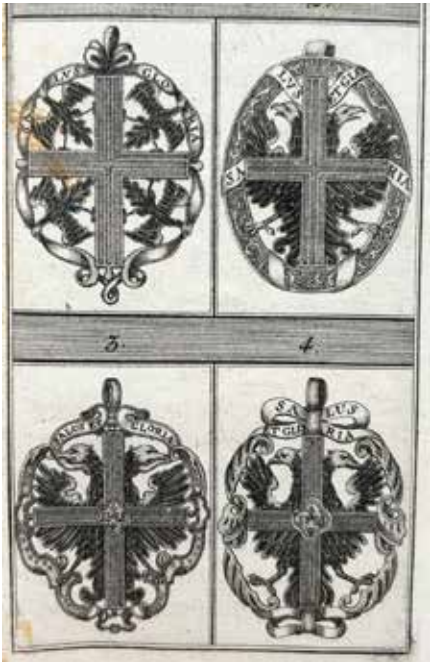
An enormously popular novel, several editions were published within the first year, at least five bearing the present imprint ('de l'imprimerie de Monsieur', ie the brother of Louis XVI who reigned from 1815 as Louis XVIII). Cioranescu gives the present edition as the first, but MMF demote it to third place.

Cioranescu 28777; MMF 88.53.

ORIGINE

D'une pieuſe Congrégation de Dames Nobles érigée à l'honneur de la Sainte Croix ſous le titre de l'Ordre de la Croix de l'Etoile.

LA nuit du 2. Fevrier l'an 1668. le feu prit ſans qu'on ſache comment ſous l'appartement de Sa Majeſté l'Impératrice Douairière ELEONORE; & cela avec tant de violence, qu'il fut impoſſible de l'arrêter, deſorte qu'en



L'ORDRE
DES DAMES
DE LA CROIX
DE L'ETOILE,
ETABLI
PAR
SA MAJESTÉ L'IMPERATRICE
ELEONORE
DOUAIRIERE
DE
FERDINAND III.

PAR
ORDRE DE SA MAJESTÉ
IMP. ET ROYALE APOSTOLIQ.

VIENNE,
CHEZ JEAN THOM. DE TRATTNERN,
LIBRAIRE ET IMPRIMEUR
DE LA COUR.

MDCCLXXIII.

6. [LADIES OF CHARITY.]

L'Ordre des dames de la Croix de l'étoile, établi par sa Majesté l'Impératrice Éleonore douairière de Ferdinand III. Par ordre de Sa Majesté Imp. et Royale Apostoliq. Vienna, Jean Thom de Trattnern, 1773.

> First Edition. *12mo (156 x 90 mm), pp. 131, [3], [1], with additional engraved dedication leaf after the title-page and engraved leaf armorial leaf before the final leaves, in contemporary mottled sheep, flat spine gilt, orange morocco label lettered in gilt, with contemporary green and red patterned endpapers and red edges, from the Starhemberg library at Schloss Eferding with the library stamp and distinctive shelf mark.* **£2400**

A lovely copy from the Starhemberg library - in typically good condition and with the usual distinctive decorative endpapers - of this scarce guide to the Imperial order of the Croix de l'étoile, or Cross of the Star, a Catholic order for lay women founded in 1668 by the Dowager Empress Eleanor of Nevers-Mantua and recognised by Emperor Leopold I. The Order was intended as a recognised body of noble ladies who were distinguished by virtue of their good works and acts of charity. The present work gives chapters on the origins of the Order and the Rules for the Congregation as well as a series of devotions including Meditations on the Passion of Jesus Christ, the Office of the Holy Cross and a number of Litanies. This edition includes two engraved plates, the first bearing the insignia of Maria Theresa of Austria (1717-1780) and the second, bound after the text, bearing the four insignia of the Sovereign Archduchess of Austria and the Queens of Hungary, Bohemia and Spain. The final plate is engraved on both sides with a key to the armorials on the verso; this is followed by three pages in which the five founders and patrons are listed.

W. Maigne, *Dictionnaire encyclopédique des ordres de chevalerie civils et militaires créés chez les différents peuples depuis les temps les plus reculés jusqu'à nos jours*, Paris, 1861, p. 47.

Not in OCLC which lists editions of 1726, 1761 and 1789, all scarce and with no copies listed outside Continental Europe.

LA NOUVELLE

PSYCHÉ.

Par Madame ***

A PARIS,
Chez RAYMOND MAZIERES,
Libraire, ruë saint Jacques,
prés la ruë de la Parcheminerie, à la Providence.

M. DCC. XI.
AVEC PRIVILEGE DU ROY.

'Je me suis étudiée à faire son ame aussi belle que son corps'

7. MADAME ***.

La Nouvelle Psyché. Par Madame ***. Paris, Raymond Mazieres, 1711.

> First Edition. *12mo (158 x 92 mm), pp. [viii], 87, [1], [4], text lightly browned with some scattered stains, in contemporary mottled calf, marbled endpapers with evidence of bookplate removal, red edges, spine gilt in compartments with orange morocco label lettered in gilt.* **£2600**

A scarce retelling of the myth of Psyche featuring her as a modern heroine as much valued for her character as her physical beauty. The anonymous author, one 'Madame ***', says that she has studied to show Psyche's soul to be as beautiful as her body, something that was neglected by both ancient and modern authors. She also flatters herself that she has given the story a new turn, hence the title. While the basis of the story - 'ou pour mieux dire, le fable' - remains the same, with Cupid in Love, Venus jealous, the sisters envious and wicked, the incidents are not the same.

'I have removed several of the commandments of Venus, which seemed too small to me and I have added others. The empire of the Sea had been forgotten, while it was necessary for Psyche to go and visit Neptune as well as Pluto; the palace of the god of the sea was to be seen so I took care to draw it exactly. But what will perhaps touch you more, you will see the natural portrait of Psyche, which no Author (I warn you that the name of author is appropriate for both sexes) had dared to undertake. You will find new things everywhere, the parties that the princess's lovers gave her in the time of her glory, the description of the palace of love, the tribunal of Venus, where the lovers themselves plead their cause. Even hades itself will provide you with things you have never heard of, the annual coronation festival of Proserpine and the description of the Elysian fields... Finally, after all her trials, Psyche is shown triumphant over all of nature, crowned by Love and shining as much for her modesty as her beauty' (*Avertisement*, my translation).

In the advertisement, the anonymous author, 'Madame ***', tells of the different forms in which Psyche's story - properly that of Love itself - has been presented to the reader, in novels by Apuleius, Lafontaine and in dramatic interpretations by Corneil and Molière, successful in each way and enough to prevent the author from showing it once more. There is a temerity in doing so, she writes, and we know such authors often attract contempt. However, she finds the subject of so much interest that she believes even the most 'Philosophes' among her readers, will find themselves in the story: 'L'histoire de Psyché est proprement celle de l'Amour, on l'y voit blessé lui même de ses traits, & ressentant tout ce qu'il ressentir aux autres'.

OCLC lists BN, Zurich and Barcelona.
Jones p. 19; Gay III, 391.

additional two verses on a separate printed sheet tipped in

8. METASTASIO, Pietro Antonio Domenico Trapassi (1698-1782). SARRO, Domenico Natale (1679-1744), composer.

Didone Abbandonata Tragedia per Musica da Rappresentarsi in Modena nel Teaetro Molza il Carnovale MDCCXLI, all' Altezza Serenissima di Carlotta Aglae D'Orleans Duchessa di Modena. Modena, Francesco Torri, [1741].

8vo in 16s (180 x 115 mm), pp. 78, [2] imprimatur, text lightly browned with occasional scattered foxing, a little bumped, otherwise an excellent copy in contemporary gilt brocade paper-covered wrappers, spine and edges a little darkened, some surface wear to wrappers but nonetheless a striking and attractive temporary binding, remnant of removed booklabel on the front pastedown, with an additional printed slip giving two verses of a song pasted in on the front pastedown. **£750**

A scarce libretto for a 'musical tragedy' with dance, bound in contemporary decorative gilt-brocade wrappers.

ATTO II. SCENA XIII.

In vece dell' *Aria*

Tormento il più crudele &c.

Lungi dagli occhi suoi
Forza è ch' io vada, oh Dio!
Destin crudele, e rio
D' un Alma amante.
Ma viver lungi ognora
Dal Ben, che l' alma adora,
Che gran tormento è mai
A un Cor costante!
Lungi &c.

DIDONE ABBANDONATA

TRAGEDIA PER MUSICA

Da rappresentarsi in Modena nel Teatro Molza il Carnovale MDCCXLI.

DEDICATA

ALL' ALTEZZA SERENISSIMA

DI CARLOTTA AGLAE D' ORLEANS

Duchessa di Modena.

In Modena Per Francesco Torri,
Con Licenza de' Superiori.

This copy is complete with the additional two verses for the aria 'Tormento il più crudele', which are printed on a separate sheet and pasted onto the front pastedown. *Didone Abbandonata* is a three-act opera written by Pietro Metastasio and composed by Domenico Sarro, which premiered on 1st February 1724 at the Teatro San Bartolomeo in Naples. Based on the well loved story of Dido and Aeneas from the fourth book of Virgil's *Aeneid*, this was Metastasio's first original libretto. Sarro's composition was the first of what would be over fifty interpretations of the same work by composers including Handel, Reissiger, Hasse and Paisiello.

This performance took place in the Molza Theatre in Modena during the Carnival of 1741. The dramatis personae includes six parts and includes the names of the actors, three of whom are women. The staging, which is both 'vaga e nuova' was by Marco Bianchi da Correggio and the costumes by the Florentine Ermano Compostoff. The dance element of the production was overseen by Monsieur l'Evesque, 'dancing master', and performed by Mademoiselle Grugnet, virtuosa, and Anna Ghiringhellli.

The performance was dedicated to the scandalous Charlotte Aglaé d'Orléans, who became Duchess of Modena and Reggio through her marriage to Francesco III D'Este in 1720. The scandal lay in her love affair with the duc de Richelieu which had been going on since 1718, preceding her marriage and making her reluctant to go through with it. The family prevailed, however, and the marriage went ahead, leaving Charlotte an angry exile in Italy. On several occasions she managed to escape back to France to resume her affair with the Cardiinal, but each time she was forced to return to Modena, until finally the marriage failed in the 1740s and Charlotte returned to Paris. During her time in Modena, Charlotte was a firm supporter of the arts, and introduced a French-style theatre and a ballet company to the city

Not in OCLC or SBN.


CARO
LINE
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CARO
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9. MONTOLIEU, Jeanne Isabelle Pauline Polier de Bottens, dame de Croussaz, baronne de (1751-1832).
DEYVERDUN, Jacques-Georges (1734 or 1735-1789), translator.

Caroline de Lichtfield. Par Madame de ***. Publié par le Traducteur de Werther. Tome Premier [-Second]. Londres, Buisson, 1786.

> Second Edition; First edition under this title. *Two volumes, 12mo (170 x 100mm), pp. [iv], [5]-292; [iv], [5]-257, with half-titles, a lovely copy in contemporary tree-calf, flat spines gilt in compartments with palm trees, red morocco labels lettered and numbered in gilt, with the pictorial bookplate of Robert J. Hayhurst in the first volume.* **£500**

A handsome copy of the true second edition of his hugely popular and influential novel. First published in Lausanne, 'aux dépens de l'auteur et chez François La-Combe', 1786, as simply 'Caroline', this is the first edition to use the full title under which the novel was subsequently printed and known. Buisson published two more editions in 1786, one designated 'seconde édition' (ESTC t136845) which has title-page vignettes of a landscape with trees (volume I) and buildings and a parley of instruments (volume II) and one designated 'nouvelle édition, avec des corrections considérables' (ESTC t136846) with title-page vignettes of an a flower (volume I) and two horsemen and a dog (volume II). The present edition, which was probably printed in Paris, is not the same as ESTC n42696, with its fruit basket title-page ornament and probable manuscript asterisks, but both title pages have the same small vignette, of a garlanded cherub on fronds and the asterisks on the title-page are printed. The translator of Werther, as mentioned on the title-page, is Jacques Georges Deyverdun. In a letter to Lord Sheffield, 20th January 1787, Edward Gibbon claims to have assisted Deyverdun in the publication of the manuscript, although his exact contribution is unclear.

Countless editions were published, in French and English: ESTC lists eight editions of the French text published under British imprints. Most of these imprints are false but they do include some piracies which would be genuine London printings using spurious Paris printers' names. MMF list 16 editions of the French text between 1786 and 1828.


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Thomas Holcroft translated the novel into English and his version was greeted with critical acclaim. Samuel Babcock in the *Monthly Review* wrote: 'In this beautiful and interesting novel, the lights and shades of character are blended with great ingenuity: and in every part of it we discover the hand of an elegant and skilful artist. With wonderful energy and address, the Authoress unfolds the secret springs and complex movements of the human heart; and so forcibly are the different feelings that agitate the soul, delineated by her magic pencil, that they strongly awaken the sympathy of the reader, and interest him in the distress of the story' (March 1787, pp. 265-266, see Raven & co., 1786:34).

Not in ESTC; see MMF 86.52; see Cioranescu 47072-47076.

a wild Irish girl in Paris…

10. MORGAN, Sydney (Owenson), Lady (1783-1859). DUBUC, Pierre-Louis, translator (fl. 1780-1820).

Glorvina, ou la Jeune Irlandaise, Histoire Nationale, par Miss Owenson; Traduite de l'anglais par le traducteur d'Ida, et du Missionnaire, ouvrages du même auteur. Tome Premier [-Quatrième]. Paris, Gide fils, 1813.

First Edition in French. *Four volumes, 12mo (160 x 90 mm), pp. xxi, [i], 216; [iv], 235, [1]; [iv], 223, [1]; [iv], 176, some light browning in text and the occasional stain, in contemporary tree calf, flat spines brightly gilt in compartments with orange and black labels lettered and numbered in gilt, pink silk markers, fine contemporary heraldic bookplate with heron and hound, 'semper vigilat' and the modern booklabel of Peter Stewart Young, Tillingham, on the front pastedown of each volume.* **£2500**

The scarce first French edition of the most controversial of Lady Morgan's novels. An ardent Irish nationalist, *The Wild Irish Girl*, which was first published in London in 1806, attracted vitriolic criticism from many, most notably J.W. Croker, for its strong nationalist overtones, but it also made a name for the young Miss Owenson, later Lady Morgan.

Underpinning the political message of the novel are numerous passages highlighting the beauty and natural splendour of the Irish landscape, and together with her *Patriotic Sketches of Ireland*, 1807 and *The Lay of an*

LES

FOIBLESSES

D'UNE

JOLIE FEMME,

OU

MÉMOIRES

DE MADAME

DE VILFRANC,

Écrits par elle-même.

PREMIERE PARTIE.

A AMSTERDAM,

Et se trouve à PARIS,

Chez BELIN, Libraire, rue Saint-Jacques,
vis-à-vis celle du Plâtre.

M. DCC. LXXIX.

Irish Harp, 1807, a collection of her favourite Irish ballads, the novel had a huge influence in making romantic Ireland fashionable.

The translation is by Pierre-Louis Dubuc, who also translated Morgan's *Ida*, Paris 1812 and *Le missionaire, histoire indienne*, Paris 1817. He also translated works by Jane West and Maria Edgeworth. Dubuc supplies an interesting preface to his translation in which he discusses various aspects of the novel and his translation. Most interestingly he writes about the difficulty of translating the title of the novel in order to capture the English sense of 'wild', which he describes as 'intraduisible': 'En effet, ce mot, dont les acceptions varient suivant la phrase où il se trouve placé, signifie sauvage, farouche, féroce, étourdi, volage, étrange, désert, etc. etc.'. Hence, he explains his decision to name the novel simply after its heroine.

OCLC lists Cambridge, NLI, Maastricht, UCLA, Yale and Chapel Hill.
cf. Garside, Raven and Schowerling 1806:54.

licentious novel sometimes attributed to Restif

11. NOUGARET, Pierre Jean Baptiste (1742-1823).

Les foiblesses d'une jolie femme, ou Mémoires de Madame de Vilfranc, Ecrits par elle-même. Première [-Seconde] Partie. Amsterdam, Belin, 1779.

> Second Edition? *Two parts in one volume, 12mo, (160 x 87mm), pp. viii, 94; [iv], 103, wanting the final advertisement (?) leaf to the first volume, in contemporary quarter calf over imitation leather boards, flat spine gilt in compartments, green morocco label (surface rather chipped) vertically lettered in gilt, head of spine chipped.* **£450**

A scarce early edition of this notorious licentious novel, attributed both the Nougaret and Restif de la Bretonne, presented as the true memoirs of an attractive young lady, one Madame de Vilfranc. It caused a considerable flurry on publication, was republished at least eight times and was widely accepted as a genuine set of memoirs. Even Voltaire was said to have been taken in by the hoax. However, this latter statement calls into question the date of the first edition, as Voltaire died in 1778.

There does appear to be some uncertainty as to when the novel first appeared. MMF states that Barbier, Gay, Mornet and Quérard all give an edition of 1776 and Delcro an edition of 1778, but they were unable to find it. I have been unable to find any trace of an earlier edition in any of the usual on-line databases, but whilst Cioranescu and MMF go for the 1779 first edition, the combined weight of Barbier, Gay, Mornet, Quérard and Delcro is hard to wave aside. Besides, there are at least two 1779 editions, not distinguished by MMF or Cioranescu, the one listed by MMF, with pp. iv, 144; 159 and the present edition (Trinity College Dublin only listed in Copac).

The novel, described as 'assez érotique' by Gay, has also been attributed to Restif de la Bretonne, with whom Nougaret collaborated on a number of occasions. 'On trouve encore là un cordon de sonnette indiscret', says Gay. The setting is amongst the merchant classes and the action takes place in Paris. In addition to the contemporary popularity of the work, it seems to have had a following in subsequent centuries, published by Lalouette-Douce in 1885, by Edmond Vairel in 1951 and translated into German in 1920 and in 1978.

See Cioranescu 48442; MMF 79.28; Gay II 226 (under 'faiblesses').

tale of a wicked hat-maker, set by Paisiello

12. PAISIELLO, Giovanni (1740-1816), composer.
LORENZI, Giovanni Battista (1719-1807), librettist.

La Scuffiara Ossia la Modista Raggiaratrice. Drama Giocoso per Musica da rappresentarsi in Modena nel Teatro Rangone in Carnevale dell'Anno 1791. Dedicatora sua Altezza Serenissima La Signora Principessa Metilde D'Este. Modena, Bartolomeo Soliani, 1791.

12mo (172 x 103 mm), pp. 48, occasional scattered browning, in original gilt floral wrappers, using the outer edge of the decorative paper. **£750**

This libretto was written by Giovanni Battista Lorenzi and was first set to music by Giacomo Tritto in 1784, when it was performed at the Carnival in Naples. It attracted the attention of Giovanni Paisiello, the most

LA SCUFFIARA

OSSIA

LA MODISTA RAGGIRATRICE

DRAMMA GIOCOSO PER MUSICA

DA RAPPRESENTARSI

IN MODENA

NEL TEATRO RANGONE

Il Carnevale dell' Anno 1791.

DEDICATO

A SUA ALTEZZA SERENISSIMA

LA SIGNORA PRINCIPESSA

METILDE D' ESTE.

IN MODENA,

Per gli Eredi di Bartolomeo Soliani Stamp. Duc.
Con licenza de' Superiori.

popular composer of comic operas of the late eighteenth century, and he set it to music in 1787 for the Carnival at Naples where it was performed at the Teatro dei Fiorentinini. Paseíllo's operatic style influenced both Mozart and Rossini. He wrote over eighty operas, mainly *opera buffa;* his masterpiece *Il Barbiere di Siviglia* premiered in St. Petersburg in 1782, where he was working at the invitation of Catherine the Great. Although Paisiello's opera predates Rossini's version, and is wonderful, it has been eclipsed by the latter's enduring interpretation. In 1784, Paisiello left Russia for Italy and remained for some years in Naples in the service of Ferdinand IV, a prolific time when he composed numerous operas including the present.

La Scuffiara ossia La Modista Raggiratrice ('The Hatmaker, or The Deceitful Milliner') is a comic opera (*drama giocoso)* in two acts. Paisiello's version premiered in Naples in 1787 and tells the humorous story of Madame Perlina, the eponymous heroine, a milliner with attitude. Although the opera has largely fallen into oblivion, the overture and certain arias are still sung today such as 'Ecco assisa al botteghino'.

Not in OCLC, SBN or CCfr; OCLC lists a single copy of a Palermo 1789 edition, at Berkeley; SBN lists an edition of Venice 1791 at the Biblioteca Casa di Goldoni and an edition of Genova, 1789, at Biblioteca della Fondazione Giorgio Cini in Venice.

Telling Tales in Ethelinda's Drawing Room: Lydia Tongue-Pad and Henrietta of Bellgrave

13. PERCIVALL, Grace (1695-1763), possible attribution.

The Lady's Drawing Room Being a Faithful Picture of the Great World. In which the various Humours of both Sexes are display'd. Drawn from the Life: and Interspers'd with entertaining and affecting Novels. The Second Edition. Revised and Corrected by the Author. London, Millar, 1748.

SECOND EDITION, 'REVISED AND CORRECTED BY THE AUTHOR'. *12mo (160 x 92 mm), pp. [ii], iv, 329, [1] advertiesements, in contemporary calf, heavily rubbed but sound, double fillet border to covers, spine with five raised bands, ruled in gilt.* **£400**

'There is no Place whatever, in which the Ladies have so much the Opportunity of shewing themselves to Advantage, as in their own Drawing Rooms'. So begins this beguiling work which boasts the inclusion of love stories, adventure stories, imaginary voyages and eastern mystique, all narrated from the excellent Ethelinda's drawing room. 'An 'assembly' collection of brief amorous novels, imaginary voyages, and moral *histories*, told to each other by the daily visitors to the drawing room of the beautiful Ethelinda, who has banished cards and gossip in favour of the edifying art of storytelling' (Beasley). The work is divided into six

'days', each with an introduction, describing those present and setting the drawing room in the wider context of society (guests coming on from dinner; balls thrown for all the assembled company), the narration of a short story by one of the guests and a final open discussion of the issues raised in the story.

The six novellas included are 'The History of Rodomond, and the Beautiful Indian' (pp. 13-42); 'The Fair Unfortunate, a true Secret History' (pp. 50-77); 'The True History of Henrietta de Bellgrave. A Woman born only for Calamities: a distres'd Virgin, unhappy Wife, and most afflicted Mother', Wrote by herself for the Use of her Daughter' (pp. 101-174); 'The Adventures of Marilla' (pp. 212-232); 'The Story of Berinthia' (pp. 238-254) & 'The History of Adrastus, Semanthe, and Apamia' (pp. 257-268); 'The History of Clyamon and Constantia, or the Force of Love and Jealousy' (pp. 289-328). In addition to the main short stories in each part there are numerous anecdotes, amusing incidents such as amorous verses accidentally falling out of pockets, a mock proposal to parliament for reforming taxes and many other such whimsical conversation pieces, making the cement with which these stories are held together every bit as interesting as the texts themselves. The third novella, 'The True History of Henrietta of Bellgrave', is an imaginary voyage to the East Indies first published in 1744; it was frequently reprinted as a chapbook in the eighteenth and nineteenth centuries.

The first edition was published in 1744 (ESTC t80582 Feb '03 lists BL, Cambridge, NLS, Glasgow, McMaster, Yale, Clark, Folger, Newberry, Minnesota & Harvard) and a Dublin edition appeared in 1746. It was reprinted under the title *The Memoirs of Lydia Tongue-Pad* in 1768 and later selections were published, particularly of 'The True History of Henrietta of Bellgrave' (see above) and continuations. A Russian translation, by Daniil Petrov, was published under the title *Zhenskaia ubornaia komnata*, Moskva 1781. More recently, it was published by Garland as part of the *The Flowering of the Novel* series, New York 1974. It has sometimes been attributed to Grace Percivall and E.W. Stackhouse but it is generally given as anonymous.

ESTC t65815, at BL, Clark, Bancroft, Lilly, Newberry, Chicago and Illinois only.
Gove p. 308; see Hardy 97.

14. RACINE, Jean (1639-1699).

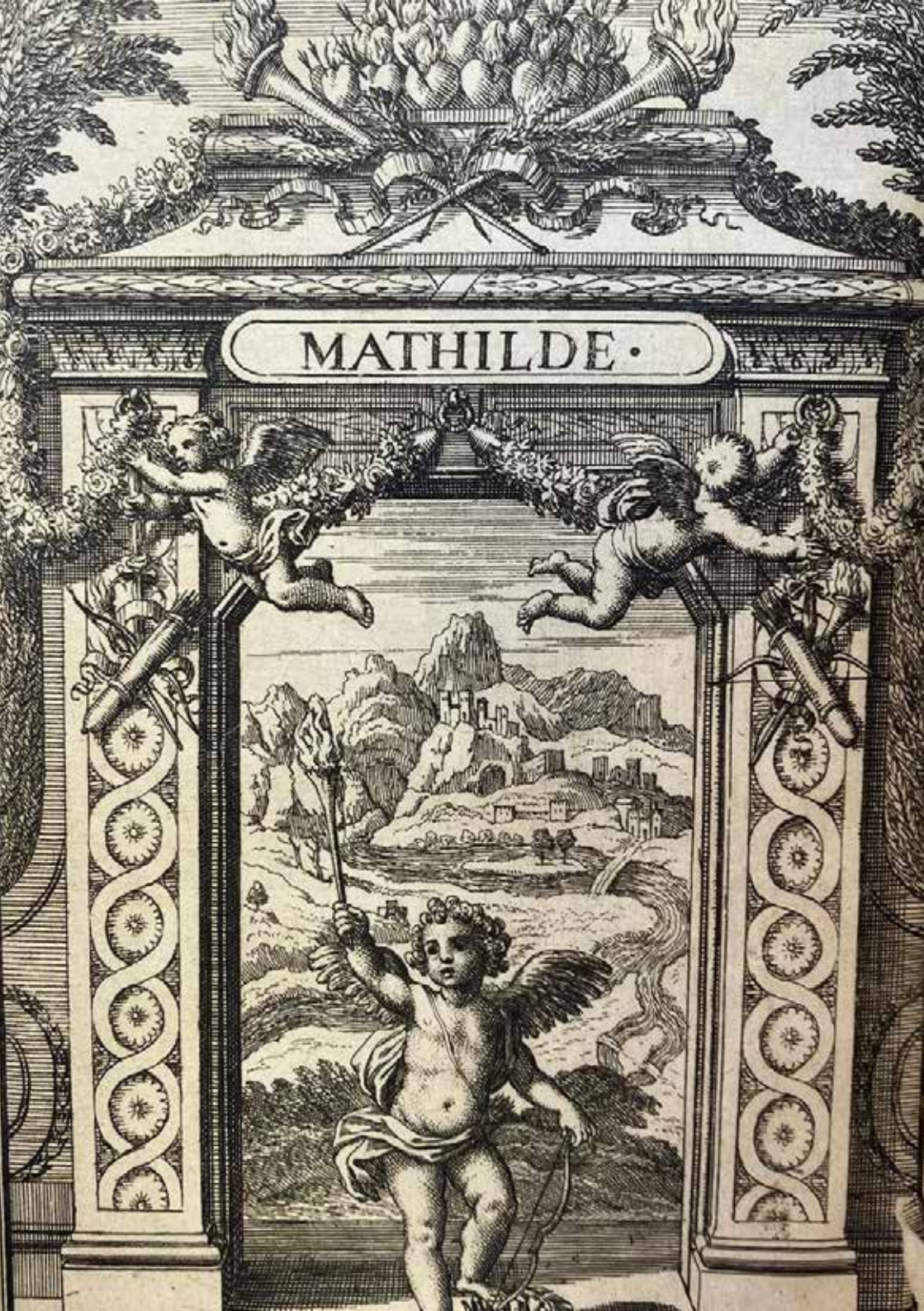
L'Andromaca Tragedia del Sig. Racine Trasportata dal Franzese in Versi Italiani, rappresentata, e dedicata da' Sigri. Paggi di Corte All' Altezza Serenissima del Sig. Principe di Modona. Modena, Bartolomeo Soliani, 1709.

> Second Modena Edition. *8vo (193 x 138 mm), engraved frontispiece and pp. [xii], 132, [1] errata, head- and tail-pieces, woodcut initials, other typographical decoration, a good clean copy in contemporary marbled wrappers, label apparently removed from front pastedown, some light wear to extremities.* **£600**

An unrecorded and attractively printed edition of Antonio Cavazzi's verse translation of Racine's great tragedy. A model of virtue and fidelity, Andromache represents the suffering of the Trojan women during the war. Racine's play was first published in 1667 and Cavazzi's translation in Modena, 1708. This edition is a record of a production put on by the 'gentlemen pages of the court' and includes a prefatory dedication from them to the Duke of Modena, dated 10th February 1709. It also includes a cast list with the names of the actors assigned to each part.

Not in Luigi Ferrari, *Le Traduzioni italiani del teatro tragico Francese*, Paris, 1925.
Not in OCLC or SBN; OCLC lists a single copy of the 1708 edition, at Harvard.


L' ANDROMACA
TRAGEDIA
DEL SIG RACINE
Trasportata dal Franzese in Versi Italiani,
RAPPRESENTATA, E DEDICATA
DA' SIG^RI PAGGI DI CORTE
All' Altezza Serenissima
DEL SIG PRINCIPE
DI MODONA
MODONA, M.DCCIX.
Per Bartolomeo Soliani Stamp. Ducale,
Con Licenza de' Superiori.


MATHILDE ·

15. SCUDÉRY, Madeleine, Mademoiselle de (1607-1701).

Mathilde. Dédié à Monsieur Frère unique du Roy. Paris, Edme Martin, and at the Palace, François Eschart, 1667.

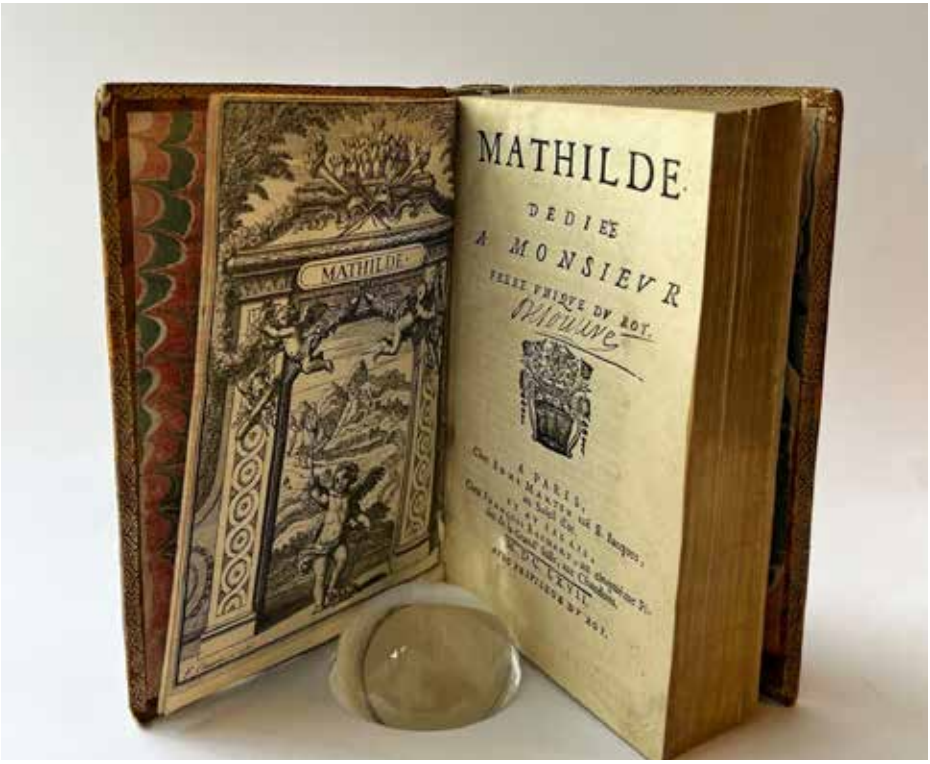
> First Edition. *8vo (165 x 105 mm), engraved frontispiece by François Chauveauet and pp. [iv], 122, [2] blank, 518, frontispiece and some headlines shaved close at the head, occasional headlines slightly shaved, in contemporary calf, slightly worn, plain spine with raised bands and red morocco label lettered in gilt, marbled endpapers, gilt dentelles and gilt edges, with the contemporary ownership inscription on the title-page of 'Desouvre'.* **£5000**

The scarce first edition of this novel by the most celebrated novelists of the seventeenth century and one of France's greatest early women novelists. *Mathilde* belongs to a new phase in Scudéry's literary development and is the second of her shorter novels, following *Célinte*, Paris, 1661, with the intervening six years overshadowed by the fall from power of her protector, Nicholas Fouquet. Dedicated to 'Monsieur', the King's brother, the novel is prefaced by a long and important essay, 'Les Jeux servant de préface à Mathilde' (pp. 1-122). In this fictionalised introduction, a group of characters entertain one another by giving each other pledges. The narrator describes 'une belle maison de campagne' in great detail and reveals at the end that it is the Château de Saint-Cloud, the home of Monsieur, the dedicatee of the novel. This first edition is also accompanied by a striking frontispiece engraved by François Chauveauet. Often remembered today for her famous salon, 'le samedi', her novels achieved an almost unprecedented popularity, spilling over into the legendary salon, so that each influenced each other, characters from real life became fictionalised and those from her 'romans héroiques' were attributed a resemblance never intended.

« L'histoire éditoriale de ce texte le détache du reste de l'œuvre romanesque de Madeleine de Scudéry : publié en 1667 chez un éditeur qui n'est pas celui des œuvres antérieures, Augustin Courbé, il semble marquer le retour de la romancière à l'écriture après une parenthèse de six années qui correspond à l'embastillement de Pellisson. Aussitôt retiré de la vente, il fait l'objet de deux éditions en 1702 et 1704 qui, sous

des titres différents et avec une nouvelle page de garde, reprennent la première édition. La mort de l'auteur, et surtout le contexte politique différent, autorisent alors la diffusion d'un texte qui avait pu paraître ambigu et malséant : le portrait du roi Alphonse XI de Castille en tyran n'est pas sans points communs avec Louis XIV, ce qui avait conduit Alain Niderst à voir dans Mathilde un roman à clé où, sous couvert d'un "masque transparent", était "[condamné] le despotisme de Louis XIV et de ses conseillers". Par ailleurs, l'œuvre politique de ce roi de Castille s'apparente à plusieurs égards à celle de Louis XIV.» (Camille Esmein-Sarrazin, "Etat présent des études sur Madeleine de Scudéry (2002-2008)", Dix-septième siècle, 2010, n° 248(3), p. 540)

Williams p. 92; Tchemerzine V, 786 ; Lever, *Fiction narrative en prose au XVIIe siècle*, p. 261 ; Chantal Morlet-Chantalat, *Bibliographie des écrivains français : Madeleine de Scudéry*, Paris-Rome, Memini, 1997.
OCLC lists BN, Lyon, Koninklijke, Strasbourg and Plantin-Moretus and Cambridge in Europe, with only Harvard and Huntington in America.



16. SENAC DE MEILHAN, Gabriel (1736-1803).

Memoires d'Anne de Gonzagues, Princesse Palatine. 1786.

First Edition. *8vo, (198 x 120mm), pp. [iv], xv, [i], 267, in contemporary etruscan calf, double gilt filet on the covers, speckled but for oval sunburst panel with central blind tooled device, flat spine gilt in compartments, with urn tooling in blind in each compartment surrounded by bright gilt foliate tooling, black morocco label lettered in gilt, some light wear to surface but still a very attractive copy, pastedown with sealing wax remnants suggesting a removed bookplate, with the ownership inscription of E. Thornhil[l] on the half-title.* **£1000**

These mock memoirs of the Princesse Palatine, which include substantial accounts of the trial of the Cardinal de Rohan, give a vivid insight into court and diplomatic life, as seen through the eyes of a glamorous and powerful woman: 'cette femme supérieure par son génie, qui avoit tant de capacité pour les affaires, & de talens pour le Gouvernement'.

This is a scarce novel by a fascinating and undeservedly obscure enlightenment writer. Having grown up at court as the son of the king's doctor, the young Gabriel was highly ambitious and hoped to use his excellent connections to help him in a career in politics. However, early on he fell foul of Necker, for whom he nursed a violent dislike in print and out of it, and he turned his attention to writing, translating Tacitus and writing a novel in the style of Voltaire, *Les Deux Cousins*. He left France after the revolution, came to London and afterwards settled in Vienna where he became firm friends with the glamorous and urbane Prince de Ligne who lamented that his friend had not lived up to his great talents and had almost missed his destiny. Another friend, Saint-Beuve, described him as 'un homme de grand esprit' whilst Molé said memorably of him: 'Il a bien connu les moeurs de son temps, mais il en avait les vices'. Many of his works, such as the present, are a mixture of history and fiction, blended with his distinctive style: 'il fut un moraliste ingénieux, ironique, caustique, sceptique' (Jean Giraud, *Dictionnaire des Lettres Françaises*, XVIII, p. 1238).

The preface, by the so-called ‘editor’, tells how the manuscript fell into his hands some years previously. A pious abbess had been showing him manuscripts by Pascal and Racine and happened to mention to him the existence of a manuscript in the hand of the Princesse Palatine. ‘J’eus beaucoup de peine à le lire, tant il étoit mal écrit; j’y trouvai beaucoup de lacunes, des endroits rayés, & des pages, ou supprimées, ou égarées’. As the abbess had no use for such worldly material, she entrusted the manuscript to him after extracting the promise from him that he would neither publish nor share the manuscript with anyone during her lifetime.

‘Cet ouvrage, et ensuite la question de savoir s’il était authentique, occupèrent beaucoup le public. Il parut à ce sujet des articles très bien faits et plusieurs lettres dans le *Journal de Paris*. Bientôt il fut prouvé que ce n’était qu’une imitation très habile et très piquante, un jeu d’esprit plus curieux qu’utile. Le succès que le livre obtint fut en partit du aux soins qu’avaient pris l’auteur de recueillir tout ce qui prouvait, dans les divers mémoires du temps, avoir trait au procès du cardinal de Rohan, qui occupait alors les esprits’ (Quérard).

ESTC t90081, listing BL, NLS, Rylands, Bodleian and Taylorian in the UK, Toronto and Michigan only in North America and a smattering of copies in continental Europe; no further copies in WorldCat.

Cioranescu 59958.