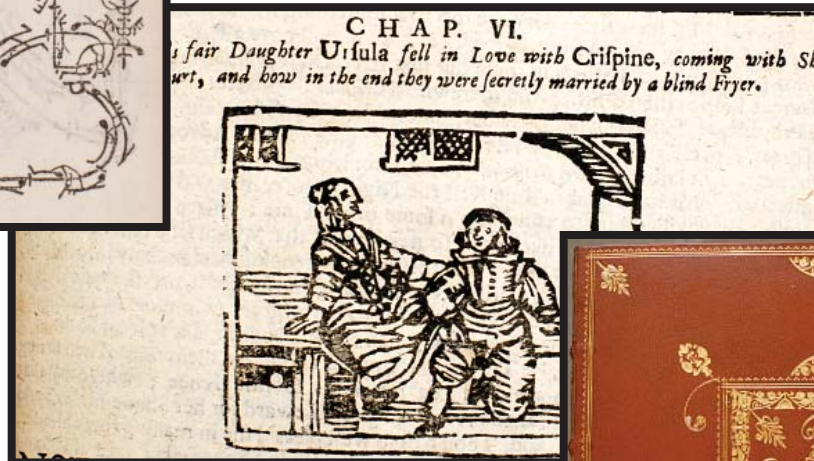


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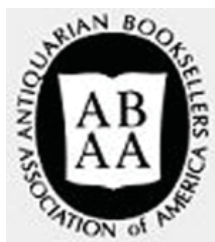
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1. **La Balia Comedia di M. Girolamo.** Razzi. Nuouamente Stampata. Fiorenza: I Giunti, 1560. Octavo. 19th century brown morocco, covers stamped in blind, spine gilt, somewhat rubbed. 55 leaves, plus errata. Collation: A-G8. Occasional light foxing, Leaf B7 repaired tear bottom margin extending one inch, affecting a few letters.

First edition comedia in five acts in prose. The prologue of *La Balia* (“The Nurse”) states that comedies should instruct as well as delight. Dedicated to Giovanni di Piero Bini by Filippo Giunti, Florenza, 15 May 1560. According to the dedication, the Giunti obtained the play from the author’s friend Zanobi Pacalli, after the author entered the Monasterio di Santa Maria degli Angeli. The prelates of the monastery at first wanted to banish Razzi because of the immorality of the play.

A comedic romance about the lovers, Liurio and Gismondo, kept apart by their parents. The content is based on intrigues, unexpected misunderstandings, and exchanges of personae and with the intercession of Liurio’s nurse, Balia.

*La Balia* is an important work to include in any study of the nurse in European renaissance literature, given the important part played by the Nurse in *Romeo and Juliet*, and the wide use of the character in English drama of the renaissance. Clubb notes that Shakespeare’s creation of the nurse was Italian in origin, as was the plot of the play itself. He principally follows the 1562 verse translation of Brooke’s *Tragicall Historie of Romeus and Juliet*, and Boastuau’s translation of Bandello’s novella (ii, 19) based on Da Porto’s version of a still older story. “When Shakespeare began writing for the stage, the Italian comedy was in a state of full development and had produced different strains and styles, approaches to tragicomedy, romantic courtship plays of revelation, satirical adulterous farces of concealment, and a double-plotted way to new combinations of the two [rather than seeking sources for Shakespearean plots in specific Italian drama and novels]. A richer harvest of connections appears when general Italian theatrical practice and repertory, rather than specific sources, are surveyed.”

The nurse is an important figure in secular English drama, from its origin Nicholas Udall’s *Dame Custance’s nurse Margery Mumblecrust* in *Ralph Roister Doister*, 1540 who delivers Ralph’s letter to her mistress, or “gammer” Madge, and again in: George, Peele 1556-1596. *Old Wive’s Tale*, 1595. Most noticeably in Gascoigne’s *Supposes* (pub. 1587) where the Nurse Balia first brings Polynesta’s lover to her bed, the elderly nurse figure is the encourager of the young in their liaisons, as in Middleton’s *Chaste Made in Chaepside*, and Marlowe’s *Dido Queen of Carthage*, 1594, IV, final scene, which provides an interesting picture of an 80 year old nurse who regrets some past refusals on her part.

Razzi, Girolamo (afterwards called Don Silvano nel Monasterio di Santa Maria degli Angeli) (B. Florence 1527, D. 1611), dramatist, biographer, art collector, friend of Vasari and Laura Battiferra. Internationally known during her lifetime, Laura Battiferra (1523-89) was a gifted and prolific poet in Renaissance Florence. Battiferra was married to the prominent sculptor and architect Bartolomeo Ammannati. She is the subject of a recent book: *Laura Battiferra degli Ammannati Laura Battiferra and Her Literary Circle An Anthology* Edited and Translated by Victoria Kirkham (U of Chicago) 2006.



Rare first edition. Reference: STC, (Italian), 550; Adam's R 228; Clubb 719 (1564 second edition); ICCU (on-line Kat.) 029069; see Gamba 1606. Allacci, 135. Salvioli 474 nota; Sanesi, La Commedia I, 287-8; Adams R-228; Camerini n.359. OCLC: three locations Newberry, U of Chicago, U of Toronto.

\$3,000.00

2. [Anonymous]. **La fameuse comedienne ou Histoire de la Guerin, auparavant femme & veuve de Moliere.** Francfort: Chez Frans Rottenberg, marchand libraire, près les Carmes; [i.e. Amsterdam: Daniel Elzevier], 1688. Original edition.

12mo. Contemporary calf, gilt spine rubbed & chipped at crown. Arms in gilt on both covers. 89p, [3p containing biographies of 8 comédiennes du Théâtre de Guégnégaud]. Collation: A-C12, D10.

In his youth, Molière joined the Bèjart troupe of actors. Madeleine Bèjart became his long-term mistress, but in 1662 he married Armande Bèjart instead (Madeleine was already married). The present work alleges that this Armande (later Guerin) was in fact Molière's own daughter.

This is a "scandalous attack upon [Molière's] wife in the form of a pamphlet called The Famous Comedienne. Guerin was the name of the actor Madame de Moliere married for her second husband, and this libel upon her character, published fifteen years after the poet's death, was so abusive that the anonymous author was obliged to print it in a foreign country. In spite of documentary evidence to the contrary, the vile charges it contains have been accepted wholly or in part by the majority of Molière's biographers. Thus introduced, let the gossips and slanderers have their say" (Crane).

Attributed to Mme. Boudin, an actor in the troupe of Théâtre de Guégnégaud, and others (see OCLC note below). Later published as *Les intrigues amoureuses de m\*\*\* et de mme, son épouse, Histoire des intrigues amoureuses de Molière et de celles de sa femme*, and *Les intrigues de Molière et celles de sa femme*.

References: Giubert II, p. 813-14 #85; Molière By Hobart Chatfield Chatfield-Taylor, Thomas Frederick Crane (1907); From OCLC entry. Note(s): False imprint; ornament on p. 5 (Rahir, fleuron 69) used by Daniel Elzevier. Also attributed to La Fontaine and to Rosimond; for discussions of authorship and the order of editions, see Barbier (II (1874) 424-427) and prefaces by Lacroix (1868), Bonnassies (1870) and Livet (1877) in their respective editions; Brunet II, 1174.

Provenance: Sir Charles Stuart de Rothesay (1779-1845), ambassadeur extraordinaire d'Angleterre à Paris.

No US OCLC locations. Harvard has a copy (Hollis).

\$2,000.00



## Rare Italian opera with ballet

3. [Anonymous]. **Il Nino drama per musica da recitarsi in Bologna nel teatro Formagliari l'anno 1673**. Dedicato all'eminentiss. e reuerendiss. sig. cardinale Lazaro Pallauicini legato di Bologna Bologna: per l'erede del Benacci (ca. 1673). 12mo old wrappers, spine worn, some faint stains, a few ink half-circles to identify text. Leaf of title, verso blank; 3p dedication signed by the impresario Giovanni Maria Forni, datata: 28 dicembre 1672; 3p Lettre; 1p Interlocutori; 1p settings for the scenes and ballet; 89p text; 1p imprimature. Collation: +6, A-C12, D9, []1. The locations for the scenes are listed, with the ballet's locations listed as well.

Opera in three acts based on the story of Nino, king of Assyria, who was murdered by his wife Semiramide. This opera concerns Semiramide and her son also known as Nino after king Nino has been murdered. The legendary likeness between mother and son was certain to delight contemporary audiences fascinated with themes of disguises, mistaken-identity and irony.

The composer and librettist have not been identified. An anonymous internet article in Wikipedia writes that Il Nino's premier was also the first success by the famous castrato soprano Domenico Cecchi Il Cortona (Cortona, 1650 – Cortona, 1717). Furthermore, the article notes that, although Il Nino has been forgotten and its author not identified, it bears resemblance to l'opera La Semiramide (1667) of Antonio Cesti (1623-1669). Since neither fact about Il Cortona or about Cesti is substantiated, they remain suspect.

Performed during the same year at the Teatro Formagliari were the following: Il Podestà di Cologne; L'Achille in Sciro; Antioco.

Reference: Sartori. 16517; Allacci 561. Locations: BC, MOe, RN; IOCLC Location: BNF.

\$2,500.00

4. Blais, Carlo. **Traité Élémentaire, Theorique et Pratique de l'Art de la danse**. Contenant les développemens, et les démonstrations des principes généraux et particuliers, qui doivent guider le danseur. Milan: Joseph Beati et Antoine Teneti, 1820. First edition of the author's first book.

Octavo (8 ½ x 5 ½"). Original printed wrappers, rebacked. 124 p., 14 plates, one folding (bound in at fold). With the half title. This work is important for its aesthetic philosophy which trains students of dance to strive to become not merely a beautiful machine but an artist. "The plates are excellent and illustrate the movements, positions, and poses described. Plate XIV is particularly interesting for its spirited representations of the different types of dancers." Beaumont. References: Beaumont p.18, Leslie p. 53. Provenance: Parmenia Migel Eckstrom.

\$950.00



5. Boisrobert, (François Le Métel de). **Les Rivaux amis. Tragi-comédie.** Paris: Augustin Courbé, 1639. Edition original. A. Riffaud, Répertoire du théâtre imprimé 1630-1660, p. 107; Soleinne, 1108 - 1127. Quarto. 19th century vellum. Minor soiling. Repair A2 bottom, no loss of text. A very good copy. Leaf of title, verso blank; 2p dedication to Comte D'Annan signed Baudoin; 1p au lecture; 1p acteurs; 123p text; 2p privilege 28 May 1638; achevé 12 September 1638. Collation: à4, A-Q4.

Set in Tarente, now Southern Italy but part of Greece in antiquity. The hero Phalante comes to Tarente to assist his friend Prince Iolas. Iolas' wife Berenice had loved Phalante and still does, and Phalante returns her feelings. The lovers will not betray their loyalty to Iolas, even when Iolas is thought to be dead. Phalante, instead of entering into an illicit affair, chooses Lilianne, sister of Iolas, although he confesses his love for Berenice to her. Lilianne's sister Iolante (adopted), who also loves Iolas, plots to destroy the city if Iolas dies and Phalante does marry Bernice. Iolante enlists Lilianne in her plot, but the plot is revealed to Phalante. A happy ending culminates when Iolas is healed via a magic herb and resumes his life with Berenice; Lilianne marries Phalante and even Iolanthe (who happens to be Phalante's lost sister) now repentant, is married to the Duke.

The dedication is to a British subject Thomas d'Annan gentilhomme écossais (d'Anan), who made a rough draft of a translation of Francis Godwin's *Man in the Moon* (1638) that was used by Baudoin (Boisrobert) in preparing his own translation (1648). It has been suggested that the play was dedicated to Davenant.

*Les Rivaux amis* was probably written in 1637. It resembles a number of plays from the period in which a wife is yielded to a friend, including Hardy's *Gésippe*. The lost children who unknowingly flirt with incest in Mairet's *Virginie* and also that role of the Duke who marries a princess is the same as in Lope's *Laura perseguida*.

References: Lancaster II. OCLC: BnF, Lyon. No North American locations.

\$2,000.00

6. Boursault, M. (Edmé) (1638-1701). **Germanicus, tragédie.** Représentée par les comédiens du Roy. Paris: Chez Jean Guignard, 1694. Original edition. Soleinne 1354.

12mo. 19th century marbled boards, spine worn, faint dampstains to margin. Leaf of title, verso blank; 10p epistre to Cardinal di Bonzi. 75p text, leaf of priv. 2 December 1690; Achevé 14 November 1693. Collation à8, A-C12, D2.

A tragedy based on Tacitus. This play, with three different titles, was performed from 1673 through 1679 but not printed until 1694. According to Lancaster, the plot also is based loosely on the contemporary short novel of Mme de Lafayette's *la Princesse de Montpensier* (1662) in an attempt to combine classic history and the modern novel that was certain to attract an audience.

Five acts, verse. *Germanicus* is Boursault's first tragedy. The plot is set in the Rome of Augustus. It is based on the history of Tacitus, although it differs in staging the marriage of Germanicus to Agrippina



and Livia to Drusus. Also, differing from Tacitus, Germanicus does not desert from the legion, and there is no attempt to murder him by Piso's brother.

The play has an almost impenetrable performance history. According to Lancaster the play was first performed at the Marais on May 25, 1673 with the title *Les Amours de Germanicus* (Lancaster IV, p.137). It was then acted seven times in the latter part of 1673, twice in 1674, and twice in 1676. The play was staged again, according to *Parfaict.Dictionary* (Vol. IV, 1762) on 20 December 1678 with the title *Princess de Clèves* at the Guénégaud where it failed (p. 243), but then, according to *Beauchamps Vol. II, 1735*) Boursault revised and gave the play under the name *Germanicus* in 1679 at the Hôtel de Bourgogne where it was given "elle eut un grand succès" (p. 337-43). Since the play was not published under any title until *Germanicus* 1694 (as here), the relationship between the versions of the play is not and probably will never be known.

Also, there is little firm evidence to show the influence of Mme de La Fayette's novel *La Princesse de Cleves* on any version, even though it bears this title in the performance of 1678. Nor is there more than slight resemblance to her novel, *Princesse de Montpensier*. According to J.W. Scott (1970) in a review, "as a literary historian, [Haig] does not inspire confidence by his bald assertion that in 1678 Boursault 'puts on [sic] a stage version of *La Princesse de Cleves*'" (p. 14). Boursault indeed claimed, in the 'Lettre a Mme la Marquise de B ... sur l'indigence du theatre' (collected in the *lettres de respect, d'obligation et d'amour*), that he had, at a time unspecified, produced a dramatized version of the *Princesse de Cleves*; he also claimed that it had failed, and that he had reproduced it the following year under the title of *Germanicus*. But there is no trace of this alleged *Princesse de Cleves*, and it is all the more difficult to believe unreservedly the recollection of an ageing Boursault since he was writing in 1697, *Germanicus* had its premiere in 1673 (i.e. five years before the publication of the *Princesse de Cleves*), and if *Germanicus*' theme and plot bear some slight resemblance to those of the *Princesse de Montpensier* they bear none at all to those of the *Princesse de Cleves*."

Boursault, Edmé (b.1638, Mussy l'Evêque-d.1701, Paris). Playwright. Born in Mussy l'Evêque, a small town in the Bourgogne. His native language was the Bourguignon patois. He went, uneducated, to Paris, at the age of 13, where he studied and made a name for himself. In 1661 his first play, a farce entitled *Le Médecin volant*, debuted at the Hôtel de Bourgogne. Boursault served as secretary to the duchesse d'Angoulême, the natural child of King Charles IX. He did literary work for the Court for a number of years, receiving a pension of 2000 livres. In 1683 he reappeared as a playwright with *La Comédie sans titre, ou le Mercure galant*.

References: Lancaster, H.W. (1940). *A History of French Dramatic Literature in the seventeenth century*; Scott, J.W. (1970). "[Review of] *Madame de Lafayette*. By Stirling Haigh." *Wayne's World Author Series*. 90. New York: Twayne. Locations: OCLC: North American locations: Harvard, Brown.

\$1,250.00



## **A Masterpiece (John Lough)**

7. Brueys, Abbé David-Augustin de. (1640-1723); Palaprat, Jean (1650-1721). **Le Grondeur. Comedie.** Paris: Chez Thomas Guilain, sur le quai des Augustins, à la descente du Pont-neuf, à l'image, 1693. Original edition. 3 act comedy in prose with prologue. Premiere Feb 3, 1691 Théâtre de la rue des Fossés Saint-Germain Paris. Cioranescu 17, 51745. 12mo. Old wrappers. Leaf of title, verso blank; 8p preface; 1p priv 30 January 1693, achevé 8 April 1693; 1p acteurs; 130p text; leaf of ads. Collations á6, A-K6, L4, []1.

Grichard, a physician and notorious complainer, has engaged his son, Terignan, to marry Clarice and his daughter, Hortense, to marry Mondor. When Grichard decides to marry Clarice himself, Clarice's mother retaliates by forcing an engagement between Grichard's daughter and a half-wit, Fadel.

The inevitable happy ending shows, along the way, a hilarious picture of Grichard as overbearing and rude: he brutishly dismisses a servant and does even worse to his lovely 15 year old son, Brillon, by tearing up his prized essay, a wound which causes the young boy to run away from home. The old man very nearly joins the army as a doctor to search for his son in Madagascar, while refusing at all times to admit he cares about the boy.

Formally, the play has a prologue, "the sifflet" (whistle), designed to prevent hostile criticism among detractors, since the custom of whistling and hissing had grown popular among young theatre goers.

The play was composed chiefly by Brueys, but Palaprat made considerable alterations and persuaded his colleague to change the title from *Le Chagrin* to *Le Grondeur*. The play was originally written for 5 acts but was changed to three in response to Champmeslé's opinion that the subject was good for one act only.

*Le Grondeur* was one of the most popular plays of the last quarter of the 17th century. Palaprat said that, "in Paris, everyone knew it by heart." One of the keys to its popularity was the attention to contemporary events and customs including the duties of a valet, and the naming of popular dances: menuets, gavotes, passe-pied, tracasas and others. By far the greatest triumph was the invention of the character of the grumbler, which was new to the French stage. Brereton calls the protagonist a "distant cousin of the Misanthrope."

Lancaster notes that *Le Grondeur* marks a return to the comedy of character, based in some measure on *Tartuffe*, a form which had been neglected since Molière's death. "The leading person is dominated by a vice that poisons his social relationships... The simplicity of the subject, the excellence of the structure and the many amusing observations found in the dialogue... place the comedy high among those of the century" (Lancaster).

It remained in the repertory of the Comédie Française until 1842 and was given 635 times in that period. Later in the 18th century, Voltaire declared that it would be known as long as there is a French



language. It was adapted for the London stage as *The Grumbler* by Oliver Goldsmith in 1773.

Jean Palaprat, a dramatist born in Toulouse, was best known for this play, also for *L'Avocat Pathelin* (1706) and other comedies; Abbé David-Augustin de Brueys, dramatist from Aix-en-Provence. He was converted to Catholicism by Boussuet. Aside from his comedies, he wrote a Christian tragedy, *Gabinie*, a set in the time of Diocletian. He is best remembered for his collaboration with Palaprat.

Reference: Brereton, Geoffrey. *French Comic Drama from the Sixteenth to the Eighteenth Century* (1977); Lough, John. *Paris Theatre Audiences in the Seventeenth and Eighteenth Centuries* (1957); Solennine 3343. Published in Palaprat's *Les oeuvres*, Paris, 1694. OCLC: Yale, Latrobe.

\$1,750.00

8. Corneille, Thomas (1625-1709). **Ariane tragedie**. Paris: Chez Guillaume de Luyne, Libraire-Juré, au Palais, sous la montée de la Cour des Aydes, 1672. Tragedy in 5 acts, verse. Premiered February 26, 1672. Priv 10th February 1672; Acheve last day of March 1672. Published also by Claude Barbin. Original edition. Soleinne 1231. 12mo. Modern vellum. 1f title, verso blank; 1f acteurs, recto blank; 76p text; 1f Priv., verso blank. Collation: A-F alternating 8s and 4s. G2. Very clean copy.

The play begins as Theseus and Ariadne, and her sister Phaedra, flee to the island of Naxos after killing the Minotaur of Crete. Theseus and Ariadne are to be married, but Theseus soon realizes that he instead loves Phaedra, so he delays the wedding on the pretext of waiting for his friend, Pirithous, to arrive. During this delay, the king of Naxos, Cœnarus, falls in love with Ariadne. When Pirithous, at last, arrives, he advises our heroine to marry the king (per Theseus' request). She refuses, and so Theseus is forced to admit that he loves another. Grief stricken, she concocts a plan of revenge, involving the murder of her rival for Theseus' love, which she confides to her sister. Fearing for her life, Phaedra flees with Theseus in the middle of the night. Once again betrayed in a new and horrifying way, Ariadne takes her own life with Pirithous' sword.

Probably suggested by DeVise's *Mariage de Bacchus et d'Ariane*, a machine-play with music produced at the Marais in the winter of 1671-2. Corneille's play was based on Plutarch's *Life of Theseus* Books XIX-XXI. Plutarch relates several versions of the Ariadne in Naxos' story, but none have a Phaedra character.

*Ariane* has been described as a "tragédie racinienne" because of its superficial similarity to many of the plays by Racine. It has been compared to *Berenice* of Racine for its power of compelling complete pity and sympathy. Lancaster writes that "The play is essentially for a great tragic actress... La Champmeslé... doubtless contributed to the plays' success... the simplicity and earnestness of her speech, the manner in which she pleads with Theseus, her futile plans, her helplessness and grief make her, as M. Reynier claims, a rôle that for pathos was unsurpassed on the French classical stage. Collins writes that it was the play's high degree of emotional appeal that won it praise from Mme. De Sevigné and the brothers Parfait and La Harpe.



According to Brereton, Ariane was written in 40 days to compete with Bajazet by Racine, which he may have seen. The play was an enormous success, with Champmelé in the title role. It was given no less than 258 times at the Comédie Française during the period of 1680 and 1793, making it one of the most frequently performed tragedies of that era.

References: Brereton; Lancaster: Collins, D.A. Thomas Corneille.(Hague, 1966); Reynier, G. T. Corneille sa vie et son Théâtre (Paris) 1892. Pp.189-90. OCLC: Oxford only; (Barbin imprint has 4 locations, 3 in U.S.)

\$3,500.00



9. Coster, Samuel (1579-1665). **S. Costers Iphigenia, Treur-Spel...** Amsterdam: N. Biestkens, 1626. Third edition.

Quarto. 36 leaves; collation: A-I4, title vignette. Modern gray wrappers. Title page slightly soiled, faint dampstains last few leaves. A second edition was probably issued by the same publisher in 1617. The notorious 1621 performance of the play (see below) is mentioned in a printed note at the bottom of A1v.

Tragedy in five acts in verse based on Euripides but with a thinly disguised criticism of the current religious disputes and fanatical drive of the Calvinistic preachers. Performed again in 1621, Iphigenia caused fierce protest because the character of the priest, Euripylus, made a certain Amsterdam clergyman look ridiculous (the actor in question wore make-up that left no doubt as to who the target was). The political message “dressed up as a classical fable is on balance rather pragmatic in character. Coster confronts the authorities with

his belief that to prevent escalation [of the current religious unrest] it is better to accommodate the religious fanatics in the hope that better times will come” (Grootes).

Samuel Coster (16 September 1579, Amsterdam - 1665) was a Dutch playwright and patron of the arts. He began as a student of the humanities, but he graduated in 1610 as a doctor in medicine. He was appointed as a physician at the Hospital in Amsterdam. A life long champion of education and charity, Coster played a leading role in the literary life of Amsterdam for 10 years, making his name in the theatre. Among the seven plays he wrote was the first ‘classical’ tragedy in Dutch, Ithys, probably put on by the literary society “Eglantier” in 1615.

In 1617 Coster, with a small group of like minded writers, founded the Duytsche Academi whose intention it was to practice not only poetry and theatre, but also to organize scientific research lectures



in Dutch, unlike the universities of Leiden, Franeker, Harderwijk and Groningen, that gave their classes at that time only in Latin. Using his own money, he financed the construction of a wooden theatre behind one of the buildings on the Keizergracht.

The orthodox Calvinists strongly objected to theatre and were understandably suspicious of Coster with his liberal views. Under pressure from the Council of the Dutch Reformed Church the vernacular lectures were dropped from events at the Duytsche Academi. In 1622, Coster sold his theatre to the city's orphanage, which had until then received a third of the profits, and wrote no new work, although he did revise his existing plays. Although this attempt at forming a permanent Dutch theatre did not succeed, Coster laid the groundwork for the Amsterdam Schouwburg founded in 1637 and erected on the spot where his 1617 theatre was erected. The Schouwburg "had its roots in Coster's theatre and the Duytsche Academi and went on to feature a truly international repertoire and where many Dutch authors saw their work performed" (de Leeuwe).

The first edition of Iphigenia was published in 1617 by Biestkens. Following the 1626 edition, the play was also reprinted in 1630 by de Wees. A collected edition of Coster's works, Samuel Coster's werken uitg, was published in Haarlem by Erven F. Bohn, 1883, edited by R.A. Kollwijn.

References: De Leeuwe, H.H. J. (1984). Dutch Theatre. McGraw-Hill Encyclopedia of World Drama. Vol II.; Grootes, E.K. Schenkevled-Van der Dussen, M.A. Hermans, Theo (ed). (2009). The Dutch Revolt and the Golden Age 1560-1700. A Literary History of the Low Countries. New York: Camden.

OCLC: 1 copy located in North America: NYPL

\$1,500.00

## The Evolution of Tragic-Comedy

10. Desjardins, Marie Catherine Hortense (d. 1683). **Manlivs, tragi-comedie Par mademoiselle Des Jardins**. A Paris, Barbin, 1662. Cioranescu 17. 66677. Original edition. The play was performed May 1662 at the Théâtre de l'Hôtel de Bourgogne, Rue Mauconseil, Paris.

12mo. Contemporary vellum ties (covers somewhat soiled). Leaf of title verso blank, 6p. dedication by the author to Mademoiselle, 1p blank, 1p personages, 75p (i.e.79) text, 2p extrait. Privilege 28 September 1662, published 27 October 1662. Collation á4, [1], AG6 (G6 a blank). Very good copy. There is also a Gabriel Quinet and Guillaume de Luyne imprint mentioned in the extrait.

Set in 4th century BC. Gaul, the Roman general Manlius has been defeated by the Latins. His father Torquatus, the consul, Camille, widow of Decius, and the Latin Princess Omphale, are in the Roman camp. Although Torquatus has agreed to marry Camille, he really desires Omphale and threatens to put his son Manlius to death if Camille, who really loves Manlius, does not consent to marry him. The action of the play revolves around Manlius' courage in refusing to compromise himself by escaping. At the last minute, Torquatus frees his son and marries him to Omphale, while Camille, who has renounced Torquatus, now consents to marry him.



Manlius was the author's first play, five acts in verse. While contemporary critics, such as D'Aubignac and De Visé, criticized the structure of the play, which Desjardins attempted to compose on classical principles, they did praise the beauty of her poetry. The play was based on Livy book V although, in Livy, Manlius was actually put to death by his father for an impetuous breach of military discipline. The 19th century critic, Magne, cited in Lancaster III 561, compares her poetry to Corneille's.

Marie-Catherine Desjardins has been called the George Sand of the seventeenth century. She was the daughter of a *prevot de la marechaussee* and of a lady in waiting of the *duchesse de Montbazon*. She was born at Alençon, probably in 1632 (although Leris & Mouhy have the date as 1640). She became known locally for her verses and escaped to Paris, where she may have become an actress, after an amorous adventure with a cousin, Tallemant des Reaux. She was protected by the *duchesse de Montbazon* and became a well-known author, writing occasional verse, novels, letters, and plays. Her complete works were published 1664, 1674.

Louis XIV gave Madame de Villedieu (Desjardins' stage name after a second marriage to Boësset e Villedieu) a pension of 1500 livres. She was admitted to the Academy of the Ricovrati of Padua. Madame de Villedieu was prolific in the genre of "nouvelles historiques" and "nouvelles galantes," which began to appear in France in the 1660s. Along with her novels, she wrote three plays: the tragi-comedy *Manlius*, performed with critical success by the actors of the Hôtel de Bourgogne in 1662 (the play engendered a debate between Jean Donneau de Visé and François Hédelin, abbé d'Aubignac concerning its historic accuracy); the tragedy *Nitetis* performed April 27, 1663; and the tragi-comedy *Le Favori*, performed January 14, 1665 at Versailles by Molière's troupe, and in June 1665 in Paris. She died at her manor in Clinchemore in 1683.

References: Parfait III, p.300: Noting the Quinet edition and that the same subject was treated by Sieur Gillet de la Tessonnerie and by Sieur Faure (Paris: Dupont 1661 or 62) but this was never played on the stage. : agne: Mme de Villedieu, (in *Mercur de France*, 1907); Lancaster. III, 559-560. Bibliography. Lachevre (Fred). in *Les Derniers libertins*, 1924 P.115-24.

Provenance: Bookplate Comte de Billy, (18th cent), St. Denis S/Sarathon (20th cent). Annotation crossed off flyleaf but dated 25 Feb 1686, amateur poem on G5r dated 1686.

OCLC: BnF (Barbin imprint) notes "une épître dédicatoire à la Grande"; 1 North American loc: Huntington (no pub identified) notes "Paging irregular: p. 15 misnumbered 17, p. 73-79 misnumbered."

\$2,000.00

11. Fernández de Moratín, Leandro (1760-1828). **Obras: dramáticas y líricas**. Madrid: Estab. Tip. de F. de P. Mellado, 1844 Nueva ed. Two volumes, 12mo. Contemporary mottled sheep, red leather spine labels. Rubbed. 541, 554p. Contents: v. 1. La derrota de los pedantes. La toma de Granada. Satira. Epistolas. Odas. Sonetos. Romances. Composiciones diversas. Composiciones inéditas. Hamlet. Notas. – v. 2. El sí de las niñas. La escuela de los maridos. El médico à Palos. La comedia nueva. El viejo y la niña. El baron. La Mogigata. The major plays and poetry.



Leandro Fernández de Moratín (March 10, 1760, Madrid—June 21, 1828, Paris) was a Spanish dramatist, translator and neoclassical poet. He was the son of Nicolás Fernández de Moratín (1737-1780), who was a major literary reformer in Spain from 1762 until his death in 1780. Distrusting the teaching offered in Spain's universities at the time, Leandro grew up in the rich literary environment of his father and became an admirer of Enlightenment thought.

A supporter of Joseph Bonaparte, whose rule had allowed far more expression of liberal thinking than what Spain's Bourbon monarch Carlos IV was willing to tolerate, Leandro Fernández de Moratín was given the post of royal librarian. His 1805 comedy *El sí de las niñas* (The Maidens' Consent, 1806) was denounced upon the reinstatement of the Inquisition after King Ferdinand VII regained the throne. Leandro Fernández de Moratín had to abandon playwriting and was forced into exile in France after the fall of the Bonapartes.

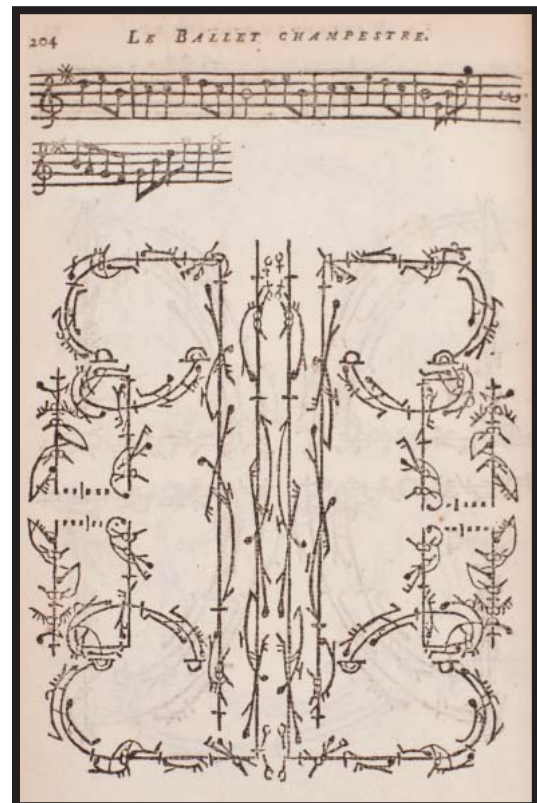
Leandro Fernández de Moratín died in France and was buried there in the Père Lachaise Cemetery. However, at the turn of the 20th century, his remains were brought back to Spain for interment in Madrid's Panteón de Hombres Ilustres (Pantheon of Illustrious Men).

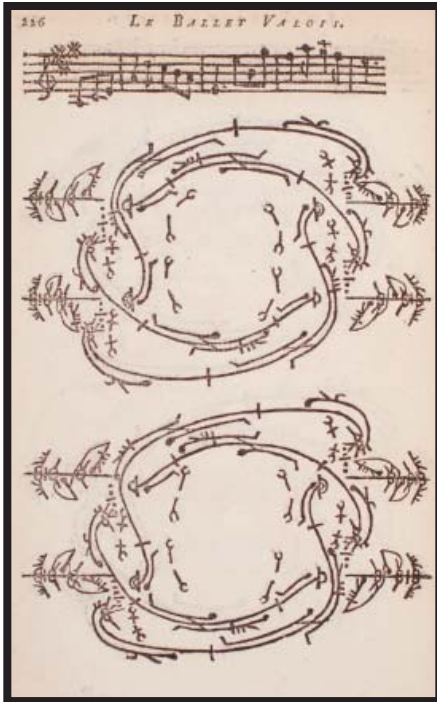
The first edition of the collected works came out in Paris: A. Bobée, 1825-?; the first edition in Spain was Barcelona: Antonio y Francisco Oliva, 1834.

\$400.00

12. Magny [Claude Marc], M. **Principes de Chorégraphie, Suivis D'un Traité de la Cadence, qui apprendra les tems & les valeurs de chaque pas de la Danse, détaillés par caracteres, figures & signes démonstratifs.** Par M. Magny, Maître de Danse à Paris, aujourd'hui résident à Senlis. Prix, six livres, broché. A Paris, Chez Duchesne, Libraire, rue Saint Jacques, près la Fontaine Saint Benoît, au Temple du Gout; et De La Chevardiere, rue de Roule, à la Croix d'or. 1755.

Octavo. Contemporary sheep, rubbed and chipped at spine heel and crown. Worn at joints but firm. Leaf of title, two line anonymous poem on reverse, 4p preface, 2p approbation dated 1 Octobre 1763 and priv. 31 July 1764 and imprimerie de Nicolas des Rocques 1765, 244p text with in-texte and hors text woodcut choreographic notation and music. Collation a-4, A-P9(8) Q(2). With a woodcut trophy of musical instruments, signed "Sculp, Vignon," on the title page.





“One of the most important and elaborate 18<sup>th</sup>-century works on dance notation, giving a detailed explanation of -and apology for- the Feuillet method. The dance notation (some of it quite complex) was printed from woodcuts- somewhat on the crude side but serviceable” (Malkin).

Magny’s *Principes de Chorégraphie* is an important book for understanding the teaching of dance notation in the baroque period. Magny gives a detailed yet simplified explanation of the Feuillet method and also describes the steps for six ballroom dances including *Le Quadrille*, a cotillon especially composed for learning steps and patterns. His method is considered an “abbreviated method for easily knowing the contredanses without their steps having to be written down” Sowell.

“Apparently not ever in general use, even during the years immediately following Feuillet’s publication in 1700 of the notational system... dance notation had in the second half of the 18th century not a few detractors (such as Noverre...), but also advocates such as Magny... In his preface, Magny claims to

have developed, extended, put in order, proved, and augmented Feuillet’s principles... He explains the principles of the system... then provides a series of tables with the steps in chorégraphie... Added is a section on cadence... with signs for the pas de menuet used to illustrate coordination with the music. Further information on the menuet is found at the end of the book... Magny appends dances in chorégraphie with music... Then follows a section on the contredanse and the use of chorégraphie in recording it...” Schwartz & Schlundt, pp. 47-48.

Claude Marc Magny (1676-1727) studied under Pierre Beauchamps. He was a member of l’Académie Royale de Danse, then le Maître de Ballet de la Cour de Lorraine. “He was a member of the Parisian Académie Royale de Danse and ‘maître à danser’ of the duchess Elisabeth-Charlotte, wife of Léopold Ier. Duke of Lorraine and of Bar (1697-1729). In 1706, Magny was also responsible for producing Lully’s *Acid et Galatée* (where the court had transferred in 1702)” (Anthony & Heyer).

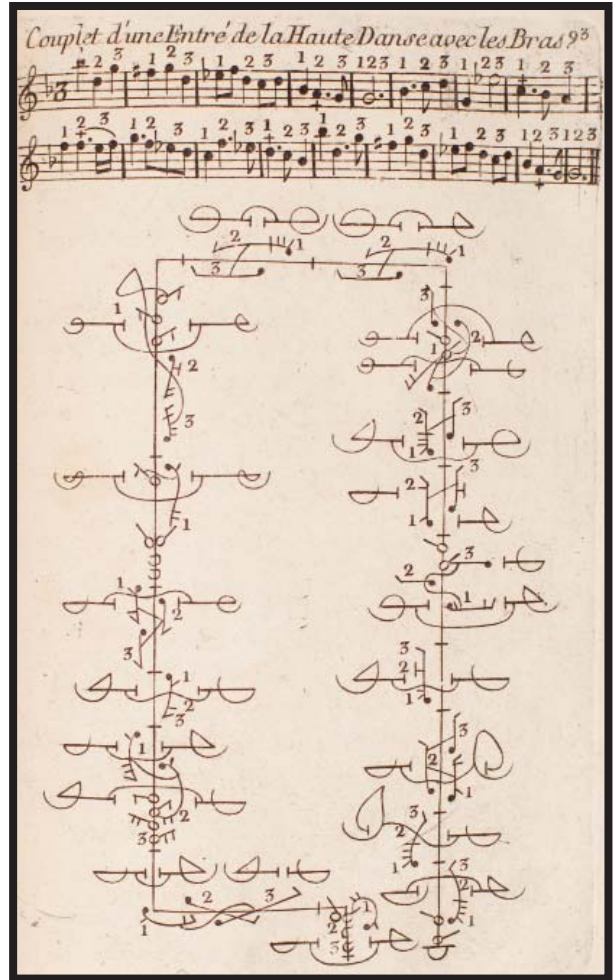
References: Anthony, James R and John Hajdu Heyer. *Jean-Baptiste Lully and the music of the French Baroque* (1989); Fletcher #36 “Contains an early use of the term quadrille...”; Magriel p. 82; Sowell #61; DDM 1762; Malkin, Mary Ann O’Brian. *Dancing by the Book. A Catalogue of Books 1531-1804 in the collection of Mary Ann O’Brian Malkin.* (2003) #71. Schwartz, Judith L. and Christena L. Schlundt. *French Court Dance and Dance Music: A Guide to Primary Source Writings, 1643-1789* (1987).

Provenance: Edward Tufte. Christies sale 2400, New York, 2 December 2010. Lot 49.

\$13,500.00



13. Malpied, M. **Traité sur l'Art de la Danse Dédié à [sic] Monsieur Gardel l'ainé, Maître des Ballets de l'Academie Royale de Musique.** Par M. Malpied. A Paris Chez Mr. Bouin, Editeur, Rue St. Honoré, près St. Roch. Mdlle. Castagnery, rue des Prouvaires à Versailles, chez Mr. Blaisot, rue Satory. A.P.D.R. (Ca 1770). Octavo. 19<sup>th</sup> century calf-backed boards. No signatures. Paginated [vi] 1-122. Engraved title within rococo border, signed, "Ribiere Sculp." All pages engraved, with many choreographic diagrams and musical examples. A very good copy, with slight soiling and darkening to title page and a few other spots. Paraph of the author (?) in ink at the foot of "Avis de l'editeur" leaf.



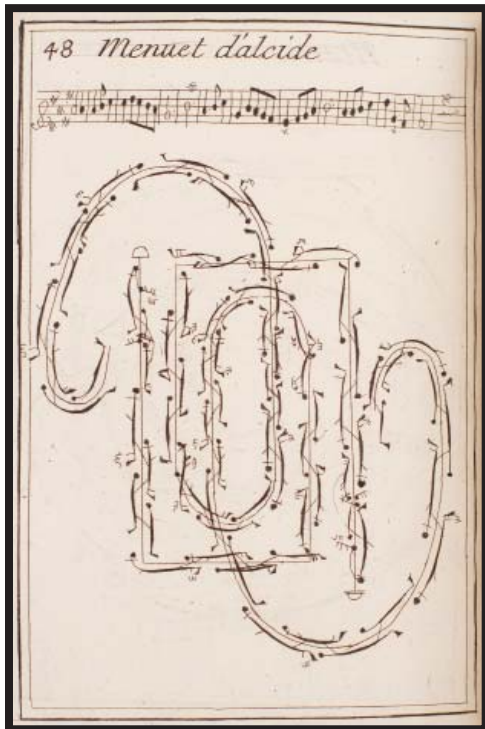
Malpied's *Traité* is important in that it describes, for the first time, the five positions for the arms, in conjunction with the five position of the feet. The work also notes detailed treatment of the arms, hands and fingers. Fletcher notes that Malpied's method "shows a marked advance on the work of Feuillet and Rameau in the simplification of the recording of dance steps." Beaumont concurs that Malpied's book is noted for the simplification and clarification of the Feuillet method. He adds that "there is (at p.108) a complete stenochoreographic record - with the air - of the Menuet."

References: Fletcher #37; Beaumont p.120-121; RISM BV1 11 p.532; Fletcher notes that the BM copy was destroyed in WWII. Not in the Malkin collection. Provenance: Edward Tufte. Christies sale 2400, New York 2 December 2010. Lot 51.

\$13,500.00

14. Rameau, Pierre. **Abbrégé de la Nouvelle Methode, Dans l'Art d'Ecrire ou de Traçer Toutes Sortes de Danses de Ville.** Dedié à Son Altesse Serenissime Mademoiselle de Baujaulois et Mise au jour Par le Sr. Rameau Maître à Danser Ordinaire de la Maison de Sa Majesté Catholique, la Reine Seconde Douairriere d'Espagne. Et seul privilegié du Roy pour la corection et augmentation de la Choregraphie Ouvrage très utile pour toutes Personnes qui ont Sçu ou qui apprennent à Danser, puisque par le Secour de ce livre, on peut se remettre facilement dans toutes les Danses que l'on à appris. Se vend 5 lt. broché et 6 lt. reliez en veau. A Paris Chez l'Auteur faubourg mont marthe. I Vilette a la Croix d'or rue St. Jacques, Jacque Josse rue St. Jacques a la colomber royal, le St. Boivin rue St.Honoré a la regle d'or, Le St. Des hayes rue charlot au marais. (1725). Octavo. Contemporary calf., gilt rules, spine gilt. Rubbed and outerhinge worn but sound. Armorial shield, probably Belgian, on





both covers, marbled endpapers. A clean and very good copy.

First edition, early issue bearing Rameau's address of "faubourg mon marthe" before he moved to Rameau's house on rue di Bussi, but with the Avis mentioning Le Maître à danser ([1 recto) and with the legend on title page: Renou. Sculpt (see Fletcher #27).

I. Leaf of title, verso blank, 3p avid, 1p ads, 2p dedication to Mme Beaujollois, 2p avant-propos, 4p approbation dated 20 Oct 1725 & Priv. 4 Dec 1725. 1 leaf table (recto blank). 113p text partly printed, engraved and woodcut. Error in pagination with engraved table inserted between pp. 4-5. 31 engraved plates many with page numbers to indicate their placement. Collation [12, á-D8 with unsigned plates before p.1, 5 (2) 17, 21, 23 25, 29, 33, (2) 39, (4) 49, (6) 51, 55, 59, (4) 76, 80, 84 (2) 108. II. Leaf of title to part II, verso blank. 84p engraved dances with errors in pagination. Collation: 43 plates, most printed on both sides. According to Malkin the importance

of this work is that Rameau points out the limitations of the Beauchamp-Feuillet system of dance notation and sets forth detailed improvement to it.

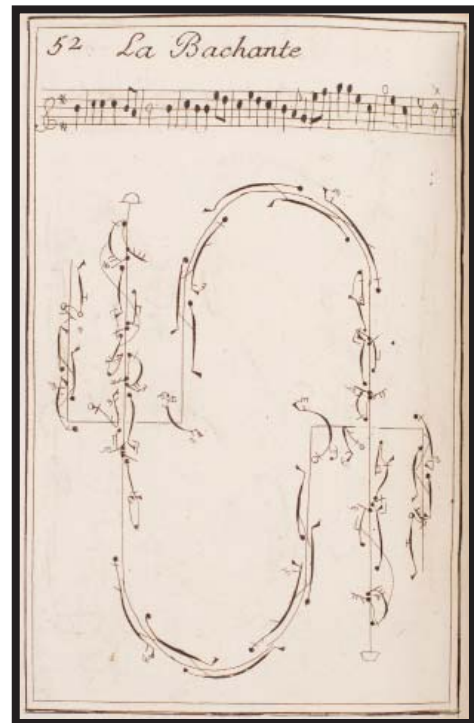
The first part of this manual discusses performance of various steps including demi coupé, bourée, chassé and pirouett, and through the use of text and tables, Rameau also provides discussion of an improved and simplified version of Feuillet notation. Second part: Engraved title Douze Des Plus Belles Danses de Monsieur Pecour. This part comprises a collection of (as Wendy Hilton puts it) Pécours 'most popular and durable social dances' re-notated in Rameau's new system.

The second part of the text consists of notations for twelve duets choreographed by French dancer and choreographer, Guillaume-Louis Pecour.

References: Fletcher #27 with address of "rue de bussi", noting: "As p.73 is missing in this copy, as in the B.M. copy, and the L.C. copy, it is reasonable to think that its absence is due to an error of pagination." Fletcher notes "Rameau claims to be the only person having the Royal privilege to correct and add to Feuillet's system of choreographic notation. Malkin #101.

Provenance: Edward Tufte. Christies sale 2400, New York, 2 December 2010. Lot 45.

\$15,000.00



15. Totti, Ranieri (fl. second half of the 16th century). **Gli amanti furiosi, favola boschereccia, di Ranieri Totti di Pisa deto nella Accademico delli Svegliato Il Sonnovento.** Venetia: Giovachino Brugnolo, 1597. First edition. 12mo. 76 leaves of text with two illustrations and with the engraved arms of Enea Piccolomini on the titlepage.

Rare first edition of this five act pastoral drama notable for its choral intermedes at the end of each act except the fifth. The first intermede features a chorus of Satyrs singing a hymn to Venus and Bacchus; the second a chorus of Baccante and Satyrs, the third and fourth an even larger group. According to Lavocat, the dancing is notable in that it features monsters as well as the more well-known figures of mythology such as satyrs.

The play was performed four times in Pisa by the young gentlemen devoted to charitable work for the sick people of Santa Maria Nuova, under the direction of young Totti's uncle because the author died in his prime (Clubb: #843).

Little is known about Ranieri Totti. This is his only surviving work. He was a member of the Accademia degli Svegliati of Pisa, which was founded in 1588 by professors and students of the University of Pisa (A.Salvini. *Pisa nei suoi poeti e nelle sue accademie*, p. 182). Shortly after its foundation, one of its members, Pietro Lupi, also wrote a pastoral drama *I sospetti, favola boschereccia* (1589).

Contemporary vellum, spine label printed in gilt. A few faint stains but a fine copy. Leaf of title, verso blank, 2p dedication to Enea Piccolomini Nicolao Totti, the author's nephew; 4p prologo with interlocutor, 76 leaves of text. Collation: +4, A-L8, K4. Woodcuts at c2, F4. Five acts, verse. Two illustrations. OCLC: 3 locations North America: Folger, Princeton, U Toronto.

References: Edit 16, CNCE 23278; L.G. Clubb. (1968). *Italian Plays (1500-1700) in the Folger Library*, (843). Florence; D. Ciampoli, (1900). *Nuovi studi letterari e bibliografici*; Françoise Lavocat. (2006). *La syrinx au bûcher Pan et les satyres à la Renaissance et à l'âge baroque*; A.Salvini. (1965). *Pisa nei suoi poeti e nelle sue accademie*, p. 182. Pisa.

\$2,500.00

16. Villedieu, Marie-Catherine-Hortense de (1640?-1683). **Mémoires de la vie de Henriette-Sylvie de Molière.** Première [-Seconde] Partie. Paris: C. Barbin, 1671. Rare 1671 imprint of Parts I & II of the Mémoires, eventually issued in six parts in 1674. (Also issued 1672 as *Les aventures ou mémoires de la vie de Henriette Sylvie de Molière*).

12mo. 19th century cloth. 78, 69pp. Each part with separate title page. A-C12, D6; A-B12, C11. Very good copy with slight darkening to pages of first part.

*Mémoires de la vie de Henriette-Sylvie* is an epistolary novel from a character's point of view: an author who has often been subject to false accounts of her life and character. "In time the heroine realizes the futility of attempting to control her reputation by telling the truth. Instead she opts to participate in the



circulation of the rumors, while maintaining an ironic distance from false accounts, and recognizing the inevitability of unkind gossip” (Lalande who suggests many autobiographical events between the novel and the life of Desjardines).

Completed in 1674, “the *Mémoires* comprises six long, first-person letters... [that] tell the story of an abandoned infant of uncertain parentage who, as a young woman, is thrown out into the world on her own after her foster father attempts to rape her. The *Mémoires* is neither an autobiography, nor a novel, nor memoir, nor an epistolary novel, but a text that has something of all these genres... This is her most striking work. The text, which has a number of picaresque elements, skillfully mixes real events from the author’s life with fictional adventures, creating a first-person tale of an independent and enterprising woman” (Kuizenga).

This work, along with Scud’ey’s epistolary fiction *Lettres amoureuses de divers auteurs de ce temps* (1641), are the first French examples of the narrative form that would be so popular in the eighteenth century (Stephens). Villedieu is credited by historian Pierre Bayle with the invention of the gallant tale, which replaced the long sentimental novels that had been fashionable (as quoted in Kuizenga).

The 1671 edition was almost certainly issued alone as Parts I&II. Only one other copy has been located in the British Library, also Parts I&II alone. According to most sources, *Mémoires* was published by Barbin in six parts as follows: Parts I&II were published in 1672, Parts III&IV and V&VI in 1674. One copy in OCLC (College of Charleston, SC) describes the publishing history as Paris: [s.n.], Year:1672-1674: Imprint of v. 1-2 have date 1672, v. 3-6 have date 1674. Kuizenga’s new commentary and translation of the *Mémoires* writes repeatedly that the novel was first published in 1672. The 1671 edition is not mentioned; moreover, a good deal of information is provided about the author’s writing career and the publisher Claude Barbin’s publishing relationship with Villedieu. The BnF does not have the 1671 edition. Their 1672-74 edition adds the following note: *Attribué à Mme de Villedieu, à d’Alègre ou à Subigny. Chaque partie a son titre et sa pagination propres. Une autre édition a été publiée chez Barbin à la même date sous le titre: “Avantures, ou Mémoires de la vie de Henriette-Sylvie de Molière.”* This early publication may reflect the first attempts to publish this important novel.

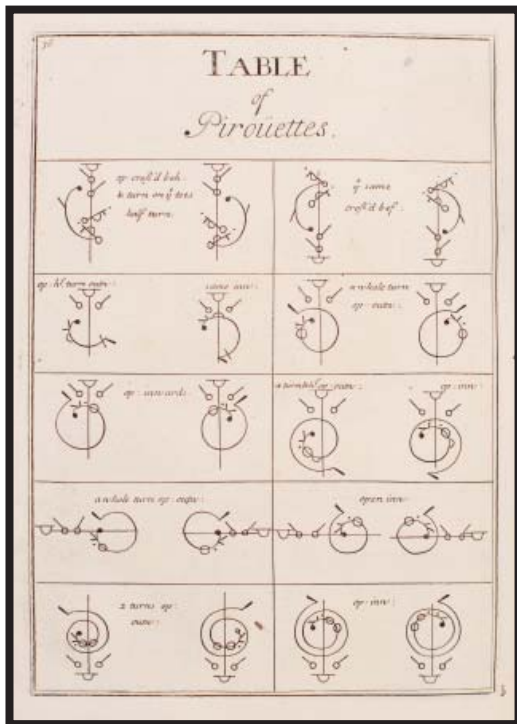
Villedieu, Catherine des Jardins, Mme de (1640-1683). She wrote some thirty short novels which had a considerable vogue in their day. The best of the novels is said to be *Mémoires de la vie de Henriette-Sylvie de Molière* (Oxford French).

Called the George Sand of the seventeenth century, she was the daughter of a *prevot de la marechaussee* and of a lady in waiting of the *duchesse de Montbazou*. She was born at Alençon, probably in 1632 (although Leris & Mouhy have the date as 1640). She became known locally for her verses and escaped to Paris, where she may have become an actress, after an amorous adventure with a cousin, Tallemant des Reaux. She was protected by the *duchesse de Montbazou* and became a well-known author, writing occasional verse, novels, letters, and plays.

Although much has been made of the linkage of the name of the heroine to the life of Armande Bejart Molière’s first wife, most contemporary criticism, including Kuizenga’s, say nothing of this linkage and deal instead with the relationship of the heroine’s life to that of the Mancini sisters (Lalande), or







This clever system designed visual tracks or paths for a dance. The steps were indicated on the tracks by lines and curves. The cadence or bar was marked by little transverse lines which divided the steps and fixed the time. The musical air was engraved along the top of the page. According to Noverre, through this arrangement, “one succeeded in spelling out the dance, provided that one took the precaution never to change the position of the book and to hold it always in the same direction” (Noverre quoted in Malkin).

Feuillet’s system, thought to be remarkably simple and easy to understand, was the first system to codify complicated dances so they could communicated by letter or book in standard form, thus making it, in Voltaire’s words, among the “achievements of the day” since formal dancing was considered an important social skill.

According to Beaumont, this translation by Weaver was the best available work at the time for dance students who did not read French. John Weaver, a dancer and choreographer, is known to be the first English dramatist who created dances for theatre that were narrative pantomimes without words.

Ref: Beaumont, Cyril W. *A Bibliography of Dancing* (1963). p.186-7; Malkin #38; Ralph, Richard. John Weaver, pp .171-285. Provenance: Earl of Ilchester (bookplate) , *Golden Legend* (sold to Tufte ca. 1989); Edward Tufte bookplate (sold at Christies New York, Sale #2400, 2 December 2010, Lot 44).

\$20,000.00

## New Arrivals

*Brief descriptions follow. Please request full details*

### Two important fashion journals Pre-Revolution and Post-Napoleonic

18. **Cabinet des Modes ou les modes nouvelles: Paris; Buisson 1785 - 1787.** Considered to be the first publication wholly and solely devoted to supplying news about fashion, *Cabinet des Modes* [after the first year the title changed to *Magasin des Modes Nouvelles, Françaises et Anglaises*] was published in Paris as a semi-monthly or monthly journal intended for an English as well as French audience.

It included male and female costume, hairdressing, interior decorations, and carriages. Launched by Le Brun Tossa, who was concerned for the quality of his prints, each of the plates took a day to draw, and the etching was finished in dry point. They were colored in gouache, not water color, taking





twice as long to produce as similar works and costing proportionately more. Each has 8 pages of explanation of cut and fabric along with timely news of visitors, especially from England, since an attempt was made to create a market there for French fashions.

With

**Journal des dames et des modes.** December 20, 1820-September 15, 1821. Paris: Bureau de Journal. A volume with 54 issues (missing only one) each with eight pages of text and one or sometimes two fashion plates, nicely hand colored (plates #1950-2012).

Two volumes. Large octavos. 19th century half brown morocco and plain boards. Leather labels. Slightly worn. Journal des dames has a French tax stamp on most title pages. Provenance: Le marquis de Civille.

Price for both volumes.

\$7,500.00



19. Deloney, Thomas (b. 1543?, Norwich?, Eng.—d. 1600), poet, author and by trade a silk weaver. **The pleasant and princely history of the gentle-craft.** A discourse containing many matters of delight; very pleasant to read. Shewing what famous men have been shooe-makers in time past in this land, with their worthy deeds and great hospitality London: printed for H. Rhodes, [1685?]. Wing D961.

Quarto. New full Niger morocco, gilt based on a 17th century design. By Sangorski & Sutcliffe. Some soiling to text. viii, 48p. Facsimile leaf D3 expertly supplied from British library copy BL 12316.ge. The original defective page is separately included.

First published in two parts in about 1597-8. There were about ten editions published between 1627 and 1696, all early copies were read out of existence. There appear to be at least two editions "Printed for H. Rhodes one STC 960 dated 1675? With 51 pages, another STC 961 dated 1690 with 48pp [as ours].



Only the Huntington and the British Library report holding copies.

The pleasant and princely history of the gentle-craft is a collection of stories, each devoted to glorifying one of the crafts: the clothiers, the shoemakers, the weavers. Written at a time when the merchant class were growing wealthy in England (and Europe) but they were without a defined social status, Deloney (himself a weaver) seems to have set out to prove “A shooe-maker’s son is a prince born.”

The pleasant and princely history of the gentle-craft helped to create a new audience for a contemporary drama based on the activities of ordinary people. Thomas Dekker comedy *The Shoemaker’s Holiday* (1599) was based on it as were several other plays of the period.

\$6,500.00

20. Spectacle. **Feuilleton du journal de l’Empire, and [after May 1814] Journal des Débats**. Paris, 1808-16. Six volumes oblong octavo. Over 500 issues, each 4 unnumbered pages. Contemporary or modern quarter calf and painted boards. Some wormtracks in one volume, occasional light dampstains. Not a complete chronology but nevertheless comprehensive summary of theatre, dance and music performed at major theatres in Paris during the Napoleonic era.

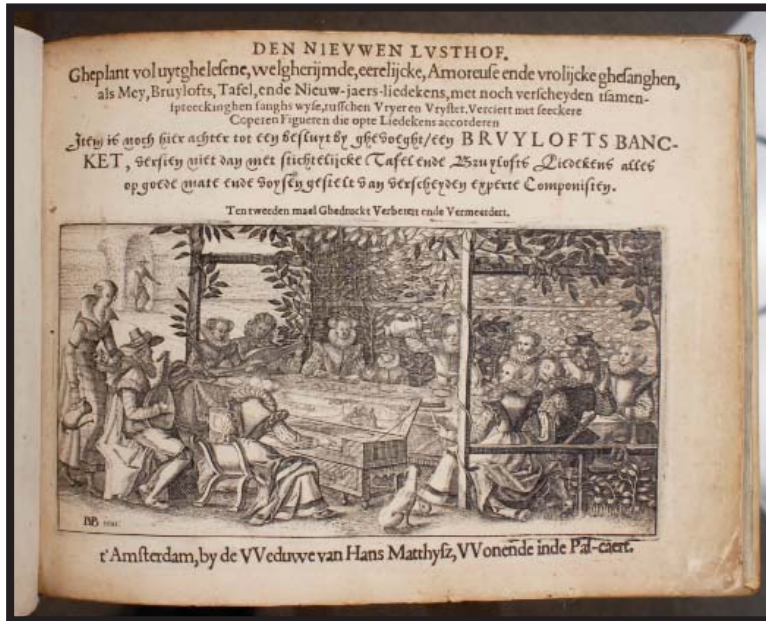
According to Anthony Levi “In France, the[feuilleton] genre was invented by the *Journal de l’Empire* (*Journal of the empire*), which in 1814 became the *Journal des Débats* (*Journal of debates*). The early newspapers were simply folded single sheets, printed on both sides, so offering readers four printed pages. The front page was reserved for such matters of public importance as discussions in the Chamber; but on the frequent occasions when there was neither news of sufficient interest to hand, nor anything much to report from current political rhetoric, the editor of the *Journal des Débats* took to tucking the Abbé Geoffrey’s pieces of theater criticism under a horizontal rule at the bottom of the front page. This slot was thereafter known, throughout the 19th century, as the ‘ground floor.’” The first feuilletons were, therefore, columns of drama criticism, a subject of riveting interest in a Paris of some 630,000 people in 1815: although almost half this number were literate, in the early part of the century it was the stage that was the principal public forum for the imaginative exploration of social and political attitudes - hence the prominence given to commentary about the stage, even if it appeared only on the ‘ground floor.’”

\$2,500.00

21. Vlacq, Michiel. **Den nieuwen Iysthof. :Gheplant vol uytghelesene, welgherijmde ... ghesanghen ...alls Mey, bruylofts, tafel, ende Nieu jaers liedekens, met noch verscheyden tsamen-spreckinghem tusschen vryer en vryster.** Verziert met seeckere coperen figueren die opte liedekens accorderen. : Item is noch hier achter tot een besluit... by ghevoeght, een Bryylofts bancket, versien niet dan met stichtlijcke tafel ende bruylofts liedekens ...Ten tweeden mael ghedruckt verbetert ende vermeerde. t’Amsterdam, : by de Vveduwe van Hans Matthysz ..., (ca1604). Second edition. First was published in 1602. Oblong octavo. Contemporary vellum. Leaf of engraved title verso blank, iv, 80, 24p.

The songbook contains lyrics for 63 songs, 24 short poems (entremets), 2 madrigals and one sonnet.





The second work Bruylofts-Bancket is separately paginated. Complete with engraved title page after David Vinckboons (1576-1633) & 9 half page engravings, probably after Vinkboons as well.

One of the most important as well as rarest Dutch songbook with early poems by Hooft and Vondel. This work is the first Dutch song book in small, portable and popular illustrated format. Beautifully printed with attractive engravings, this work was designed for the “jeunesse doree.”

\$14,500.00

Aureli, Aurelio & Bernardo Sabadini (composer). **Il favore de gli dei : drama fantastico musicale, fatto rappresentare dal serenissimo sig. duca di Parma nel suo Gran Teatro per le felicissime nozze del serenissimo sig. principe Odoardo suo primo genito con la serenissima signora principessa Dorothea Sofia di Neoburgo / poesia d'Aurelio Aurelj ... ; e musica di d. Bernardo Sabadini ...** In Parma : Nella Stampa ducale, 1690.

Quarto. Contemporary vellum decorated by a central lozenge, framed into a double fillet border with flower tools in the corner xvi, 88 p., [15] folded leaves of plates all in very good condition (minor restoration to dedication plate leaving one small hole; closed tear to first plate at beginning of Act II; minor restoration to verso of two other plate; some soiling). An uncut copy.

Opera with ballet commissioned by Ranuccio II Farnese, Duke of Parma and Piacenza, and performed at Parma to celebrate the wedding of his son Prince Odoardo II Farnese of Parma (1666-93) and Dorothea Sophie of Neuburg (1670-1748), daughter of the Elector of the Palatinate. Includes synopsis and libretto. Scenery painted by Domenico Mauro and Ferdinando Galli Bibiena, choreography by Federico Crivelli, costumes by Gasparo Torelli, and stage machinery by Gasparo and Pietro Mauro. Cast list for singers and dancers pp. ix-x.



Very large folded etched and engraved plate by Carlo Virginio Draghi. Fourteen smaller folded engravings. Plates etched by Domenico Bonaveri, Francesco Maria Francia, Gioan Antonio Lorenzini and Lodovico Mattioli. The production, in three acts, features 25 main characters. Set to music by Bernardo Sabadini, it was conceived to permit continuous changes of scenes, with complicated stage machines. Its elaborate & grandiose staging caused this production to be compared to the famous Pomo d'Oro performed in Vienna in 1668. Like the Pomo d'Oro, the first plates presents a decorative stage for the dedication of the production. The others depict the elaborate scenery for many of the actions.

Provenance: M.A. Principis Burghesii (bookplate first inner board), manuscript inscription “di Teresa Golzio figlia di Mada Golzio piancenti” on verso of the last flyleaf. References: Watanabe-O’Kelly, H. Festivals and ceremonies, 1122.

\$15,000.00

