

Florisatus Fine Books, Manuscripts & Musicalia

Edwin & Liesbeth Bloemsaat



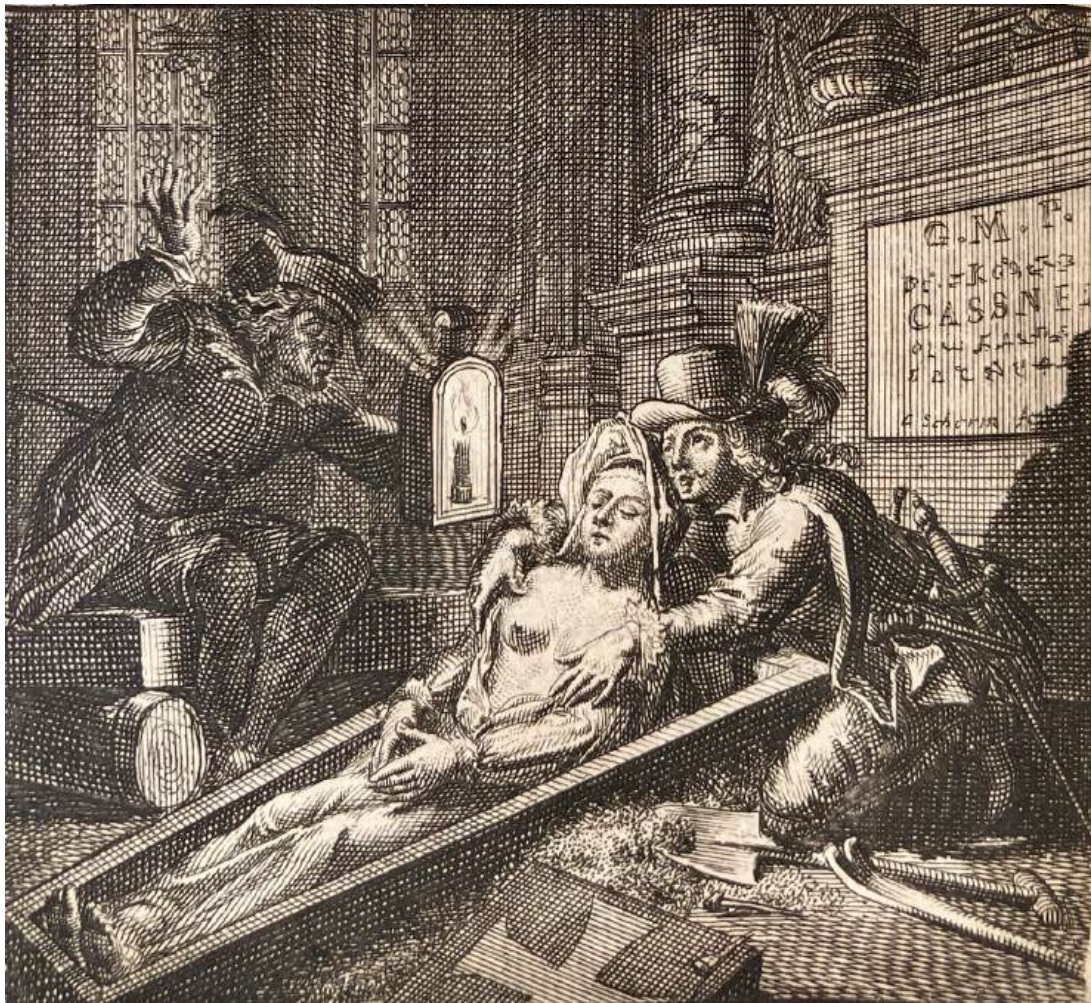
EROTICA IV

Hot books for summer heat

23 works from 1681 to 1935







Not in STCN, with newly engraved illustrations by Laurens Scherm after Romeyn de Hooghe

BOCCACIO, Giovanni.

Contes et Nouvelles. Traduction libre, Accommodée au goût de ce temps.

A Cologne [Amsterdam?], chez Jacques Gaillard, 1702. Seconde Edition. 8^{vo} (164 x 97 mm). [XIV], 366, [10]; 427, [13] pages.

Engraved title page, 1 large headpiece and 100 half page engravings by Laurens Scherm after Romeyn de Hooghe.

Polished calf, gold tooled. On the covers a single fillet border. Spine with 5 raised bands and red and brown labels in compartment 2 and 3. The other compartments with an abstract rosette tool. Turn ins with a decorative roll. Marbled end leaves.

Green ribbon markers. Edges coloured red.

€ 850

As the illustrations match the often erotic and licentious text perfectly, the book was always regarded as "naughty". The illustrations of Romeyn de Hooghe appeared for the first time in the edition of 1697 (Amsterdam, G. Gallet), then partly as a reissue 1699. For this edition the illustrations were newly engraved and augmented with a headpiece for the *Advertissement* by Laurens Scherm a pupil of De Hooghe (signature on an engraving vol. I p. 35). Strongly reworked they are re-used in the 1732 Dutch and French edition.

For the edition 1712 new lower quality engravings were made in reverse.

The illustrations were later also used for Hermanus van den Burg, *Zedige Byschriften op Hondert Print-Taferelen*, Amsterdam 1744.

As this was intended for the use of children, the engravings XIII and XIX were chastened,
in the latter case by showing only one person in the bed!

-Literature: Brunet I, 1007; Brunet I, 1006; Gay-Lemmonyer I, 692; Sander 181; cf. Landwehr 88 (who by mistake mentions a 1702 edition by G. Gallet in Amsterdam).

-Condition: Old repair to upper corner engraved title page, just touching the engraved border; Some small stains in the blank margins; Vol. I p. 399 lacks portion of lower corner without loss of text; Minor rubbing of the binding; A very fine copy.

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**BOCCACCIO, Giovanni.**

*Aardige en Vermakelyke Historien van Bocatius, den Florentyner. Op eenen lossen en onbedwongen trant in 't Nederduitsch overgezet; en Met keurige nieuwe Kopere Platen van de beste Meesters versiert.*

Keulen [Amsterdam], By Jacobus Gaillard [Fr. Moselagen, The Hague?], 1732. 2 volumes 8<sup>vo</sup> (157 x 95 mm). XIV, 487, [15]; 539, [21] pages. (last leaf blank).

With an engraved title page, head piece by (E.L.) Creite and 100 half page engravings by Laurens Scherm after Romeyn de Hooghe.

Late 18<sup>th</sup> century half calf with tree marbled paper on the boards. Simply gold tooled flat spine with red title label and oval green volume label.

**€ 800**

A new translation in Dutch of Boccaccio's *Decamerone*. An older translation in Dutch was made by Coornhert (*Lustige historien*, 1564). This new one has been somewhat abridged so as to avoid longwindedness. It is also the first printing of this translation; a second, undated one followed circa 1740. The engravings are the same as the 1702 edition of Gaillard made by Laurens Scherm after Romeijn de Hooghe, but much reworked. The engravings of Romeyn de Hooghe were first published in 1697. The vignette at story number VI is signed by L. Scherm. The engravings were also used for Hermanus van den Burg, *Zedige Byschriften op Hondert Print-Taferelen*, Amsterdam 1744. As this work was intended for the use of children, the engravings XIII and XIX were chastened, in the latter case by showing only one person in the bed!

**-Provenance:** in pen on upper paste down "Collectie Pieck" and a small auction ticket "Veiling April Piek 1897" and number 587.

**-Literature:** Bacchi 73; *Boccaccio in Nederland* 38; Brunet I, 1006; Buisman 184; Landwehr, *Romeyn de Hooghe* 88 (who mentions only the French editions); Waller 276 ('tweede druk'); STCN 3 copies (UVA, Rijksmuseum; KB vol. 1 only).

**-Condition:** 19<sup>th</sup> century pen annotation on fly leaf vol. 2; Some leaves a bit stained; A bit loose; Binding a bit rubbed.

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Rare collection of witty and licentious poems illustrated with 100 plates, an uncut copy

Le Cabinet de Lampsaque, ou Choix d'Épigrammes érotiques des plus célèbres Poètes François.

A Paphos [Paris], 1784. 2 parts in 1 volume. 12^{mo} (144 x 96 mm). [IV], 1-44, [IV], 45-100 p.

With 100 numbered engraved plates by Desrais or LeClerc.

Late 19th century marbled half calf. Simply gilt flat spine with red title label. Uncut. (Ticket: S.P.A. Koumans Boekbinder Delft).

€ 750

Rare collection of witty and licentious poems, which first appeared in 1744 as *La légende joyeuse, ou les Cent une leçons de Lampsaque*. The book also appeared under the title *Le Bijou de la Société ou l'Amusement des Grâces, Paphos*. The poems are presumably by J.B. Rousseau, Ferrand, Grécourt, Piron etc. Lampsaque, a town on the south bank of the Dardanelles, is the origin of the Priapic cult.

Different comments have been made about the mediocre plates. *l'Enfer de la Bibliothèque Nationale*: 'mal dessiné mais curieux pour les modes du temps', Gay: 'les gravures (qui sont attribuées à Desrais) ne sont pas libres, mais elles sont assez originales'. Some are decidedly suggestive, such as plate XI, XLI and CI). The plates are numbered through 101, but there is one plate numbered XXXII.XXXIII.

-Literature: Dutel-A171; *Bibliotheca Arcana* 579; *Bilderlexicon* 195; Caillet 6051 ('Légende', different editions, 'extrêmement licentieux'); Cohen-De Ricci 197;; *l'Enfer de la Bibliothèque Nationale* 609-610; Gay-Lemonnyer I, 440; Hayn, *Bibliotheca erotica et curiosa* 118; Lewine 90; Pia 149, *The Private Case* 990 (pp. and 2 pl. missing); 143; Rose 671; Sander 154/265.

-Condition: Front margin partly waterstained, touching only 2 plates; Else a very fine uncut copy in an agreeable later binding.

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L'ACADEMIE  
DES  
DAMES,  
OU

*Les Sept Etretiens Galants  
d'Alofia.*



A VENISE,  
Chez PIERRE ARRETIN.

*An unrecorded edition, or just messing up several title pages?*

[CHORIER, Nicholas].

*L'Academie des Dames, ou Les Sept Etretiens Galants d'Alosia.*

A Venise [The Netherlands], chez Pierre Arretin (Glued on paper slip on verso title page: A Cologne, chez Ignace le Bas, 1681), [c. 1681]. 12<sup>mo</sup> (140 x 80 mm). 324 p. {A-N<sup>12</sup> O<sup>6</sup>}.

18<sup>th</sup> century half calf. Simply gilt spine with 4 raised bands, black title label in compartment 2. Endbands of blue and white silk.

€ 1.250

This edition contains the glued in title page of Dutel A-4, and has the amount of pages of Dutel A-7, but the typeset is not identical with the digitised copy of Enfer 271 or BSB Rem.IV 841. To confound things further, it has the cut out impressum of Dutel A3 glued on verso title .

This is the French free translation of the famous book of *Joanni Meursii Elegantiae Latini Sermones seu Aloisia Sigaea Toletana De arcanis Amoris & Veneris*, that the Grenoble lawyer Nicholas Chorier (1612-1692) published in Lyon in 1658 or 1659, disguised under the name of the learned Toledo lady Louisa Sigaea, and, for further concealment, claimed to have been translated into Latin by the Dutch humanist Meursius.

The book contains the well-known seven dialogues in which Tullia enlightens Octavia about the pleasures to be expected from her impending marriage to Pamphilus, meanwhile demonstrating some of them. There appear editions kn this time with (later added) and without illustrations.

**-Literature:** Dutel A-7?; *Bilderlexicon* II, 237; Brunet III, 1686; cf. Gay-Lemmonyer I, 10; Graesse IV, 511 (different edition); *The Private Case* 374; Rose 4261; Not in STCN.

**-Condition:** Paper browned; Small tear in leaf D3; Small hole with loss of some letters in leaf H10; Binding a bit rubbed.

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One of the key erotic texts of its time

[CHORIER, Nicolas].[presented as Aloisia Sigea translated by Johannes Meursius].

*Joannes Meursii Elegantiae Latini Sermonis seu Aloisia Sigea Toletana. De arcanis Armoris & Veneris.
Adjunctis Fragmentis quibusdam Eroticis.*

Lugd. Batavorum [=Paris], Ex Typis Elzevirianis [Grangé or Barbou], 1757. 2 parts in 1 volume. 8^{vo} (168 x 107 mm).
[II], xxiv, 211, [1]; [IV], 172 pages.

With an engraved frontispiece.

Black morocco "Janseniste". Spine with 5 raised bands and gold tooled title. Board edges with a double filler.
Broad inner dentelle. Marbled end leaves. Double end bands. (Signed: "B.MAGNIN".

€ 500

Chorier first published this work in Latin in the 1660s under the pseudonym "Aloisia Sigea" and claimed it was translated by Meursius from a Spanish mss.

-Provenance: Armorial gilt leather ex libris of Noé de Salvert (1845-1909), a close friend of Octave Uzanne. Salvert was director of the shipyards in Toulon and gave his name to the château d'attignat which he possessed. His library was sold at auction in 1909.

-Literature: Aloisia Bibl., 24: Gay-Lemonnier, vol. II, p. 720: Cohen de Ricci, p. 239.

-Condition: Lower joint starts splitting and rubbed; Title page a bit browned; Some spotting; Else fine.

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*An implicit attack on religious practices, ridiculing Quakers and, above all, Catholics - with 2 extra flagellantism plates*

[DELOLME, Jean-Louis].

*Memorials of human superstition; Being a paraphrase and Commentary on the Historia Flagellantium of the Abbé Boileau.*

London, G. Robinson, 1784. Second edition. 8<sup>vo</sup> (223 x 137 mm). [II], 226 [=446] p.

Title vignette, 1 headpiece and 4 plates by Le Roy.

Early 19<sup>th</sup> century polished brown calf, gold and blind tooled. On the covers a broad border of a palmette and flower roll within this bland and gold tooled fillets. Spine with 5 raised bands. Black label in compartment 2 the others richly tooled "a petits fers". Date at the tail. Ends of the board edges with hatched lines. Turn ins with decorative roll. marbled end leaves.

€ 450

This is the first edition under this title. It is a reedition of *The History of the Flagellants* (1777). The work is based largely on the Abbé Boileau's *Historia Flagellantium* (Paris 1700). Peter Wagner has commented that Boileau's work was well-known in England and that Delolme's work is 'an implicit attack on religious practises, ridiculing Quakers and, above all, Catholics. Apart from mocking bishops, cardinals and popes who condoned flagellation, Delolme takes an obvious satirical delight in the description of religious practises' (*Eros Revived, Erotica of the Enlightenment in England and America*, 1988, p. 22).

The two original plates depict demons besetting a monk and the Wife of a Citizen of Siena who disrobes by her bed as a robed monk prepares to strike. The tipped-in plates show a group of Christian flagellants and Jews flagellating one another in the synagogue.

The pages skip from \*A to C, but it is complete.

**Jean-Louis Delolme (1740-1807)** was a writer on constitutional matters, Swiss by birth, who had come to England in 1769. In 1775 his *Constitution of England* was published, which caused Isaac D'Israeli to call him the English Montesquieu.

**-Literature:** Ashbee, *Centuria librorum absconditorum* 495; *Bibliographie clérico-galante* 25 (ed. 1785); Bibl. Arcana 17 (ed. of 1783); Graesse II, 354; Lewine 135; Rose 1318 (ed. 1783).; Wagner, *Eros revived* p.22.

**-Condition:** Leather upper joint cracked; Some leaves a bit browned.

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How easy it is to write a lascivious novel

DIDEROT, Denis.

Les bijoux indiscrets.

Monomotapa [=Paris, Cazin, 1781]. 2 volumes. 12^{mo} (125 x 77 mm). [VIII], 220; [IV], 248 pages. {a⁴ A-I¹² K²; π2 A-K¹² I⁴}.

Engraved frontispiece and 6 plates.

Marbled calf, gold tooled. Triple fillet on the covers. Flat spine, divided into 6 compartments. Title in compartment 2 and vol. number in compartment 3, the others with a fleuron. Gilt board edges and turn ins. Marbled end leaves. Edges gilt.

€ 400

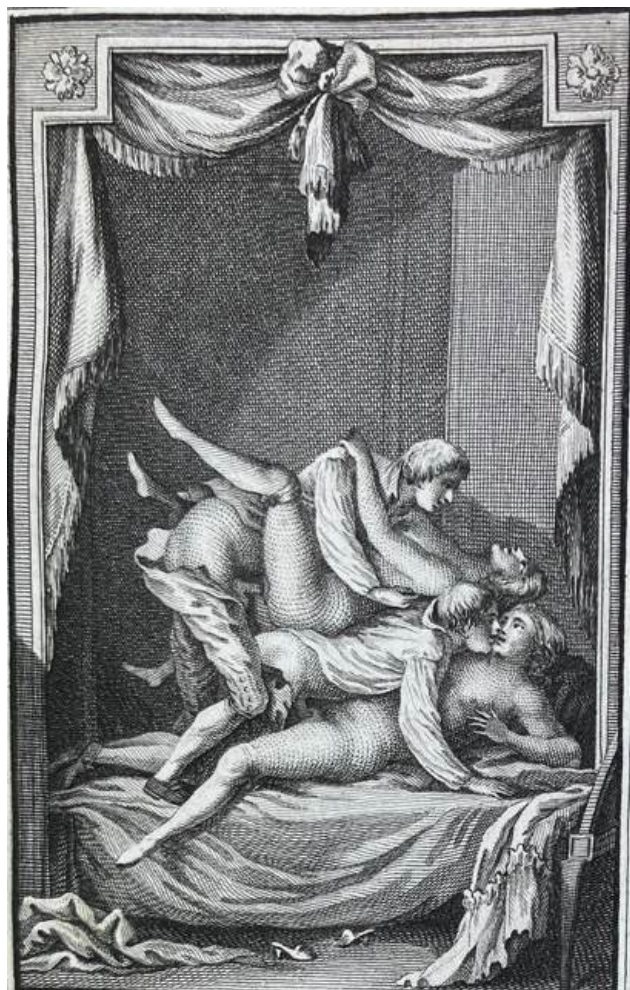
Denis Diderot (1713-1784), wrote this book in fourteen days as a parody on the novels of Crébillon, to prove to one of his mistresses (Mme de Pisieux) how easy it was to write a lascivious novel. The theme was taken from the old fabliau *Le Chevalier qui faisait parler les culs et les cons* (a magic ring, when pointed at a lady's 'jewel' induces her to confess her sexual thoughts and escapades). It is a 'roman à clef' (Mangogul stands for Louis XIV, Mirzoza for Mme de Pompadour). Two editions appeared in Paris in 1748, one supposedly published in 'Pékin', the other in 'Monomotapa' (name from the opening line of La Fontaine's fable *Les Deux Amis*, referring to the old Kaffir empire in Southern Africa). These fictitious addresses enforced the exotic character the book was supposed to have. There were at least eleven other editions until 1785. There is a larger-size Amsterdam edition of 1772 with the same plates.

The book is filled with thinly disguised references to Paris, the Opéra, France and England, and to such prominent persons as the Duc de Richelieu, Cardinal Fleury, the composers Lully and Rameau, Descartes, Newton, and Louis XIV. Also there is a disapproving reference to his Revocation of the Edict of Nantes and much interesting speculation about the nature of dreams. In France, the book was popular but highly contraband.

-Literature: D. Adams, *Bibliographie Diderot* II, 45; Bilderlexicon 297; Cohen-De Ricci 303; Darnton, *Corpus* 62; Drujon, *Catalogue des ouvrages ... condamnés* 52; Gay-Lemonnyer I, 401; Kearney 62-65; Lewine 145 (ed. 1748 and 1772); Corroenne, *Manuel du cazinophile* XXII, p. 106, la date 1781.

-Condition: Joints neatly strengthened; Paper mediocre browned; Fine set.

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*The iron core of any collection of erotica*

[GERVAISE de LATOUCHE, Jean Charles].

*Mémoires de Saturnin, écrits par Lui-même.*

A Londres (Paris, Cazin), 1787-1786. Nouvelle édition, corrigée & augmentée, avec figures. 2 volumes. 8<sup>vo</sup> (157 x 100 mm). [IV], 235, [1]; [IV], 151, [1] pages. { $\pi^2$ , A-O<sup>8</sup> P<sup>8</sup>(-P1);  $\pi^2$ , A-I<sup>8</sup> K<sup>4</sup>}.

With 24 fine erotic plates engraved by **F.R. Elluin** after **A. Borel** printed one thick white vergé paper.

Dark brown morocco, gold tooled. On the covers a triple fillet border with fleurons in the corners. Flat spine with red title label and fleurons. Board edges and turn ins with decorative roll. Marbled end leaves. Edges gilt.

€ 4.000

On of the rare copies printed on "papier bleuté", which should be, according to Cohen-Ricci, a large paper copy. In this copy the frontispiece and the plate to p. 118 are mounted, and other states. The rarity is due to the fact that, because of its erotic and fiercely anti-clerical nature the book was repeatedly forbidden and ordered to be destroyed, a.o. in 1821, 1825 and 1865. **Gervaise de Latouche** (1715-1782) was a lawyer at the Paris Parliament who wrote several very licentious books.

This classic of erotic literature, according to the *Bilderlexicon* 'the iron core of any collection of erotica', appeared earlier under the title *Histoire de Dom B\*\*\*, portier des Chartreux*, Rome c. 1742 and under the title *Histoire de dom Bougre, portier de Chartreux*. Earlier editions than this one have more primitive engravings. According to Pia and the *Bilderlexicon* this edition, with the engravings by Borel and Elluin, is the most sought after. The book was a bestseller and popular with educated people. The German satirist Georg Christoph Lichtenberg (1742–1799) calls it 'ein sehr witziges, wenn auch schmutziges Werk'. Pia declares that these engravings are among the best ever made to illustrate this classic of eroticism.

**-Literature:** Dutel A-523; *Eros au secret*, no 49, p. 93; *Bilderlexicon* II, 437; Drujon, *Catalogue des ouvrages condamnés*, 192; *l'Enfer de la Bibliothèque Nationale* 889; Cohen-Ricci 431; Englisch, *Geschichte der erotischen Literatur*, 389f.; Gay-Lemmonyer II, 497; Pia, *Les livres de l'enfer*, 622.

**-Condition:** Plate to p. 118 small hole; Frontispiece and plate to p. 118 mounted; Binding possibly later, but in every case very well done; A ravishing copy.

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[d'HANCARVILLE, Baron Pierre-François Hugues].

Monumens de la vie privée des douze césars, d'après une suite de pierres gravées sous leur Règne.

A Caprée, chez Sabellus (Nancy, Leclerc), 1780. 4^{to} (260 x 195 mm). XII, 196 pages.

With frontispiece and 50 plates with engraved medaillon engravings.

[Bound uniformly with:] *Monumens du culte secret des dames romaines, d'après une suite de Pierres gravées sous leur Regne; Pour servir de suite à la vie des douze Césars.*

A Rome, de l'imprimerie du Vatican, 1790. (engraved title page 1787). [II], 16, 98 pages.

With engraved title page and 50 numbered engraved plates (mostly printed on papier bleuté.)

Straight grained red morocco, gold tooled. On the covers a broad border of a palmette roll and rozettes in the corners. Spine with 5 half raised bands. Title in compartment 2, the other compartments with a temple tool. Board edges and turn ins with a decorative roll.

Double end bands of pink and white silk. Pink ribbon markers. Marbled end leaves. Edges gilt.

(Signed at the tail of vol. 1: "REL. P. LEFEBVRE")

€ 2.000

The scandalous side of the love life of the Romans depicted in cameo's. It is based on an earlier work, *Veneres et Priapi uti observantur in gemmis antiquis*, first published in Naples about 1771. The cameo's are probably invented by the author, in the words of Quérard, "in this book the author tries to present the fruits of his libidinous imagination as antique treasures".

d'Hancarville was an amateur art dealer (1719-1805), who ornated himself with the title Baron and the name d'Hancarville.

The first part of 1780 is the first issue of the first edition with the title printed in 11 lines, the second work is a re-impression of the 'Vatican' edition. In May 1815 and September 1826, this book was condemned by the Royal Court of Paris.

-Literature: *Eros au secret*, 157; Barbier III, 349/50; Biblioteca Arcana 357; *Bilderlexicon* II, 488; Brunet III, 1874.

-Condition: Continuously slightly browned and stained; printing failure on the first prelim leaf of vol. 2; Corners a bit bumped and joints a bit rubbed; Else a very fine copy an a sumptuous signed binding.

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*A famous and very rare Dutch 18<sup>th</sup> century anti Catholic eroticicon*

*Historische print- en dicht-Tafereelen, van Jan Baptist Girard, en juffrou Maria Catharina Cadière.*

N. pl. [The Hague, Henri Scheurleer?], 1735. 4<sup>to</sup> (240 x 187 mm). 24 pages. prelims and 32 one side printed folded leaves, with on the left side of the opening the engraving and on the right side the printed accompanying text.

With 32 large etched plates.

Half calf. Simply gold tooled spine with 5 raised bands and red title label.

€ 5.800

This book in verse, extremely rare according to Cohen and Gay, describes the sins of the infamous Father Girard who was tried in 1730 for the seduction of Marie Cadière and her subsequent abortion. In this book the story is told in a suggestive manner that probably furthered its sale. The book was issued (simultaneously?) in French with letterpress title: *Histoire du pere Jean Baptiste Girard... et de la damoiselle Marie Caterine Cadière*, but without the accompanying anti-Catholic verses and prose introduction of the present translation into in Dutch. The sinful scenes are depicted in somewhat coarse etchings. On some plates devils are shown encouraging the sinner. On one of them an angel flees, while a devil takes over.

This notorious and historic scandal inspired Fielding's play *The debauchees*, 1732, and the classic erotic novel *Thérèse Philosophe*. When the French parliament finally decided that Father Girard was not guilty, Voltaire wrote: 'Père Girard rempli de flamme, d'une fille a fait une femme, Mais le Parlement plus habille, d'une femme a fait une fille'.

**-Provenance: 1)** With the ex libris of **W.J. Six**. Sold at auction at Van Stockum in 1925, and bought by **2) Scheepers**. Sold at auction by Beijers in 1947 and bought by **3) Bob Luza** (His round ex libris on upper paste down).

**-Literature:** De Backer-Sommervogel XI, 1724; *Bilderlexicon* II, 448; Gay-Lemonnyer II, 603 ('Très rare'); Hayn-Gotendorf III, 405; Kearney, *The private case* 901; Pisanus Fraxi II, 234; Waller 1374.

**-Condition:** Spine head a bit damaged; Binding a bit rubbed; One small stain in plate 25; Else a very fine copy of this rare eroticum with a good provenance.

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LA FONTAINE, Jean de & Romeyn de HOOGHE (illustrator).

Contes et Nouvelles en vers.

Amsterdam, Pierre Brunel, 1699. Nouvelle Edition enrichie de Tailles-Douces, corrigée & augmentée. 2 part in 1 volume. 8^{vo} (168 x 105 mm). [XVIII] (including engraved title), 236; [XII], 240 pages.

Engraved title page and 62 half page engravings after **Romeyn de Hooghe**.

Sprinkled calf, gold tooled. Spine with 5 raised bands and red label in compartment 2. Other compartments with a central ornament and curly corner tools. Board edges with a decorative roll. Edges mottled red and green. (In 20th century slipcase).

€ 800

Third edition, with 4 more illustrations, of the first illustrated version of the naughty *Contes*, which appeared for the first time in 1685. Romeyn de Hooghe enlivened several gallant classics with his spirited engravings, among which these *contes*, the *Cent Nouvelles Nouvelles* and both the *Decameron* of Boccaccio and the *Heptameron* of Marguerite de Navarre.

In the *Avertissement* the publisher defends the publication of these at the time *risqué* stories. In 1674 the book was banned in France and ten years later La Fontaine even offered his apologies for 'ce livre abominable'.

-Literature: Brunet, Supplément 753; Cohen-Ricci 555f (ed. 1732); Fürstenberg 70 (ed. 1685); Gay-Lemonnyer I, 695; Hédé-Hauy, Les illustrations des Contes 14; Hofer 145; Landwehr (De Hooghe) 64; Lewine 277 (ed. 1709); Nodier 500 (ed. 1685); Rahir 261 (ed. 1685, 'la première édition bien illustrée'); Rochambeau 39.

-Condition: Upper cover a bit warped; Some pages a bit browned; Many small stains; Crossed out names on the engraved title page; Good copy with some traces of use.

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The highly esteemed piracy edition of the *Fermiers Généraux* of the *Contes* of Lafontaine with illustrations after Eisen etc.

**LA FONTAINE, Jean de.**

*Contes et Nouvelles en vers.*

Amsterdam [=Paris], 1764. 2 volumes. 8<sup>vo</sup> (222 x 137 mm). XII, 214, [2], 16; XII, 254, [2] pages.

Engraved portrait (dated 1769) by P. Savart after H. Rigaud, 2 title vignettes, 65 culs-de-lampe after Choffard and 80 plates by Boily, Milsan, Milcent, and Binet after designs of Eisen.

Early 19<sup>th</sup> century half calf. Flat spine with simple gold tooeing and red and green labels. Uncut large paper copy.

**€ 950**

The first counterfeit of the *Fermiers Généraux* edition of 1762, excellently done, with all of its illustrations (the plates re-engraved and reversed), culs-de-lampe (mostly modified), fleurons, etc., and an additional portrait engraved by Hyacinthe Rigaud. The final cul-de-lampe has the portrait of Boily in lieu of Choffard. Several engravings are signed by Boily. The biographical note was written by Diderot. In the 17<sup>th</sup> century the fame of Lafontaine rested on his *Fables*, in the 18<sup>th</sup> century his *Contes* were more popular. In the 19<sup>th</sup> century the *Contes* began to be considered as too frivolous. The portrait of Lafontaine, dated 1769, is often found in this edition. "Le portrait de La Fontaine est tantôt gravé par Savaret, et tantôt par Macret, suivant les exemplaires." (Cohen, p. 310)

In this edition the 18<sup>th</sup> line of *Le diable de Papefiguiere* ('Taille non pas de quelque mingrelet.') is left out.

The last four fables are not by Lafontaine.

**-Literature:** Ray 27; Cohen-Ricci 571 ('assez jolie'); Bilderlexicon II, 606; Boisset et Deleplanque 102; Brunet III, 760 ('édition assez belle'); Hédé-Houy, Les illustrations des *Contes* 50; Gay-Lemonnyer I 698; Graesse IV, 75; Lewine 280; Ray 27; Rochambeau, *Contes* 81; Sander 1046.

**-Condition:** Stain on p. 103 vol. I; Some leaves a bit browned; Else a very fine copy with clear strong impressions of the engravings.

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Contes with 75 engravings after Eisen and 8 new ones, bound in gold tooled red morocco

LA FONTAINE, Jean de.

Contes et Nouvelles en vers.

Londres, [ca. 1770]. 2 volumes. 12^{mo} (150 x 85 mm). [VIII], xij, 212, [12] (last leaf blank); [VIII], 247, [1] pages.

Engraved portrait of the author (vol II), frontispiece (in vol I), two title vignettes and 84 plates by **Martinet** after **Eisen**.

Red morocco, gold tooled. On the covers a triple fillet border. Flat spine divided into 7 compartments. Green labels in compartment 2 and 3, the other compartments with a fleuron. Board edges with a single fillet, turn ins with a decorative roll. Marbled edn leaves.

Red ribbon markers. Gilt edges.

€ 750

A small format later edition after the 'Fermiers généraux' edition of 1762, except for 8 new designs the engravings are made after the Eisen illustrations. In some cases the new design replaces the original Eisen plate, in other cases the new design has been added to the story. Many are signed Martinet. The "avis au relieur" is bound in at the end of volume 1.

-Provenance: With the bookplate "Exlibris Wolfgang Metzner Verleger"

-Literature: Cohen-Ricci 571; Gay-Lemonnyer I, 698; Hédé-Houy, *Les illustrations des Contes* 54; Lewine 280; Sander 1047.

-Condition: Some leaves a bit browned, especially the prelims of vol. 1; Else a charming later edition in nice red morocco bindings.

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*One of the masterworks of Romeyn de Hooghe in very fine contemporary polished calf bindings, the plates on separate leaves*

**HOOGHE, Romeyn de; LA SALLE Antoine de (attributed to).**

*Les Cent Nouvelles Nouvelles. Suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, qui sont moult plaisans à raconter, en toutes bonnes compagnies, par manière de joyeuseté.*

Cologne [Amsterdam], Pierre Gaillard, 1701. 2 volumes. 8<sup>vo</sup> (160 x 98 mm). [XXX], 349, [3] (last leaf blank); [XXIV], 325, [3] (last leaf blank) pages.

With engraved frontispiece by G. van der Gouwen after Romeyn de Hooghe and 100 half page engravings on separate leaves i.a. by L. Scherm (signature at Nouvelles XXIX, XXX and LXXVII) and J. van Vianen (signature at Nouvelles L, LVII, LVIII, LX, LXV, LXVI, LXVII and LXX) after designs of Romeyn de Hooghe.

Polished calf, blind and gold tooled. On the covers a blind tooled single fillet. Spine with 5 raised bands. Red and green label in compartments 2 and 3. The other compartments richly tooled "a petits fers". Board edges and turn ins with a decorative roll. Comb marbled end leaves. Green ribbon markers. Edges coloured red. (In 20<sup>th</sup> c. slipcase).

**€ 1.800**

Not in STCN. This is the first edition, second issue, with the engravings printed on separate leaves, or rather, as a bibliographer elegantly put it: 'accorded the dignity of a full page.' Brunet prefers the edition with the separate plates, Cohen the other.

An anonymous collection of one hundred amusing short stories. The *Cent Nouvelles Nouvelles*, first published in 1486, follow the traditions of the *Fabliaux*. This collection of stories plays the same role in France as the Boccaccio stories in Italy. They are the first work in French of short prose tales of a comic character and they are attributed to the circle of literary courtiers of Louis XI. The compiler is thought to have been Antoine de la Sale. Fifteen stories were taken from Poggio, four from Boccaccio. Popular interest in the work was revived in the early 18<sup>th</sup> century through the Amsterdam editions with the very free and spirited illustrations after Romeyn de Hooghe (1645-1708) which are a mirror of the manners and costume of the period.

**-Provenance:** 1) With the engraved ex libris (J.B. Scotin) "**Livre de la bibliothèque de P. Dupont**"; 2) With the polygonal gold tooled leather ex libris of **Georges Degryse**.

**-Literature:** Landwehr (De Hooghe) 94; Cohen-Ricci. 658; Brunet I, 1735f; Ray 4-5; Gay-Lemonnier I, 519.

**-Condition:** Erased 18<sup>th</sup> century name on the title pages; A very fine copy in desirable contemporary bindings.

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The engravings of Romeyn de Hooghe reworked by Bernard Picart

LA SALLE Antoine de & HOOGHE, Romeyn de (illustrator)

Les Cent Nouvelles Nouvelles. Suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, qui sont moult plaisans à raconter, en toutes bonnes compagnies, par manière de joyeuseté. Avec d'excellentes Figures en taille-douce, gravées sur les desseins du fameux Mr. Romain de Hooge & retouchées par feu B. Picart le Romain.

Cologne [=Amsterdam], Pierre Gaillard, 1736. 2 volumes. 8^{vo} (162 x 100 mm). [XXX], 397, [3] (last leaf blank); [XXIV], 389, [3] (last leaf blank) pages.

With an engraved title page by G. van der Gouwen after R. de Hooghe and 100 half page engravings in the text i.a. by L. Scherm (signature at Nouvelles XXIX, XXX and LXXVII) and J. van Vianen (signature at Nouvelles L, LVII, LVIII, LX, LXV, LXVI, LXVII and LXX) after R. de Hooghe and reworked by Bernard Picart.

Polished calf, gold tooled. On the covers a triple fillet border. Spine with 5 raised bands. Red and citron labels in compartment 2 and 3, the other compartments with fleurons and small tools. Board edges with a single fillet, turn ins with a decorative roll. Marbled end leaves. Green ribbon markers. Edges coloured red.

€ 1.200

Later edition (first 1701) of an anonymous collection of one hundred amusing short stories, but the engravings after Romeyn de Hooghe now reworked by Bernard Picart.

The *Cent Nouvelles Nouvelles* follow the traditions of the *Fabliaux*. This collection of stories plays the same role in France as the Boccaccio stories in Italy. They are the first work in French of short prose tales of a comic character and they are attributed to the circle of literary courtiers of Louis XI. The compiler is thought to have been Antoine de la Sale. Fifteen stories were taken from Poggio, four from Boccaccio. The collection was first published in 1486. Popular interest in the work was revived in the early 18th century through the Amsterdam editions with the very free and spirited illustrations by Romeyn de Hooghe (1645-1708) which are a mirror of the manners and costume of the period.

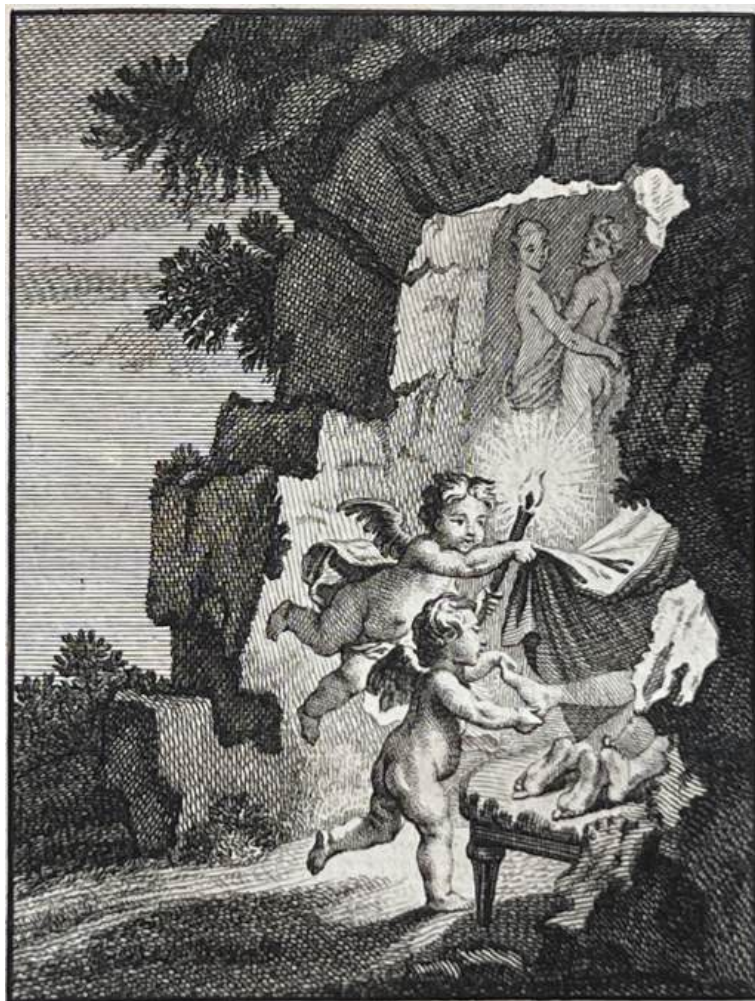
-Provenance: With the engraved ex libris (J.B. Scotin) "**Livre de la bibliothèque de P. Dupont**".

-Literature: Landwehr (De Hooghe) 94; Cohen-Ricci. 658; Brunet I, 1735f; Ray 4-5; Gay-Lemonnyer I, 519.

-Condition: Spine head of vol. 1 a bit damaged; Very fine copy with clear impressions of the engravings.

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**LONGUS.**

*Les amours pastorales de Daphnis et Chloé.*

[Paris], 1745. 4<sup>to</sup> (200 x 153 mm). [X], 159, [1 blank], xx pages.

With an engraved title page dated 1718 after **Coypel**, 28 (13 large) plates by **Benoit Audran** after **Philippe d'Orléans**, 1 plate ascribed to the **comte de Caylus** and 8 head and tail pieces by **Charles-Nicolas Cochin**. Title page printed in red and black.

Red morocco, gold tooled. On the covers a triple fillet border. Flat spine divided into 6 compartments, compartment 2 with the title on a "citron" label, the other compartments with a central fleuron and small tools. Board edges with a double fillet. Turn ins with an ogee arched roll. Double end bands of green silk. Blue ribbon marker. End leaves of white brocade paper with a semé of stars. Edges gilt. (Signed in gold at the head of the spine: "LAINE").

**€ 1.800**

One of the few copies of the "édition de tête" in quarto imposition with the large plates unfolded, the regular copies are in the much smaller duodecimo. First edition with the final iconic "aux petits pieds" engraving ascribed to the Comte de Caylus, which is dated by Cohen to 1728. The other engravings have been made for the 1718 edition in duodecimo after drawings of the regent Philippe d'Orléans under supervision of Coytel and are all engraved by Benoît Audran. This is the only edition with the plates unfolded. The engravings for the quarto edition were printed before the run for the duodecimo edition, which can be seen in the altered page numbers above the engravings and the fact that the "petits pieds" engraving is here "avant la lettre". The head and tail pieces by Cochin were made for the 1745 edition.

It is not completely clear which member of the Lainé family bound this book, but signed bindings by Lainé are extremely rare.

**-Provenance:** With the ex libris of André Coppens.

**-Literature:** Cohen-de Ricci 652; Ray, *The art of the French illustrated book 1700-1914*, p. 10; Ramsden, *French bookbinders 1789-1849*, p. 117; Flety 102; Sourget, Catalogue X, no. 160.

**-Condition:** Superb copy.

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With the second version of the climactic Petits pieds illustration

LONGUS.

Amours de Daphnis et Chloé. Avec Figures par un Eleve de Picart.

Amsterdam, 1750. 8^{vo} (158 x 100 mm). [X], 159, [21] pages.

Engraved title page, 8 plates by **Jean-Baptiste Scotin** and 4 vignettes by **Cochin**.

Mottled calf. Gold tooled spine with 5 raised bands and red label in compartment 2. Comb marbled end leaves.
Green ribbon marker, Edges coloured red.

€ 200

A reprint of the 1731 Paris edition of this classic love story. This book is completely different from the better-known and more amply illustrated edition 'du Régent' of 1718. It does, however, have the climactic *Petits pieds* illustration that, probably for reasons of modesty, some other editions lack. The title vignette and the vignettes by Cochin are printed on thin paper and glued in.

-Literature: cf. *Bibliotheca Arcana* 407; cf. Cohen-Ricci 652; Gay-Lemonnyer I, 184; STCN 2 copies (KB, UB Amsterdam)

-Condition: Marbled paper on the upper paste down partly replaced; Small hole in white margin preface leaf; Some damage to the inner margin of the engraved title; Else a clean and attractive copy.

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Chant IV.



Car. Eisen del.

N. le Mire Sculp.

Une nuit que j'étois dans cet état tranquille .....



*With the ravishing engravings of Charles Eisen engraved by Le Mire*

**MONTESQUIEU.**

*Le temple de Gnide.*

Paris, Didot le Jeune (sold by Bozérien and Deterville), l'an troisième (1794) 8<sup>vo</sup> (257 x 165 mm). XII [=XIV], 153, [1] pages.

With 12 engravings by N. Le Mire and N. Thomas after Charles Eisen and Le Barbier

Tree marbled calf, gold tooled. On the covers a border of a greek key and decorative roll. Flat spine divided into 6 compartments. Red label in compartment 2, the other compartments with a caduceus. Board edges and turn ins with a decorative roll.

Marbled end leaves. Red ribbon marker. Edges gilt.

**€ 400**

Printed on "papier vélin". The first edition with the plates of Eisen appeared in 1772. This edition contains also *Cephise et l'Amour* and *Arsace et Ismenie*.

**-Provenance:** With a bookplate "Ex biblioth. B.Limmig". and the number 4B; In pencil "a Hélène Springer 1948".

**-Literature:** Brunet III, 1860; Ray 32; Cohen-Ricci 728f.

**-Condition:** Some leaves browned; Upper joint leather partly broken; Corners and spine ends some damage; Old small repair on upper cover. Fine copy.

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What all can happen on the way to your future husband...

NERCIAT, André Robert de.

Le doctorat impromptu.

Londres [=Bruxelles, Briard ou Lécivain?], 1788-1866. 12^{mo} (175 x 112 mm). [IV], IV, 98 pages.

With 2 erotic engravings.

Brown morocco, gold and blind tooled. Spine with 5 raised bands. Marbled end leaves. Top edge gilt other edges uncut.

€ 250

A 19th century reprint of a story in the form of two letters by a young lady to a friend about her amorous adventures on the way to her future husband. The original edition was printed in 1788, but it was often reprinted. This edition is printed on uncut 'papier vélin', title page in black and white.

De Nerciat (1739-1800) was a French novelist and writer of plays, verse, light music and pornographic books, while also serving as a secret agent of the French government. He is best known as the author of *Le Diable au corps*.

-Provenance: With an ex libris with the sentence "ou bon ou beau du caracteristique".

-Literature: Dutel A-295 (without engravings); *Bilderlexicon* II, 700; Dutel A-294 p.102 et p. 430 (ill.); Gay-Lemmonyer II, 26; Pia 350 (375?); Pisanus Fraxi II, 492; *The Private Case* 56; Rose 3189; Vicaire VI, 49.

-Condition: Some stains; spine a bit discoloured; Without the last blank leaf; Else a very fine copy.

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*Erotic music, uncensored plates, a large paper copy on thick "papier bleuté"*

[SEDAINE DE SARCY, Michel-Jean].

*La tentation de S. Antoine, ornée de figures et de musique.* [with:] [Lalleman, Pierre]. *Le Pot-pourri de Loth.*

A Londres [Paris, Cazin], 1781. 8<sup>vo</sup> (196 x 127 mm). [I], 10; [II], 10, [1] leaves.

Two engraved frontispieces, 16 marvellous plates (5 uncensored) by **F.R. Elluin** after **A. Borel** and 20 plates engraved music.  
Text printed within a typographical border.

Tree marbled brown sheep, gold tooled. On the covers a decorative border. Flat spine, stained dark, richly gilt. Board edges with a single fillet. Head bands of blue and white silk. Green silk ribbon marker. Marbled end leaves.

€ 1.400

First edition, with uncensored plates. Large paper copy text printed on thick "papier bleuté", music and plates on white paper. These two erotic librettos, paraphrasing existing airs and songs and practically always bound together. They are of additional interest because of the high quality of the engravings, of which five in this edition are 'découvertes'. Viollet-le-duc reminds us of the necessity to keep this kind of book 'behind lock and key.'

**Michel Jean Sedaine** (1719-1797) was a French poet and playwright whose forte was light opera. He was widely popular in the 18<sup>th</sup> and 19<sup>th</sup> centuries, few of his works are performed today. Gay, who describes this book as 'très rare', attributes the *Pot Pourri* to Pierre Lallemand instead of Antoine A.H. Poinsinet, who is usually considered to be the author.

**-Literature:** Dutel, A-1049 (but with 20 p. engraved music (8 & 12 p.); Barbier III, 961 (ed. 1782) and IV, 677; *Bilderlexicon* II, 730 and 801; Cohen-Ricci 948; Gay-Lemonnyer III, 1188-89.

**-Condition:** In every sense a very desirable copy.

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Beautifully bound bibliophile reprint of the 1780 Foutromanie

[SÉNAC DE MEILHAN, Gabriel].

La Foutro-manie, poème lubrique, suivie de plusieurs autres Pièces du même genre.

A Londres, aux dépens des Amateurs, 1780 (=1935). 12^{mo} (128 x 83 mm). 106,[2] p.

With 7 plates after Antoine Borel.

Red morocco, gold tooled. Spine with 5 raised bands. Inner dentelles. Marbled end leaves. Edges gilt.

€ 450

Reprint of the 1780 edition (Paris Cazin) in 300 copies on 'papier de Rives' (no. 41), printed in 1935. This obscene poem in six chants was originally published in 1775. The authorship is generally attributed to Gabriel Sénac de Meilhan (1736-1803). He was a high-level French civil servant and writer of various books, mostly on politics and economics. Earlier reprints were published in Paris in 1780 ('Sardanapolis') and 1866 (The Bibliomane Society).

-Literature: Many earlier editions: Barbier II, 489 (ed. 1775); *Bilderlexicon* II, 803; Cohen-Ricci 950.

-Condition: In perfect condition.

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*With the banned passages*

[VOLTAIRE].

*La Pucelle d'Orléans. Poème, divisé en vingt chants.*

Londres [=Amsterdam?], aux dépens de la compagnie, 1764. Nouvelle édition. 8<sup>vo</sup> (200 x 120 mm). xvi, 384 pages.

Engraved frontispiece, 20 plates and 2 vignettes of which one is a portrait of the anonymous author.

Tree marbled calf. Spine simply gold tooled with 5 raised bands and title in compartment 2.

€ 400

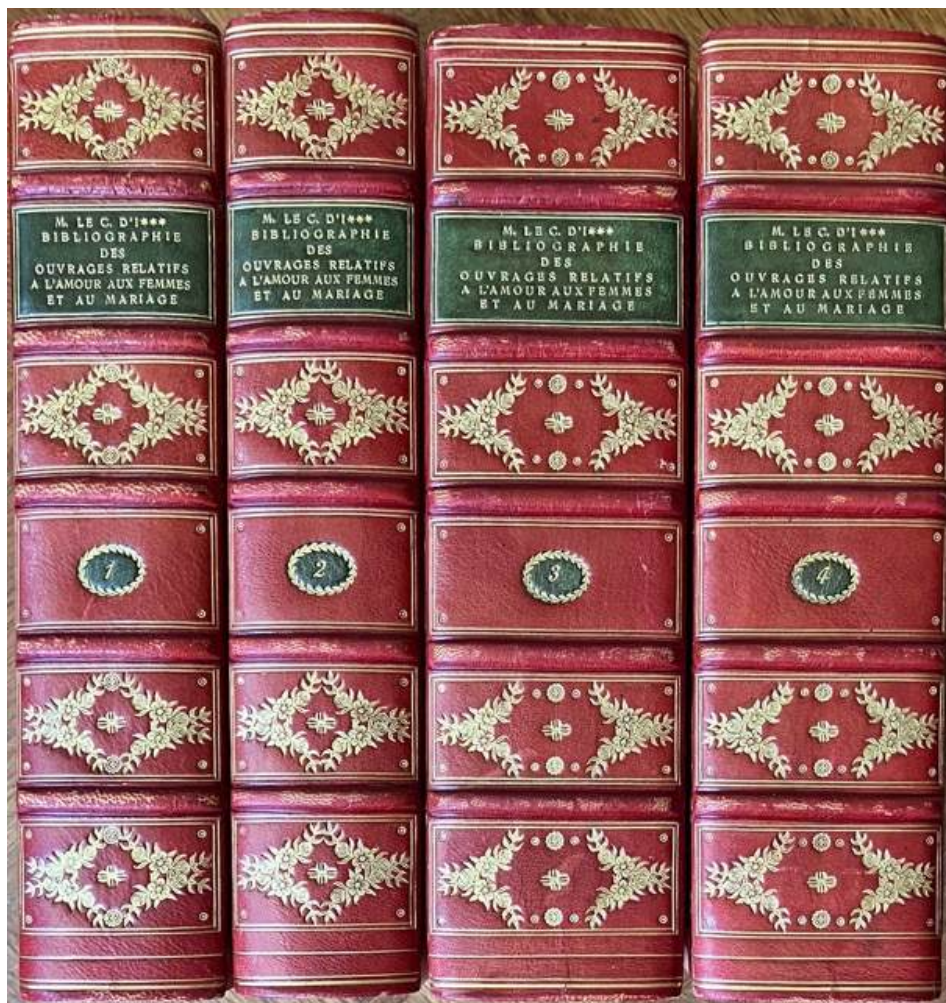
This long poem satyrizing the Joan of Arc story, was written in 1730 and first published, anonymously, at Louvain in 1755. Chapelin, the author of an earlier work on Joan of Arc, had challenged Voltaire to write a better one – which became this one. Voltaire addresses Chapelin in the first stanza. Only in 1762 Voltaire allowed a publisher to mention him as the author. In following editions some of the more daring passages were suppressed, supposedly by Voltaire himself, who, to avoid difficulties, claimed they were added by others. In this edition those passages are included again - and marked as such.

In the preface the fictitious Benedictine Don Apuleius Risorius assures the reader that this is a moral book, which, in spite of its daring story, is much less licentious than many books of the classic authors. Nevertheless the book was ordered to be destroyed many times.

**-Literature:** STCN 1 copy (Utrecht); Bengesco I, 491; Cohen-Ricci 1030; Drujon, *Catalogue des ouvrages ... condamnés* 333 (ed. 1755); Gay-Lemonnyer III, 887; Graesse VI (2) 392 (ed. 1761); Lewine 558 ('These plates are inartistic, but amusing'); Rose 4785.

**-Condition:** End leaves and preface browned; Else a very fine copy with strong impressions of the plates.

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A beautifully bound set of this impressive bibliography

GAY-LEMONNYER.

Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage et des livres facétieux, pantagruéliques, scatologiques, satyriques, etc.

Paris, J. Lemonnier & Ch. Gilliet, 1894-1900. Quatrième édition. 4 volumes. (252 x 165 mm).

Red half morocco. Richly gilt spine with 5 raised bands and green title label. Top edge gilt.

€ 750

The best edition of this impressive bibliography in very decorative bindings.

-Provenance: Stamp on flyleaf "Ex libris Anthon Bakels".

-Condition: Paper on boards, board edges a bit rubbed; Raised bands minimal rubbing; A pearl in your bookcase.

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