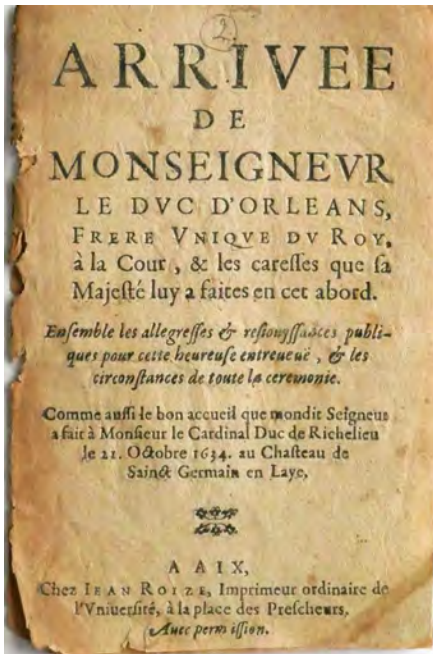


Books before 1700

many rare plays



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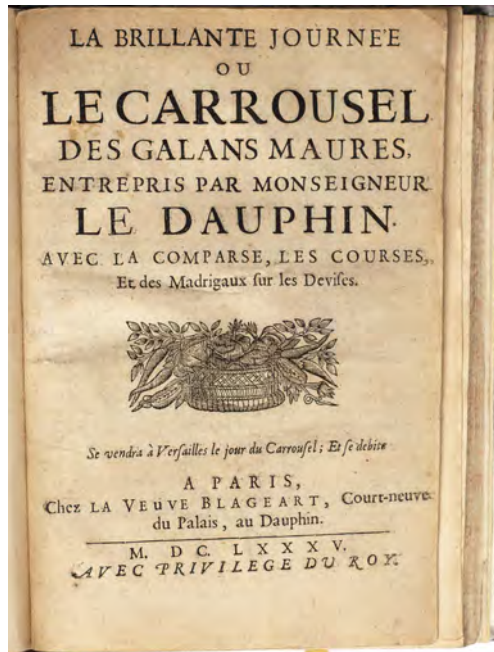
- 1 **Arrivee de monseigneur le duc d'Orleans, frere vniqve dv roy.** Arrivee de monseigneur le duc d'Orleans, frere vniqve dv roy, à la cour, & les caresses que sa Majesté luy a faites en cet abord. Ensemble les allegresses & resiouyssances publiques pour cette heureuse entreueü, & les circonstances de toute la ceremonie. Comme aussi le bon accueil que mondit seigneur a fait à monsieur le cardinal duc de Richelieu le 21. octobre 1634. au chasteau de Saint Germain en Laye.:A Aix, Chez Iean Roize, imprimeur ordinaire de l'vniuersité, à la place des Prescheurs, 1634. 8 pages 16 cm. This report documents the elaborate ceremony that accompanied the arrival of the Duke d'Orleans in Saint Germain en Laye in 16734. After a ceremony at the cathedral, the Duke arrives at the chateau by horseback where he finds a warm welcome from the King. The arrival of Richelieu follows. The report includes a list of the notables who attended and a description of the dinner ceremony at which Anne d'Austriche the wife of Louis XIII presides.

Full Description:

www.goldenlegend.com/pdfs/monsieur.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$500



2 (festival). **La Brillante journée ou le carrousel des galans Maures, entrepris par Monseigneur le dauphin: avec la comparse, les courses, et des madrigaux sur les devises.** . Se vendra à Versailles le jour du carrousel, et se débite. Paris: Chez la Veuve Blageart, Court-neuve du Palais, au Dauphin, 1685. Original edition. Watanabe O’Kelly #1953, etc. Quarto. .

La Brillante journée is the first equestrian parade and carrousel that took place at the palace of Versailles June 4th and 5th 1685. This printed programme for the festival includes descriptions of costumes and setting, as well as, a list of the participants and a summary of the events. Completed shortly before the event, the 70p programme was published for the notables at the event and for the enthralled public of Paris who could get the programme at the booksellers or at Versailles. It provided (and still provides) a factual guide to the participants, details of their dress, the order of the parade and a summary of the contests that followed

The printed programme **La Brillante journée** is a “remarkably full treatment” of events of the carrousel which was organized and led by Louis, Dauphin of France (1661-1711), son of Louis XIV. Versailles, seat of royal power of Louis XIV and his family, had become one of the most ornate and sumptuous courts in Europe. The parade carrousel included exotic animals, oriental luxuries, and Arabian horses. The décor and jeweled accessories (including that of the women who rode in the

\$2,000

Full Description:

<http://www.goldenlegend.com/pdfs/maure.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



3 (fireworks). **Description des magnificences et feux de joye. faits à Paris le 28 juillet 1649 par l'illustrissime... monseigneur l'ambassadeur de la sérénissime République de Venise auprès de sa majesté très chrestienne pour la grande victoire navale obtenue contre l'armée turquesque en Asie, consistant en la déroute & perte generale de ladite armee, & de Sept mil hommes Turcs de tuez.** Paris : par A. Estienne, 1649. Watanabe-O'Kelley#1794. Quarto. 19th century wrappers.. Leaf of title, verso blank, 2p la Royalle Ville de Paris, 3p relation, 3p poetry in French, Italian, Greek, leaf of blank. Collation; 11, A1, B-C2. Clean copy, a few stains

This is a detailed description of the fireworks in Paris along the Seine to celebrate the Venetian victory over the Turks in 1649 in the Bay of Smyrna.
\$500

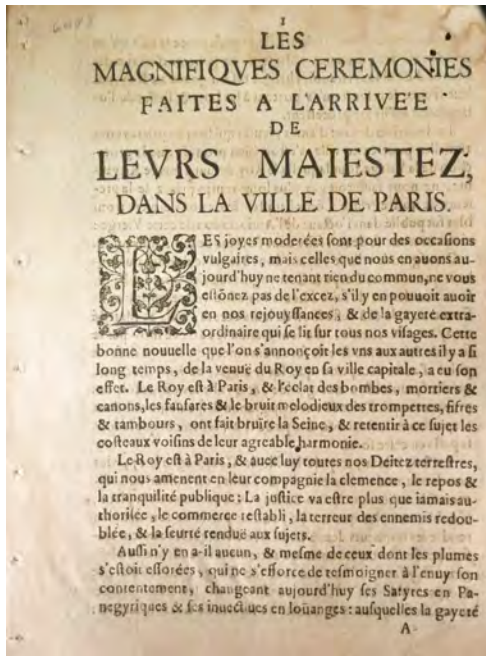


- 4 **Les Visions et songes de l'hermite du Mont Valerien : adressé aux bons François de ce temps.** . **Les Visions et songes de l'hermite du Mont Valerien : adressé aux bons François de ce temps.** [France] : publisher not identified, 1622. Lindsay and Neu. French political pamphlets; 4968. 8vo. Disbound. Pagination. Leaf of title, verso blank, pp 3-14 text, blank. Collations: A-B4. Staple.

Les Visions et songes de l'hermite du Mont Valerien is satirical pamphlet written during the tumult Louis XIII's long accession to the throne "... someone of those times composed a notebook of fourteen pages of octavo printing, entitled: "The Visions and Dreams of the Hermit of Mont Valerian", in which an anonymous writer argues in favor of King Louis XIII and his descendants" (Lebeuf, p85). In 1622 the Treaty of Montpellier confirmed the tenants of the Edicts of Nantes. As a result of Marie de Medici and Cardinal Recelieu's maneuvering, Louis XIII became an absolute monarch of France in 1624.

Mont-Valérien was the site of a medieval hermitage and a popular place of pilgrimage from the 17th to 19th centuries. Ref: Jean Lebeuf, Jean and Abbé Lebeuf. Histoire de la ville et de tout le diocese de Paris, Volume 3 Paris: Féchoz et Letouzey, 1883

\$350



5 **Magnifiques Ceremonies faites a l'arrivee de Leurs Maiestez dans la ville de Paris,**

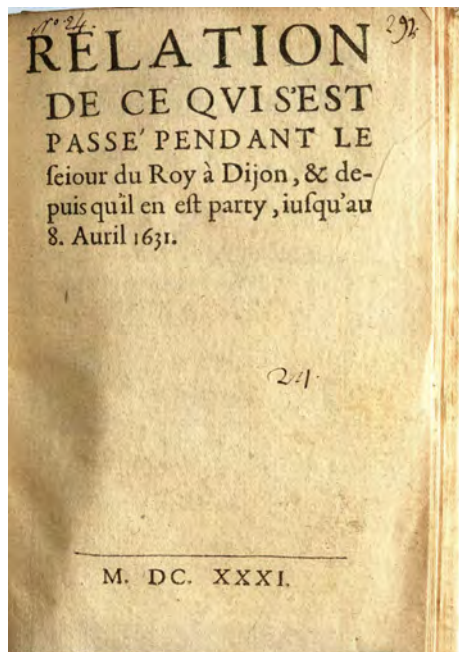
Les . Paris: Bureau d'Adresse. 20 Aoust 1649.

Quarto, disbound, remains of stitch holes. 8p.

collation A-B2. Entry into Paris of Louis XIV, 11 year old King of France and Anna of Austria (1601 -1661) Queen Mother. The route and the notables (royal, civil and clerical) are identified\). The fireworks are described, as are the “superbes tapisseries” snf the ornaments on the shopfronts as they pass Port St. Denis and before the Palais de Luxembourg.

Not in OCLC. A copy is located in the *Catalogue de Bibliothèque de la ville de Bordeaux*. #2019, Durand, 1851

\$350



- 6 **Relation de ce qui s'est passé pendant le seiour du Roy à Dijon, et depuis qu'il en est party, iusqu'au 8. Auril 1631.** . pagination in ink in upper right corner. Contains a letter from Gaston d'Orléans brother of Louis XIII and a declaration of the King against Orleans and his partisans (1 April 1631). Authorship is attributed to Richelieu, Armand Jean du Plessis, duc de, 1585 -1642 by Lindsay et Neu 5953. Authorship is also attributed to Michel de Marillac. (In Paris, 1563- in Château de Châteaundun, 1632). Marillac was a French Jurist and counselor at the court of Louis XIII. A member of the inner circle of Marie de' Medici, he was arrested 1631, and died in prison).

\$500

Full Description:

<http://www.goldenlegend.com/pdfs/Gaston1631.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



7 Ariosto, Lodovico & Gabriel. . **Scolastica. Comedia.** (Venezia: G. Griffi, 1547). **Original edition:** Not in Adams; EDIT 16; CNCE 2644; BM STC Italian, 1465-1600, p.38; Not in Clubb. Agnelli e Ravagnani pp 129-30; Very rare

First edition of a five act comedy in verse written by Lodovico Ariosto until verse 14 of the fourth scene of the fourth act and then finished by his brother Gabriel. The 19th century English critic John Addington Symonds writes, “the unmistakable stamp of [Ariosto’s] ripest genius impressed upon the style no less than on the structure of the plot.” The merit of the play lies in the characters, which are “ably conceived and sustained with more than even Ariosto’s usual skill. . . Each of the servants, too, has a well-marked physiognomy . . . the most original of all the dramatis personae the excellent keeper of lodgings* for Ferrarese students.” Symonds continues, “Each of these characters has been copied from the life. The taint of Latin comedy has been purged out of them. They move, speak, act living beings, true to themselves in every circumstance, and justifying the minutest details of the argument.”

Full Description:

<http://www.goldenlegend.com/pdfs/Ariosto.pdf>

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\$6,000

Page 10



- 8 Bella, Stefano Della. **Raccolta di Vasi Diversi [Etching suite]**. Paris: F. Langlois, 1646. Complete set of six etchings (ca. 1646), all first state (of three) on laid paper, with margins (slightly uneven), occasional pale spotting and staining, stitching holes in the right margins, laid on the page of an album. Quarto, (plates: 3 1/2 x 7 1/4"; 90 x 185mm); (sheets: 5 x 10"; 125 x 250mm). Red half morocco rubbed, rebacked. De Vesme 1045-50; Berlin II, No. 1137.

A collection of 46 vases (whole or partial) etched on six sheets including title-page. These “capprichi” were done for the sake of experiment and invention with foliage, animal figures, grotesques, floral arrangements, ornaments, and satyrs.

According to the V&A, “nourished both by his fertile imagination and by his observations of the natural world, in the suite **Raccolta di vasi diversi**, published in 1646, Stefano della Bella combines plant forms and realistic yet fantastical figures in a manner which anticipated the Rococo. It has proven to be of particular influence on successive decorative artists in many media.”

According to the Metropolitan Museum of Art, these etchings formed illustrations for the Vignettes Les triomphes de Louis le Juste XIII. du nom, roy de France et de Navarre by Jean Valdor (Paris: Antoine Estienne, 1649).

Provenance: Polovsteff or Polostoff (Russian ambassador to France, ca. 1880); Bernard Quaritch, 1988; Arthur and Charlotte Vershobow, 2013.

Full Description:

\$3,000

<http://www.goldenlegend.com/pdfs/raccolta1.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 9 Bella, Stefano Della . [**Entree du Prince di Toscane, Representant Hercul**], 1661 . The most arresting of the three Della Bella etchings taken from the festival book **Il mondo festiggiante balletto a cavallo, fatto nel teatro congiunto al palazzo del sereniss. gran duca, per le reali nozze de' serenissimi principi Cosimo Terzo di Toscana, e Margherita Luisa Nella Stamperia di S.A.S.**, 1661.

Etching on paper 17 1/8 x 9 1/16", with margins. Mounted on laid paper. An excellent impression, in very good and clean condition, with slight chipping and some minor repairs). By Stefano della Bella after G.A. Moniglia. d'Orleans. In Firenze: .

This plate pictures a backdrop constructed for the huge half-oval behind the Pitti Palace. A circle of obelisks is placed at the center. Groups of decorated coaches are surrounded by foot soldiers and a circle of riders. Atlas with the heavens on his shoulders is most visible in the center of the etchings, having come to tell those on earth that Hercules, along with the sun god Apollo and the goddess of the moon Diana, has descended from heaven to attend these nuptials.

Reference: de Vesme Della Bella 7-72; Sonneck pp. 446-7; Sartori, C. Libretti italiani 15890; Berlin Ornamentstichsammlung 3049; Strong, Roy. Art & Power; DeVesme/Marrar 71; Blum 92a.

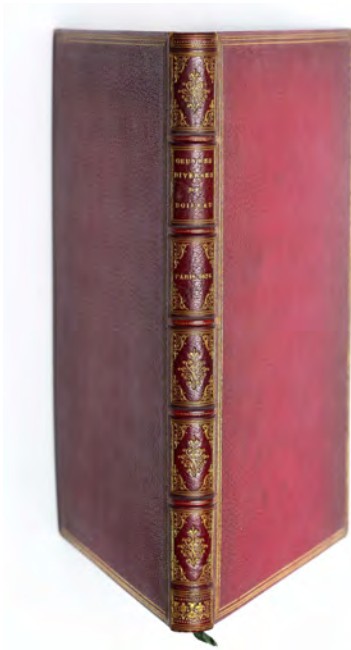
\$1,000



- 10 Benserade, Isaac de. **Les OEuvres de Monsieur de Bensserade**. Paris: chez Charles de Sercy, 1697. (56), 424, (4); (10), 427pp. + an engraved title-page in each volume. Two vols., sm. 8vo, contemporary mottled calf, spines gilt (one upper joint a bit cracked). First edition. Benserade (1613-1691) had a long career as a court poet. In particular he provided many of the librettos for Lully's celebrated ballets, and these text occupy the whole of the second volume here. His single most famous poem is his "Sonnet sur Job" (1651), which came into rivalry with Voiture's "Urania," and divided the court wits into two parties, the Jobelins and the Uranists.

Tchemerzine II, 147-8; Beaumont, p. 52 (the Dutch contrefacon of 1698); not in Magriel, Niles/Leslie, or Derra de Moroda

\$2,000



11 Boileau Despréaux, Nicolas, 1636-1711. .

OEuvres diverses du sieur D* ; Avec Le traité du sublime, ou du merveilleux dans le discours .** Boileau Despréaux, Nicolas, 1636

-1711. OEuvres diverses du sieur D*** ; Avec Le traité du sublime, ou du merveilleux dans le discours. A Paris Denys Theiry , 1674 References: Brunet,; t.1, col. 1055; Tchemerzine,; t. 2, p. 269; Le Petit: pp 394-5.

Quarto .Red morocco gilt, with raised bands, highly gilt spine by Trautz Bauzonnet.

First collective edition under the title of Oeuvres with the first translation into French of Longinus' Traité du sublime, ou du merveilleux dans le discours. Also, Satire II is devoted to Molière (in verse pp 13-25)

Nicolas Boileau-Despréaux (1636-1711) was educated at the University of Paris, studied law, but turned to

literature. after the death of his father who left him a sizable inheritance. He was a good friend of and

supporter of Racine, Molière and La Fontaine.

Boileau is considered the founder in France of literary

criticism. "A man of few but clear ideas, by his acute judgement, independence and sincerity, and with

brilliant powers of observation, he made himself the arbiter of literary reputations...and laid down the

Full Description:

<http://www.goldenlegend.com/pdfs/Boileau.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$850



12 Brun, Franz Isaac. . **Euterpe** (Engraving).

. Brun, Franz Isaac (printmaker; goldsmith/metalworker; German; Male; c.1535 - c.1610/20).

Euterpe [Engraving on laid paper, last half of 16th century. Strasbourg]. Bibliography See Bartsch IX 443-472 (as Maître FB); Hollstein 26.

Whole-length, winged female figure in profile to left, wearing antique costume and playing a harp. Image of the muse of music and lyric poetry. Trimmed to platemark (uneven along right margin). Height: 72 millimetres; Width: 50 millimetres. Fine impression. Signed in the plate with monogram 'FB' and inscribed 'EUTERPE' along the upper edge.

From a series of 9 engravings of the muses.

Franz Brun (b. Pressburg? Possibly trained in Nuremberg. active 1559 - 1596) He was a draughtsman, goldsmith and engraver from Strasbourg. He engraved several series in the manner of the Nuremberg "Kleinmeister".

Provenance: Friedrich August of Saxony (lugt 971); two other: Hugo Ahne and a Dr K. O neither in Lugt.

Full Description:

<http://www.goldenlegend.com/pdfs/euterpe.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



- 13 Campistron, Jean-Galbert de 1656-1723. . **Tragédies de Monsieur Campistron** . Campistron, Jean-Galbert de 1656-1723. **Tragédies de Monsieur Campistron de l'Academie Française**. Septieme Edition, Augmentée d'une Tragedie du même Auteur qui n'avoit point encore esté imprimée; & ornés de Figures en Taille-douce. Paris: Pierre Ribou, 1707. The 7th (of 8) collected editions of the tragedies with the first edition of *Adrien* (the sixth of seven works here collected).

8vo. Contemporary smooth calf, spine with raised bands, highly gilt compartments with title in red morocco gilt. Spine a bit chipped at crown and heel; other a very clean and bright copy.

Adrien *tragedy chrétienne tirée de l'Histoire de l'Église*. Five act religious tragedy in verse.

Performed for the first time in Paris at the Théâtre de la rue des Fossés Saint-Germain, January 11, 1690. It was then acted at Versailles on Feb 13 1690. It was first published in the present edition.

Adrien is the first newly composed religious play to be given at the Comédie Française. According to the author, *Adrien* was equal to any play he had written. It is probably based on Surius and on stories in *Legenda Aurea*. The scene is in Rome, in the Emperor's Palace.

The engraver is Louis Audran (the fourth and youngest son of Germain Audran), was born at Lyon in 1670, and instructed in engraving by his uncle Gérard. He illustrated the present edition of Campistron and also the collected works of Edme

\$850

Full Description:

www.goldenlegend.com/pdfs/campistron.pdf

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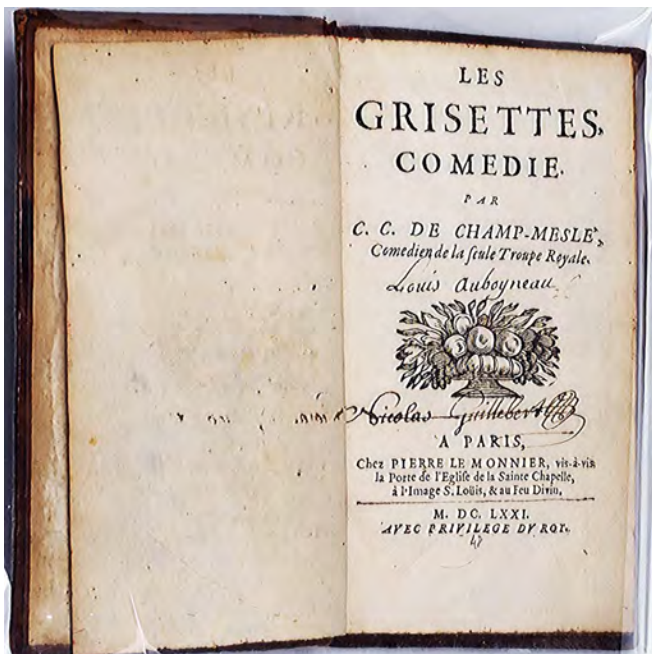


- 14 Caussin, Nicolas (1583-1651). **Lettre de consolation du Révérend Père Nicolas Caussin à Madame Dargouge, sur la mort de Mademoiselle sa fille.** Paris : F. Saradin, 1649. Quarto. Disbound. Leaf of title, verso blank. Pp3-7 text. Collation A-B2. Faded dampstains in margins extending to a few words of text. Vignette on the title. Dated 13, Avril 1649.

In this letter father Caussin provides Mme Dargouge with a dramatized account of the unexpected death of his own daughter in order to prompt a paroxysm of grief in a bereft mother, as a 'prelude' as it were to her spiritual consolation. (P7. Garrod and Haskell). An influential letter widely circulated

Nicolas. B. Caussin Troyes ca. 1582- D 1651. French author in French and Latin, Jesuit priest, . Professor at Rouen and La Flèche, Paris. Confessor to Louis XIII, exiled by Richelieu. Ref: Garrod, Raphaël, Yusamin Haskell.Changing hearts: Performing Jesuit emotions between Europe, Asi and the Americas. 2019. OCLC: America: KUK, MBB, UBY.

\$350



- 15 Champmeslé, Charles Chevillet de. **Les Grisettes, comédie.** Par C.C. De Champ-Mesle, comedien de la seule Troupe Royale. Paris, Pierre Le Monnier, 1671. Original edition. Privitera p 50. 8vo. Contemporary calf, ruled in blind. Spine gilt with raised bands ornamented in each compartment except for the title label of red morocco.

Les Grisettes is “a gay three act farce” in verse with elements taken from Molière’s George Dandin and Précieuses ridicules (Lancaster III, 765).

A rare and important play

The grisette (sometimes spelled grizette) is an important character type of early modern French literature. Grisette refers to a French working-class girl. It derives from gris (French for grey referring to the cheap grey fabric of the dresses these girls originally wore, especially when they were employed in the cleaning and laundry professions). In the case of Champmeslé’s comedy, the term Grisette implies that the two girls are trying to better their economic class by using their skills in seduction on upper class men

\$1,500

Full Description:

<http://www.goldenlegend.com/pdfs/Gris.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



16 Champmeslé. Charles Chevillet, 1642-1701, sieur de . **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 . Charles Chevillet, 1642-1701, sieur de Champmeslé. **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 Original edition. 12mo. Contemporary, calf gilt spine. Bright copy although chipped at crown and heel and with slight worming to front at gutter margin. Spine a bit cocked. **Two 17th Century French Comedies:**

1) **girls who seek upward mobility.**

2) **a world where “honesty is seldom found” .**

Full Description:

<http://www.goldenlegend.com/pdfs/Champ.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



17 Corneille, Thomas [1625-1709], translator; Ovid (43 B.C. 17 or 18 A.D.). **Les metamorphoses d'Ovide**. Traduites en vers François par T. Corneille. Paris: Claude Barin, 1669. Original edition of the first two books of Ovid translated by Thomas Corneille. The full translation was not published until 1697. An elegant edition with beautiful typography and ornamentation.

Thomas Corneille (1625-1709): playwright, poet. To distinguish himself from his brother Pierre Corneille, Thomas was known as "Monsieur Corneille." He was one of the leading authors who began to produce plays during the Fronde and brought out even more plays than his brother Pierre: thirty-eight plays composed alone or in collaboration. His first tragedy, *Timocrate* (1656), helped to restore the genre to popularity after the troubles of the Fronde. Although he was more attractive in manner and in conversation than Pierre, he lacked Pierre's genius. Still, "with Quinault he filled the interval in the history of the French drama between the zenith of Pierre Corneille and the advent of Racine" (Harvey and Haseltine).

Although not as important a playwright as his brother, Thomas wrote with great facility. He is credited with perfecting the French language, as can be evidenced by this translation of Ovid (begun shortly after he left school), his notes to Claude Favre Vaugelas *Remarques sur la langue Francais* (1647), his compilation of a dictionary of arts and sciences for the Académie Française (1694), and his editorship of *Mercure galant*, with Donneau de Visé.

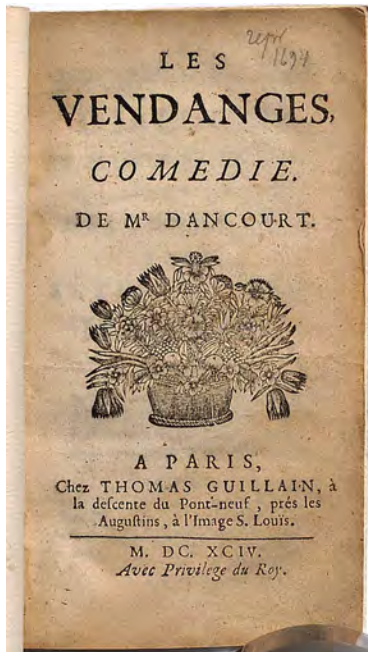
The artist of the two engravings fronting the books is the son of Hermann Weyen (or Weyher), Laurent Weyen (1643-1672), a

Full Description:

www.goldenlegend.com/pdfs/cornovid.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



- 18 Dancourt, Florent Carton (1661-1725). **Les vendanges, comedie.** Paris: Chez Thomas Guillain, a la descente du Pont-Neuf, pres les Augustins, a l'Image S. Louis., 1694. Original edition. (Soleinne 1496). 8vo. Modern wrappers.

The play was completed on October 1, 1691, too late for performance during the vintage season. Like l'Opera de village, this is a comedyvaudeville with much patois of peasant customs and speech. Charming and light, the playwas given 17 times in 1694 and twice the next year. The play had music

by Grandval (not published in the libretto). Another play on wine vintages Les vendanges de Suresne comedy in 1 act, in prose, based on Du Ryer's play of the same name and with a divertissement with music by J.C. Gillier was first performed at the Théâtre- François, Paris, 15 October 1695. It was not published until 1700 A Paris Chez Pierre Ribou,

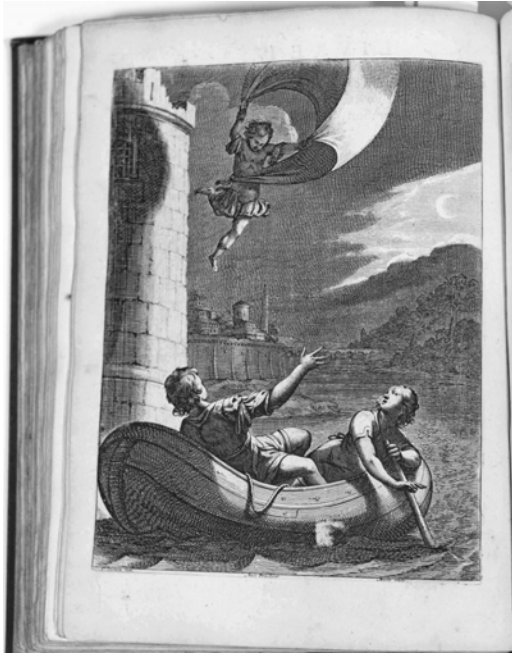
Florent Carton Dancour (known as Sieur d'Ancourt) (1661-1725) was born at Fontainebleau to a wealthy family and trained as a lawyer. Dancourt married an actress, Francois Lenoir de la Thorilliere, then devoted himself to the theatre, winning great acclaim as an actor, especially as Alceste in Moliere's Le Misanthrope. Turning to playwriting , his plays concern problems of the impoverished nobility and the social climbing middle classes. He also, as in Les vendanges, depicts the loves and intrigues of village life. He wrote over sixty comedies and ballets. Vanbrugh's The Confederacy is adapted from Dancourt's Les bourgeois a la mode.

Full Description:

\$850

www.goldenlegend.com/pdfs/Dancourt.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



19 Desmarests de Saint-Sorlin (Jean). . **L'Ariane de Monsieur Des Marest**. A Paris, chez Matthieu Guillemot, 1643. Second illustrated edition. Quarto. modern vellum . . The first edition was published 1632, octavo with one illustration (Brunet II, 633; Tchemerzine II, 817).

The eighteen engravings that illustrate the work are in remarkable condition with deep contrasts and fine detail.

As H. Gaston Hall notes, "the two printings of this, the second, edition are important...The lavish illustrations of the quarto Ariane must have enhanced the status of the novel altogether."

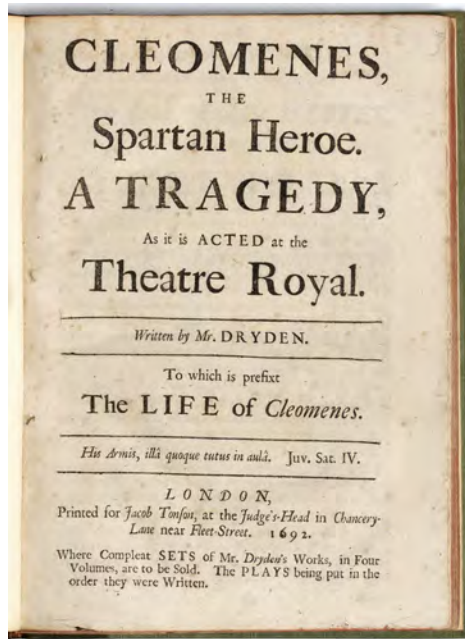
The illustration on p.182 (frontis to Chapter V and pictured here) provides the **first illustration in print of a parachute**, according to the British Parachute Association.

Full Description:

<http://www.goldenlegend.com/pdfs/ariane.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$3,500



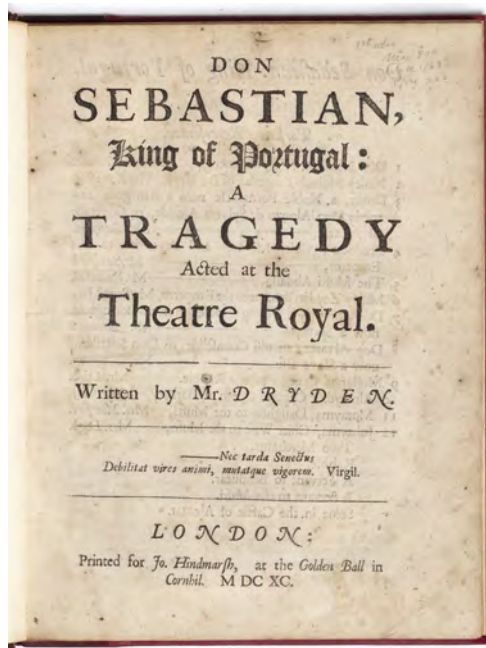
- 20 Dryden, John. **Cleomenes, the Spartan Heroe.** A Tragedy. London: For Jacob Tonson, 1692. 4to. [16], 28, 72pp. Later green, quarter morocco. Two running reads cropped, else a very nice copy. First edition. Pforzheimer 321; Wing D2254.

The scene is Alexandria. Cassandra falls in love with Cleomenes, and in the absence of Ptolemy confesses her passion, to which Cleomenes does not respond. He is thereupon imprisoned and nearly starved. He and Cleanthes incite the Alexandrians to revolt, but the attempt fails, and Cleanthes and Cleomenes kill one another.

"The additions which Dryden has made to the real story are chiefly the scene in which the Spartans are nearly starved, the love of Cassandra for Cleomenes, the whole character of Cleora, and nearly the whole of Cleanthes" (Genest). In his preface to the play as printed, Dryden wrote: "Mrs. Barry has in this tragedy excelled herself, and gained a reputation beyond any woman whom I have ever seen in the theatre."

It is believed that the revival of Shakespeare's Roman plays caused Dryden to write this play. It is said that Southern wrote the last act.

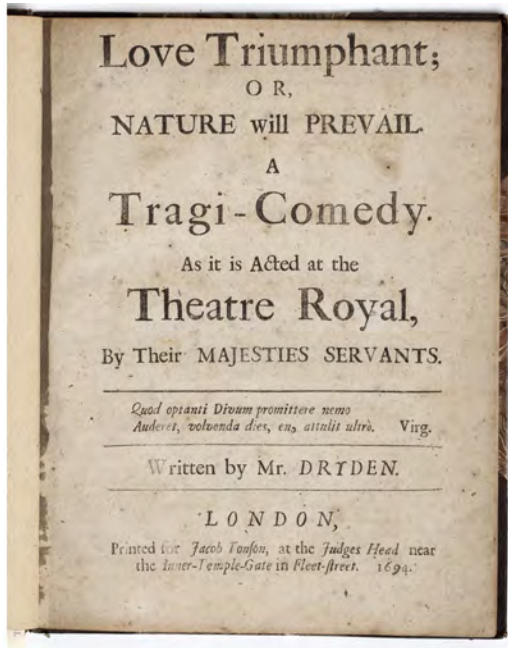
\$800



- 21 Dryden, John. **Don Sebastian, King of Portugal: A Tragedy.** London: For Jo. Hindmarsh, 1690. 4to. [16], 132 [i.e. 124], [4] p. Later red quarter morocco. Marginal tears at bottom of L1-3, a few other marginal tears, some foxing, mostly light. First edition
References: Pforzheimer 322; Wing D2262.

A tragicomedy by Dryden, produced 1689. The play is based on the legend that King Sebastian of Portugal survived the battle of Alcazar. He and the princess Almeyda, with whom he is in love, are captured by Muley Moloch. Don Sebastian is highly regarded as the return to Dryden's pre-eminence on the stage after four years' absence.

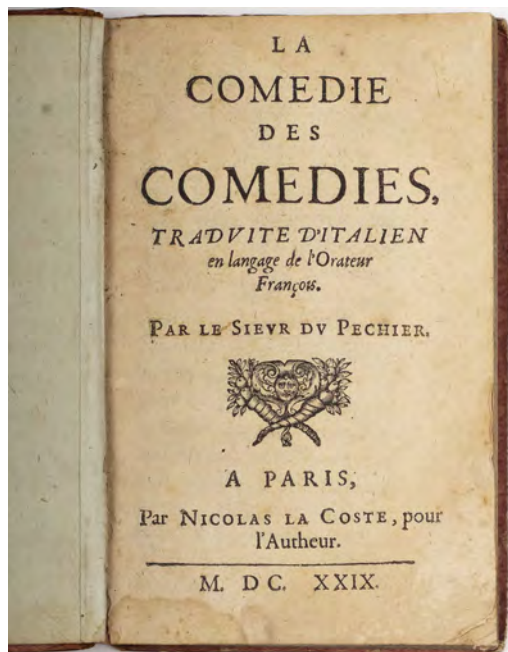
\$850



22 Dryden, John. **Love Triumphant; or, Nature will Prevail.** A Tragi-Comedy. London: For Jacob Tonson, 1694. First edition. References: Wing D 2302; MacDonald Dryden 93a.

4to. [10], 82, [2] p. Later brown half morocco. Wanting front blank A1, A very good copy. Dryden's last play. The song on L1r is by rising young playwright William Congreve. Henry Purcell also wrote music to be included in the play's performance. The plot of the play is essentially that of Marriage a la Mode, which may be stated, using Dryden's verse, as follows: "Why should a foolish marriage vow / Which long ago was made / Oblige us to each other now / When passion is decayed?" Congreve, to whom Dryden "bequeathed his dramatic mantle."

\$850



- 23 Du Peschier, Nicolas [compiler]. **La comédie des comédies.** . Tradvite d'italien en langage de l'orateur françois, par le Sievr dv Péchier. Paris: Nicolas La Coste, 1629. Original edition. Brunet 16418. Soleinne 1039. Lancaster I, 365-367.

12mo. (4 1/2 x 6 1/4"). Early 19th-century quarter brown morocco, flat spine with title and date in gilt, pink floral boards.

La comédie des comédies, a four-act comedy in prose and verse for eight characters, is cleverly structured as an Italian comedy translated into French. The play, however, is not translated from Italian but consists of the frequent quotation from the letters of the essayist Jean-Louis Guez de Balzac.

Balzac's "swelling phrases and metaphorical expressions are cleverly caricatured" (Lancaster, 367). The model for the play is an Italian farce in which le Docteur (modeled on Balzac) has an inflated notion of his erudition. It is a rare theatrical satire probably compiled by a member of the Feuillant sect. **La comédie des comédies** was never played in theatres.

La comédie des comédies is of great interest to the student of Balzac because it compiles numerous examples of quotations from Balzac's early letters when he was developing his influential prose style. It was soon reprinted in several editions in 1629 indicating its popularity, at least in the reading. It was never performed.

OCLC, North America: IBV, MUQ. Rare.

Full Description:

www.goldenlegend.com/pdfs/dupeschier.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



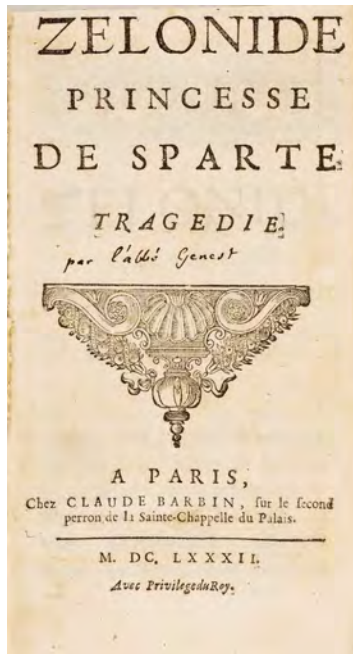
- 24 **François l'Hermite (c. 1601 – September 7, 1655). Pantheé, Tragedie de Monsieur de Trista.** Paris: Augustin Courbe, 1639. Priv 23 February 1638; Achevé 10 May 1639. Tragedy in five acts, verse. Tchemerzine X. P.417 for original 4to edition with same dates as this the 12mo edition. 12mo. 19th century vellum. Based on Xenophon's touching tale in the *Cyropadeia* books V-II, Tristan's version finds Queen Pantheé of Susa (Assyria) captured by Cyrus King of Persia. Her poise and her beauty cause her to be discovered and spared. The play was popular enough to be mentioned as one of the 41 plays in Poisson's *Baron de la Crasse* and in the preface to Corneille's *Sophonsibe*. It was reprinted three times after the author's death. Durval published a *Pantheé* at about the same time (Paris: Courbé, 1639). His was also based on Xenophon's *Cyropaedia*. This subject had also been treated by Alexandre Hardy.

Full Description:

<http://www.goldenlegend.com/pdfs/panthee.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



25 Genest, Charles-Claude de (1639-1719).

Zélonide princesse de Sparte, tragédie.

Genest, Charles-Claude de (1639-1719). **Zélonide princesse de Sparte, tragédie.** Paris: Claude Barbin, 1682. Original edition of Genest's rare first play. Barbier 19559; Herissant, *Catalogue des livres de la bibliothèque de feu madame la Marquise de Pompadoureaux* (1765) 1045; Lancaster IV 212-214; Soleinne 1488.

Five-act tragedy in verse. Preface in prose. The play was successful on the stage, although critics found it to lack both action and to have an excessive number of récits, faults to which Genest himself confessed. Nevertheless, it was acted almost 20 times at the Comédie Française, and was also given at Saint-Germain at Versailles and in November of 1682 at Fontainebleau. It remained in the Comédie Française's repertory until 1705, with 45 as the total number of performances there.

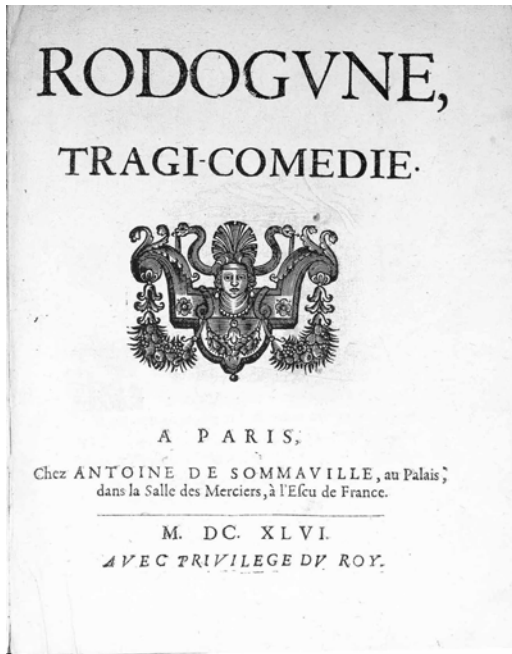
Because of his early dramatic work, Genest was considered a potentially major playwright whose later plays were even more well received than *Zélonide*. After a brief career on the Paris stage, Genest instead became a fixture in planning and writing the theatrical entertainments for the Duchess of Maine at her private estate at Sceaux (about which see full description at the link below)

Full Description:

<http://goldenlegend.com/pdfs/genest.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



- 26 **Gilbert, Gabriel . Rodogvne: tragi-comédie.** Paris: Chez Antoine Sommaville, 1646. Original edition: issued simultaneously by A. de Sommaville, A. Courbé, and T. Quinet. (The name on the title-page is Rodogvne, but elsewhere the character appears as Rhodogvne. Quarto. Bound in contemporary mottled calf, spine with raised bands lettered in gilt, with ornaments. Tragic comedy in 5 actd, verse.

A warrior queen of 17th century French drama

As is well-known, Pierre Corneille wrote a play Rodogvne: Princesse des Parthes, Tragedie (Paris: Quinet, or Sommaville or Courbé, 1647). The resemblances between Gilbert's tragi-comedy and Corneille's tragedy is "too striking to be ignored." The framework of the two plays is the same; many details are "identical" and only the dénouement is different. In Corneille, the play rushes on to a tragic conclusion. In Gilbert's, "a pacific influence turn the course of the tragic action, and the happy end follows. In contradiction to her Amazonian character, she pleads the weakness of her sex" (Pellet, 62-3).

The dissimilar dénouement of Gilbert's piece need not be considered a blunder, but rather an intentional device.

Full Description:

<http://www.goldenlegend.com/pdfs/gilbert.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



27 (Goujon, François-Fiere),. **L'Horoscope du roy.**

France [publisher not identified], 1623. 8vo.

Pagination: Leaf of title, verso blank; text 3-30pp.

Blank. Collation: A-B4, B4-D3, leaf. Disbound.

Complete (Other editions, all without publisher's imprint, have pagination of 32 or 48 pps). see: <https://gallica.bnf.fr/ark:/12148/bpt6k101044b.image>

Goujon is listed as an advocat see: : II 20074, Bibliothèque historique de la France: contenant le catalogue des ouvrages imprimés et Manuscrits qui traitent de l'Histoire de ce Royaume ou qui ont rapport Jacques le Long, Jean-Thomas Herissant, 1778. The author or another of his name wrote *Parallele de deux soleils* (Lyons 1622). See p277 *Transactions of the Royal Historical Society: Volume 13: Sixth Series Royal Historical Society Cambridge University Press, Dec 18, 2003*

\$350



28 Guarini, Battista. **Il Pastor fido. Tragicomedia. Le Berger fidelle.** Tragicomedia del signor Cavalie Batista Guarini. Faict en Italien & François, pour l'utilité de ceux qui desirent apprendre les deux langues. Reneu & corrigé en ceste derniere edition. Rouen: Chez Iacques Caillove, 1648,

12mo. Contemporary vellum. xii, 310 leaves of text. With Italian and French on facing pages.

Il Pastor fido stands with Tasso's **Aminta** as the outstanding achievement of the Italian pastoral drama. It was begun in 1569 but not published until 1590. The popularity of *Pastor Fido* itself in France was due to the numerous editions in Italian, in French **Le Berger fidelle** and, as here, in bi-lingual editions that were created for students and others who wished to study refined Italian.

OCLC: North America. UIU only. This is the only Caillove edition located in OCLC.

\$850



29 **La Calprenède** [pseud. of Gauthier de Coste, Seigneur de la Calprenède] (ca. 1610-1663. Recueil of four plays by La Calprenède, bound together, of which three are original editions. (1637-1650). **La Calprenède as a dramatist** *This is a collection of four of La Calprenède's early plays (he wrote nine), including three original editions, including his first play, **Mithridate**, and his masterpiece, **Le Comte d'Essex**, an English historical tragedy about Elizabeth I and the Earl of Essex. The collection should provide valuable information on La Calprenède's early career as an author before he turned to the novel.*

1. **La Mort de Mithridate**. Tragedie. Paris: Anthoine de Sommaville, 1637. Original edition.

2. **Le Clarionte, ou le Sacrifice Sanglant**. Tragi-comédie. Paris: Antoine de Sommaville, 1637. Original edition.

3. **La Mort des Enfants d'Herodes, ou Suite de Mariane**. Tragedie: Paris: Augustin Courbe, 1639. Original edition.

4. **Le Comte d'Essex**. Tragedie. Paris: Toussaint Quinet, 1650. Second edition (original was 1639). *This is the first*

Full Description:

www.goldenlegend.com/pdfs/calpren.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 30 La Chapelle, Jean de. **Les Carosses d'Orleans Comedie par le sieur D.L.C.** Paris, Jean Ribou, 1681. Original edition. Soleinne 1481.

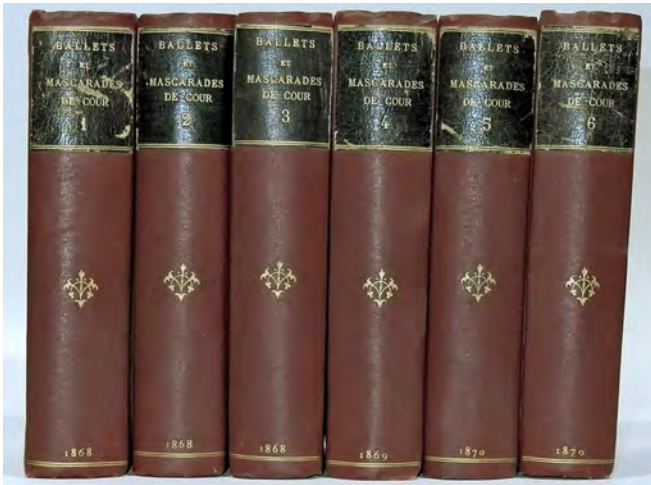
With its depiction of persons from various backgrounds assembled at an inn, **Les Carosses d'Orleans** bears a resemblance to Molière's *les Fâcheux* and Poisson's *Après-soupe des Auberges*. The author was obviously trying to reproduce comic types that one might meet while journeying across the country. "Its lively dialogue, amusing succession of scenes, and picture of manners would probably make it worth reviving even today. With the exception of the *Festin de Pierre*, no other play given for the first time at the Guénégaud before the union of the troupes met with such long continued success" (Lancaster)

Full Description:

www.goldenlegend.com/pdfs/LaChapelle.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$850



- 31 Lacroix, Paul. **Ballets et Mascarades de Cour. De Henri III a Louis XIV (1581-1652) recueillis et publies, d'apres les editions originales Par M. Paul Lacroix conservateur de la bibliotheque de l'arsenal.** Geneve & Turin: Gay et Fils, 1868-70. Edition of 100 copies, this is #31. Six volumes, 8vo. Contemporary cloth and marbled boards (leather labels). Very good condition, with slight scuffing. Original wrappers bound in.

This collection consists of textual reprints of all the Ballets and Masquerades from 1581-1651, beginning with Balet Comique de la Royne and ending with the Balet de Cassandre and Balet de la Fortune. There are few Ballets later than 1651. "Those wishing to trace a firm, although by no means unbroken, chronological line of Ballets, Operas, and other Lyrical Works during this period are advised to consult this work" (Leslie).

The collection includes texts to over 150 ballets and mascarades, as well as, to divertissements, entrees, and to minor forms of the time: bouffonneries, ridicules, plaisirs, recits, discourses.

References: Leslie II, p. 291; DDM 1571 "One of the most important works of Ballets de Cour"; Magriel p.156.

\$1,500



32 Le Jay, (Gabriel-François). **Le Triomphe de la religion sous Louis le Grand** . Le Jay, (Gabriel-François). Le Triomphe de la religion sous Louis le Grand représenté par des inscriptions des devises, avec une explication en vers latins françois. Paris, Gabriel Martin, 1687. Original edition of this emblem book praising Louis XIV for his revocation of the Edict of Nantes.

8vo. Contemporary calf, head of spine chipped; text with minor hand soiling. text includes 22 full page emblems their mottos in Latin. Signatures: A-E¹² F6. French and Latin on facing pages. Translation by Fontenelle, M. de (Bernard Le Bovier), 1657 -1757. Emblems drawn and engraved by Jean Baptiste

Corneille II (1649-1695) from a distinguished family of French painters, etchers and engravers.

Published for the opening of the school year on December 17th 1686, at the college of Louis le Grand, a prestigious Jesuit school in Paris, A lecture/demonstration was presented by Philippe Quartier to explain to the young students the meaning of Louis XIV's revocation of the Edict of Nantes. Quartier made his presentation with the aid of a series of emblematic tapestries and wall decorations illustrating the thesis that Protestants will be happy once they are converted to Catholicism because of the love and tutelage of Louis XIV. The emblems nevertheless carry the chilling

\$1,750

Full Description:

www.goldenlegend.com/pdfs/lejay.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 33 **Le Moyne, Pierre (1602-1671). Gallerie des femmes fortes, La.** A Paris, chez Antoine de Sommaville, au Palais en la salle des Merciers, à l'Escu de France. M. DC. XLVII. Avec privilege du Roy. Original edition. Picot, E. Bibliographie Cornélienne,; 50; Tchemerzine; v. II, p. 558; BM STC French, 1601-1700; C-1521

Folio (9 1/2 x 13 3/8"). 19th-century patterned boards, calf spine, with raised band, decorated in gilt. Text with 21 etchings worked with engravings. The etchings are fresh without any sign of the wear that would affect images in the later editions. .

La Galleries des Femmes Fortes (Paris, 1647) is the most significant example of the numerous galleries of women published during the first half of the 17th century. It presents a strong argument that femmes fortes (i.e. women who are strong, valiant, courageous, or fearless) could become heads of state. With this book, La Moyne contributed to the long running *querelle des femmes* concerning the abilities and status of women versus men, suggesting that the femme savante and the femme forte thus were interwoven.

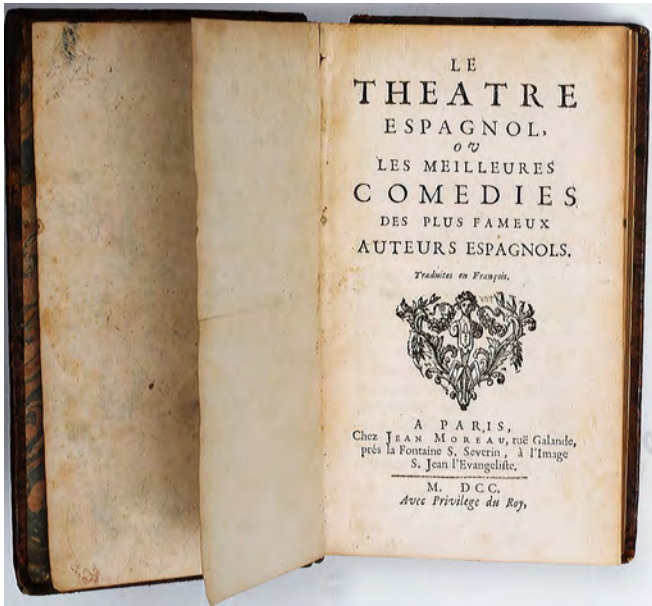
La Gallerie des Femmes Fortes, in its twenty sections, pictures and discusses twenty women from history who exemplify leadership qualities of both mind and body, including those qualities of the warrior. Le Moyne created a compendium of heroines from four epochs: early Jewish, barbarian (i.e. non-Greeks), Roman, and Christian figures. Each heroine is pictured in a large engraving

\$2,500

Full Description:

www.goldenlegend.com/pdfs/gallerie.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



34 Le Sage (Alain-Rene) 1668-1740. . **Le Théâtre espagnol, ou les Comédies des plus fameux auteurs espagnols.** Le Sage (Alain-Rene) 1668 -1740. **Le Théâtre espagnol, ou les Comédies des plus fameux auteurs espagnols.** Paris, Moreau, 1700. Original edition (also published by Remy). Tchemerzine (1933), VII, p.186. 8vo. Contemporary calf, spine worn at crown and heel. Front hinge cracked but sound. Marbled endpapers. Pencil note on front flyleaf mentioning that this is the first work of Le Sage. A very clean and bright copy.

The two plays: **Le Traistre Puni Comedie**, a drama with little comedy, and with a death planned to be in full view of the audience, was never acted on stage since it was starkly different from the popular French plays of the time. Lancaster (IV,906) mentions that Dancourt adapted it in 1733 as his *Trahison Puni*. The other play collected here, **Don Felix de Mendoce Comedie** is derived from Lope's *Guardar y Guardarse*. The comic elements are increased although the original is closely imitated.

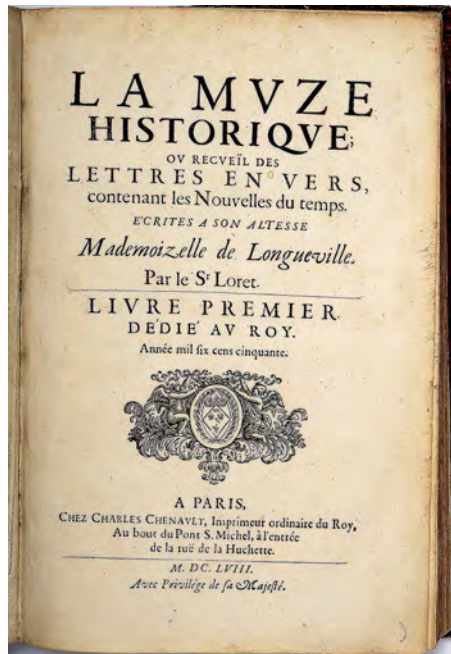
Rare: OCLC: no locations North America for the Moreau edition; 4 location for the Remy edition

Full Description:

www.goldenlegend.com/pdfs/lesage.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



35 Loret, Jean. . **La Muze Historique ou recueil des lettres en vers, contenant les Nouvelles du temps. Écrites a son altesse mademoizelle de Longueville Par Sr Loret.** Paris: Charles Chenault, Imprimeur ordinaire de Roy, Au bout du Pont S. Michel à l'entrée de la ruë de la Huchette, Two volumes: Vol I 1658, first published 1656. Vol II 1659 original edition. This volume collects the first two years of Loret's weekly gazette reporting on the news of Paris society and the court of Louis XIV. The letters were composed and dedicated to Marie d'Orléans-Longueville and they were published by Charles Chenault beginning in 1656. Beginning in 1650, Loret's letters were initially handwritten. Very popular, these were copied and passed around the Court. In 1652, the letters became the object of unauthorized printing, under the titles of "La Gazette du temps en vers burlesques" and "Gazette nouvelle en vers burlesques".

Full Description:

<http://www.goldenlegend.com/pdfs/Loretsm.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$3,500



- 36 Louis XIII. **Two rare plaquettes concerning the double marriage of Louis XIII and his sister Elisabeth. 1615.** (Élisabeth de France). **Discours véritable de ce qui s'est passé à Bordeaux sur les fiançailles et espousailles de Madame soeur du Roy avec le prince juré d'Espagn Où sont descrites les ceremonies, les noms des aßistans, et les adieux de part et d'autre, au departement demadicte dame: Ensemble les noms des Chefs de ceux qui on prins les armes, & passé la Riviere de aronne, pour empescher le voyage.** Troyes: Pierre Chevillot, 1615

A festival account of the marriage ceremony of the 13 year-old Élisabeth de France (b. 1602), laterally Isabella (de Bourbon), Queen Consort of Philip IV, King of Spain. Élisabeth was sister to King

Louis XIII of France under the Regency of their mother Marie de' Medici. The two siblings were very close. When Élisabeth was ten years old, negotiations were begun for a double marriage between the royal families of France and Spain; Elisabeth would marry the Prince of Asturias (the future Philip IV of Spain) and her brother Louis would marry the Spanish Infanta Anne.

--With--

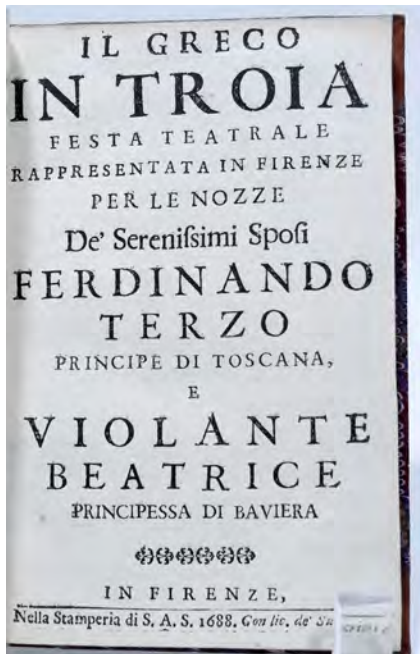
(Louis XIII). **La sortie du Roy de sa ville de Bordeaux, pour retourner à Paris: Ensemble le ombre des seigneurs, chefs, capitaines & gens de guerre, qui l'assistent au retour de son voyage de Guyenne.** Troyes: Pierre Chevillot, 1615. Leaf of title, verso blank; pp 3

\$2,500

Full Description:

www.goldenlegend.com/pdfs/LouisXIII.pdf

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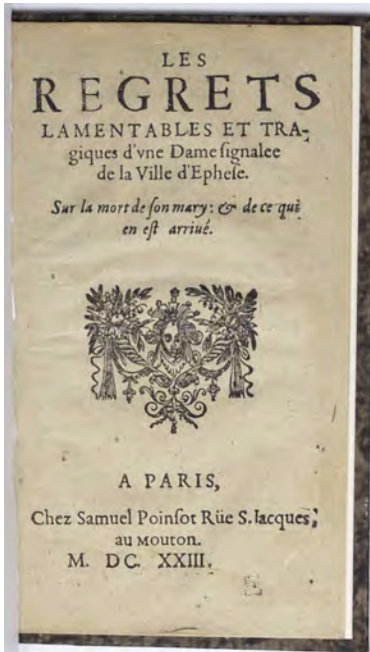


- 37 Noris, Matteo, (1640-1708). **Greco in Troia, II: festa teatrale rappresentata in Firenze per le nozze de' serenissimi sposi Ferdinando terzo principe di Toscana, e Violante Beatrice principessa di Baviera.** Firenze: Nella Stamperia di S.A.S., 1688. 8vo. [14], 96pp.; Ornaments, head & tailpieces. 19th century polished calf and marbled boards. Trimmed closely at top margin. A very good and clean copy. Three acts; half title--p. [1]; librettist's dedication, signed: Matteo Noris--p. [5]-[8]; foreword--p. [9]-[11]; scene descriptions--p. [13]-[14].

Il Greco in Troia is a festival opera written for the marriage in Florence of Ferdinando de'Medici, Duke of Tuscany (1663-1713) and Violanta Beatrix, Princess of Bavaria (1673-1731). The scenes and setting changes are fully described.

References: Kelly Wantanabe #1303; Folger Italian Plays. RISM notes "There were also a series of etchings of scenic designs (proof sheets)," which were issued separately 632; Sonneck, O.G.I. Librettos, p. 576 who notes that the composer is unknown to Schatz. Sonneck, O.G.I. Librettos, p. 576 who notes that the composer is unknown to Schatz. Location: OCLC: U of Chicago

\$1,500



38 *Petronius Arbiter. Les regrets lamentables et tragiques d'une dame signalee de la Ville d'Ephese sur la morte de son Mary: et de ce qui en est arrive.* Paris: Samuel Poincot, 1623. 8vo. Modern boards. An anonymous verse translation of Petronius' Milesian tale from the Satyricon: the story of the "Widow of Ephesus," a pious and virtuous widow who is easily tempted into breaking vows of denial made after the death of her husband. An early although not the earliest translation of this tale by Petronius into French: (for example the 1614, *L'Ephesienne ou La Matrone d'Ephese*. Mainfray, Brinon de Beaumartin, Buchanan)

Les regrets lamentables shows the conflict between a growing secularism in France that was in direct conflict with the staid Catholicism of the time with readings like the passage below:

"Cette pudique Dame, ayant fait bonne chere, De Vin et de viande, ayant le ventre plein, Sent d'amour en son coeur, les esguillons soudain. (La panse est de Venus fidelle conseillere) Le soldat la caresse, et mignarde à plaisir, Puis la baise, l'embrasse, accomplit son desir."

Full Description:

\$850

<http://www.goldenlegend.com/pdfs/petron1623.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



39 Preti, Girolamo. 1582-1626. **Rime di Girolamo Preti**
al serenissimo signor D. Alfonso d'Este.

Bologna : per gli Reredi del Parlasca, 1618. Colophon
reads: In Bologna presso Bartolomes Cochi, 1618 ... ad
istanza degli Reredi di Simon Parlasca. 8vo.

Contemporary Italian binding of red morocco, highly gilt
with interesting ornament in center panels of a figure
wearing either a crown or an Indian headdress. Winged
birds hover adjacent. Grotesque faces appear as

ornaments throughout the covers next to fleur-de-lys.

Corners and

spine a bit worn. In an elegant binding characterized by
sensuality, extreme metaphors and mythological imagery
as found in Preti's poetry.

Preti found himself one of a small group of poets called
Marinists because of their style that followed the poetry
of Giambattista Marino (1569-1625) who was considered
the most important Italian poet of the 17th century.

"Although the influence of Marino is strong, the spiritual
overtones are original."(Cambridge history of Italian
Literature, 1996)

Full Description:

<http://www.goldenlegend.com/pdfs/Preti.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$2,500



- 40 Puget de la Serre, (Jean). **Le Breviere des courtisans**. Bruxelles, François Vivien, 1631. Second edition, colophon leaf notes date of 20 March 1631. The first edition was published in 1630 both in Paris and Brussels). 8vo. Contemporary vellum, lettered in ink on spine and dated 1631

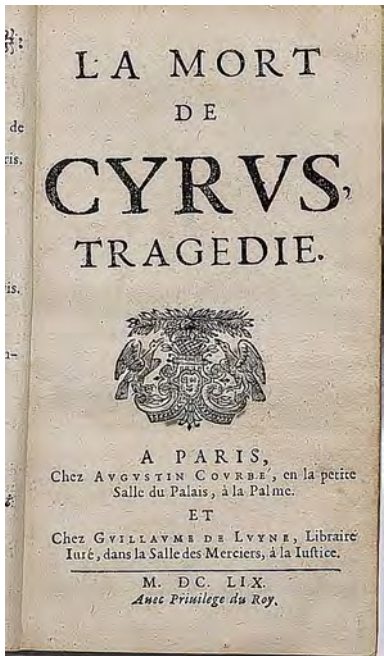
The book is divided into 7 parts according to the main devotional hours for a divine, from matins to complices, each part illustrated with a richly designed engraved plate showing a religious scene of the suffering of Christ together with a strongly contrasting scene of the wordly pleasures of courtesans.

Full Description:

<http://www.goldenlegend.com/pdfs/Puget.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,250



- 41 Quinault, Philippe (1635-1688). **La Mort de Cyrus, tragedie**. Paris: A. Courbe et G. de Luyne, 1659. Five act tragedy in verse. Priv 10 February; Acheve 12 July 1659. Rare original edition. (Soleinne 1275, for Tragedies et Comedies de Philippe Quinault: Paris, Guillaume de Luyne, 1668). *La Mort de Cyrus is a tragic-comedy is based one of the early French novels of the period, especially that of Le Grand Cyrus of Madeline de Scudery (ten vols. 1649-53) which was taken from the histories Herodotus and Xenophon.*

Quinault's tragedy is an early example of the tragic-comedy genre, perfected by Thomas Corneille with his Berenice and Darius, (which were also based on French novels of the period). Quinault, along with Thomas Corneille, occupied an important place in the history of French drama between the zenith of Pierre Corneille and the rise of Racine. His early tragedies have not lasted compared to his operas to which he devoted himself after 1670.

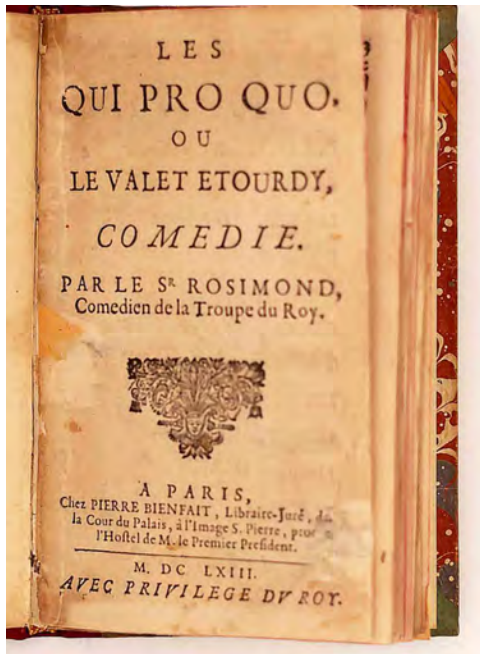
*According to two well-known 20th century critics, Quinault's **La Mort de Cyrus** influenced two of Jean Racine's works: Alexandre le Grand (1666) and also Andromaque (1667).*

Full Description:

<http://www.goldenlegend.com/pdfs/quinault1.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



42 Rosimond, Claude Rose (1640-1686). **Les qui pro quo, ou le valet etourdy**. Comedie par le Sr Rosimond, Comedien de la troupe du Roy. Paris: Bienfant, 1663 [ie: 1673]. Original edition. Solennine 1425. Three act comedy in verse. The comedy dramatizes a rivalry between two valets Cliton and Fabrice “one of whom is rewarded for helping his master by his wits, the other Fabrice who proves incapable of understanding what will please his master or further his own ends.

Rosimond was a prominent playwright and touring actor until he joined

Molière’s troupe as his replacement. He wrote Le Duel fantasque; L’Avocat sans étude 1670; Le Nouveau Festin de Pierre 1670; Le Dupe amoureux 1671; Les Trompeurs trompés 1671; Les qui pro quo, ou le valet etourdy. 1673. He continued on with this troupe as it moved to the Hôtel

Guénégaud and then became the Comédie-Française. He was a full member when he died in October 1686

\$1,750

Full Description:

www.goldenlegend.com/pdfs/Rosimond.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 43 Scudéry. Madeline de (1607-1701) . **Mathilde Dediée a Monsieur Frere Unique du Roy.** . Scudéry. Madeline de (1607-1701) **Mathilde Dediée a Monsieur Frere Unique du Roy.** Paris: Edme Martin, François Eschart. 1669. Tchemerzine. X, p286n (1927). (Second edition. First published 1667).

8vo. Contemporary mottled calf, highly gilt spine with raised bands. Slightly worn but a bright copy. Ink identification on title page. Pagination: Leaf of title, verso blank; pp3-80 *Les Jeux*; pp81-413 text; 2p priv dated 14 Mar 1666. Collation A-Bb8-Cc6, [1]. Signature I pages bound out of order, minor soiling, some faded minor dampstains in text at bottom corner signatures.

A Lesbian Novel?

The question that arises from reading **Mathilde** is whether Mathilde and Laure are lovers or just the best of friends. To the modern reader, this novel is interesting to those who study the lesbian novel in early-modern France. Mlle de Scudéry suggests in this novel that the behavior of Mathilde toward Laure is a love that transcends simple friendship and may border on sexual desire. Secondly, the novel dramatizes the close female relationship as a higher form of relationship than a heterosexual.

Full Description:

<http://www.goldenlegend.com/pdfs/Scudery.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$2,000



- 44 **Torelli, Giacomo. Feste theatralie per la Finta Pazza drama (Etching from the 1645 Paris Livret. [Etching: A courtyard setting Act I-3 to Act II-7]. [Corte della reggia del. Re di Sciro. A Palace Courtyard] [etching] Feste theatralie per la Finta Pazza drama del Sig. Giulio Strozzi, Rappresentate nel piccolo Borbone in Parigi quest anno MDCXLV, et da Giacomo Torelli da Fano Inventore...]** Paris, 1645). (Bjurstrom p251); Sartori 10097.

Etching on laid paper, bunch of grapes watermark with initials. 10” x 13 1/4”.

The opera **La Finta Pazza** (The maiden feigning madness) had music by Francesco Saccati (Italian 1605-1650) and libretto by Giulio Strozzi (Italian 1583-1652). It was first performed in Paris on 19 September 1645 at the Salle du Peitit Bourbon, Louvre. Cardinal Mazarin who wanted to introduce Italian opera to France had arranged for the original scenic designer, from the 1641 Venetian production, Giacomo Torelli (Italian 1608-1678) to come to Paris to oversee the production.

La Finta Pazza is considered to be the second French opera and the “first French operatic hit” particularly because the striking effects of Torelli’s machine enchanted the viewer through the use of “the stage decorations, the ingenuousness of the

Full Description:

<http://www.goldenlegend.com/pdfs/Torelli2.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



- 45 Villedieu, Marie-Catherine-Hortense de (1640?-1683). **Memoires de la vie de Henriette-Sylvie de Moliere.** Premiere [-Seconde] Partie. Paris: C. Barbin, 1671. 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.

Memoires de la vie de Henriette-Sylvie is an epistolary novel from a character's point of view. Completed in 1674, "the Memoires 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 Memoires 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

Full Description:

<http://www.goldenlegend.com/pdfs/villedieu.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,200



- 46 **Villegas Selvago, Alonso de (Toldeo, Sp. 1534-1615). Discorsi, ovvero Sermoni sopra gli Evangelii di tutte le dominiche dell'anno, ferie di Quaresima, et feste principali nequali si contengono espositioni literali, dottrine moral, documenti spirituali.** Venice, Gio. Antonio, and Giacomo de' Franceschi, 1604. Second edition (first published 1603).

Alonso de Villegas Selvago

A gifted Spanish priest who influenced Christian art, Lope de Vega and who was translated into Nahuatl for the education of the indigenous peoples of Peru

Discorsi o sermones is an Italian translation by Grazio Maria Grazi* from the fourth part of Villegas' *Flos sanctorum* (first translated into Italian 1603). Villegas was a priest and religious writer in the Mozarabic Catholic churches of Toledo for most of his life. He is best known for his hagiographic writings especially for the **Flos Sanctorum** (Lives of the Saints) written in six volumes 1588-1603.

Full Description:

www.goldenlegend.com/pdfs/selvagio.pdf

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\$3,500



47 Vondel, Joost van den. **[A collection of almost all the plays, over half in first editions; also the major poetry and translations]**. 48 separate works bound in 12 vols, quarto. 11 in uniform contemporary vellum. All the important the plays are collected here including Lucifer (1654)* (said to have influenced John Milton), Jephtha (1659) (his “theatrical compass”), Adam in Ballingschap (1654), Leewendalers (a glorification of the Peace of Münster, called the most perfect drama our poet has left us.)

Included are Vondel’s translations of Euripides’ Feniciaensche van Thebes [Phoenician Women] (1668) and Sophocles’ Herkules in Trachin (The Trachiniae) (1668). Vondel’s translations of the works of Ovide are collected (1671), as are his translations of Virgil in two editions (in prose, De Wees, 1646 and in verse, Visser, de Coup, et. al. after De Wees plates, 1696). Finally, there are two volumes of his collected poetry (Leonard Strik, 1683) and a number of his beautiful religious poems, including the alte eheimenissen [Mysteries of the Altar] and Brieven der Helige Maeghden (1687).

Joost van den Vondel (17 November 1587 – 5 February 1679) Dutch poet and playwright was considered the most prominent Dutch author of the 17th century. He passed away at the age of 91, writing until his last years. He is the greatest poet the Netherlands have produced, one who is distinguished in every form and who occupies a place among the best poet of all time.” (Petrus Henricus Albers in the Catholic Encyclopedia).

Full Description:

\$10,000

www.goldenlegend.com/pdfs/Vondelfull_edited.pdf

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