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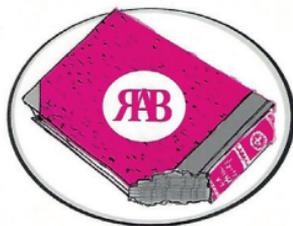
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♥ Good Luck Mom ♥





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“Sure you are in a dream,” says she,
 “or would persuade me that I am in one.”

CHAP. XII

348 Yards Downstream:

*Amanda Hall Rare Books moves
 to Home Farm House:
 relocating family and business
 by van, wheelbarrow and water.
 Setting up the new book room,
 looking out over the roses and
 the Japanese flowering quince.
 Settling into the new **utopia**:
 more space for books,
 more space for toddlers ...*

proto science fiction

53. LA FOLIE, Louis Guillaume de (1739-1780).

Le Philosophe sans prétention, ou l'Homme Rare. Ouvrage Physique, Chymique, Politique et Moral, dédié aux Savans. Par M.D.L.F. Paris, Clousier, 1775.

FIRST EDITION. 8vo, (192 x 112 mm), engraved frontispiece by Boissel and pp. [iv], [5]-349, [1], engraved title-vignette and head-piece, in contemporary mottled calf, blind fillet to covers, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges, later pictorial bookplate lettered 'A. L.'. £2000

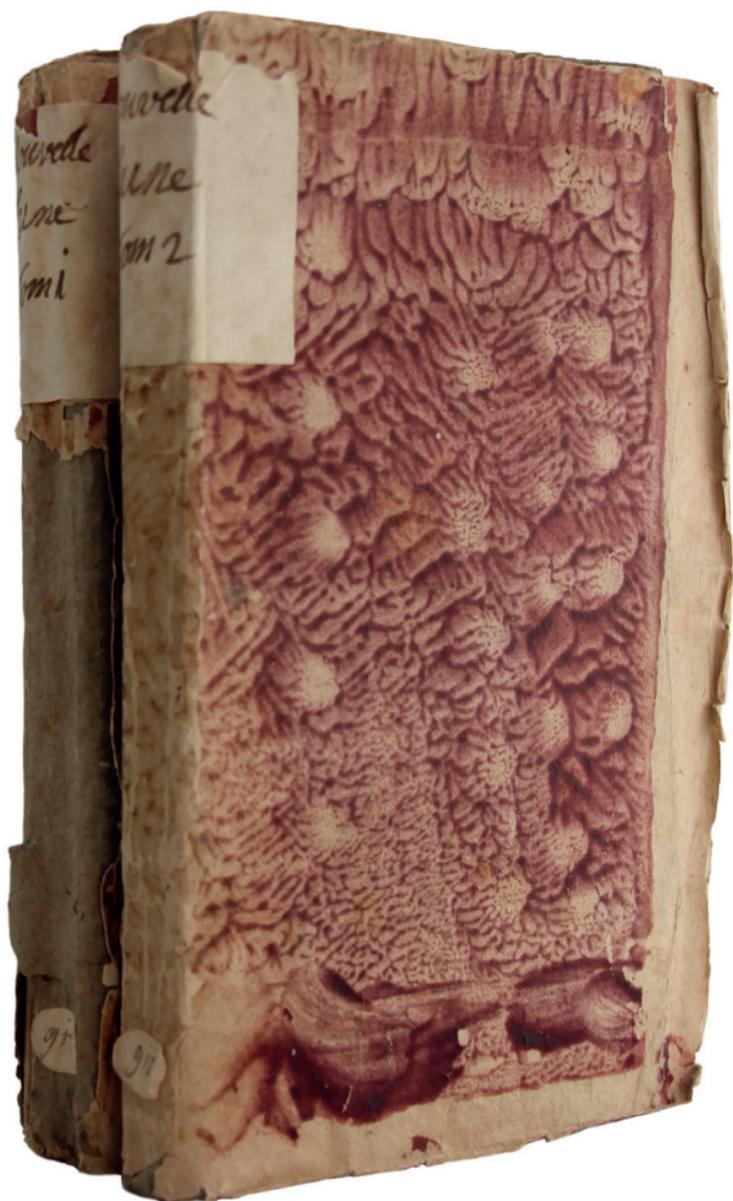


First edition of this popular science book and imaginary voyage, in which a visitor from the advanced civilisation on Mercury arrives on earth in an electric flying machine.

This is the first description of a space ship - or any kind of flying machine - to be powered by electricity and is considered as the forerunner of the dynamo. It is also the first flying machine not to use wings. The narrative is presented by an Arab who tells of a visitor from outer space, Ormaris, a former resident of the planet Mercury who came to earth in the newly invented space ship. Elaborate details of the space flight are given and of its crash landing on Earth. The visitor then proceeds to explain to the residents of Earth various topics in electricity, gravity, chemistry, geology and medicine. The novel is significant for its scientific accuracy in the descriptions of space and its discussions of the scientific controversies of the time - such as Priestley's theories of 'fixed air' and Meyer's researches into 'acidum pingue' - in which La Folie shows himself to be well versed.

It was translated into German as *Der Philosoph ohne Anspruch, oder der Seltene Mann, ein physikalisches, chymisches, politisches und moralisches werk*, Frankfurt am Main, 1781 but was not translated into English.

Cioranescu 35673; MMF 75.30; Cohen-de Ricci 546; Nicolson, *Voyages to the Moon*, pp. 195-200.



libertine fantasy set on the moon

54. LE BRET, Alexis-Jean (1693-1772).

La Nouvelle Lune, ou Histoire de Poequilon. Par M. le B. *** Première [-Deuxième] Partie. Amsterdam, Henry, 1770.

FIRST EDITION? *Two volumes in one, 12mo, pp. [vi], viii, 191; [iv], 165, gathering B of Vol I fairly badly creased, uncut throughout in the original drab wrappers covered in contemporary red patterned paper, the outer paper largely chipped from the first volume, paper labels and paper shelf marks on both spines, lettered in ink.* £2600

Thought by Martin, Mylne and Frautschi to be the first edition, this is a remarkable and highly eccentric novel of sentimental education, metamorphosis and planetary travel. Both Gay and Cioranescu cite an edition of 1768 by the same publisher, but MMF cast doubt on the existence of the earlier edition, suggesting that, although Gay quoted some sale prices for the 1768 edition, ‘sa description est peu claire’ and concluding that, ‘Il est fort possible que l’édition de 1770 donné ci-dessous soit en fait la première’. This claim is substantiated by there being no trace of an earlier edition on Worldcat, Copac or KVK.

The hero, Poequilon, is granted any number of wishes for his fourteenth birthday by Sélénos, the genie of the moon, with the proviso that each wish should last for two years. In this manner, he obtains in turn vast wealth, an abundance of beautiful women and the philosopher’s stone. Not content with his lot, he embarks on a series of metamorphoses, the first at the fountain of youth,

then to receive the potency of armies, which gets him into so much trouble that he wishes for invisibility, which does little to arrest his libertine career. Later he turns into a woman, Poequilone and his then lover, Olympia, turns into a man, Olympius. At the end of the first part, Poequilone confronts his own debaucheries and is told that because of his betrayals, he cannot return to his wife and family, unless, through great virtue and endeavour, he is able to discover the Island of Eutoquia. Finally, numerous adventures and a few more transformations later, once more in his own gender, Poequilon is reunited with his beloved Olympia and is declared King of Eutoquie.

‘Suite de récits très lestes et très mordants, dans lesquels l’auteur flagelle les vices et les travers de ses contemporains. Son héros passe par une série de transformations plaisantes dont les titres des chapitres pourraient s’appeler: Castration, Hermaphrodisme, Pédérastie, etc. Ce livre est en somme aussi rare que curieux’ (Gay).

MMF 70.R.40; see MMF 68.38: ‘il est fort possible que l’édition de 1770... soit en fait la première’; Gay III 389-390; Cioranescu 38103 (both giving Amsterdam & Lille, Henry, 1768); not in Lewis, Versins, Hartig or Gove.

OCLC lists BN, Bodleian, Groningen, Gotha, Leiden, Dartmouth College, Vanderbilt University, Harvard, Penn and Columbia.

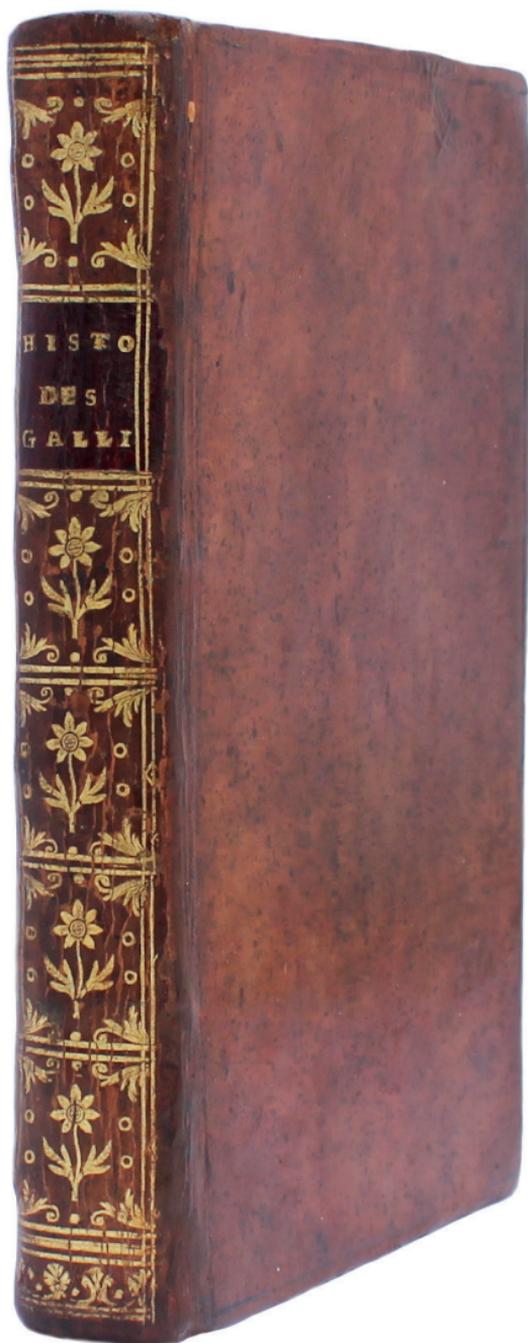
*Tiphaigne de la Roche's best and scarcest work***55. TIPHAIGNE DE LA ROCHE, Charles-François (1722-1774).**

Histoire des Galligènes, ou Mémoires de Duncan. Première [-Seconde] Partie. Amsterdam, Arkstée & Merkus, 1765.

FIRST EDITION. *Two parts in one volume, 12mo, (164 x 93 mm), pp. [iv], 165, [1]; [iv], 136, with half titles, in contemporary speckled calf, covers bumped, some careful restoration to the joints, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges.* **£9000**

A legendary rarity among utopias and Tiphaigne de la Roche's most brilliant work. Once thought to be by Diderot, this is a socialist utopia which examines the viability of an ideal society. By its conclusion, Tiphaigne de la Roche's underlying pessimism tips the balance from utopia to dystopia.

A traveller, Duncan, is shipwrecked in the tropics, only to find himself warmly welcomed by an island nation speaking an ancient dialect of French. The population turns out to be descended from a Frenchman who had been shipwrecked centuries before with his two children and had set about building a peaceful republic. Equal education for both sexes is a given, there are no distinctions of rank or private ownership, and there are no priests or organised religion. The islanders have no concept of individual families, the children are removed at birth from their mother and brought up together in a society where all are brothers and sisters and the republic is the mother of everyone.



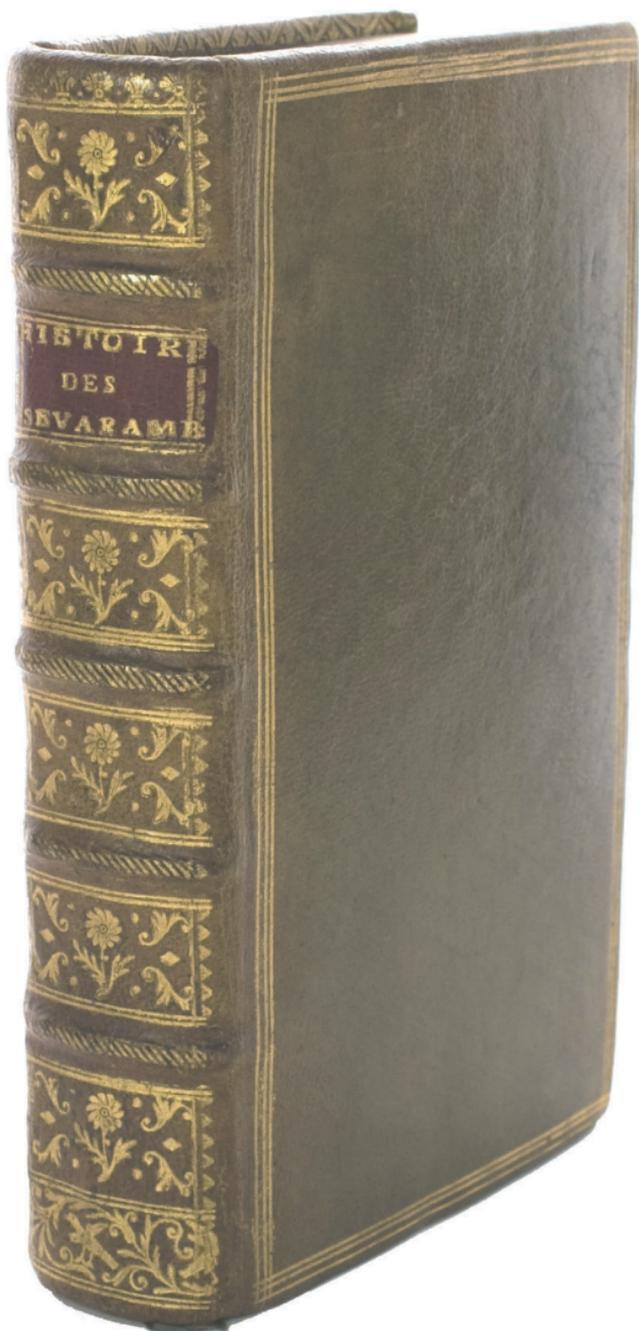
‘Peut-être un exemple d’une compréhension de Swift rare au XVIIIe siècle... Tiphaigne de la Roche dépeint une société qui a eu toutes les chances d’atteindre à la perfection, mais qui, parce que ses membres sont des mortels avec les caractéristiques innées de la race humaine, se révèle à l’époque où le voyageur européen fait naufrage sur leurs côtes, encore loin d’un état de bonheur complet’ (Goulding, quoted in Gove, p. 354).

The work was reprinted as *Histoire naturelle civile et politique des Galligenes antipodes de la nation françoise, dont ils tirent leur origine; où l’on développe le naissance, les progrès, les moeurs & les vertus singulieres de ces insulaires. Les révolutions & les productions merveilleuses de leur isle, avec l’histoire de leur fondateur*, Geneve, Cramer, 1770 (OCLC lists Poitiers, Newberry & Duke). There were also two 20th century reprints, which were made possible when a copy was found in a private collection. Previously, the only known copy, at the BN, had disappeared. It is still catalogued as ‘indisponible : absence constatée (après récolement)’.

‘Lichtenberger considère que ce roman utopique est très supérieur à la moyenne du genre. Son originalité réside dans le fait que l’auteur n’a pas une idée statique de l’Etat utopique: il peut y avoir révolte, cet Etat étant enclin à se dégrader comme tout autre système. “Pour son pessimisme ironique et résigné, l’auteur mérite peut-être un souvenir, non seulement parmi les communistes, mais parmi les littérateurs secondaires de son temps”’ (Hartig, p. 58).

MMF 65.50; Cioranescu 61982; Gove, *The Imaginary Voyage in Prose Fiction*, p. 354; Hartig p. 58.

OCLC lists BL, European University Institute, Gotha and Princeton.



56. VAIRASSE (or Veiras d'Allais), Denis (circa 1630-1696).

Histoire des Sevarambes, Peuples qui habitent une Partie du troisiéme Continent, communément apellé La Terre Australe. Contenant une Relation du Gouvernement, des Mœurs, de la Religion, & du Langage de cette Nation, inconnuë jusqu'à present aux Peuples de l'Europe. Tome Premier [-Second]. Nouvelle Edition, corrigée & augmentée. Amsterdam, Pierre Mortier, 1715.

NEW EDITION, CORRECTED AND ENLARGED. *Two volumes in one, 12mo, (156 x 84mm), pp. xviii, 273; [ii], 247, title page to the first volume laid down, early tears and weakness still visible, outer edges of I, xviii and II, 21 & 23 reinforced, in contemporary green morocco, spine faded, gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges.* **£2000**

A handsome copy of this important early utopia set in Australia, said to be the most complex and accomplished of all fictional utopias. Denis de Vairasse was a French Huguenot living in London which explains why the first part of the work saw publication in an English translation by A. Roberts, *The history of the Sevarites or Sevarambi: a nation inhabiting part of the third continent, commonly called, Terræ australes incognitæ*, London, 1675, prior to its first appearance in French. This followed some two years later, when a rather spicier second part was added (for the French market) and it was published in four volumes by Barbin in Paris, 1677-1679. All early editions are scarce.

‘Denis Veiras, ou Vairasse, obscur soldat et avocat sans causes qui s’autoproclame, sous l’anagramme de Sévarias, législateur génial et fondateur d’utopie.

UN VIAGGETTO
NELLA LUNA

DI N. N.

Accademico Cassiano.

E chi creder non vuol,
vada a vedere.



MODENA

DALLA TIPOGRAFIA CAMERALE

1836.

L'Histoire des Sévarambes et la plus achevée des utopies romanesques. C'est le paradigme de "l'utopie narrative", selon l'expression de Jean-Michel Racaut, dans un habile équilibre entre la statistique fictive et le voyage imaginaire. Des cinq parties de l'ouvrage, la première raconte une aventure maritime avec naufrage dans les terres australes et robinsonnade, la seconde l'habituel épisode du tourisme utopique et l'installation de Siden (anagramme de Denis) et de ses compagnons chez les Sévarambes pour une quinzaine d'années; les trois dernières sont consacrées à l'histoire et aux mœurs des Sévarambes' (*Utopie, la quête de la société idéale en Occident*, p. 179).

OCLC lists Glasgow, three copies in Paris and UCLA, Delaware, Michigan and Ohio State.
See Hartig pp. 34 -35 (not listing this edition).

57. VERATTI, Bartolomeo (1809-1889), attributed.

Un Viaggetto nella luna di N.N. Accademico Cassoniano.
Modena, Camerale, 1836.

FIRST EDITION. 8vo, (206 × 105 mm), pp. [ii], [3]-19, *sewn as issued, with text loosening and thread untied, in the original blue wrappers, faint remnant of stamps to the verso of the title page and to the final leaf.* £750

A very scarce fictional account of a voyage to the moon, attributed to the historian of mathematics, Bartolomeo Veratti. The text is accompanied by footnotes on a variety of subjects, including a discussion of Herschel's telescope.

OCLC lists Harvard only.

LE
VOYAGEUR
PHILOSOPHE
DANS UN PAIS
INCONNU AUX HABITANS
DE LA
T E R R E.

*Multa incredibilia vera.
Multa credibilia falsa.*

PAR MR. DE LISTONAI.

TOME PREMIER.



A AMSTERDAM,
AUX DEPENS DE L'EDITEUR,
M. DCC. LXI.

*a dream sequence to the moon:
'ouvrage très étonnant' (Versins)*

58. VILLENEUVE, Daniel de, pseud. LISTONAI.

Le Voyageur Philosophe dans un Pais inconnu aux habitans de la Terre. Par Mr. de Listonai. Tome Premier [-Second]. Amsterdam, aux dépens de l'Editeur, 1761.

FIRST EDITION. *Two volumes, 12mo, (182 x 105mm), pp. xxiv, 339, [1] errata; vi, 384, title pages in red and black, some of the gatherings printed on cheaper paper and are, as often with this book, browned (Vol I, F & N, Vol. 2, N), in contemporary mottled calf, spines gilt in compartments, brown and black morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* **£2500**

An extraordinary philosophical voyage in the form of a dream sequence to the land of the Sélénites on the moon. The voyage is made by means of one of the earliest fictional aeronautical devices, a complex interplanetary flying machine which takes passengers across the hyperbolic region 'à force d'*x* et d'*y*' and is flown by a specialist pilot, 'intrépide calculateur de l'infini'. In addition to their flying machines, the Sélénites have a technologically advanced society, with running water in all the houses and air conditioning in the hospitals. There is no concept of ownership, of 'mien' and 'tien', and so there is no crime. In the education of children Villeneuve has a particularly radical outlook, with all the children brought up to be ambidextrous and both sexes educated to the same extent. The Sélénites have also managed to preserve some works that have been lost on earth, including Cicero's *Republic* and considerable fragments from the library of Alexandria.

Hartig criticises some of Villeneuve's fictional devices as being unoriginal, such as the hero's transportation from Rome to Paris in forty-eight minutes, or to Japan in sixteen or seventeen hours, achieved by the author's being suspended in air while the earth rotates. This apparently was an idea first advanced by Fontenelle in 1686 and subsequently refuted. For all that, it is a nice conceit and, scientific accuracy apart, it makes for good fantasy. Hartig further condemns the work for its second volume, which contains only philosophical digressions, 'd'intérêt médiocre'.

Versins devotes a considerable amount of time to the work, which he hails as 'très étonnant' in many aspects, in being pre-Mercier as a utopia set in future time and in being pre-Tiphaigne de la Roche in its communications theories and in its ground-breaking introduction of the astronaut. Hartig adds that the work was severely criticised in the *Journal encyclopédique*, 1761. Albert Soboul, in his *Utopies aux Siècle des Lumières*, calls this work 'the perfect realization of the age of enlightenment' (see Lewis, p. 195).

Hartig p. 57; not in Gove; Lewis, *Utopian Literature in the Pennsylvania State University Libraries*, p. 195; see Versins p. 540.





CATALOGUE FIVE

'He is taller, by almost the breadth of my nail,
than any of his court, which alone is enough
to strike an awe into the beholders.'

CHAP. XIII

Catalogue Five:

*Music, Art and Architecture,
Gothic Novels, Fables and Fine Bindings.
A private collection of French belles lettres.
Exhibiting at Olympia with Roger Gaskell
and in New York with Gordon Hollis.
In Teffont Evias, the juggling act continues:
toddler groups, nursery school, play dates ...
Eighteenth century books alongside
lego, teddies and **miniature** animals.*

59. [ALMANAC.]

Le Petit Menestrel. Paris, Marcilly, 1829.

FIRST EDITION. 128mo, (25 x 17 mm), pp. 63, [1], engraved frontispiece on the verso of the title-page, seven further engraved plates included in the pagination, in contemporary red morocco, double gilt fillet with oval roll-tool border and central design of palm vase gilt in the centre of each cover, gilt stars on the spine, gilt edges. **£750**

A delightful microscopic almanac published by Marcilly, one of the leading publishers of miniature almanacs in Paris from the 1790s well into the nineteenth century.



It is in the typical format, comprising pp. 64, including the calendar, and containing a number of sentimental songs with fine engraved plates to accompany the songs. The name of the tune to which the song is to be sung is also given. Songs include 'La Suite du plaisir', 'La Pensée' and 'La jeune fille et le vieux Berger'. The eight engraved plates are absolutely charming.

This issue not in OCLC which lists Paris, Sedille, 1829, at the Morgan only.

Bondy p. 51.



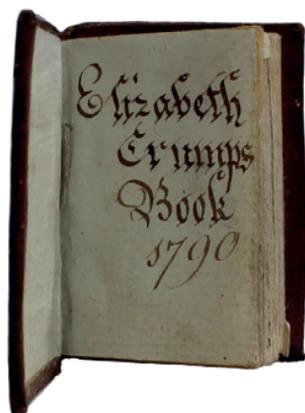
American thumb bible

60. [BIBLE.]

A Concise History of the Holy Bible. Philadelphia, H. Stead, 1787.

32mo, (50 x 38 mm), pp. iv, [5]-68, [69-71], 72-119, [1]; 16, with two wood-engraved plates, one to each of the main parts, numerous leaves cut very close and consistently shaving the outer part of the text, F3 (p. 79) badly stained with some spillage, making the first two lines of text hard to read, in contemporary calf, blind border to covers, spine plain with two raised bands, with a contemporary ownership inscription on the front endpaper, reading 'Elizabeth Crumps Book 1790'.

£2000



Elizabeth
Crumps
Book
1790

A delightful copy of this scarce American thumb bible, printed in Philadelphia. Bondy notes that American reprints of children's bibles were often published under the title *History of the Bible* or *Bible History*. He notes numerous nineteenth century American editions under both those titles, but the only example of this title he includes is a picture of a Liverpool printing of 1789, printed by T. Schofield (see Bondy, *Miniature Books*, p. 37).

The main body of the text is comprised of two parts, the second bearing its own title 'A Concise History of the New Testament', with the imprint 'Printed by D. Humphreys, Philadelphia. 1787'; the register for the first two parts is continuous. A third and shorter part concludes the volume: it has a separate title-page, reading, 'An Appendix Containing the Ten Commandments and the Old and New Testament Dissected, Printed by D. Humphreys, Philadelphia, 1787'. The Appendix, with the Ten Commandments, runs to p. 10 and is followed by the 'Dissection', which lists a bunch of nerdy statistics which must have appealed greatly to the young reader. A final note reads 'Those who dispute the accuracy of the foregoing calculation, may examine the Books themselves, as with tolerable close application it will take them but about three years'.

OCLC lists Free Library of Philadelphia, Library Company of Philadelphia, the American Antiquarian Society and Virginia.

Not in Bondy or Osborne.



61. MILLS, Alfred (1776-1833).

People of all Nations, a Useful Toy for Girl or Boy.
London, Darton and Harvey, 1804.

64mo, (57 × 45 mm), 64 leaves including illustrations, being letterpress title-page and sixty-three leaves with letterpress on one side and copper-engraved illustration on the other, erratically bound as usual but the alphabet in the correct order, a number of pages cut very close, shaving the top of six illustrations, with partial loss of one letter and apparent loss of one caption, binding a little bit sprung, in contemporary green roan backed marbled boards.

£1800

A delightfully illustrated miniature book including an alphabet of different nationalities in traditional dress (including, for O, an Orang-Outang in the traditional fur) and numerous further costume plates, with accompanying descriptions. The leaves are engraved on one side and have letterpress on the other, which carries information about the nationalities depicted. 'The contents include a fine picture alphabet of national costume and many other pleasing costume plates' (Bondy p. 69).

'An Orang-Outang is a wild man of the woods, in the East-Indies. He sleeps under trees, and builds himself a hut; he cannot speak, but when the natives make a fire in the woods, he will come to warm himself'.

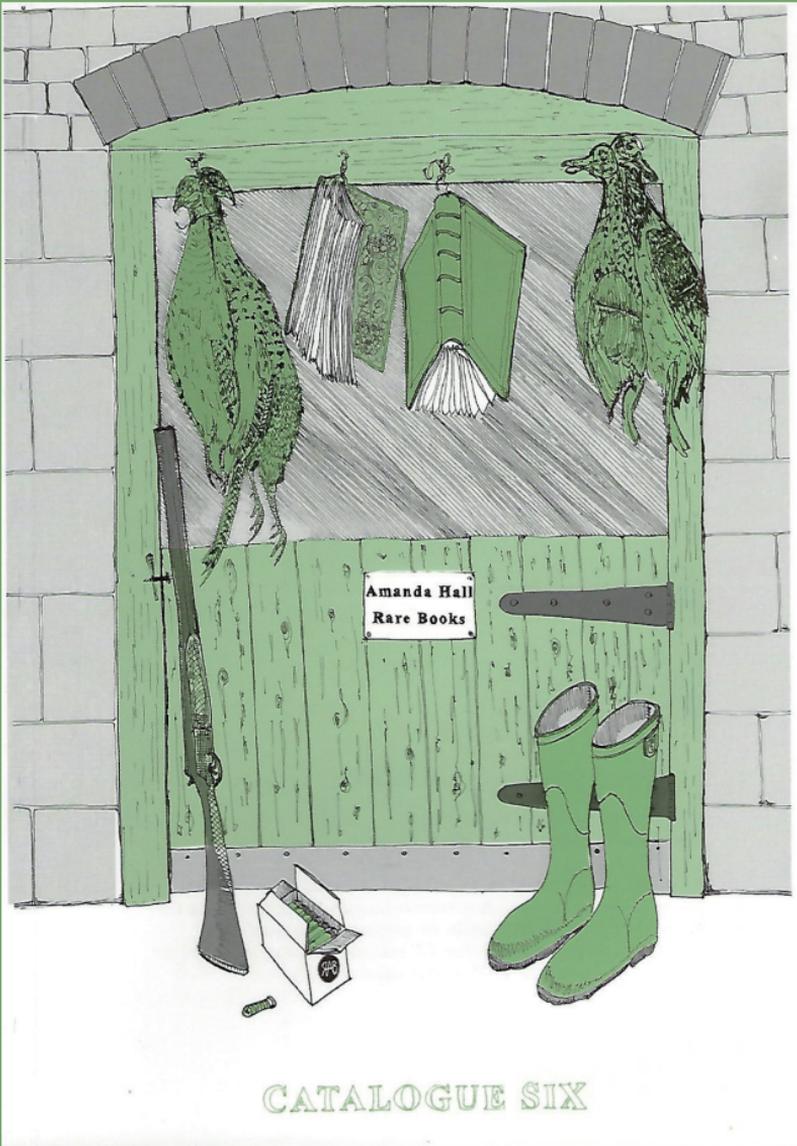
First published in two separate parts in 1800, as part of *The Infants Own Book-Case*, this was a popular little book that was reissued with two parts in one volume in the same year, and subsequently with one or both of the parts in 1802 (part I only), 1804, 1806, 1813 and 1817. Bondy also notes an American edition (Houghton no. 263), published in Philadelphia by Jacob Johnson in 1802 and printed by Charles and Scott.

A reduced version was also published as *Costumes of different nations, in miniature, from drawings by Alfred Mills, With descriptions*, London, Darton & Harvey 1811.

ESTC has one entry for this title: the Darton and Harvey 1800 edition, with 64 leaves, as here (ESTC n20361, at UCLA and Liverpool University only). Copac notes an copy of the 1806 edition at the Bodleian.

Darton G746 (5); Bondy p. 69; Gumuchian 4404 (1806 edition); not in Osborne.

OCLC lists BL only.



CATALOGUE SIX

‘A polish’d nation, my dear Count, said I,
makes every one its debtor.’

CHAP. XIV

Catalogue Six:

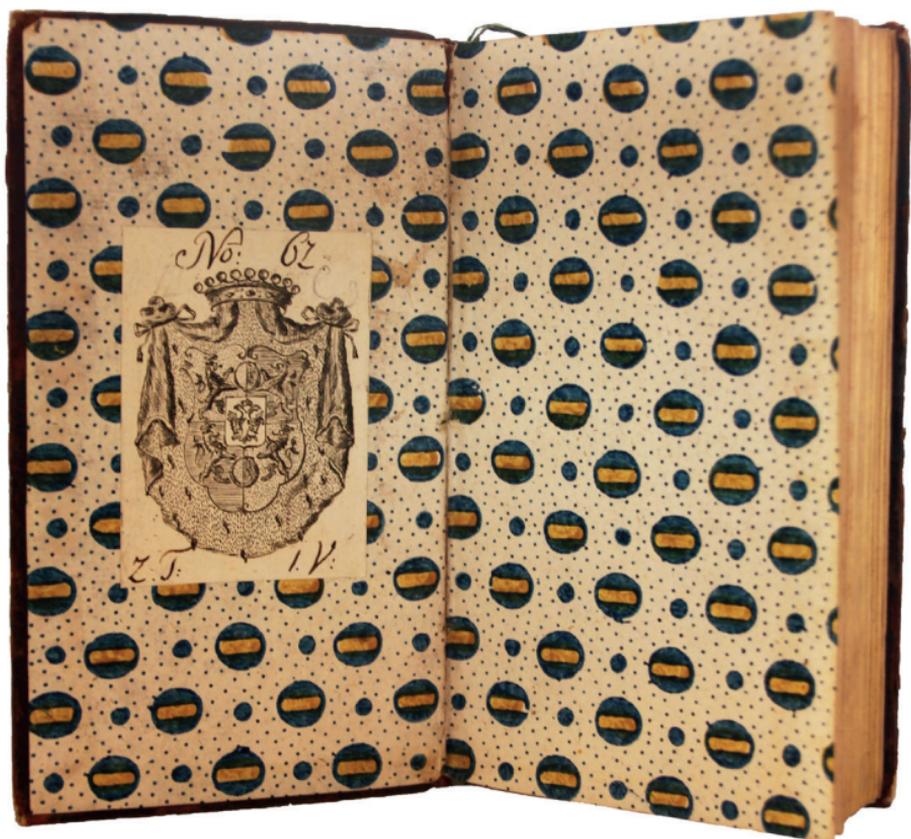
*Imaginary libraries and imaginary voyages,
recusant works and devotional texts,
women writers and books about women,
Diderot’s dressing gown and
Darnton’s forbidden best-sellers:
travelling Europe in search of rare books.
Enjoying books as **International Cocktails**
of authors and translators,
printers, binders and owners.
Children Home Alone with Daddy:
Ice-Cream in the Bath.*

62. BRAYER DE SAINT LEON, Louise-Marguerite-Jeanne-Madeleine (b. 1765).

Eugenio et Virginia; orné de figures dessinées par Lebarbier aîné, et gravées par Baquoy et Patas. Tome Premier [-Second]. Paris, Pougens & Lefort, 1800.

FIRST EDITION. *Two volumes in one, 12mo, (158 x 88 mm), engraved frontispieces and pp. [iv], xxviii, [29]-197; [ii], 210, [1] errata, with a faded library stamp on the verso of the first title-page, in contemporary mottled calf, single gilt filet to covers, spine attractively gilt in compartments with double green morocco labels, lettered and numbered in gilt, with bright patterned blue and yellow endpapers and an unidentified contemporary heraldic bookplate with early manuscript shelf mark on the front pastedown, gilt edges.*

£650



A scarce gothic novel set in Italy and centred on an ill-fated love affair, with plentiful gothic elements, from the Italian priest, Carlo, to the pervading melancholic sensibility and the convents and caves where the action takes place. This was a novel with a large sphere of influence, widely translated and reprinted over several years, yet it remains very scarce in any edition or language.

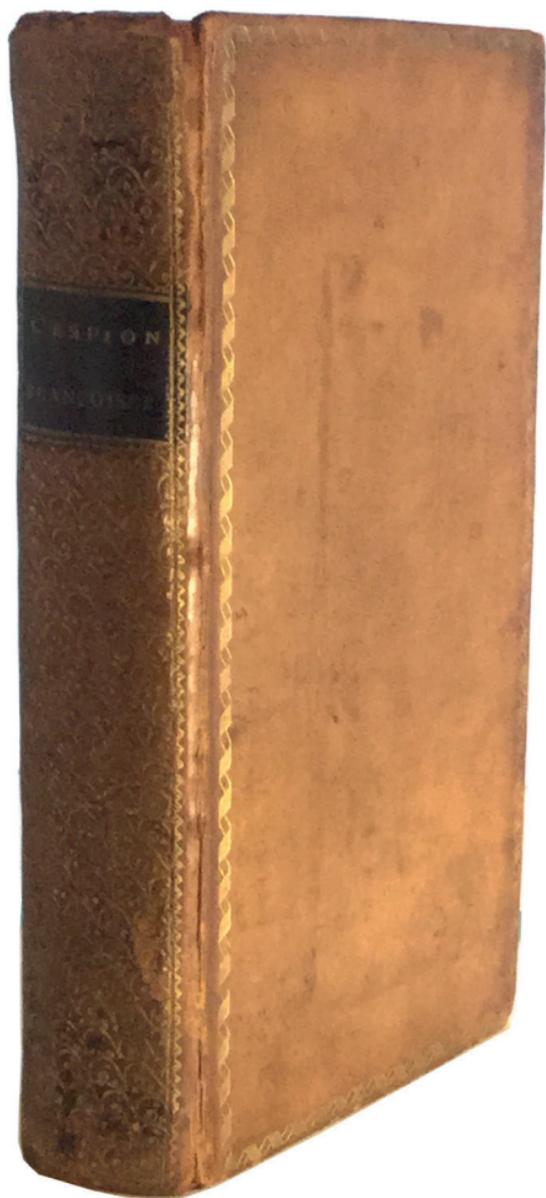
Clearly influenced by Ann Radcliffe, the author appears to have been something of an anglophile. Her novel *Alexina, ou la Vieille tour du château de Holdheim*, 1813, exemplifies the different layers of influence, translation, retranslation, false claims of translation and attribution so common in this era.

Originally marketed as an imitation of an English work, it was then translated into English by Margaret Campbell as *The Midnight Wanderer*, London, Newman, 1820 and was then in turn retranslated into the French by Henri Duval and published as *Rose d'Altemberg, ou le Spectre dans les ruines, manuscrit trouvé dans le portefeuille de feue Anne [sic] Radcliffe*, Paris 1830. Brayer de Saint Leon also translated Agnes Maria Bennett's *The Beggar Girl and her Benefactors* for the same publishers, which came out as *Rosa, ou la fille mendicante*, Paris, Pougens, 1798. She also published *Emilie Melville, ou le Danger des soupçons*, Paris 1809, which claimed on the title-page to be translated from the English. The dedication to the present novel is to the author's rather English sounding friend, Charlotte Hare and is signed B.D.S.L. The present work has also been wrongly attributed to Pigault-Lebrun.

A 'nouvelle édition, revue et corrigée' followed under a Londres imprint in 1800 and a 'second' edition was published a year later by the same Paris printers but it is the number of translations that really sets this novel apart. An English edition was published by William Lane at the Minerva Press under the title *The monk of the grotto, or, Eugenio & Virginia, a tale, from the French*, London, Minerva Press, 1800 (ESTC n504840, at Corvey and New York Society only). There was also a Swedish edition, *Eugenio och Virginia, öfversättning från franskan*, Mariefred, Johan Fr. Edman, 1818, a Spanish edition, *Historia de Eugenio y Virginia*, 1801 and a German edition, *Eugenio und Virginia*, Berlin, Unger, 1800.

OCLC lists BN only.

MMF 00.54.



*'les livres de Goudar sont aussi rares
qu'il fut auteur fécond' (Mars)*

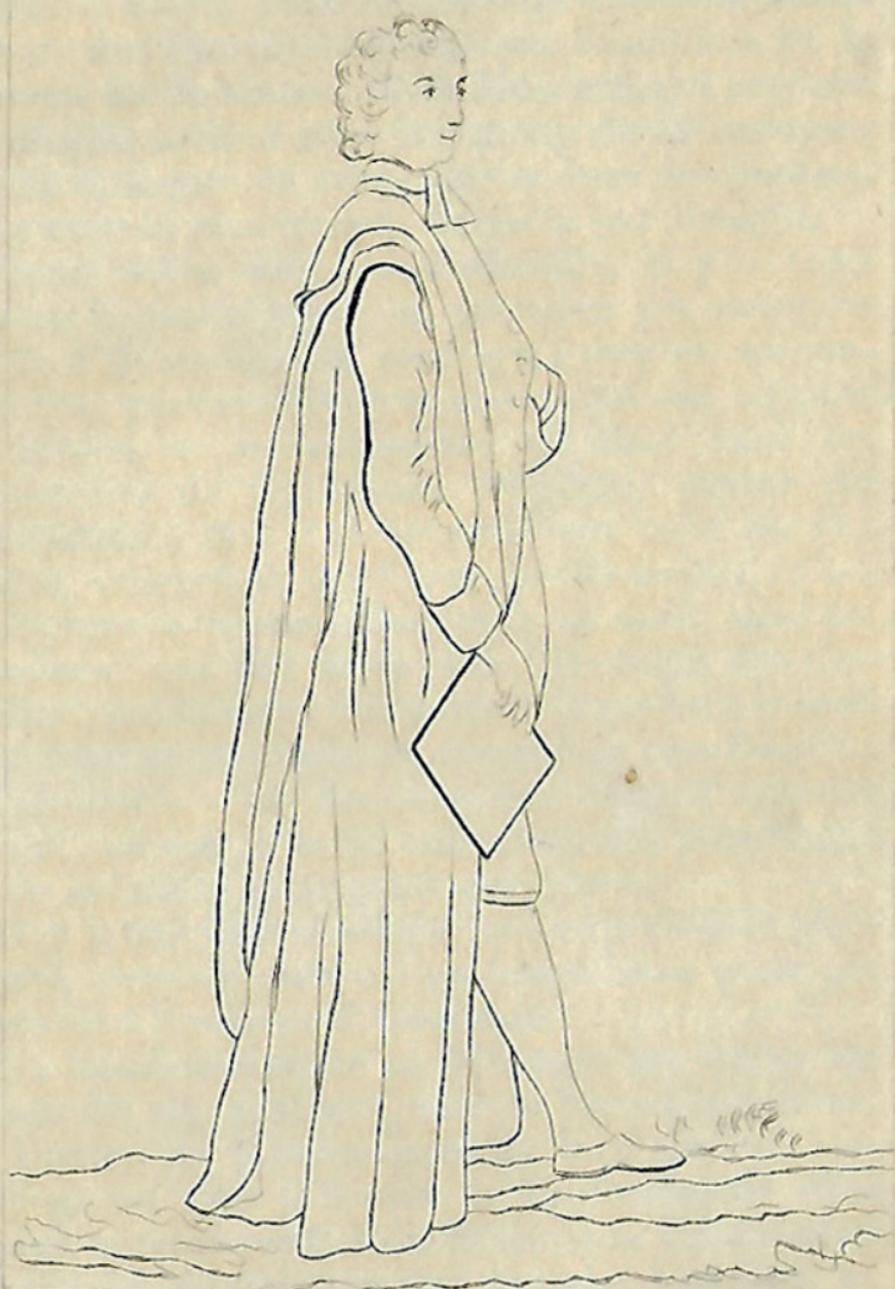
63. GOUDAR, Pierre Ange (1720-1791).

L'Espion François à Londres; ou Observations Critiques sur l'Angleterre et sur les Anglois. Par Mr. le Chevalier de Goudar. Ouvrage destiné à servir de Suite à l'Espion Chinois du même Auteur. Premier [-Second] Volume. 'Londres, aux dépens de l'Auteur', 1780.

SECOND EXTANT EDITION. *Two volumes in one, 12mo, (166 x 98 mm), pp. xii, 286; xii, 314, with half titles and table of contents to each volume, in contemporary calf, gilt tooled border to covers, spine elaborately gilt in continuous pattern with black morocco label lettered in gilt, marbled endpapers and edges.* **£1600**

A scarce satirical portrait of England by Ange Goudar, adventurer, government agent, writer, gambler, swindler and friend of Casanova. Intended as a sequel to his successful *L'Espion chinois: ou, l'envoyé secret de la cour de Pékin*, 1764, which exposed the corruption at the heart of the *ancien régime* in France, Goudar's *L'Espion français à Londres*, subjects English society, commerce and government to ruthless scrutiny. Alongside the biting satire comes a grudging admiration of some things English, in particular the promotion of industry, the recognition of the importance of America and the English Constitution, which he describes as 'un superbe édifice' (I, 47).

L'Espion français à Londres first appeared in London, where it was published in instalments between 1778 and 1779, but no copies of this original periodical appear to have survived. The first book edition followed in 1779,



Serviens, seu Battellarius.

Serviteur

printed in France under a false 'Londres' imprint, as here. It is very rare, with only a handful of known copies in institutions and no copies of either that or the present edition in auction records for the past thirty years. Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to do with the printing of one or other of these editions. A contemporary account of the original London printing, which talks of Goudar's 'goût de terroir', shows that the extant editions vary considerably from the original English printing.

Mars, *Ange Goudar, Cet Inconnu*, Nice 1966, no. 138; see also Darnton, *The Corpus of Clandestine Literature in France 1769-1789*, no. 207; Cioranescu 31501.

ESTC t97973.

64. JUNG, Philippe.

Guide d'Oxford; avec un Catalogue de tout ce qu'il y a de plus remarquable dans toute la Province d'Oxford. Avec la Route de Douvres à Oxford, et les objets remarquables, que l'on y apperçoit. Seconde Edition. Par Philippe Jung. Oxford, Slatter and Munday, 1805.

SECOND EDITION. 12mo, (165 × 100 mm), pp. [vi], [7]-124, with 25 engraved plates of costumes, with captions in ink, some faint and written over in manuscript in ink, small holes on pp. 37 and 71, with loss of one letter on p. 37, otherwise clear of the text, in the original drab boards, ink lettering on spine, later paper shelf mark at foot of spine, headcap chipped (with loss of 7 × 9 mm), top of front joint just splitting, boards slightly grubby but sound, spine darkened, binding a little sprung internally, later pencil notes in German on the endpapers and short red crayon rule on title-page.

£2000

The first illustrated edition of this scarce French language guide to the university and town of Oxford, a shorter version of which was first published in 1789. With a dedication to the University of Oxford and a Preface dated Oxford, le 10 Octobre, 1804, in which Jung explains his reasons for publishing this guide and for doing so in French.

This is a detailed guide to the university, describing the major buildings, the libraries, the botanical garden and the colleges, with detailed information such as catalogues of paintings in the Ashmolean and of statues, busts and marbles in the Bodleian. There is also a list of the incumbent Masters of the Colleges and Officers of the University. The information on the university itself concludes with specific dates for the four terms: Carême, Pâques, Acte and St. Michael. Following this are brief details about the surrounding attractions and the routes from Dover to Oxford, via London.

‘Comme la langue Françoise fait une partie de la bonne education, et qu’il y a fort peu d’étrangers, qui ne la parlent pas, j’ai crû, qu’une description semblable de l’Université d’Oxford ne pourroit pas manquer d’être de grande utilité à ceux, qui souhaitent de la visiter’ (Préface, p. vi).

OCLC lists V&A, Cambridge and Yale; Copac adds BL and Bodleian.

English story by anglophile French countess

65. MALARMÉ, Charlotte de Bournon, Comtesse de (1753-ca. 1830).

Anna Rose-Tree, *Histoire Angloise*, par Madame de Malarmé. Première [-Seconde] Partie. Brussels & Paris, la veuve Duchesne, 1783.

FIRST EDITION. *Two volumes, 12mo, (180 × 105 mm), pp. [viii], 261; [iv], 236, first half-title torn at the corner with loss but not touching text, final page of the first volume is the paste-down, uncut throughout in the original drab wrappers, using printer's waste, bindings worn at extremities with upper section of Vol. I spine entirely missing, lower section and part of Vol. 2 spine chipped away, paper shelf mark labels on both spines lettered in ink, second volume lettered on the spine in ink in a contemporary hand, with the bookseller's ticket, 'A Strasbourg, chez les Fr. Gay' on the front pastedown.* **£1800**

An unsophisticated copy in the original wrappers of this rare epistolary novel set in England, written by the prolific novelist and anglophile, Madame de Mallarmé. Described as an 'Intrigue mondaine' by MMF, the novel takes place in England and has a cast of amusingly named or misspelt English characters such as Mistress Hemlock, Mylord Clarck, Monsieur Spittle. Much of the action takes place in Anna Rose-Tree's grandfather's house, 'Bréak-of-Day', and in her neighbour's house, 'Pretty-Lilly', although there are also letters written from London and Dublin. Occasional footnotes give further details or explain some of the English words used, such as 'le Parloir: Chambre-basse où l'on reçoit les visites' (I, 11).



A four page preface describes the author's intentions in writing her novels, insisting that there should be no false disclaimer of the fictional nature of her works. Her proclaimed purpose is to show 'le vice puni, la vertu récompensée', but to do so as lightly as possible: 'Quand un Héros ou une Héroïne de Roman intéressent, on aime à se mettre à leur place & à les imiter; je peins les miens comme je voudrois que tout le monde fût' (p. viii).

The author, a member of the *Académie des Arcades de Rome*, returns to an English setting time and again for her novels. Four other titles by the same author are listed and they are all similarly mock-English: *Lettres de Milady Lindsay, ou l'Epoque pacifique*, 1780, *Clarence Welldane* [viz. Welldone], *ou le pouvoir de la vertu*, 1781, *Histoire d'Eugénie Bedford, ou le Mariage cru impossible*, 1784 and *Richard Bodley, ou la Prévoyance Malheureuse*, 1785.

Cioranescu 41928; MMF 83.35.



'Like David, God can me defend,
If I on Him for strength depend'

CHAP. XV

Felicity:

*Aptly named from the start, the new baby
brings happiness to all she meets.*

*Slight pressure is felt on the business front
and Amanda doesn't make it to America
that spring, but with a wing and a **prayer**
the bookselling continues.*

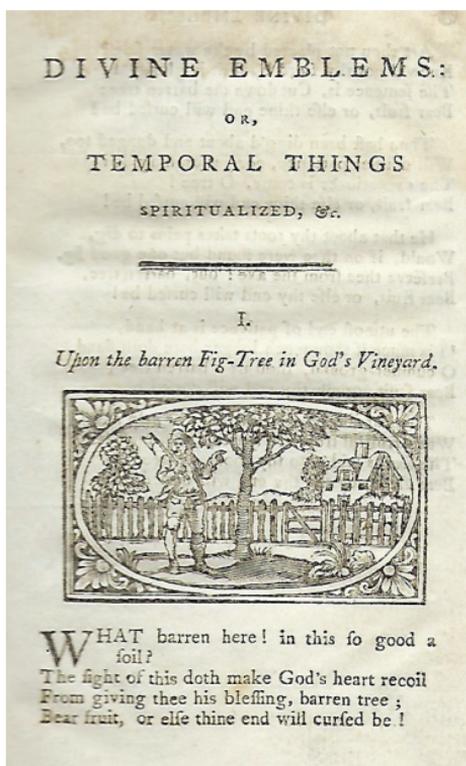
*Cecily and Agnes look after their baby sister
and increasingly help with the business,
from catalogue mailings to display labels.
Meanwhile, Cecily is awarded a scholarship
and takes a sabbatical from primary school
for a tour of America with Amanda.*

66. BUNYAN, John (1628-1688).

Divine Emblems: or, Temporal Things Spiritualized.
Fitted for the use of Boys and Girls. By John Bunyan.
London, J. Mawman, 1802.

*12mo in sixes, (153 x 90 mm), pp. vi, [7]-84, with woodcut
illustrations throughout, some scattered foxing in text and a couple of
patches of fairly persistent but inoffensive damp-staining, particularly
towards the end of the text, in contemporary tree sheep by W. Ettles
& Co., spine ruled in gilt but fairly rubbed, front joint cracked and a
little delicate, ownership inscription on pastedown inked out, some later
scribbling, mainly in pencil.*

£650



An attractive copy, in a simple contemporary sheep binding, of a scarce edition of this popular book of improving verse for children. The preliminary leaves consist of the title-page, (pp. [i-ii], A1) and a four-page poem addressed 'To the Reader', (pp. iii-vi, A2 and A3). The text starts on A3, p. [7]. The work is beautifully illustrated, with oval-shaped woodcut emblematic illustrations to illustrate each of the forty-nine poems included. Bunyan's text was first printed in London in 1686 under the title *A Book for Boys and Girls* and did not appear under the present title until 1724.

'A collection of parables or fables that use common actions and objects to make religious points. Bunyan drew on popular literature and, according to some scholars, the

emblem poetry of George Wither and Francis Quarles. Bunyan's ability to make his points in a manner attractive to children sets him apart from writers such as James Janeway and Henry Jessey, who sought to scare children into repenting' (ODNB).

This is one of two editions published in 1802 by Mawman, the other of which has an extended title-page reading 'To which is added, a Caution to stir up to watch against sin, adorned with a new set of cuts' (OCLC lists this edition at the BL only). The illustrations to the present edition are the same as those in the edition published by Dilly to whose business Mawman succeeded (see Osborne, I, p. 624).

See Osborne Collection II, p. 623.

Not in OCLC; Copac lists Bodley only.

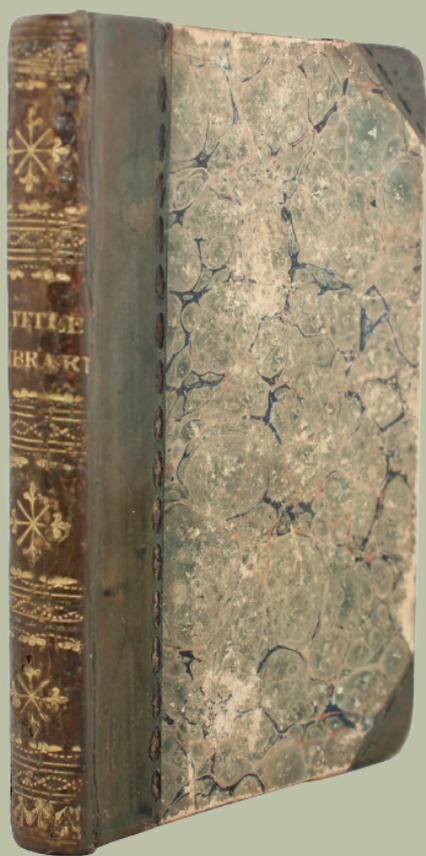


scarce manual remodelled for English children

67. [INSTRUCTIONS.]

Instructions for Children. London, 1796.

FIRST EDITION. 32mo, (97 × 55 mm), pp. [iv], 5-80, title-page and last page slightly dust-soiled and some light browning throughout the text, a couple of page numbers shaved at the top, in contemporary or slightly later half green calf over marbled boards, very slightly worn, spine gilt in compartments, lettered 'Little Library'. **£1200**



A scarce little manual of religious instruction for children, which claims to have been translated from the French, although we have been unable to identify a French original. With a dedication addressed 'to all Parents and Schoolmasters' in which slow, careful reading with frequent repetition is recommended, with an insistence that time should be allowed for reflection and full understanding of each line: 'By this means they will learn to think as they learn to read'. Divided into six sections, with up to a dozen parts per section, the first section being in catechism format, with short questions and answers, and the remaining sections comprising simple statements, explanations and exhortations.

This copy is bound in a slightly later binding, which is lettered 'Little Library' on the spine. It may be that this was informally added to a collection of John Harris' 1830s publications which made up the 'Little Library'.

'A great part of what follows is translated from the French: only it is here cast into another form, and divided into sentences, that it may the more easily be understood either by the Teachers or the Learners. And although the great truths herein contained, are more immediately addressed to children, yet they are worthy the deepest consideration, both of the oldest and wisest of men' (Dedication, p. iii).

ESTC t129875, at BL only.



Children will play.



68. WATTS, Isaac (1674-1748).

Divine Songs, attempted in easy language for the use of Children. By I. Watts, D.D. Gainsborough, H. and C. Mozley, 1798.

18mo, (138 x 80 mm), woodcut frontispiece and pp. [iii]-x, 11-96, woodcut illustrations throughout, in leather-backed pictorial boards, spine chipped. **£650**

A scarce illustrated edition of Watts' *Divine Songs*, probably the most popular eighteenth century book of poetry for children. The early editions of *Divine Songs*, of which there are dozens, printed throughout the UK and in America, were not illustrated. This Gainsborough edition - one of five published in Gainsborough by the Mozley family - has lovely woodcuts throughout the text. In addition, it has a preface 'To all who are concerned in the Education of Children' and adds a final section of 'A Slight Specimen of Moral Songs', which includes eight entries and concludes with 'The Beggar's Petition'.

'Dr. Isaac Watts, an English clergyman, was among the first to think of his young audience as really children and not miniature adults. He brought gentleness and some thought of entertainment into the stern Puritan religious verse that had been the customary diet of English children. Watts' intentions were educational and religious, but he was a gifted poet and his work had a profound effect on much of the poetry that would henceforth be written for children' (Pierpont Morgan Library, *Early Children's Books and their Illustration* (1975) 145).

ESTC t2256940, at BL and Bodleian only.

The choice that Joshua made be mine.



LORD ever so my Heart incline!

Joshua XXIV. 15.

Like Samuel I've been taught to pray.



LORD keep me stedfast in the way!

1 Samuel I. 28.

seaside circulating library

69. [YOUNG.]

A Young Christian's Soliloquy, on Scripture Characters, in the Old Testament. London, J. and E. Wallis & J. Wallis, Marine Library, Sidmouth, circa 1830.

FIRST EDITION. *16mo, (144 × 115 mm), engraved and hand-coloured frontispiece, pp. [2], 15 plates, bound to face one another, [1] poem, some foxing to the plates and paper slightly crumpled, in the original grey printed wrappers, typographical border to both covers, advertisements on the back wrapper, covers dust-soiled and slightly sprung, with the ownership inscription 'David Stewart Gibson 30th October 1818'.*

£1200

A delightful juvenile picture book of characters from the Old Testament. Each hand-coloured plate bears a full-page oval engraving depicting a scene featuring a well-known character from the bible, with a prayer or affirmation (hence the 'soliloquy') in the form of a couplet, at the top and bottom of the picture. The emphasis is on heroic examples and how to emulate them, such as the patience of Job and the trustfulness of Elijah. The biblical reference is also given to each plate, presumably to facilitate further study.

This issue was printed for 'J. and E. Wallis' in London and also for John Wallis' Marine Library in Sidmouth in Devon. This was a circulating library set up in 1809 in the seaside town to take advantage of the new fashion for sea bathing. The choice of these brightly coloured pictorial representations of biblical figures, with a prayerful couplet to each picture, makes the perfect

seaside easy-reading, while gently reminding the child of his or her Christian duties. Presumably it was also intended to engross the young child for hours of happy reflection leaving the parents free to enjoy the benefits of the seaside.

This is one of two issues of this text, with slightly different imprints which are dated by OCLC and Copac to between 1819 and 1830. The other issue lists just 'E. Wallis' in the imprint and is usually listed as the earlier of the two issues. However, internal evidence on this copy dates this issue to 1818.

OCLC lists Princeton and Indiana (E. Wallis edition, dated 1819-1823) and BL (J. and E. Wallis, dated [1830?]); Copac adds Bodleian (E. Wallis edition, suggested date given as 1824). Not in Osborne Collection.

The
Pierpont
Morgan
Library





TEFFONT 26

*'And now, my Lord, that we got rid of our plagues,
we'll think of nothing but the pleasures
that are the result of our own choice'*

CHAP. XVI

The Teffont lists:

*Teffont 1 had appeared in June 2001,
with 32 recent acquisitions,
illustrated in black and white,
40 copies photocopied on green paper.*

*Teffont 26 was the first of the new
more substantial lists, illustrated in colour,
with covers taken from 18th century papers.
Meanwhile in the family, **drama** comes to
Home Farm House with *As You Like It ...*
and the annual Shakespeare festival begins.*

marked up for the part of the Queen

70. HULL, Thomas (1728-1808).

Henry the Second; or, The Fall of Rosamund: A Tragedy;
as it is performed at the Theatre-Royal, Covent Garden.
York, John Bell and C. Etherington, 1774.

FIRST EDITION. 8vo, (250 x 125mm), pp. [iv], iv, [4], 1-76, with
the half-title but wanting the final advertisements, marked up for the
part of the Queen in a contemporary hand, in ink, in contemporary
half sheep, very worn and top cover detached, the upper cover lettered
'Henry the 2d.' in ink, with the ownership inscription on the front
pastedown of 'Harriet—Tapplin (written over) — Chambers, 1791'
and the inscription on the title-page of 'Harriet Henrietta Chambers'
Book'.

£1250

71. **KELSALL, Charles (1782-1857).**

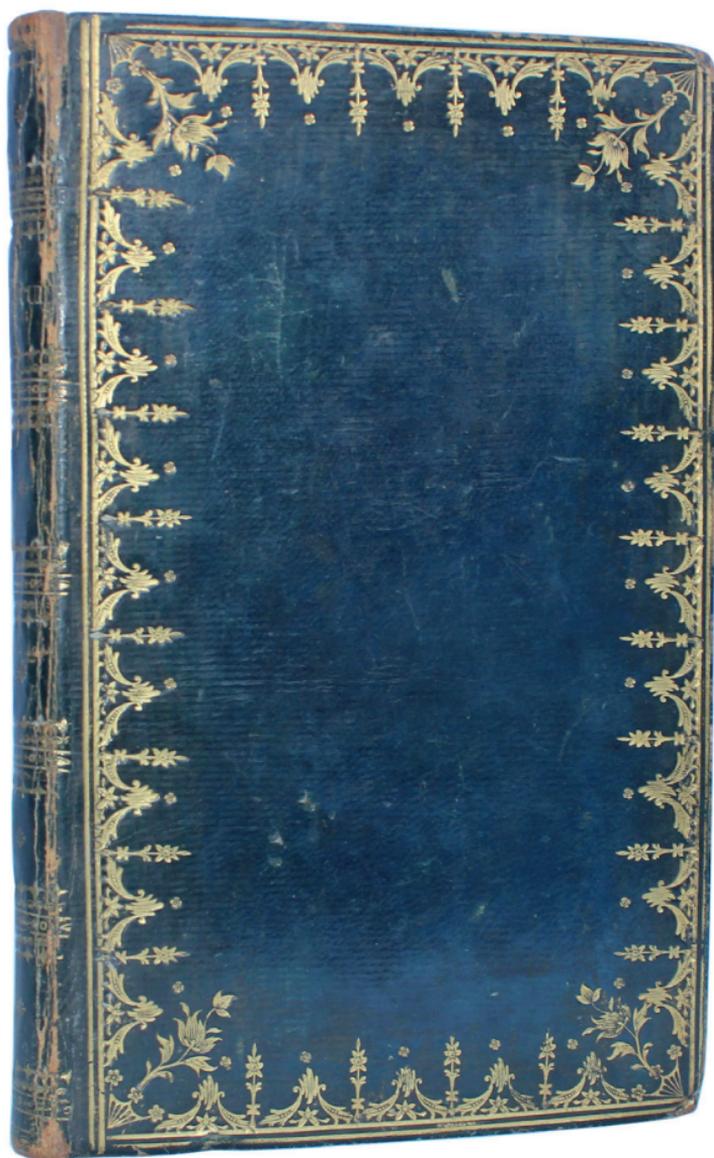
The First Sitting of the Committee on the Proposed Monument to Shakspeare. Carefully taken in Short-Hand by Zachary Craft, Amanuensis to the Chairman. Cheltenham, G.A. Williams, 1823.

FIRST EDITION. *Small 8vo, (155 x 93 mm), pp. 88, [3], in contemporary marbled boards with green cloth spine, printed paper label on front board: a little dusty and slightly worn at extremities but a good copy.* £400

Attributed to the architect and traveller Charles Kelsall, this is an entertaining fantasy arising from the proposal to erect a national monument to Shakespeare. Written in the form of a play, it is set in the green-room at midnight, where the committee take their seats around a long table. As they prepare to begin their meeting, there is a peal of thunder and a ball of fire rends one of the walls, through which appears the shade of Aristotle, who addresses the committee with his thoughts on Shakespeare. He is followed by many others, including Longinus, Aeschylus, Molière, Milton (blind), Dryden, Voltaire, Diderot, Johnson, Susanna Shakespeare, Frank Crib (owner of the Butcher's Shop at Stratford-upon-Avon), Peter Ogee, an Architect of York, Obadiah Flagel, a Schoolmaster of Newcastle-upon-Tyne and Samuel Grim, Plug-turner of the Pipes which supply the Theatre with Gas.



FIRST SITTING OF THE COMMITTEE
ON THE PROPOSED
Monument to Shakspeare.



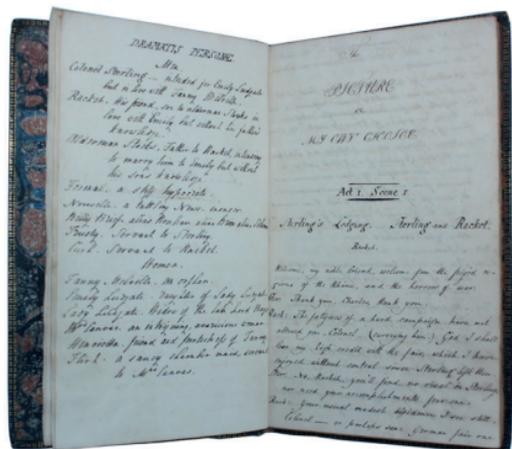
72. **RODBER, Anna, transcriber.**

The Picture or My Own Choice. A Comedy. Jersey, 1810.

MANUSCRIPT IN INK. 8vo, (175 x 102 mm), pp. [iv], 123 (actually 131, with several errors in pagination), written in a neat hand, occasional errors neatly crossed through and corrected, in contemporary dark blue morocco, elaborately gilt border to covers with double gilt filet, floral roll and corner fleurons, the spine simply ruled in gilt and lettered 'Picture', spine fairly rubbed, extremities otherwise a little bit worn, marbled endpapers, gilt edges. **£800**

A manuscript fair copy of a scarce anonymous play, *The Picture; or, my Own Choice, A comedy, in five acts*, which was printed for the author and published in 1796 (qv. ESTC t127585). No other editions appear to have followed and the first edition is by no means common: ESTC lists copies at the BL and Bodleian and some eight copies in America. It is most likely that this is a fair copy prepared for personal use by Anna Rodber, who signs and dates the leaf after the title-page. With just the one edition printed, it would not have been an easy book to get hold of anywhere, but living in Jersey would have made it that much more difficult. This not having been a fashionable play,

one might conjecture that Anna had seen the play on a visit to London and wished to make herself a copy to remember the performance.



P O E M S

written by

Mr WILLIAM SHAKESPEARE.

*A. Bannerman sculp.**Reprinted for*

THOMAS EVANS, No. 50, Strand, near York Buildings.

A Paris, chez BARRON jeune, Quai des Augustins.

Shakespeare in Paris

73. SHAKESPEARE, William (1564-1616).

Poems written by Mr. William Shakespeare. London, Thomas Evans & Paris, Barrois, 1775.

UNRECORDED PARIS ISSUE. 8vo, (170 x 110 mm), pp. [ii], viii, 250, red stamped Paris imprint at foot of title page, engraved portrait of Shakespeare by Bannerman on the title-page, some foxing, browning from the pastedown showing through to the title-page, in contemporary tan calf, fairly worn, double gilt fillets to both covers, front joint badly cracked, missing lettering piece, spine defective at head and tail, small hand-coloured engraving after Querverdo on the front endpaper, dated 1767, depicting pastoral scene of a putto, and young lady sitting on a rock holding a sheet stating: 'à l'Humanite'. £2700

An apparently unrecorded Paris issue of this eighteenth century edition of Shakespeare's *Poems*. The Barrois imprint has been added at a later date, stamped in red ink underneath the London imprint. Whether this was an official arrangement between Thomas Evans and Barrois, or whether the latter was quietly appropriating the edition is unclear. In either case, it is an interesting example of cross-channel literary ventures in general and Shakespeare in France in particular.



This is essentially ESTC t138089, with the only addition being the Barrois stamp. Thomas Evans' edition of Shakespeare's *Poems* is said by Jaggard to be printed in the same style as Capell's 1767-68 edition of the *Works*, and was intended to be supplementary to it. Jaggard also suggests that it may have been edited by E. Capell. The same Barrois stamp, also in red, is found in an edition of Thomson's *Seasons*, London, 1773 (ESTC t160167, listing BL and Bodleian only), which has a note reading 'Uncertain if the stamped Paris imprint indicate a special edition or just an opportunistic advertisement by Barrois. At present this is considered a possible 'edition' (uncontrolled note, ESTC).

Not in ESTC.





*'I take the matter coolly before me, and consider,
that some tag, or rag, or jag, or bolt, or buckle, or
buckle's tongue, will ever be a wanting or
want altering, travel where I will --
so I never chaff, but take the good and the bad
as they fall in my road, and get on ...'*

CHAP. XVII

Celeste the rare book campervan:

*An ILLAB fair with a difference ...
Amanda and Ralph take to the road in
support of World Book Day,
meeting Susanne Schulz-Falster for a joint
roadside fair in Broad Street, Oxford.
Also exhibiting in New York (though not,
alas, travelling there by campervan)
and at Olympia, now alongside Susanne.
Agnes triumphs with a scholarship
and she and Amanda **travel**
to America for a bookish tour.*

74. **ARCHENHOLZ**, Johann Wilhelm von (1743-1812). **BILDERBECK**, Ludwig Benedict Franz von (1764?-1856?), translator.

Tableau de l'Angleterre et de l'Italie, par M. d'Archenholz, ancien capitaine au service de S. M. le Roi de Prusse. Traduit de l'Allemand. De l'Angleterre. Tome Premier [-Tome Second]. De l'Italie [Tome III though not so designated]. Strasbourg, J.G. Treuttel, 1788.

FIRST EDITION IN FRENCH? *Three volumes, 12mo, (190 × 125 mm), pp. xii, 288; [ii], 326; [ii], 376, marginal dampstaining throughout volume I, pagination erratic in volume I between p. 97 and p. 121, tear to III Z3 (p. 269) across the text but with no loss, uncut throughout in the original brightly coloured printed wrappers, blue and red spotted, spines faded and chipped at head and foot.* **£650**

An attractive, unsophisticated copy in contemporary decorative wrappers of this Prussian officer's account of England and Italy. A professor of history with an interest in contemporary European politics, Archenholz wrote widely on current events. From 1791 he lived in France

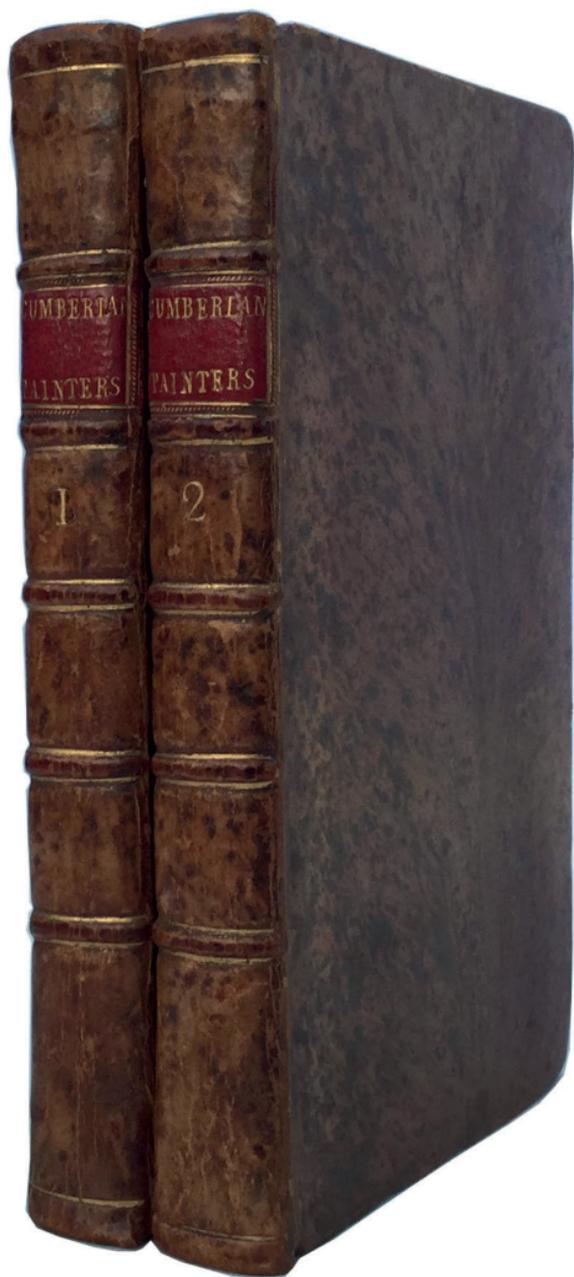


and ran a German language newspaper, *Minerva*, which reported the events of the French Revolution. His initial enthusiasm for the Revolution was challenged by its increasing violence and in 1792 the opinions expressed in his paper forced him to flee France in order to escape the guillotine.

The present work was originally published as *England und Italien*, Leipzig 1785. It was a very popular work which saw many editions and was translated into French and English. This is one of several editions of this French translation by the poet and dramatist, Ludwig von Bilderbeck. A two volume edition of the first part of the work only, that on England, was printed in Brussels by le Francq as *Tableau de l'Angleterre, contenant des anecdotes curieuses et intéressantes*, 1788. In the same year, there was a Gotha edition printed by Ettinger, including both parts on England and Italy and also a two volume Paris edition printed by Volland, including both English and Italian parts. Both parts were also translated into English, the first two volumes as *A picture of England, containing a description of the laws, customs and manners of England*, London 1789 and the final volume as *A picture of Italy*, London 1791.

'La Grande-Bretagne, cette reine des îles, est si différente de tous les autres Etats de l'Europe, par la forme de son gouvernement, par ses loix, ses usages, ses mœurs et la manière d'agir et de penser de ses habitans, qu'elle parait plutôt appartenir à un autre globe qu'à celui où nous vivons. Le contraste est sur-tout frappant lorsqu'on passe de France en Angleterre. On se croit transporté dans une autre planète' (I pp. 1-2).

OCLC lists copies at BN, Lyon, Yverdon, Institut Catholique de Paris, Yale, Newberry and Queens University Library.



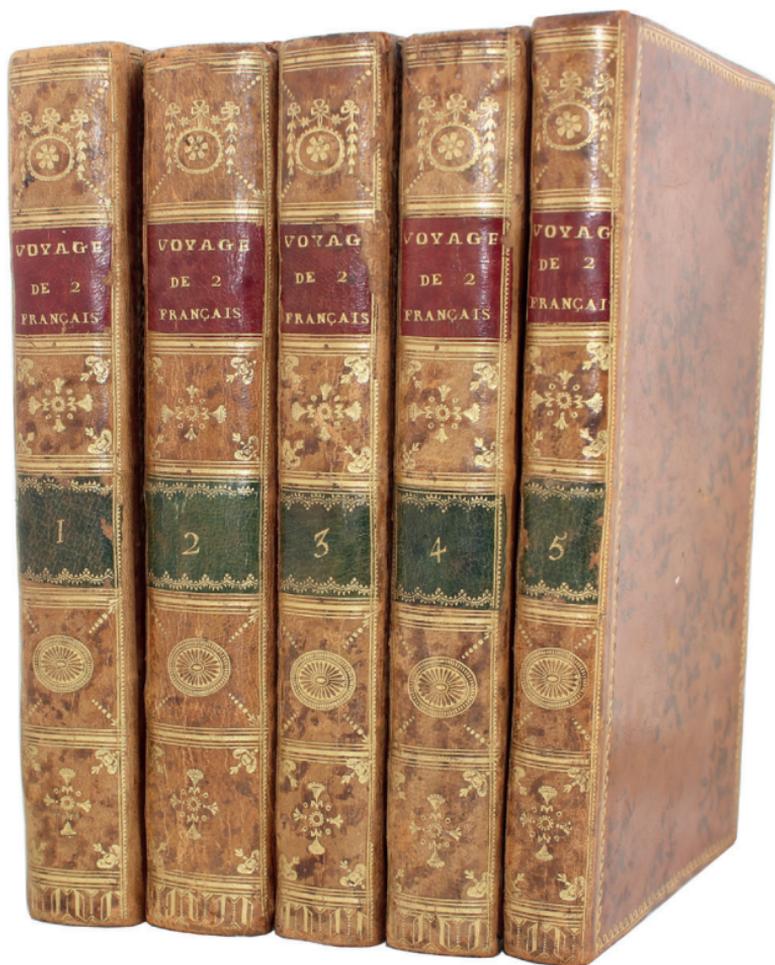
75. CUMBERLAND, Richard (1732-1811).

Anecdotes of Eminent Painters in Spain, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom. By Richard Cumberland. In two volumes. Vol. I [-II]. London, J. Walter, 1782.

FIRST EDITION. *Two volumes, 12mo (156 x 95 mm), pp. [iv], 225, [1], [2] index; [iv], 224, [1] index, [1], in contemporary tree calf, spines ruled in compartments and numbered in gilt, red morocco labels lettered in gilt.* **£650**

A handsome copy of this guide to Spanish art written by the dramatist and diplomat, Richard Cumberland. Public awareness of the art and artists of Spain was growing as travellers made comparisons with the work of the Italian masters. Collectors and dealers were beginning to look towards Spain as a new source of supply and Cumberland's detailed work was a great success. It was based in part on Cumberland's observations made in Spain and in part on Antonio Palomino's *Vidas de los pintores y estatuarios eminentes españoles*, which was translated into English in 1739.

In 1780, Cumberland was sent on a confidential mission to Spain in order to negotiate a peace treaty during the American War of Independence that would weaken the anti-British coalition. Although he was well received by Charles III, the sovereignty of Gibraltar proved insurmountable and Cumberland returned to England without a deal. The government refused to repay his expenses of some £4500, which was a major blow to his finances. One of the few positive results of his time in Spain was the research that he did for this book.



‘I had already published in two volumes my *Anecdotes of eminent Painters in Spain*. I am flattered to believe’, Cumberland wrote, ‘it was an interesting and curious work to readers of a certain sort, for there had been no such regular history of the Spanish School in our language, and when I added to it the authentic catalogue of the paintings in the royal palace at Madrid, I gave the world what it had not seen before as that catalogue was the first that had been made and was by permission of the King of Spain undertaken at my request and transmitted to me after my return to England’ (*Memoirs of Richard Cumberland*, 1806, pp. 298-299).

ESTC t116936.

76. FORTIA DE PILES, Alphonse Toussaint Joseph André Marie Marseille, comte de (1758-1826). BOISGELIN DE KERDU, Pierre Marie Louis de, (1758-1816).

Voyage de deux Français en Allemagne, Danemarck, Suède, Russie et Pologne, fait en 1790-1792. Paris, Desenne, 1796.

FIRST EDITION. *Five volumes, 8vo, (200 × 115 mm), pp. [iv], viii, 391, with three folding plates; viii, 556, with three folding plates; viii, 372; [iv], 400; [iv], 299, with the half-titles, in contemporary mottled calf, simple gilt wave border to covers, spines gilt with red and green morocco labels lettered and numbered in gilt, sprinkled edges, marbled endpapers, with contemporary heraldic bookplates bearing the Hecquet d’Orval arms, some light wear to the bindings including a couple of small wormholes.*

£600

A fascinating and immensely detailed account of northern and eastern Europe at the end of the eighteenth century compiled by a French *émigré*. A Provençal soldier, satirist and musician, Fortia de Piles published a number of instrumental works and four comic operas. His *Quelques réflexions d'un homme du monde sur les spectacles, la musique, le jeu et le duel*, Paris 1812 and *A bas les masques!*, Paris 1813, treat particularly of music criticism and aesthetics.

Fortia de Piles' travelling companion was fellow soldier Pierre Marie Louis de Boisgelin de Kerdu (1758-1816) who was also forced to leave France on the outbreak of revolution. Serving in the same regiment, the two men had formed a literary partnership in the 1780s, writing under the pseudonym Caillot-Duval and using the shortfalls of provincial Stanislas as a rich source of satire. Their series of hoax letters were published as *Mystifications de Caillot-Duval* in 1784 and republished, with the hilarious replies, in 1795.

The present work goes far beyond other travelogues of the time in its astonishing detail, providing the prospective tourist with an unprecedented amount of information. Imports, exports, commerce with Europe and America, manufacturing, the stock exchange, transport, literature and the arts, universities, libraries and their most important books, military calculations, hospitals, weights and measures, distances, banking and essential vocabulary are all painstakingly documented. Of particular interest is the connection to the work of Carl Linnaeus, with detailed descriptions of several important natural history collections including those of Gustaf Carlson, Anders Sparrman, who was Linnaeus' pupil, and Queen Lovisa Ulrika, whose collection Fortia mentions was described by Linnaeus himself.

‘That solid factual compendia in the style of Canzler, Williams, or Coxe did not meanwhile disappear by the 1790s is shown above all by the Frenchmen Fortia and Boisselin, who surely surpassed them all in the wealth of specific - including statistical - detail they provide, along with much useful advice to prospective visitors’ (Barton, ‘Iter Scandinavicum: Foreign Travellers’ Views of the Late Eighteenth-Century North’, in *Scandinavian Studies*, Vol. 68, no. 1, p. 4).

Part of this work was translated in John Pinkerton’s *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World*, VI, London 1809) and there were a number of translations.



prints for British tourists in Italy

77. HAMILTON, William RA (1751-1801), after. DALL’ ACQUA, Giuseppe (1760-circa 1829), engraver.

[The Four Elements.] Earth. Wind. Fire. Water. Northern Italy, 1787.



WATER

W. Hamilton del.

Giuseppe dall'acqua di Capri del 1787.

Four sheets, (362 × 260 mm), stipple-engraved prints, platemarks measuring 246 × 177 mm, the images presented in elegant slim ovals (198 × 98 mm), double ruled, each plate bearing an English title of one of the elements and signed 'W. Hamilton delinet' and 'Giuseppe dall' Acqua di Cristoforo scul. 1787', the first print (Earth) also with 'no. 343', two pin-holes at the top of each sheet, with very light creasing and soiling but generally a very fresh, clean set with generous margins.

£3200

A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market.

The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version.

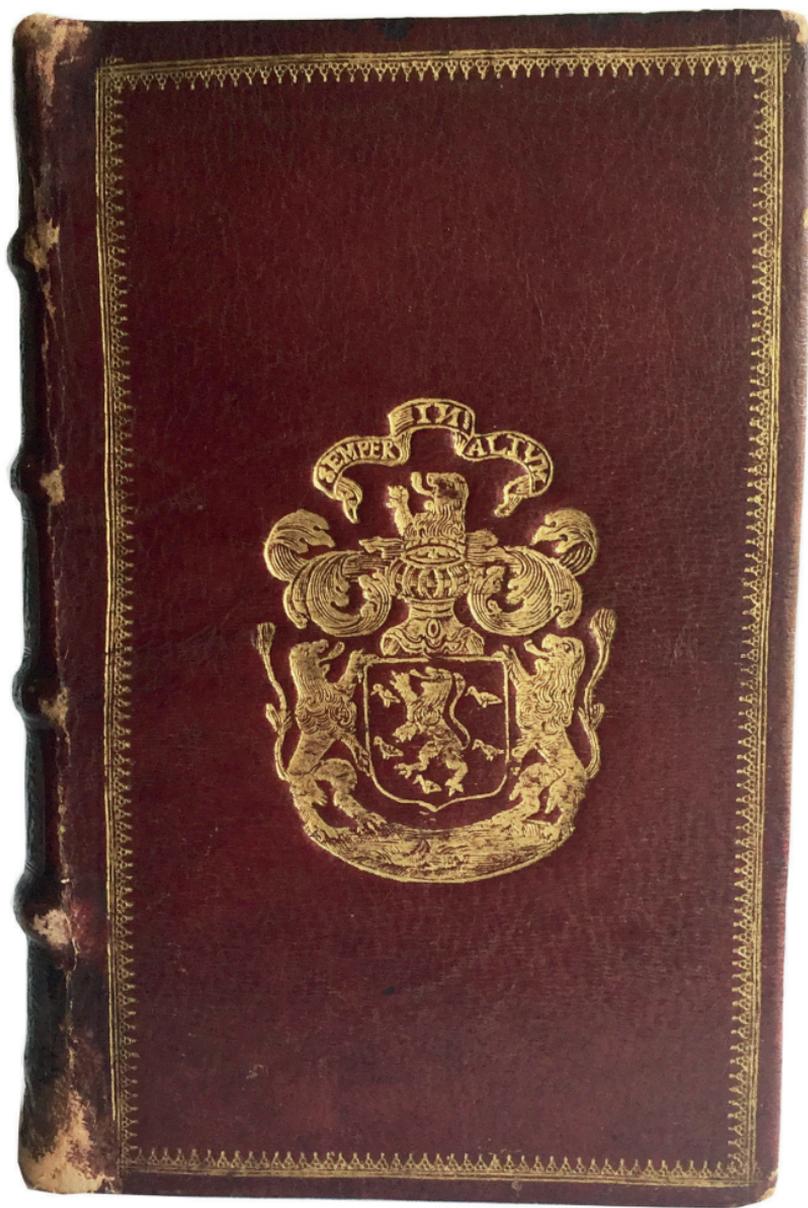
The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three



principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

Giuseppe dall'Aqua was a northern Italian engraver, son of the engraver Cristoforo dall'Aqua (1734-1787). A native of Vicenza, he began his career as an apprentice in the Remondini press of Bassano, where it is thought he continued to work for some years. In 1791 he became beadle of the Accademia Olimpica in Vicenza and later moved to Verona and Milan. Dall'Aqua is known to have copied many prints from the prolific Italian printmaker Francesco Bartolozzi (1727-1815), who worked in London.

'[Hamilton's] pleasantly plump and youthful figures were better suited to the less pretentious format of book illustration than that of history painting. His attractive romantic scenes appear in many editions of 18th century poets... Hamilton was capable of being an accomplished draughtsman in a variety of styles; his album of drawings (London, V&A) includes work reminiscent of Henry Fuseli and Angelica Kauffman as well as more distinctive compositions nervously constructed with repeated, scratchy strokes of the pen' (Geoffrey Ashton in *Grove Dictionary of Art*, online).



We have traced only one copy of these prints, a coloured and framed set appearing at auction in Rome, 28 October 2014. In addition to the V&A album cited above, the Huntington Library has another sketchbook of drawings by Hamilton.

'dissertations curieuses' (Brunet)

78. SAINT JULIEN, Pierre de (circa 1520-1593).

Meslanges Historiques, et Recueils de Diverses Matieres pour la Plupart Paradoxalles, & neantmoins vrayes. En ce livre sont traictees plusieurs matieres, & choses non vulgaires ... le Lecteur tirera non seulement plaisir: mais aussi utilité et profit. Lyon, Benoist Rigaud, 1589.

FIRST EDITION, SECOND ISSUE. 8vo, (174 × 102 mm), pp. [xxxii], 702, [1], folding table, including full-page woodcut of the author's arms, in seventeenth century red morocco, a little worn, with the arms of François de Rignac and his motto gilt on both covers, within geometric gilt border, spine gilt in compartments, lettered in gilt, bookplate removed from the front pastedown. **£2400**

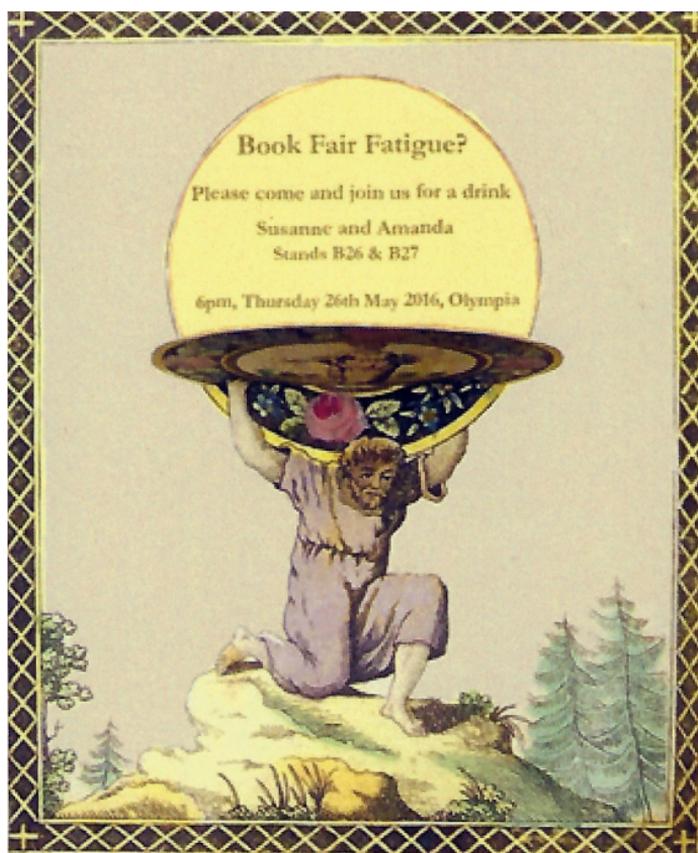
A tour de force of observations made travelling in Italy and France, this is a compendium of opinions, historical material, geographical description and social commentary. Of particular interest are Saint Julien's descriptions of the libraries of Burgundy and his bibliographical discussions, such as some fifty pages about marks of ownership.

Saint Julien was a wealthy and opinionated man who was known for his licentious and opulent lifestyle. He was said to make enemies easily. Raffin describes this work as varied and dense, combining personal reminiscences

and biographical sketches, written in a distinct and highly colourful style (see Raffin, 'St-Jullien-de-Balleure, historien' in *Bibliothèque littéraire de la Renaissance*, 1926).

Provenance: François de Rignac (fl. 1627-1642), with his arms and motto gilt on both covers.

Cioranescu 20241; Brunet V: 51; Gültlingen, *Bibliographie des livres imprimés à Lyon au 16^e siècle* XI: 195, 1312.







*'True philosophy -- but there is no treating
the subject whilst my uncle is
whistling Lillabullero.'*

CHAP. XVIII

A new private collection:

*Ralph turns his hand to more bookshelves as
the Claude Lebedel collection arrives:*

*'Femmes & Philosophes,
les petits texts du XVIII^e siècle,
livres facétieux et galants'*

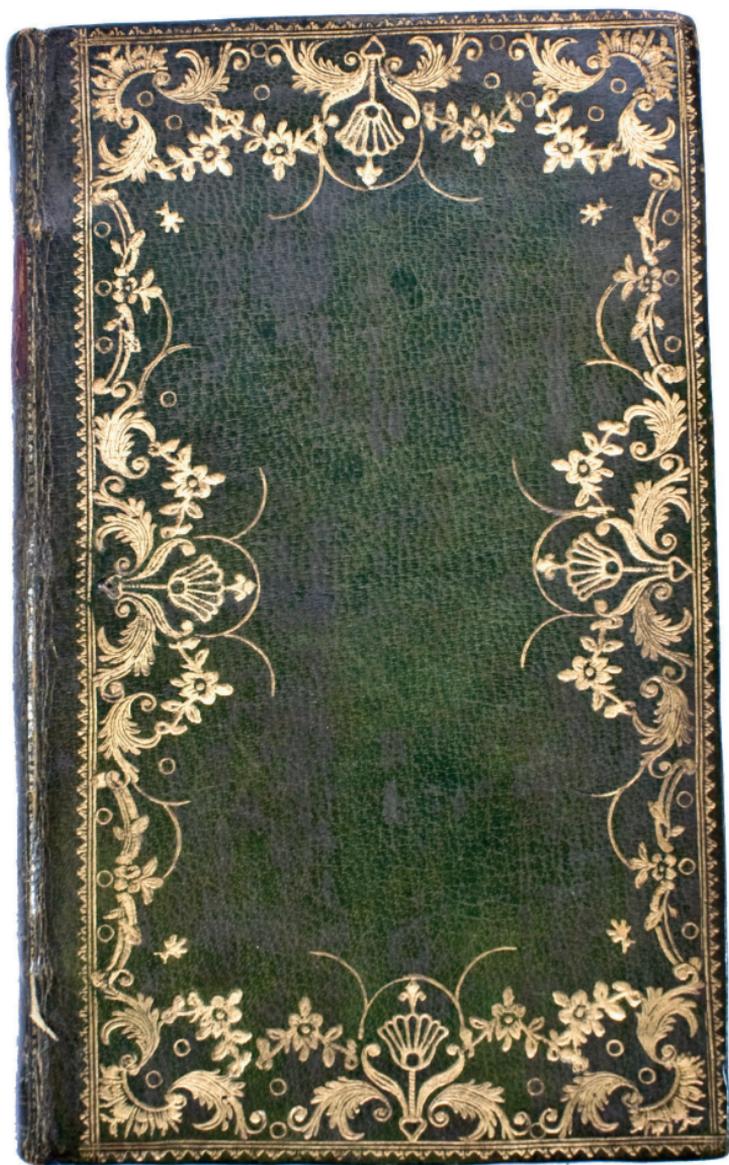
*Publishing the first of several catalogues
on the Enlightenment, featuring works by
Diderot, La Mettrie, Sylvain Maréchal and
Restif, including La Découverte Australe.
Discovering libertine novels, fairy tales and
forgotten sallies against the ancien régime.*

in green morocco by Thomas Van Os

79. HEMSTERHUIS, Frans (1721-1790).

Aristée ou de la Divinité. Paris, 1779.

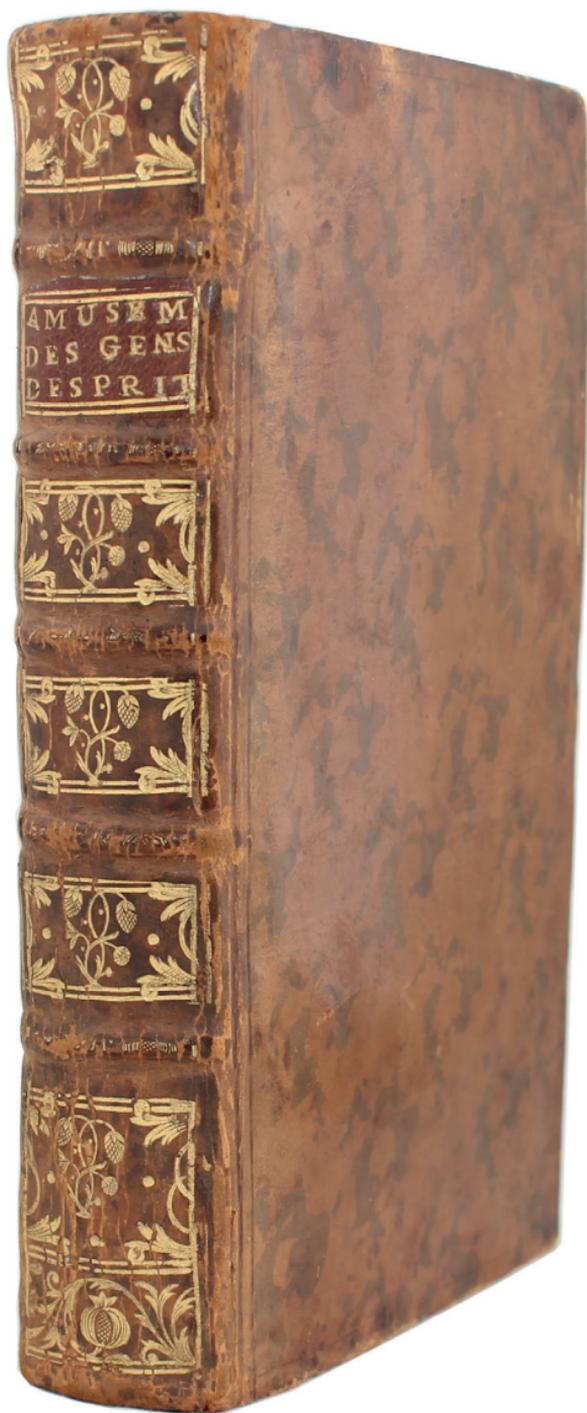
FIRST EDITION. 12mo, (162 x 94), pp. x, 208, preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges. **£1500**



A scarce philosophical work by the ‘Dutch Socrates’, Frans Hemsterhuis, a Dutch aesthete who lavished as much care on the design of his works as he did on their composition. He wrote a number of essays and dialogues on moral philosophy which brought him into contact with Goethe, Herder and his life-long friend, Princess Amalia von Gallitzin, who did much to strengthen his reputation amongst the German intelligentsia and encourage the translation of many of his works. Hemsterhuis’ ideas influenced some of the greatest German thinkers, including Kant, Novalis, Schlegel and Schiller.

As with all of Hemsterhuis’ works, *Aristée* was privately printed and distributed. The printing is typically elegant, the text block measuring 93 x 47 mm, a small and dense rectangle of text within wide margins, in the present copy measuring 167 x 96 mm. The elaborate green morocco binding on this copy is probably by Thomas Van Os, a leading binder of the last quarter of the eighteenth century in the Netherlands. Van Os was commissioned by Hemsterhuis to create bindings for some of his later works, alongside Christiaan Micke, who bound so many copies of Hemsterhuis’ earlier works for presentation. Of the two, Van Os is more associated with the flat spin, as here, in addition to which this binding bears many similarities with the two bindings (particularly fig. 7) by Van Os reproduced in Jan Storm van Leeuwen’s article in *The Book Collector* (see *The Book Collector*, Summer 2001, figs. 6 and 7, pp. 215-216).

‘So, let this stand as a charge to collect Hemsterhuis’, writes Roger Stoddard in conclusion, ‘to look more closely at his books, to solve their mysteries, and to



connect the careful designs of his bookmaking with the philosophical texts they embrace and convey with such eloquence. This is just a way of asking you to leave your place marker here to honour Hemsterhuis who always provided a ribbon place marker in the bindings he commissioned for presentation' (p. 189).

See Roger Eliot Stoddard, 'François Hemsterhuis: Some Uncollected Authors VIII', in *The Book Collector*, Summer 2001, pp. 186-201; Jan Storm van Leeuwen, 'Frans Hemsterhuis' Binders and some bindings on *Lettre sur l'Homme*, *ibid*, pp. 202-216.

Stoddard 9.

*Scarce libertine novel
bound with licentious verse contes*

**80. MAILHOL, Gabriel (1725-1791).
DES BIEFS, Louis (1733-1760?).**

Le Cabriolet. Avec le Passe-Tems des Mousquetaires, ou le Tems Perdu. Par M.D.B**. The Hague, 1760.

[BOUND AFTER:] **MASSAC, Pierre-Louis-Raymond de (1728-1770).**

Les Amusemens des Gens d'Esprit. A Amsterdam, chez Arkstée & Merkus. 1756.

SECOND EDITIONS. *Two works in one volume, 12mo (164 x 90 mm), Massac: pp. xii, 268; Mailhol & Des Biefs: pp. [iv], [5]-158, some pages considerably browned, in contemporary mottled calf, spine gilt in compartments, red morocco spine lettered in gilt, with the later bookplate of Mr. le Vicomte Emile de Guizelin.* **£3000**

The second edition of a scarce libertine novel by Gabriel Mailhol, first published in 1755 when the vogue for the new open carriage was the theme of several novels. Told in the first person, the novel tells of young Nina's sentimental education, starting with her first encounter with a young man at a dance. Her parents having died when she was six, her guardian, Madame Daronville, enlightens her about the facts of love, telling her that from this moment all men become her potential lovers and all women her enemies.

Using thinly veiled language about her colourful and much desired cabriolet, Nina relates her adventures as she lends her cabriolet during the night to the young man of the dance, Dorincour, and then during the day to a financier, Olimpimore, where she drives with him to Cythère, his house in the country. This is a very scarce novel, with no earlier editions listed in OCLC.

Reprinted as a companion text to Mailhol's *Le Cabriolet* is Louis Desbief's *Le Passe-Temps des mousquetaires, ou le temps perdu*, first published circa 1755. Originally consisting of fifty licentious verse *contes* by Desbiefs followed by a collection of epigrams by various authors, the present edition contains sixty verse *contes* but does not contain the lengthy section of epigrams by other authors.

There were two undated editions of the original work, with slightly different titles (the other being subtitled 'ou les Loirs bien Employés' in place of 'ou le temps perdu') both dated by Cioranescu as 1755. The work was reprinted by Gay in 1866. Cioranescu gives priority to the Berg-op-Zoom (Frankfurt) edition, a priority borne out by the preface, in which the author discusses his title. The first part of the title was suggested by the indulgence of

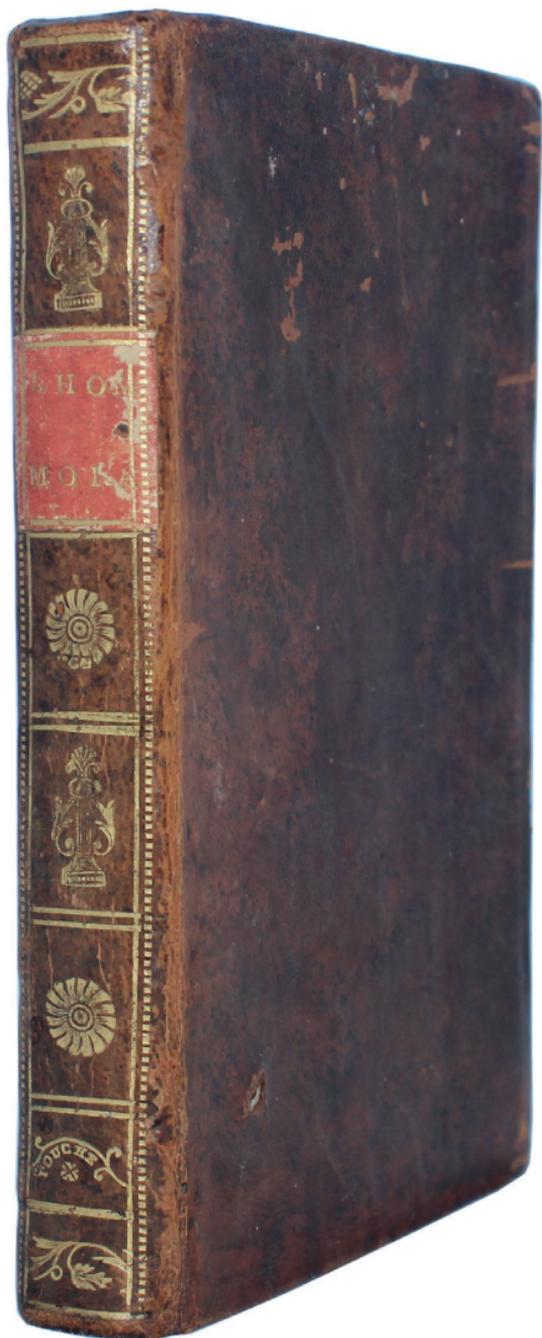
‘some of those gentlemen’, ie musketeers, and ‘Le Temps Perdu’ was even more appropriate, he suggests, as he has lost his time in making the book and others - perhaps the whole of France, he wishes - will lose theirs in reading it. ‘Ce recueil est de Louis Desbiefs, avoué, né Dole en 1733, mort en 1760. Les contes, la plupart très licencieux, facilement mais lâchement écrits, sont de Desbiefs’ (Viollet-Leduc, quoted in Gay).

Bound at the head of the volume is the scarce first edition of a book of philosophical musings by the lawyer and bee-keeper, Pierre-Louis-Raymond de Massac. Massac’s first work, *Les Amusemens des gens d’esprit* is divided into fifty chapters, covering a wide range of subjects including books, marriage, women, love, flattery, the English, luxury, agriculture and philosophy.

Mailhol: OCLC lists BN, BL, Wurttembergische Landesbibliothek, Princeton & Chicago. No copies of earlier editions of *Le Cabriolet* in OCLC; Des Biefs 1755 edition held at Koninklijke Bibliotheek and Universitätsbibliothek München.

See MMF 55.29; Cioranescu 41349; for Des Biefs see Cioranescu 23092-23093; Gay II 661-662;

Massac: OCLC lists Cambridge, Bodleian, Dresden and Chicago only. Cioranescu 43457.



81. LEVESQUE, Pierre Charles (1736-1812).

L'Homme Moral, ou l'Homme Considéré tant dans l'Etat de pure Nature, que dans la société. Par P. Ch. Levesque. Amsterdam, 1775.

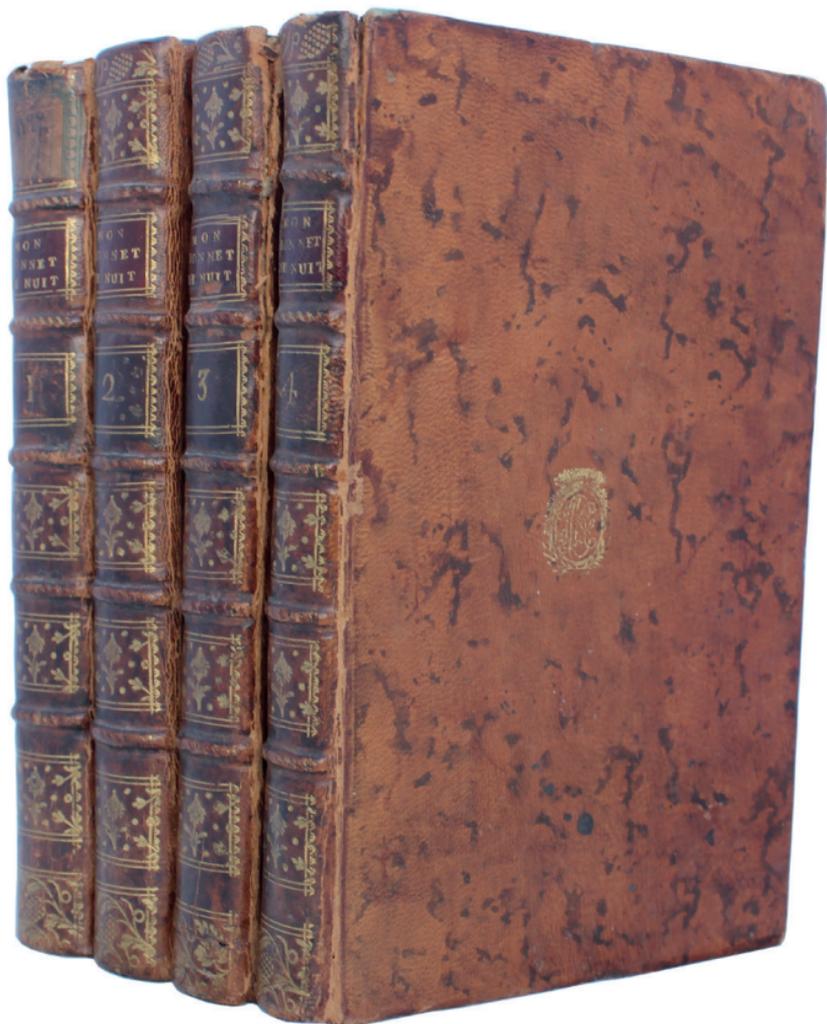
FIRST EDITION. 8vo, (152 × 92mm), pp. viii, 279, attractive printer's device on title-page, in contemporary mottled sheep, stain to lower board, spine gilt in compartments, red morocco label lettered in gilt, speckled edges. **£450**

Scarce first edition of a popular work of ethics by one of Diderot's protégés. The son of an engraver, Levesque worked for a while in the family business while publishing numerous literary and philosophical works. In 1773, Diderot recommended him to Catherine II, and soon afterwards he became a professor at the *Ecole des Cadets* in Saint Petersburg. On his return, his *Histoire de Russie, tirée des chroniques originales de pièces authentiques et des meilleurs historiens de la nation*, 1782, was published to great acclaim. He later translated Xenophon, Plutarch and Thucydides into French for Didot's series of *Moralistes anciens* and collaborated with Watelet on a dictionary of painting.

L'Homme Moral is a philosophical examination of the effect of society on man's moral nature, a comparison of 'L'Homme Sauvage' (pp. 5-19) with 'L'Homme en Société' (pp. 19-26). The work is divided into forty-four chapters each addressing one aspect of human life, such as equality, government, love, adultery, education, luxury, marriage, duels, suicide and pleasure.

OCLC lists Cambridge, Bodleian, McMaster, UC San Diego, Yale, Chicago, Michigan and Princeton.

Cioranescu 40097.



*'how Paris looked, sounded, smelled, and felt
on the eve of the Revolution'*

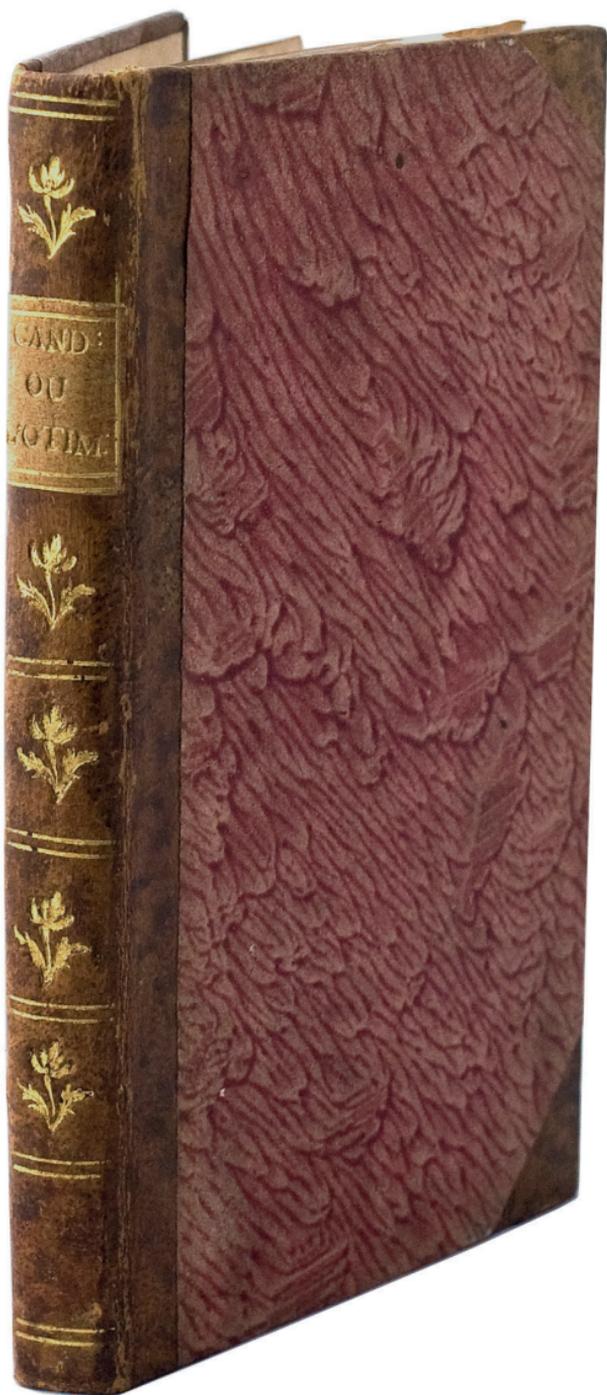
82. MERCIER, Louis Sebastien (1740-1814).

Mon Bonnet de Nuit. Par M. Mercier... Tome Premier [-Quatrième]. Neuchâtel, la Société Typographique, 1784 [Vols III & IV: Lausanne, Jean-Pierre Heubach, 1785].

FIRST EDITION OF VOLS. I & II; VOLS. III & IV SAME YEAR AS THE FIRST EDITION. *Four volumes, 8vo, (190 x 114mm), pp. [iv], 396; [iv], 423; [ii], 360; [ii], 346, wanting the half-titles in the third and fourth volumes, occasional heavy browning in the last two volumes, in contemporary mottled calf, central monogram gilt on all covers, spines gilt in compartments, numbered in gilt, red morocco labels lettered in gilt.* £650

An attractive copy of one of Mercier's most important works, a collection of short essays, some written in the form of dream sequences, and one or two 'contes'. Some parts had previously been published in Mercier's *Songes philosophiques*, 1768, but this was very much part of Mercier's distinctive style.

'He published prodigiously by recycling passages from one book to another and stretching essays into multi-volume tracts. His major works - *L'An 2440*, *Tableau de Paris*, and *Mon Bonnet de Nuit* - therefore have a formless character. They are composed of short chapters on a wide variety of subjects, which Mercier cobbled together without worrying about narrative coherence. When a book caught on, he expanded it, cutting and pasting and fighting off pirates as he advanced from one edition to the next. The result was never elegant, but it often had a



gripping quality, because Mercier knew how to observe the world around him and to make it come alive in anecdotes and essays. There is no better writer to consult if one wants to get some idea of how Paris looked, sounded, smelled, and felt on the eve of the Revolution' (Darnton, *The Forbidden Best-Sellers*, 1996, p. 118).

The work is made up of two distinct parts. In the first edition, volumes III and IV bear exactly the same imprint as the present edition but have a different pagination, viz. pp. [iv], 390; [iv], 382. It was inordinately popular and many editions followed, both in two and in four volumes. MMF lists a total of twenty-six editions. The final two volumes were also published under the title, *Mon Bonnet du Matin*.

Cioranescu 44452, calling for two 1784 Neuchatel volumes only; see also Gay III 257, 'curieux recueil d'anecdotes pour servir à l'histoire du XVIII siècle'.

83. VOLTAIRE, François Marie Arouet de (1694-1778).

Candide, ou l'Optimisme. Traduit de l'Allemand. de Mr. le Docteur Ralph. [Italy:] 1759.

FIRST ITALIAN EDITION. 8vo, (157 x 92mm), pp. 190, [2] blank, p. 160 misnumbered '60', title page and A2 a little browned, in contemporary half sheep over mottled pink boards, spine gilt in compartments, yellow morocco label lettered in gilt, with the stamp of W.G. Thun on the title-page and the Tetschner Bibliothek library stamp in red on the verso.

£2800

One of the scarcer of the seventeen known editions of *Candide* to be published in 1759, this is thought to be the first Italian edition. Believed to have been printed towards the end of 1759 as it is sometimes found with an edition of 'Thorel de Campigneulles' continuation, dated 1760.

'D'après Wade... l'impression elle-même est italienne et la traduction italienne de 1759 a été faite d'après cette même édition' (*BN Voltaire Catalogue*, 2634).

OCLC lists Cambridge, Bodleian, Yale, Chicago, Princeton, NYPL and Texas.

BN Voltaire Catalogue 2635; not in Bengesco.

84. VOLTAIRE, François Marie Arouet de (1694-1778).

Hurone eine wahre Geschichte. Berlin & Leipzig, 1784.

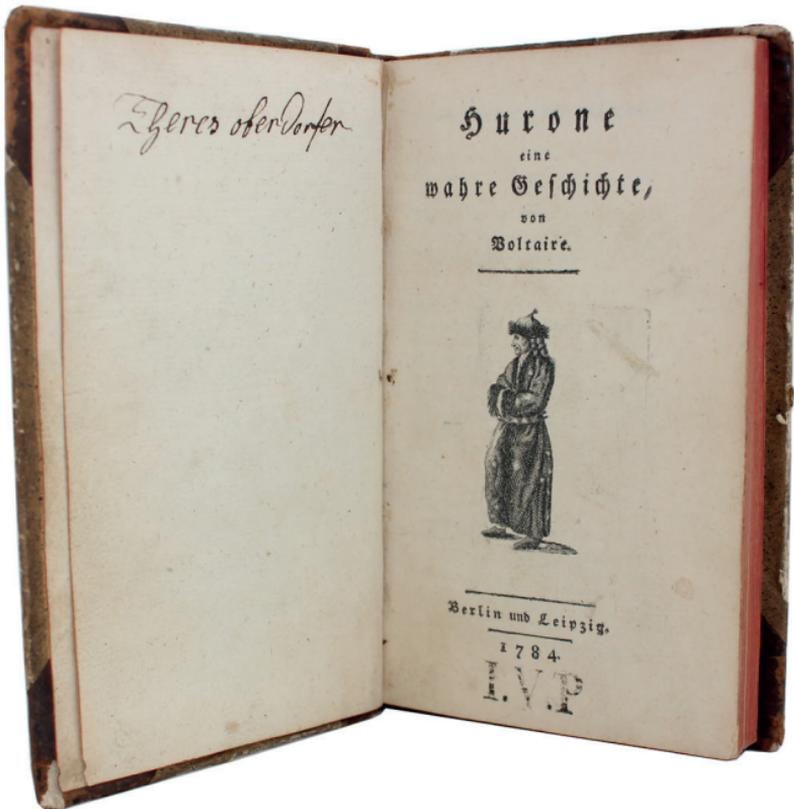
FIRST EDITION IN GERMAN. 12mo, (158 x 90 mm), pp. [ii], [3]-159, engraved full-length portrait of Voltaire on the title-page, in contemporary half calf over speckled boards, spine gilt in compartments with yellow morocco label lettered in gilt, some worm damage to upper joint, initials 'IVP' stamped at the foot of the title-page, the front endpaper inscribed in a contemporary hand 'Egeres oberdorfer'. £1400

The scarce first German edition of Voltaire's *L'Ingénu*, one of Voltaire's most important fictional works, first published in Geneva in 1767.

Voltaire himself thought it a superior work to *Candide*, because it was more realistic: a young Frenchman brought up among the Hurons returns to a corrupt France, to be met by false imprisonment, religious intolerance and a tragic ending.

OCLC lists Munich, Berlin, Göttingen and Princeton.

BN *Voltaire Catalogue* 2862.





Susanne Schulz-Falster Rare Books

London, England

B21



Amanda Hall Rare Books

Salisbury, Wiltshire, England

B21



*'by some esteemed the most beautiful
quadruped yet known...'*



CHAP. XIX

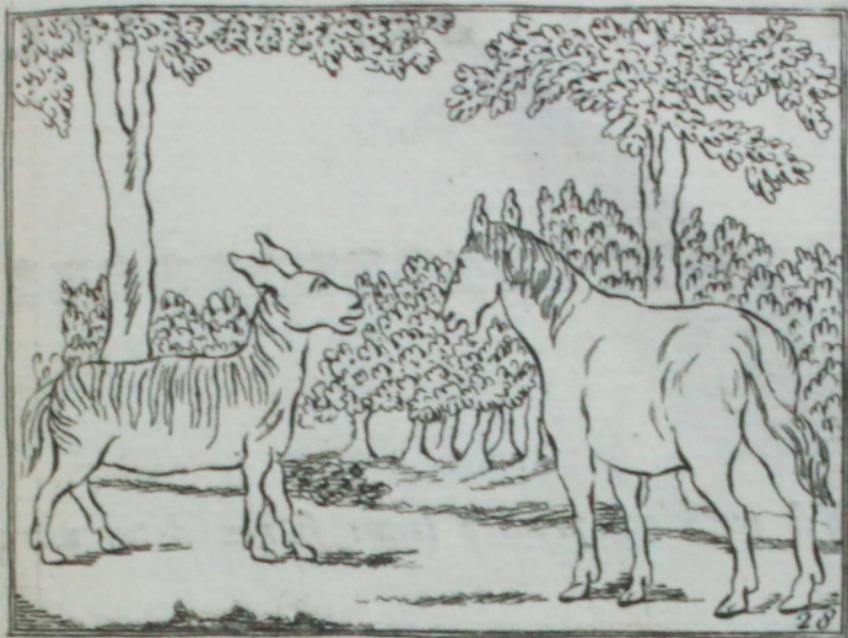
More Adventures in America:

*Back in New York for the Book Fair,
sharing a stand with Susanne,
with a guest appearance from Zeus.
Felicity's passion for zebras inspires
a **dazzle of** children's books
featuring **zebras**, from alphabets
to Kidgell's glorious fables.
Introducing the Upper West Side sleepover
with Deborah Coltham and Susanne:
breakfast at Barney Greengrass, grub from
Zabar's and Madame Butterfly at the Met.
Zeus comes home with the books:
duodecimos and an elephant folio.*

with the suppressed dedication leaves and cartouches

85. KIDGELL, John (1722-1780).

ORIGINAL FABLES By the Reverend John Kidgell, A.M. Late Fellow of Hertford College, in the University of Oxford. Volume the First [-Second]. James Robson of New Bond Street, London, 1763. Printed for James Robson, Bookseller to her Royal Highness the Princess Dowager of Wales, in New Bond-street. London, 1763.



The Zebra and the Horse.

F A B L E XXVIII.

A Zebra, distinguished by the beautiful variation of his birth-day suit, was so insolently vain of it, as to look upon the whole levee with contempt. “Silly fop, says an Arabian courser, disgusted at his impertinence, dost think that that embroidery of thine prevents our knowing thee to be an ass?”

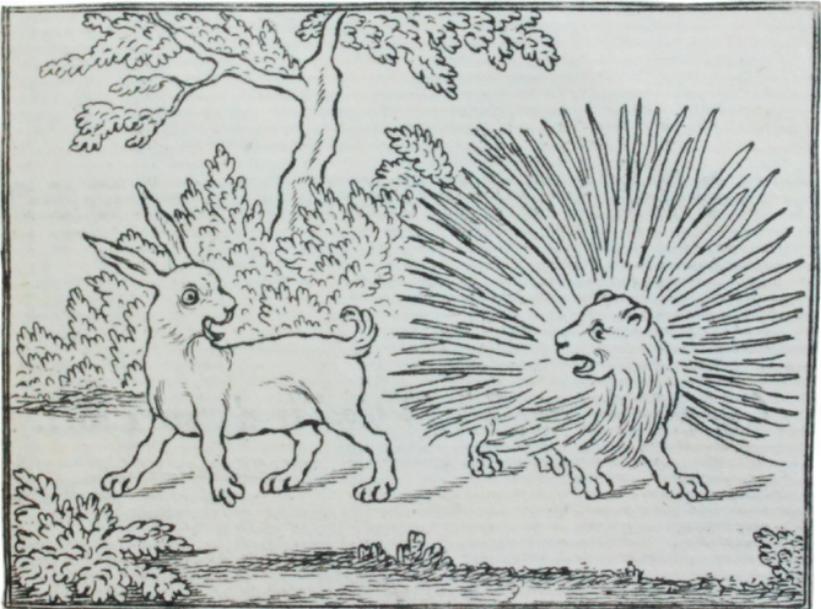
FIRST EDITION, FIRST ISSUE. *Two volumes, 12mo, (156 × 95 mm), pp. [iv] letterpress title-pages in French and English, each with engraved vignette, bound to face each other, [iv] dedication to Charlotte Finch, in French and English, with two engraved cartouches (one heraldic and one landscape) bound to face the dedication leaves, [1] blank, 2-127, [1] blank, xviii index in English and French, [1] blank; [iv] engraved title-pages in French and English, each with engraved vignette, bound to face each other, [iv] dedication to Lady Clayton, in French and English, with two engraved cartouches (one heraldic and one landscape) bound to face the dedication leaves, [127]-221 [ie 277], [1], xx index in English and French, [1] errata; printed in parallel text throughout, part-page engravings to accompany each fable, giving a total of 94 engravings, plus two engraved tail-pieces after the text of the first volume and typographical ornaments throughout, in contemporary English calf, surface damage to the front cover of the first volume, both volumes a little worn but an attractive and simple binding, spines simply ruled in gilt with red morocco labels lettered in gilt, later red shelf mark on front endpapers and a partly preserved leaf between two pages.* **£4,200**

The first edition of Kidgell's beautifully illustrated *Original Fables*, celebrated as the first book to have illustrations designed to be coloured in by children. Kidgell's enchanting work was printed for private circulation only and seldom comes on the market. This copy contains the suppressed dedication leaves which are frequently missing. The illustrations have not been coloured. A manuscript note in Isaac Reed's copy says 'These volumes were never published. They were printed just at the time the author absconded, and were suppressed. I never saw another copy' (see Robert Harding Evans, *Catalogue of the Choice, Curious, and Extensive Library of the Late George Nassau*, London 1824, lot 1842, sold for 7 shillings).

Kidgell had ‘absconded’, or fled the country, at some point during 1763 following his calamitous involvement in the Wilkes affair. A Church of England clergyman, novelist and political writer, Kidgell lived a fashionable life under the patronage of his fellow Wykehamist, William Douglas, third earl of March. In 1755, he had privately printed an epistolary novel called *The Card*, which has a distinctive frontispiece that is often hand-coloured. In June 1763, acting on Lord March’s instructions ‘to discover how much of [Wilkes’ Essay on Woman] was printed off, and to obtain if possible a copy thereof’, Kidgell bribed one of Wilkes’ printers, Michael Curry, to give him the proofs. Wilkes had told Curry that he needed the essay in order to reply to Wilkes but, instead, he handed the proofs over to March, Sandwich and other members of the government. Kidgell was exposed and, finding himself condemned on all sides, attempted to justify his actions with *A genuine and succinct narrative of a scandalous, obscene, and exceedingly profane libel, entitled ‘An essay on woman’ &c.*, 1763 but this only made the situation worse. Sandwich and March distanced themselves entirely from him and he was pilloried in the press as a hypocrite priest and ‘dirty dog’ whose conduct had offended ‘the cause of Decency’. He fled England with his family and, although for years he continued to petition his old patron Lord March, he never came home and is believed to have died in poverty in Flanders.

The scarcity of the first edition has always been ascribed to its having been suppressed by George III: ‘It has been recorded that George III bought up all of the first edition to suppress its coarseness and flattery’ (*Osborne Collection*, II, 658). However, a survey of the copies in ESTC

suggests that George III only suppressed the material that he found offensive, which was the dedication leaves to Lady Charlotte Finch (1725-1813), governess to George III's children. The sycophantic dedication which he caused to be removed read as follows: 'As Education was conducting some young Princes to the temple of Virtue, Ignorance seeing them that moment pass by, had the curiosity to enquire who the Stranger was. One of the Royal Infants very politely answered her, What the Dawn of the morning is to the *material* darkness, that accomplished Lady is to the *intellectual*'. The dedication to Finch appears to have been intended to accompany the second volume and the dedication to Lady Clayton to accompany the first, although they are bound in the opposite way in this copy. Both dedications were printed in English and French and were accompanied by two engraved cartouches, one heraldic and one a classical scene, all of which are present in this copy.



ESTC lists nineteen copies, six in England, one in the Netherlands and twelve in America. Of the six copies in England, only one copy, one of two held at the Bodleian, has the dedication leaves to Charlotte Finch. The copies at the British Library, Winchester College, Birmingham University, Hertford College and the other copy at the Bodleian, all lack the Charlotte Finch dedication and cartouches. Of the twelve copies listed in America, two copies are no longer traceable (Chillicothe & Ross County Public Library and Yale) and only five of the others have the Finch dedications (one of the two Huntington copies, NYPL, Toronto, Bancroft and UCLA). Outside the ESTC listings, the Newberry Library has a black and white copy without the Finch dedication leaves and Harvard, the Morgan and Cotsen all have two copies, each having one of the suppressed issue and one of the issue retaining the Finch dedications. The Morgan copy without the Finch dedication does still have the two Finch related cartouches, unlike every other suppressed copy in this survey where the cartouches were removed along with the dedication. In three of these copies (Hertford College, Minnesota and Morgan 60077) the engraving to Fable V has been printed upside down and pasted over with a replacement engraving, but it is printed the correct way up in this copy. This copy also has a final errata leaf in the second volume.

The Osborne Collection II, 568 (1772 edition); not in Gumuchian.

ESTC t125117.



86. [PRETTY BOOK.]

A Pretty Book of Beasts, for the Amusement of Children. With Cuts from the Life. Coventry, Luckman and Suffield, circa 1790.

FIRST EDITION. 12mo, (100 × 62 mm), woodcut frontispiece, in landscape, as pastedown and pp. [3]-31, final leaf used as pastedown, with 25 part-page woodcuts, text fairly browned, worn and dust-soiled, pages with old crease marks where turned, in the original Dutch floral wrappers, fairly worn, spine neatly repaired. £2600

First edition of this charming and very scarce book of animals for infants printed in Coventry. Twenty-five 'beasts' are described in verse, one to each page, each accompanied by an attractive woodcut of the animal in question. The verse on the title-page commends the pretty

pictures to its young readers for their entertainment with the suggestion that, if they should become tired of them, 'a penny more' will bring them other things to please them. Luckman and Suffield, booksellers in Coventry, published at least one other book in this format, *A Pretty Book of Birds, for the Amusement of Children*, circa 1790 (not in ESTC or OCLC) and there may have been others in this series, as well as their children's bible and various tales for children, all of which were attractively illustrated. This marketing puff in the form of a title verse is a step up from the moralistic tone of that on the title of the children's bird book in the series, which advises children that reading this sort of book (and behaving themselves at school and church) may spare them a beating.

The beasts featured in this volume are: the lion, the tyger, the leopard, the cat, the horse, the zebra, the ass, elephant, elk, bull, the bear, the hyæna, the wolf, the fox, the harrier, the greyhound, the hare, the monkey, the stag, the antelope, the goat, the pig, the rat, the camel-leopard and the camel. The woodcut frontispiece depicts six animals underneath, around or in a tree.

The Zebra.

What can for beauty e'er surpass
 This pretty stupid Zebra Ass!
 How regular the stripes appear!
 How beautiful the columns are!
 Had I but such an one to ride,
 I then would travel far and wide;
 All boys and girls would envy me,
 And in my place would wish to be.

Not in ESTC or OCLC; not in Osborne or Gumuchian.



87. SAGET, C.

Le Mot Et La Chose; ou Elémens figures de La Lecture, Ouvrage orné de 800 Figures. Chez tous les Libraires et Marchands de Nouveautés. Paris, tous les Libraires et Marchands de Nouveautés, 1833.

FIRST EDITION, PUPIL'S VERSION. *Landscape 8vo, (130 × 228 mm), 32 numbered engraved plates, multiple images and accompanying words within double ruled border, some plates with section headings, without a title-page or any prefatory material, small tear to plate XVI, just touching the illustration with no loss, in the original buff printed wrappers, some wear and two small tears, spine lettered 'Le Mot et la Chose', typographical border to front and back, front cover also lettered with title and author, with engraved vignette.* **£1400**

A delightful teaching aid for young children, with accompanying illustrations to each of the 800 words included. The work comprises 32 numbered plates in sections. The first 24 plates have one large section in each plate with up to 36 words and illustrations per plate. These are arranged according to length and complexity, starting with words of one syllable, words of two syllables with one soft (such as *Cygne*), words of two syllables proper, words of three syllables with one soft



Poisson volant .

Porc - épic .

Bateau à vapeur .

Cul - de - jatte .

Botte d'asperges .

(such as *Amande*), words of three syllables proper and finally words of four or five syllables. After this come four plates of composite words, arranged in three columns with the pictures at the top and the words at the bottom, each word on a different line and printed in different fonts. The final four plates contain six phrases 'pour servir d'exercices', each of which is depicted in a small scene to the left of the text.

This appears to be a separate publication issued specifically for the use of children, with the plates only. Another version was issued under the slightly different title *Le Mot et la chose, ou Elémens figurés de la lecture, à l'usage de toute personne qui veut apprendre à lire seule et en s'amusant*, par C. Saget, Paris: l'Auteur, 1833. This includes a ten-page introduction for the adult teacher which would not have been necessary - or accessible - for the child.

The illustrations and choice of words are absolutely delightful, as is the layout, the care taken in the typography for the plates of composite words and the design of the little scenes to accompany the phrases in the final four plates. Particular charming is the kangaroo, mistakenly identified as a gazelle.

OCLC lists BN only of the issue with the preface; no copy of this issue listed.





88. [TOMMY TRIP.]

The Natural History of Four Footed Beasts. By Tommy Trip. Adorned with Cuts. Glasgow, Robertson, 1791.

18mo, (97 × 55 mm), pp. [ii], [3]-176, with 48 woodcuts in the text, fairly browned throughout, rebound in boards covered with contemporary Dutch floral paper, new endpapers. **£1400**

Dedicated ‘to all Pretty little Masters and Misses in Britain: who love reading better than play’, this is one of the more extensive versions of Tommy Trip’s guide to quadrupeds, including detailed descriptions of 48 different animals. Of particular note among the species

not usually included in most editions are the zebra, the dromedary and the giraffe, or 'Camelo Pardalis'. Aside from Tommy Trip's dedication, which runs to four pages of thoughts on the publication of this book and its readers, this volume is exclusively serious, comprising just the natural history and the delightful woodcuts, with no extraneous fictional material.

Integral to the text are the final two pages of bookseller's advertisements, preceded by a note by the 'author', Tommy Trip: 'A Card to the Gentle Reader. Tommy Trip presents his most respectful Compliments to the Readers of this History of Four-footed Beasts, and begs leave to recommend the following pretty Gilt Books to their notice and Perusal, which are sold by J. and M. Robertson, Booksellers in Glasgow'.

ESTC n51833, at UCLA only.









A School Day in Books
or
Education by any Means

*‘Tommy Trip is not much bigger than Tom Thumb,
but a great deal better, for he is a good scholar;
and whenever you see him you will always find him
with a book in his hand.’*

CHAP. XX

Two new ventures:

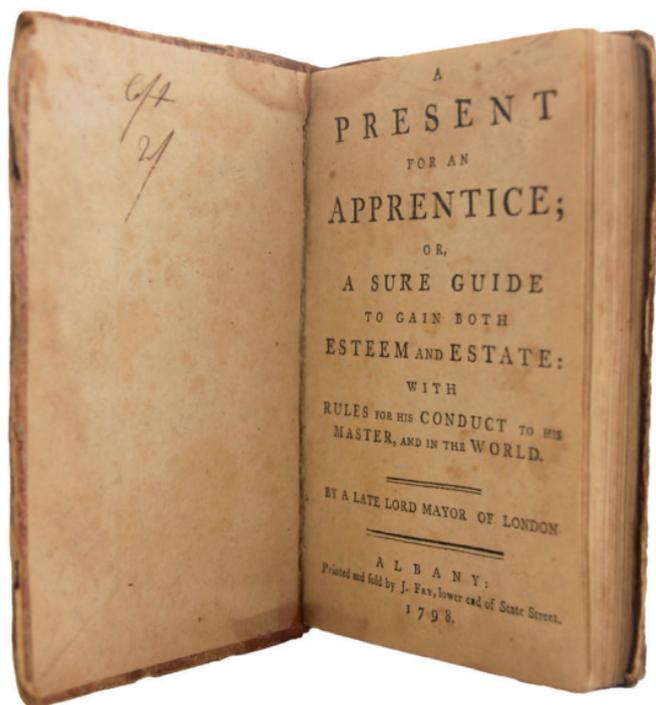
*Amanda’s first collaborative catalogue
is published, with Susanne and Deborah,
featuring books about **education**,
organised to a strict school timetable.
A thoroughly rewarding exercise:
to be repeated.*

*INK, a new London Book Fair
in the elegant setting of Two Temple Place,
bringing rare books to the City of London.
Old friends and new gather for a
champagne reception in the Great Hall.
Reported in the national press and television
with Darton’s cautionary tales.*

89. BARNARD, Sir John (1685-1764).

A Present for an Apprentice; or, a sure Guide to gain both Esteem and Estate; with Rules for his Conduct to his Master, and in the world. By a late Lord Mayor of London. Albany, New York, J. Fry, 1798.

12mo, (142 × 90 mm), pp. [viii], [13]-160, printed on low-quality paper and consequently browned throughout, with occasional heavy staining, otherwise a very good copy in contemporary quarter sheep over marbled boards, slightly worn and rubbed at extremities, wanting the front free endpaper, manuscript price on the front pastedown. £750



A very good copy of this scarce American printing of Barnard's best-selling manual of advice to the apprentice. Written originally in the form of a letter to his son and first published in 1740, it was hugely popular, with editions being published well into the nineteenth century. Although 'imbued with strong Christian moralizing' (says ODNB), this pocket compendium also includes practical hints on a wide variety of subjects, including fencing, dancing, the playhouse, the value of time, gaming and fine shops. Sensible business practice and basic frugality are recommended: 'Quarter days are clamorous visitants, and their dues must be sluiced off from the capital stock, if the product does not swell in proportion to the demand... make the exactest estimate possible, of the expenses you may incur, and the prospects you have

to make the balance even; and rather trade within your compass, than beyond it' (p. 120).

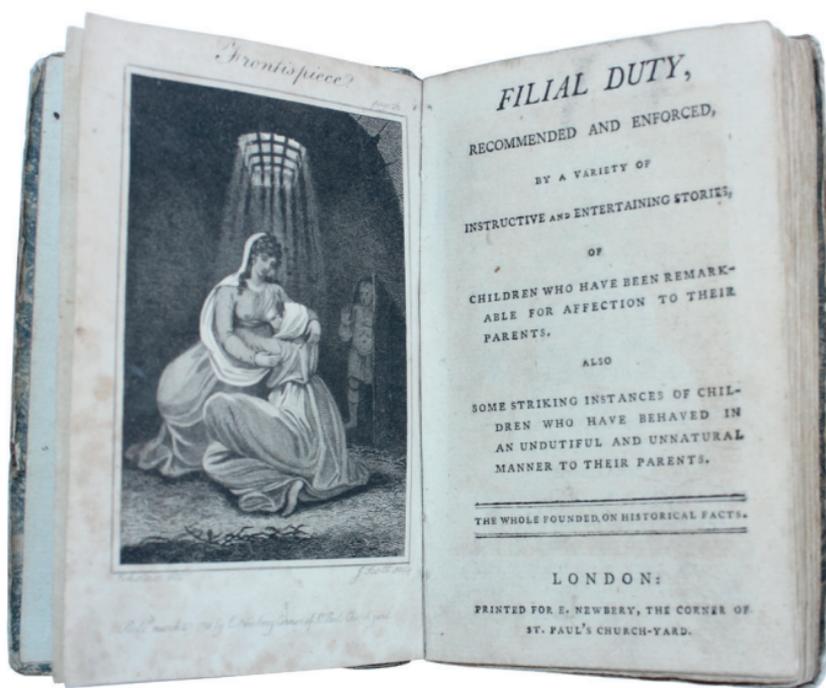
ESTC w18511, at American Antiquarian Society, Boston Public (Main) and California State University (Northridge).

90. [FILIAL.]

Filial Duty, recommended and enforced, by a Variety of Instructive and Entertaining Stories, of Children who have been remarkable for Affection to their Parents. Also some striking instances of children who have behaved in an undutiful and unnatural manner to their parents. The whole founded on historical facts. London, E. Newbery, 1798?

12mo, (135 x 85 mm), engraved frontispiece by J. Scott after Eckstein and pp. vi, 174, title-page a little browned and with a few small marks and dampstains in the text, in contemporary green vellum backed boards, printed paper label on spine, horizontal slit across centre of spine, surface of boards and extremities worn, binding sprung and sometime repaired, a little tightly, with the contemporary ownership inscription of Mary Briscoe on the front endpaper. £1200

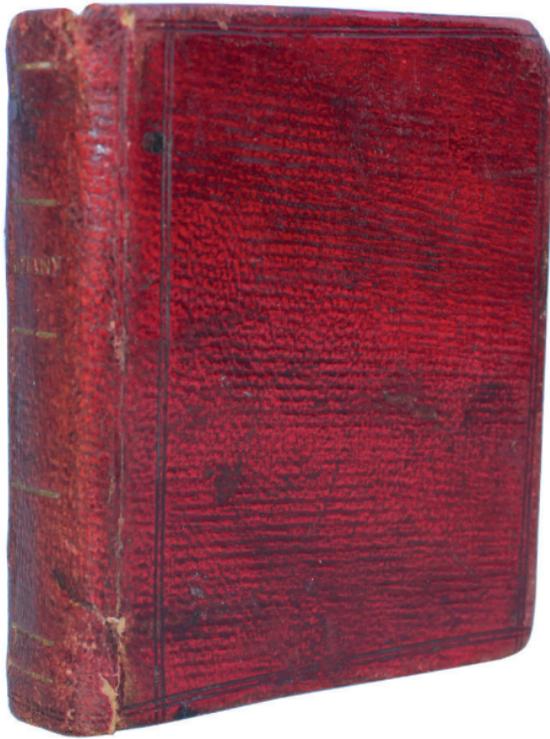
A scarce compilation of moral tales first published in 1770 under the additional title 'A New Book for the Improvement of Young Gentlemen and Ladies', this is the fifth and final edition listed by Roscoe, all of which are known in only a handful of copies. The first edition was the only one to be dated; in the other four editions the dates have been inferred from internal evidence, in this case from the dated frontispiece.



The text forms something of a historical survey of virtuous children across the ages, from classical antiquity to more recent English and European history, with brief biographical stories given for each child. The greater part of the text is concerned with ‘Filial Duty’, with a smaller section devoted to examples of ‘Fraternal Affection’. The examples cited in the book fall distinctly into either the shining example or the dire moral warning camp.

The stories telling of ‘undutiful and unnatural’ children come under the section titles, ‘The Histories of several Unnatural Brothers and Sisters’ (pp. 148-157) and ‘The Histories of several Degenerate Children’ (pp. 158-167). A final extract from the *Spectator* concludes the volume: ‘The Duty of Children to their Parents’ (pp. 168-174).

Roscoe J134 (5); ESTC n6814; OCLC and ESTC list BL, Liverpool, Bowdoin, UCLA and Baillieu.



91. FORSTER, Benjamin Meggot (1764-1829).

Botanical Illustrations of the twenty-four classes in the Linnaean System of Vegetables, by Select Specimens of English Plants. London, Darton, Harvey and Darton, 1813.

FIRST EDITION. *16mo, (75 × 60 mm), pp. [iv], 96, with 48 hand-coloured engraved plates additional to the text, in contemporary red straight-grained morocco, extremities a little bumped, spine simply ruled and lettered in gilt, with the binders' ticket of Bowdery and Kerby of Oxford Street.*

£650



Daffodil;

An impressive amount of knowledge crammed into a very small space, this is a thorough introduction to botany prepared for the older children's market. Each plant is described in some detail, with the Latin name, common names, class and order, physical description, particular locations and time of flowering as well as possible confusion with similar plants. A general introduction to the orders is included and the reader is also referred to other more detailed works, such as those by Priscilla Wakefield, for further study.

Benjamin Meggot Forster, as well as an eminent botanist and educator, was a humanitarian who dedicated much of his time to reform, being actively involved in the anti-slavery movement and the opposition to the use of children as chimney-sweeps. His most successful campaign was in criminalising the theft of children, drafting the Act of 1814, prior to which anyone stealing a child could only be convicted if it could be proved they had also stolen the child's clothing.

The book was well-received on publication and it is easy to see why: 'After labouring through multitudes of terrific volumes in royal and imperial quarto, it is incredible with what pleasure we descend to a pretty little pocket piece two inches square, the exact size of the present volume which we consider as one of the neatest compendiums of botanical science which we remember to have seen. The plates are well executed, the drawings accurately coloured, and the descriptions both scientific and correct, and all within two inches square' (*The British Critic*, 1813).

Darton G355.



Swinging.



Foot Ball.

*recreations and exercise
even for the children of the poor*

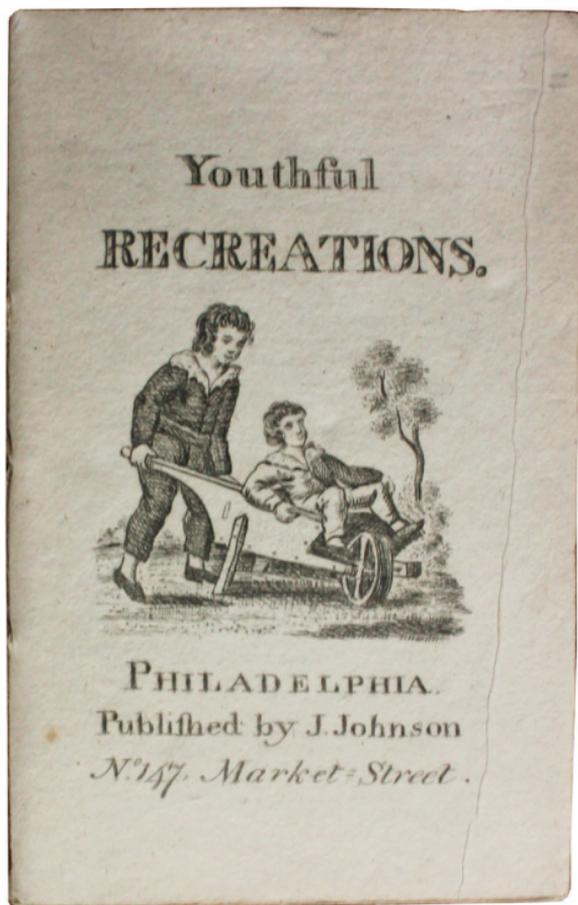
92. [SPORTS.]

Youthful Recreations. Philadelphia, J. Johnson, circa 1816-1818.

AMERICAN PIRACY. 32mp, (96 x 60 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, with a red morocco and cloth chemise bearing the bookplate of Donald and Mary Hyde. £2500

“All work and no play, makes Jack a dull boy.”
Who this *Jack* was, we never heard, but we assent to the principle; and it must be confessed, that youth is the time to obtain a stock of health, and that is best promoted by moderate exercise.’

A scarce American piracy of this delightful book of children’s pastimes, illustrated with a wood-engraved vignette on the title-page of a boy in a barrow and 15 charming full-page wood engravings depicting different children’s games, with a caption title to identify each plate. Each page has an illustration on one side and text on the other, where details of the particular sports or games are described. The woodcuts depict Battledoor & Shuttlecock, Trap Ball, Hop Scotch, a Rocking Horse, Marbles, Trundling a Hoop, ‘Have a ride in my chair’, Swinging, Foot Ball, Flying a Kite, Bow and Arrow, ‘I Spie! Hi!’, Blind Man’s Buff, Skipping along rope and Bait the Bear.



‘To prevent bodily weakness and infirmity, exercise is necessary, and one physician has said, that ‘he did not know which was most necessary to the human frame, food or motion’. To play with battledore and shuttlecock or with trap and ball, is good exercise; and if we had it in our power to grant, not only the children of the affluent, but even such of the poor as are impelled by necessity to pick cotton, card wool, to sit and spin or reel all day, should have at least one hour, morning and evening, for some youthful recreations’ (pp. 6-7).

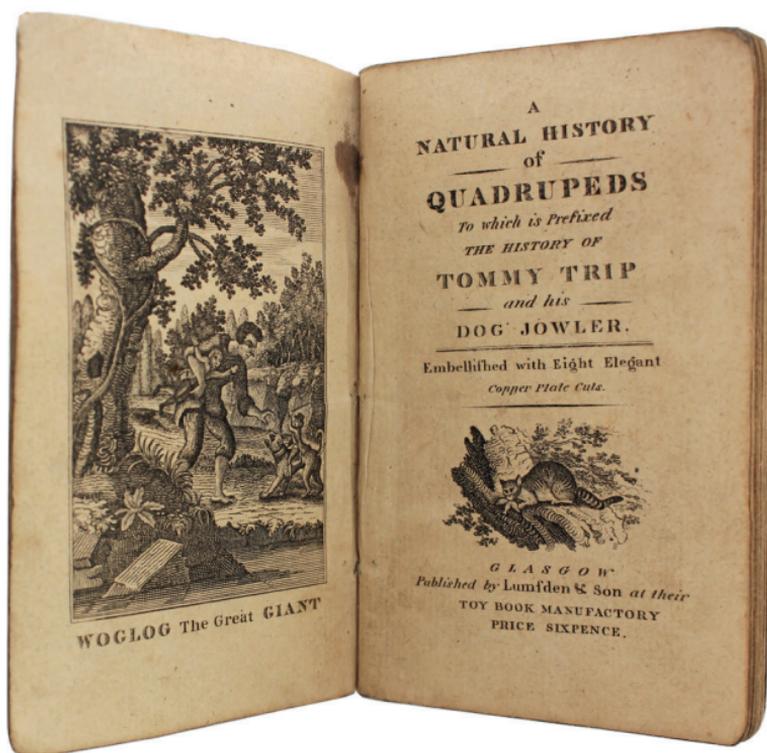
This title was first issued by Darton and Harvey in London in 1801 when it formed part of ‘The Infant’s Own Book-Case’, a boxed library set for children. OCLC lists the original Darton edition at the V&A, Princeton, Indiana and UCLA. This book has continued to catch the popular imagination and has been reprinted in modern times including an edition published in 1986 with a preface by Justin Schiller. The date estimate for this edition is taken from the OCLC McGill entry which cites the publisher’s address at No. 147 Market Street as noted in the 19th century American children’s book trade directory WWW site. Another OCLC entry gives [1810] and lists copies at Dartmouth, Connecticut Historical Society, Yale, Syracuse, NYPL and Winterthur.

See Darton G1072 for the original London, Darton and Harvey, 1801.

93. [TOMMY TRIP.]

A Natural History of Quadrupeds to which is prefixed the History of Tommy Trip and his Dog Jowler. Embellished with Eight Elegant Copper Plate Cuts. Glasgow, Lumsden, circa 1800.

24mo, (124 × 78 mm), engraved frontispiece and pp. [3]-52, including six engraved plates, each bearing two illustrations, the title-page also engraved, frontispiece and title-page particularly browned, in the original wrappers, dust-soiled and with considerable wear to spine and extremities, central printed label on the upper panel, text within a decorative oval, lettered ‘Lumsden & Sons Children’s Library Natural History’, the label torn with loss to the lower section. £1800



A scarce Glasgow printing of this delightful guide to four footed animals. Tommy Trip, a character first invented by John Newbery in 1752, was widely appropriated by children's publishers, along with his dog Jowler, as a merry conduit for educational ideas across an extensive range of subjects. The quadrupeds in the present work appeared under various titles and with slightly differing contents. For example, a Litchfield printing of 1808, called *Trip's history of beasts, being a trifle for a good boy*, held at the Morgan, includes the Rat, Squirrel, Ox and Monkey in place of our Tiger, Wolf, Roe Buck, Camel and Rein Deer.

‘Tommy Trip, the author of the following sheets, is the only son of William Trip of Spittal-Fields, London. He is but short in stature, and not much bigger than Tom Thumb, but a great deal better, for he is a good scholar; and whenever you see him you will always find him with a book in his hand, and his faithful dog Jowler by his side. Jowler serves him for a horse as well as a dog; and Tommy, when he has a mind to ride, pulls a little bridle out of his pocket, whips it upon honest Jowler, and away he gallops tantwivy’ (p. 5). This is the start of a three page moral tale that introduces the ‘author’ as ‘Tommy Trip and describes his heroic rescue of a little boy from the Woglog, concluding that all little boys should learn their books and say their prayers, ‘or nobody will love them’.

Immediately after this strange little tale, the author launches into a description of the lion: ‘In the burning and desolate regions of the torrid zone, in the deserts of Zaara and Biledulgerid, and in all the interior of Africa, the Lion reigns sole master. Inflamed by the ardour of his native soil, he is both tremendous in rage, and undaunted in courage’ (p. 10). The animals described in the book, some of which are strangely paired together, are: the Lion and the Jackall, the Leopard, the Tiger, the Bear, the Wolf, the Horse, the Fox, the Roe-Buck, the Camel and the Rein-Deer, the Elephant, the Dog and the Cat. Fourteen animals are described in twelve sections, or chapters. Of these, eleven of the animals are illustrated in a single engraving and two animals - the lion and the jackal - are illustrated in a shared engraving. Only the cat is not illustrated.

Another work under a similar title, *A Natural History of Quadrupeds, for Children*, was published by Darton in 1813. A much more earnest publication, this was largely based on Goldsmith's *Animated Nature* and is completely different to the present whimsical work.

A New York edition was published in 1806 by John Totten (American Antiquarian Society only in OCLC).

ESTC n40559, at the Lilly Library only; OCLC adds NLS, Wayne State and British Columbia.

Not in Osborne or Gumuchian.



with woodcuts by Bewick

94. [TOM THUMB.]

Tom Thumb's Play-Book, to Teach Children their Letters as soon as they can speak: or, Easy Lessons for Little Children and Beginners. Being a new and pleasant Method to allure Little Ones into the first Principles of Learning. Newcastle, T. Bell, 1824.

16mo, (99 x 85 mm), pp. 48, two part-page woodcuts by Bewick accompanying the two fables, small woodcut illustrations for each letter of the alphabet, in the original blue patterned wrappers, using printer's waste and with the text clearly visible below the colouring, with the later ownership inscriptions of Thomas Whitehead, 1853 repeated (rather randomly) on the front pastedown. **£1200**

A delightful school book manual for teaching young children to read and write. A number of nursery favourites are included, such as 'The Lion and the Unicorn' (p. 2) and the traditional alphabet rhyme 'A was an Archer', which is illustrated with an old series of woodcuts (pp. 6-11). Basic letter formations are then set out along with tables of simple syllables of two and three letters and then lists of three, four, five and six letter words, with short lessons for each section. Two fables, the 'Crow and the Jug' and 'The Two Frogs', each accompanied by a Bewick cut, provide the light relief in the second part of the work, which then leads on to words of two syllables. A final poem 'Obedience to Parents' and a four page catechism complete the work.

According to the Osborne catalogue, the earliest known edition of this text was published in Birmingham in 1755. The copy described in the Osborne catalogue has paper covers with two woodcuts from Thomas Bewick's *Select Fables*, whereas this copy is in its original patterned wrappers made from printer's waste.

OCLC lists BL, Columbia, Pittsburgh, Virginia, Indiana, San Francisco and UCLA.

Osborne Collection p. 742.



Terrifying tales
The Third
Chapter of
Accidents and
Remarkable
Events: Caution

and instruction
for Children, by
William Darton
(1804), will be
for sale at the
RNLN book

fair in London. It
illustrates the
dreadful fates
that would befall
disobedient
children



NatWest threatened to
ban Kremlin TV station

Spy agencies broke the law
collecting our private data





‘Tis the sporting little filly-folly which carries you
 out for the present hour -- a maggot, a butterfly,
 a picture, a fiddlestick -- an uncle Toby’s siege --
 or an any thing, which a man makes a shift
 to get a-stride on, to canter it away
 from the cares and solitudes of life.’

CHAP. XXI

The Old Dairy:

*Ralph converts an outbuilding over the
 stream into a fabulous new Book Room,
 overlooking the house and garden.
 Lots of space for new books, big books,
 illustrated books and new collections.
 The joys of a dedicated packing room
 boasting a five metre long packing bench.*

*Welcoming Venetia Lang, a colleague
 from the art world, new to rare books.
 And offering shelf-space to Paul Quarrie
 for some of his impressive bibliography.
 Now with all this luxury of dedicated
 space and help, the way is prepared
 for the next exciting instalment of
 Amanda Hall Rare Books ...*

‘a familiar source for book illustration’

95. CIPRIANI, Giovanni Battista (1727-1785).

Rudiments of Drawing; engraved by F. Bartolozzi.
 London, G. Bartolozzi and Mariano Bovi, 1786-93.



Landscape oblong folio album, (385 × 268 mm), 18 stipple engraved plates (including the title-page), some spotting and soiling but the plates generally clean, plate mark 208 × 303 mm, in contemporary or slightly later roan backed marbled boards with worn edges, spine chipped at head and foot, extremities bumped, wanting the front endpaper. **£2600**

A composite album of engravings showing various life drawing studies. This is a similar collection to *Elements for drawing, designed and engraved by Francis Bartolozzi, Esq. R.A. The originals in the possession of M. Bovi*, London 1792 (ESTC n9122, at Glasgow, Yale and the Getty). That collection also included a letterpress title (not present here) and further engravings by Bartolozzi of his own works. Composite albums like this one would have been bound up to order, depending on the availability of the prints at the time. The present album contains eight plates after Cipriani and ten by Bartolozzi after originals in the collection of Mariano Bovi.

Single plates with multiple images are dedicated to eyes, noses, ears and there are five plates of hands (adult and baby hands), and three of feet. The final six engraved plates are figurative studies including portraits of young men and women, children, cherubs and other heavenly beings.

‘Cipriani’s classical designs, well drawn and restrained in colour, became particularly associated with the neo-classical interiors created by Robert Adam and William Chambers... Rudiments of Drawing, engraved by Bartolozzi, was published posthumously in 1786-92, to become a familiar source for book illustration’ (ODNB).

ESTC n9122, at Glasgow, Getty Center and Yale University Center for British Art.



PARANGON A GROS ŒIL ROMAIN.

LA différence qu'on remarque entre l'homme & la femme, vient non-seulement de l'éducation, mais aussi de leur nature. Les fibres de la femme sont ordinairement plus déliées; ce qui rend les sens plus fins, & le sentiment intérieur plus délicat.

*Type Specimen from leading French
provincial type foundry*

96. DELACOLONGE, Louis.

Les Caracteres et les Vignettes de la Fonderie du Sieur Delacolonge. Lyon, 1773.

FIRST EDITION. *Small 8vo, (182 × 118 mm), ff. [1] initial blank, [2] title-page, 3-121, text a little browned on the title-page and final leaf (where the musical score is ruled in red), a wide-margined copy, in the original publisher's wrappers (using vignettes 65 and 278), foot of spine defective, otherwise a very nice copy, preserved in a custom-made cloth box.* **£6000**

The first and only type specimen produced by the Delacolonge foundry of Lyon. The most important of the French provincial type foundries, it was founded by Alexandre Delacolonge in 1720, and taken over by the founder's son Louis in 1766. The foundry was described by Fournier: 'A Lyon il y a deux Fonderies; l'une ancienne et bien fournie de Frappes de caractères, qui appartient depuis longtemps, de père et fils, à Mr Lacolonge' ((Manuel, vol II, p. xxix).

This is a very attractive type specimen, including a large selection of 'fine old types and ornaments going back to Robert Granjon and material used by Jean de Tournes' (Birrell & Garnett). Leaves 3 to 54 contain specimens of printing types, 55 to 77 ornaments and braces; 77 to 84 specialist signs and accented sorts; 85 to 92 display fonts, 93 to 117 black letter, Greek, Civilité and other specialist fonts, and 118 to 121 music. The original wrappers are printed from ornaments found in the specimen, no 197 and p. 65 and 286 on pa. 72.



GROS CANON ITALIQUE ŒIL MAIGRE.

Il faut craindre, dit M. l'abbé de Condillac, d'étouffer la curiosité des enfans en n'y répondant pas.

‘The Delacolonge foundry of Lyons is mentioned by Fournier as an ancient and respectable establishment, and its productions up to 1773 may be seen in a rare little specimen.... The types in this collection seem to date from so many periods that I hesitate to identify them chronologically. Many in the large sizes are extremely distinguished ... both in roman and in italic, which appear to me seventeenth century type.... The four civilité types are delightful, and the financière is a common type-form in French eighteenth century printing.... A point to be noticed in this book is the difference between the old-fashioned and agreeable italic, such as the Saint-Augustin, and the wiry italic in the Dutch taste. The head-pieces are ingenious and interesting and are made up of vignettes de fonte’ (Updike I, p. 267).

OCLC lists copies at BN, Sainte-Genevieve, Lyon, Cambridge, Huntington, Harvard, Columbia, Yale and Rochester. Audin 48; Birrell & Garnett 41; Updike I, p. 267.



enflés, ainsi que toutes les veines & nerf du front, Des temps, & des quatre parties du visage; le haut des joues paroîtra grès, marqué & serré à l'endroit de la mâchoire, la bouche qui sera plus ouverte par les côtés que par le milieu, la lèvre de dessous sera grasse & renversée & toutes lèvres aussi que tout le reste du visage il aura les cheveux droit et hérissés.

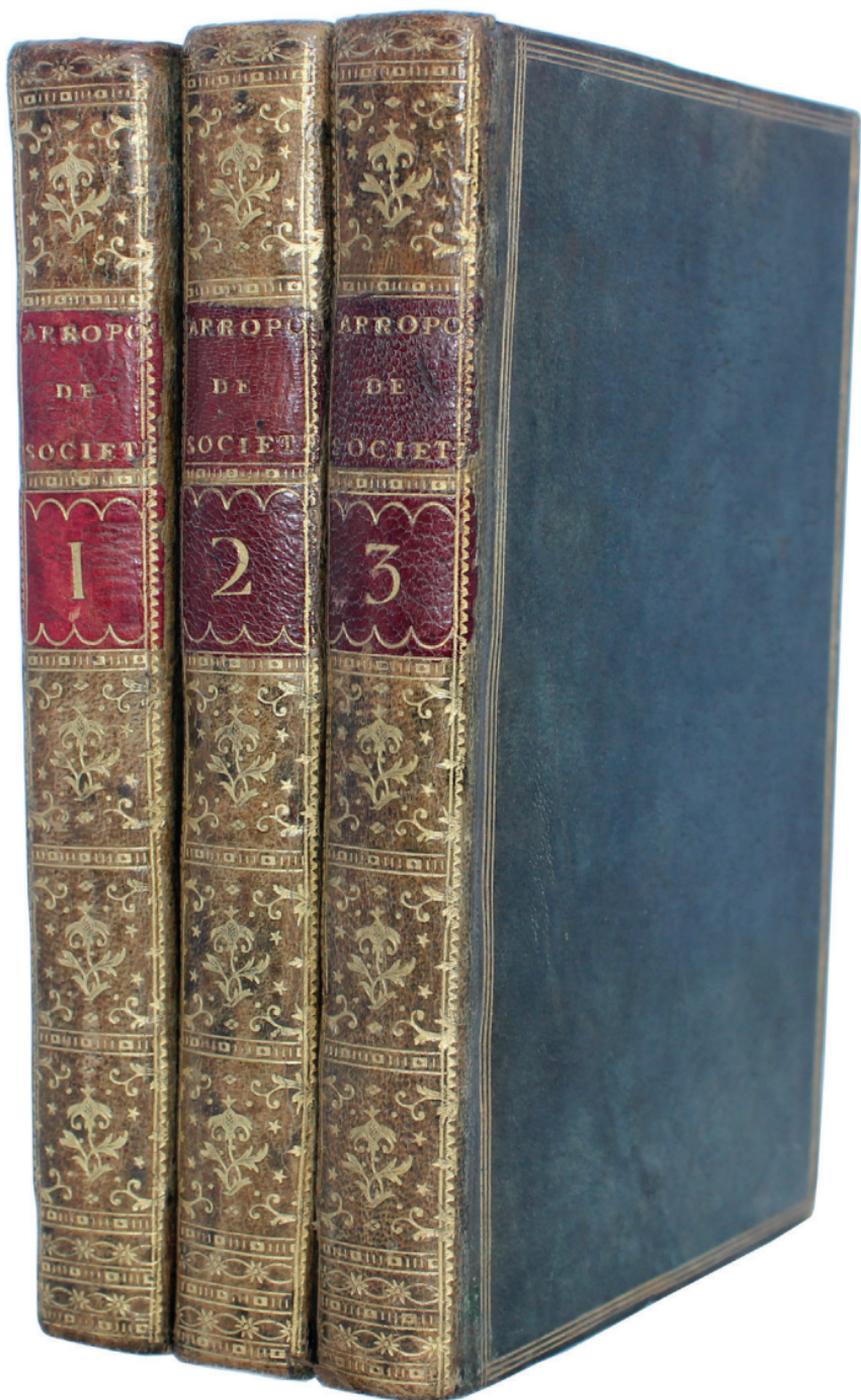
97. GELARTHAS, Jean Celestin, of Geneva.

Discourse on Physiognomy, in French. Geneva, 24th October, 1810.

MANUSCRIPT IN INK. 4to, (220 x 170 mm), pp. [89], lacking a title-page, two leaves text starts on the verso of the first leaf, the first few pages erratically numbered, written in ink in a neat hand, including 45 images of facial expressions, in ink and pencil, including simple outlines, others with delicate pencil-work, some ink splashes and considerable offsetting of text, some corrections throughout, written variously on rectos only or both sides, wanting the front endpaper, in contemporary vellum backed marbled boards, surfaces worn, extremities rather scruffy. **£1200**

A delightfully illustrated French manuscript treatise on physiognomy inspired by the writings and studies of Lavater and signed by Jean Celestin Gelarthas, Geneva 1810.

The manuscript is in two parts, the first including the illustrations, each of which is accompanied by a caption and notes. The second part is a 24 page essay entitled 'Abregé de phisionomé', in plain prose. The work concludes with an epilogue in which the author addresses 'Messieurs' and looks forward to the time when it will be his turn to address the Assembly further on the subject.



*de Goncourt brothers' copy***98. LAUJON, Pierre (1727-1811). MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

Les A Propos de Societé ou Chansons de M. L****.
Tome I [-II]. [Paris:] 1776.

[WITH:] Les A Propos de la Folie ou Chansons Grotesques,
Grivoises et Annonces de Parade. 1776.

FIRST EDITIONS. *Three volumes, 8vo, (180 x 105 mm), engraved frontispiece and engraved title-page to each volume and pp. [iii]-x, 302; 316; [iii]-vi, 319, [1] errata, each volume with additional engraved head- and tail-piece, all by Moreau, engraved by Launay, Simonett, Duclos and Martini, additional vignettes throughout the text, in contemporary green morocco, triple gilt fillet to covers, spines gilt in compartments, two red morocco labels on each spine, lettered and numbered in gilt, marbled endpapers, gilt edges, with the ex libris of Henri Bonnasse and an unidentified one with the monogram 'CC' (?) on the front pastedown and the bookplate of the Goncourt brothers, designed by Gavarni and engraved by Jules de Goncourt, on the front endpaper of the first volume, with the inscription in red ink, 'Une des plus delicates illustrations de Moreau, de Goncourt', from the library of Claude Lebedel.*

£5000

Edmond and Jules de Goncourt's copy of this popular French song book, elegantly printed with fabulous illustrations by Moreau. Pierre Laujon was a celebrated society host, who organised *soirées* and entertainments for a select few, at which his songs and ballads would be performed. His ballets, operas and verse were moderately popular and, eventually, at the advanced age of eighty, gained him his place in the *Académie française*.

This collection contains the melodies and lyrics to 264 songs and ballads. Mostly written in a lively and humorous style, the songs celebrate love and drunkenness, birth and marriage, the follies of old age and the daily social whirl and pastimes of the *ancien régime*. Moreau's illustrations are particularly evocative of Laujon's world of aristocratic entertainment, as shown in the vignette in the second volume which depicts a magic lantern show and its enraptured audience.

This is a stunning copy from the library of the brothers Edmond de Goncourt (1822-1896) and Jules de Goncourt (1830-1870), bibliophiles, literary partners, models of *bon goût* and novelists, mostly remembered today for the Prix Goncourt which is probably the most important literary prize in French literature. The brothers' passion was the literature, art and culture of the eighteenth century and their many collaborative works were based on meticulous collections of books, engravings and documents of the era. One of their principal enthusiasms was the work of Jean-Michel Moreau whose life and works the brothers wrote about extensively (including *Les vignettistes*, Eisen, Moreau, Paris, Dentu, 1870; *L'art du dix-huitième siècle*, Paris, 1880-1882).

Altogether the three volumes include three elegant engraved title-pages by Moreau (that of the first volume is used again in the second, with only the volume number changed), a frontispiece by Moreau, engraved by Launay, Simonet and Martini and three engraved head-pieces by Moreau, engraved by Duclos and Martini and three tail-pieces by Moreau, engraved by de Launay (vols 1 & 2) and by Moreau himself (vol. 3).

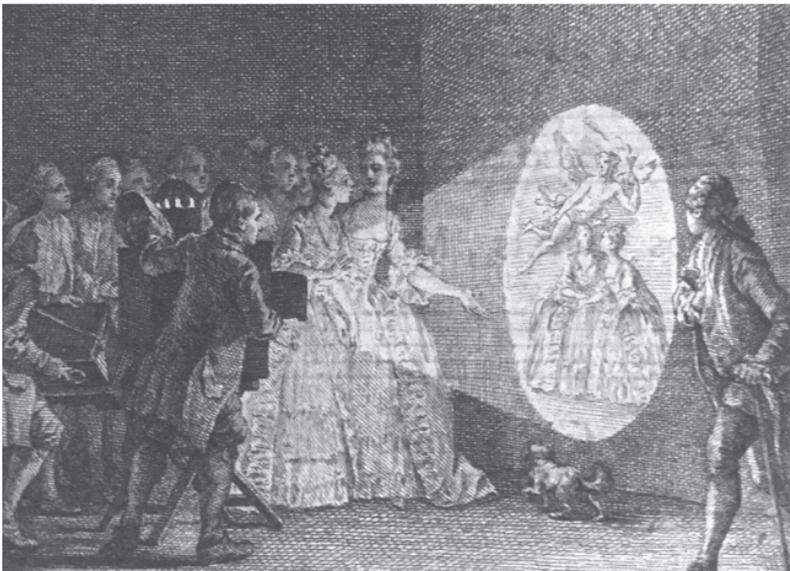
The text itself is elegantly printed with abundant decoration, typographical ornaments and small vignettes. The third volume, which is usually found with the first two, has the title 'Les A Propos de la Folie, ou Chancons Grotesques, Grivoises et Annonces de Parade'.

'Les illustrations sont d'une grâce ravissante et comptent parmi les meilleures de Moreau' (Cohen-de Ricci coll. 604).

Provenance: Jules and Edmond de Goncourt, with their bookplate, and the manuscript note 'Une des plus delicates illustrations de Moreau', signed 'de Goncourt'.

Bibliothèque des Goncourt, 391: 'Bel exemplaire. Les illustrations par Moreau de ces deux ouvrages sont très remarquables'.

Cioranescu 37506 and 37505; Cohen-de Ricci 604.





99. LAURENZIANI, Giacomo.

Opere per Argentieri et Altri. Di Iacomo Laurentiani.
Rome, 1632.

Folio, (470 × 355 mm), ff. 8, six sheets with single plates (the plate marks between 420 × 176 mm and 415 × 159 mm), the two final sheets comprising two plates each (the plate marks between 268 × 142 mm and 258 × 135 mm), some scattered foxing and some small wormholes, mainly outside the plate mark but one tiny hole touching the large images and two slightly larger holes touching two of the smaller images, uncut throughout in the original wrappers, fragment of marbled outer wrapper visible on the lower cover, wrappers dog-eared and stained, with spine largely chipped, front cover detached. £3000

A lovely set of these striking images of designs for liturgical silverware including monstrances and chalices by Giacomo Laurentiani. All but one of the plates (a monstrance) are signed 'I.L.'. The plates themselves are not pristine, with scattered light foxing and minimal worm damage, but it is rare to find them in their original temporary binding.

The title page is based on the design for a monstrance, with the lettering in the central section of the base and the imprint beneath the image. There are five further large plates showing designs for intricate altarware and monstrances, with one large image per plate. The final two sheets are presented in landscape and include two plates each, giving designs for a total of three chalices and one holy water stoup.

‘Opere per argentieri et altri ebe ser considerado uno de los más tempranos ejemplos de repertorios de dibujos de objetos litúrgicos que a partir del siglo XVII

van a comenzar a proliferar en los ambientes artísticos ... Laurentiani en 1632 se anima a publicar en Roma un corpus con diez dibujos en los que ofrece modelos para ser copiados o como fuentes de inspiración para orfebres y plateros' (Manuel Pérez Sanchez and del Mar Albero Muñoz, *Giacomo Laurentiani y sus Opere per Agrentiere et altri*, p. 63).

This copy collates as the copy described in the Berlin catalogue, with the same number of folios and plates, viz. ten plates on eight leaves and with similar measurements for the plate impressions (Berlin gives 42.5 x 18 cm and 26.5 x 14.5 cm) but the six large plates and the four small plates are not identical to one another in size. The Royal Academy library catalogue, however, calls for 12 plates.

In their treatise on Laurentiani's work, Muñoz and Sanchez compare the five known copies of Laurentiani's work, which they state are at the Biblioteca de Palacio Real de Madrid, the Bibliothèque Royale Albert I in Brussels, the Biblioteca Nacional de Portugal, the Royal Academy in London and the Staatsbibliothek in Berlin. The collation given for these five copies (including the Royal Academy copy) matches that in the present copy, down to the landscape format of the final two plates: 'En los cinco casos se trata exactamente del mismo repertorio de grabados. Todos ellos se componen de un total de ocho folios, seis de ellos con un solo objeto dibujado (44 x 28.5cm - although this does not tally -) y dos folios con dos objetos cada uno, en las que los dibujos se encuentran colocados de forma apaisada (15x27cm). En ningún caso los folios aparecen numerados y cada biblioteca ha realizado una ordenación distinta' (ibid p. 64).

q.v. Md del Mar Albero Muñoz & Manuel Pérez Sánchez, 'Giacomo Laurentiani y sus Opere per Argentieri et altri', in *Estudios de Platería*, Universidad de Murcia, 2012, pp. 59-76).

Berlin Catalogue 1134; Vollmer p. 455; not in OCLC.

with the imprint date completed by hand

100. SCHELLENBERG, Johann Rudolph (1740-1806).

Studien für geübtere Anfänger. Ein Duzend neue abwechselnde Gegenden in Winterthur. Winterthur, 1782.

FIRST EDITION, PRIVATELY DISTRIBUTED. 4to, (235 × 175 mm), engraved pictorial title page and 11 further numbered engraved plates, (plate marks between 157 and 151 × 112), the first plate with two landscape engravings one above the other, all the others single portrait landscapes, in contemporary olive green boards, worn at extremities, spine chipped. **£3500**

A delightful suite of plates for young children which appears to have been produced for private distribution by the artist to friends, pupils or patrons. Evidently intended for presentation over a period of years, the title-page is dated '178-', with the final digit left blank to be completed in manuscript: in this copy it has been filled in as '1782'. Lonchamp cites only examples filled in as '1783' and '1784', making this a fairly early presentation, though there is a known copy dated '1781' (and one undated example, with the title-page left blank).



The title page depicts a woodland scene with a little boy hard at work with his drawing board, accompanied by a thoughtful older girl, who looks out at the reader with a penetrating gaze. The first of the plates includes two water scenes with no figures, both given in landscape format, one above the other. The other eleven plates are all portrait landscapes, depicting scenes around Winterthur, with mountains, dizzy ravines, farm scenes, rivers and waterfalls. All of these show figures relating in different ways to the landscape, such as little boys playing a game on a bridge over a river, an elegant figure gazing in awe at a distant waterfall and a naked girl who, sitting on a rock in the shallows of a lake, appears to be washing her feet.

This collection, specifically intended for children, may have been born out of the success of Schellenberg's twelve leaf folio collection of Swiss views, published in 1779. In 1786, the present suite was reprinted in a commercial edition in Augsburg under the direction of Annert.

Lonchamp, *Manuel du bibliophile suisse* 2633; Rümman, *Die illustrierten deutschen Bücher des 18. Jahrhunderts* 1016.





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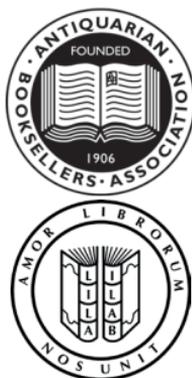
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Home Farmhouse
Teffont Evias
Wiltshire
SP3 5RG
England

Tel: + 44 (0) 1722 716450
amanda@amandahall.co.uk
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