

Philosophes

Femmes



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**Enlightenment:
Femmes & Philosophes**

including books from a private collection

AMANDA HALL RARE BOOKS

2016



This is the first of several catalogues to include books from the library of Claude Lebédel. A voracious collector of Diderot and his circle, he had an eye for the exceptional and the esoteric, eagerly pursuing little known works, interesting provenances and unusual bindings alongside the masterpieces of the philosophes. This catalogue presents a selection of these books, the often outlandish and eccentric publications that formed the backdrop to the great philosophical upheaval of the Age of Enlightenment.

The majority of books in this catalogue are ‘les petits textes du XVIIIe siècle’: the forbidden best-sellers, the books by and about women, the forgotten sallies against the ancien régime, the libertine novels and fairy tales (some ‘très libres’), the ‘self-help’ titles and many curious and little known ‘livres facétieux et galants’. Alongside great works by Diderot, Voltaire and Rousseau are lesser known titles by Restif, Mirabeau, La Mettrie, Sylvain Maréchal and the comte de Caylus. The catalogue also features a number of fascinating minor writers such as Charlotte Bourette, ‘the lemonade poet’, the Marquis de la Salle, Benjamin Franklin’s friend, Jean Louis Carra, revolutionary journalist and Charlotte Aïssé, ‘la belle esclave’, darling of the philosophes.

Lebédel was an avid book collector for some thirty years during which he worked as Director of Services at the Assemblée nationale. His many publications include the best-selling *Chronologie de l’histoire de France*, 1997, *Comprendre la tragédie des Cathares*, 1995 and *Les Croisades, origines et conséquences*, 2004. He contributed numerous articles to the *Bulletin du bibliophile* and wrote an account of his book-collecting, *Pérégrinations d’un bibliophile à travers le marché du livre ancien*, 1991. Another of his great interests was gastronomy and his *La Cuisine française*, 1995 and *Cuisine et vins de Savoie*, 1995 have been widely published and translated.

Lebédel was an eclectic and passionate collector whose interests extended to architecture, emblem books, bindings, military theory and iconography, philosophy and gastronomy. This catalogue focuses on Lebédel’s great passion, Diderot, and the world and works that informed Diderot’s writings.

‘Toujours curieux, avide des découvertes les plus saugrenues, d’auteurs ou de livres ignorés, de provenances historiques qui le faisaient rêver, qui cristallisaient en un volume ses immenses connaissances, il fut pour les libraires qu’il a fréquentés assidûment un interlocuteur de choix’
(Dominique Courvoisier about Claude Lebédel).

LETTRES
DE
MADEMOISELLE AÏSSÉ

A
MADAME *Chambrière*

*Qui contiennent plusieurs anecdotes de
l'histoire du tems, depuis l'année
1726 jusqu'en 1733.*

PRÉCÉDÉES

D'un narré très court de l'histoire de
MADEMOISELLE AÏSSÉ,

Pour servir à l'intelligence de ses Lettres.

Avec des notes, dont quelques-unes
sont de Mr. de Voltaire.



A PARIS,
Chez LA GRANGE, Libraire, rue St. Honoré,
vis-à-vis le palais Royal & le Lycée.

1787.

'la belle esclave'

1. AÏSSÉ, Charlotte Elisabeth Aïcha, dit Mademoiselle (1695?-1733).

LETTRES DE MADEMOISELLE AÏSSÉ A MADAME C Qui contiennent plusieurs anecdotes de l'histoire du tems, depuis l'année 1726 jusqu'en 1733. Précédées d'un narré très-court de l'histoire de Mademoiselle Aïssé, pour servir à l'intelligence de ses Lettres. Avec des notes, dont quelques-unes sont de Mr. de Voltaire. A Paris, chez La Grange, Libraire, rue St. Honoré, vis-à-vis le palais Royal & le Lycée. 1787.

FIRST EDITION. 12mo, pp. [iv], 3-242, name Calandrini supplied in a neat contemporary hand on the title-page, uncut throughout, a little rubbed, in nineteenth century quarter calf over marbled boards, spine ruled and lettered in gilt, marbled endpapers, with the armorial bookplate of the Comte de Lavour de Saint Fortunade, top edge gilt, from the library of Claude Lebédel. **£800**

First edition, uncut in a nineteenth century binding, of the famous letters from Mademoiselle Aïssé, 'la belle esclave', to her friend Madame Calandrini. The darling of the *philosophes*, Aïssé's exotic beauty as well as her romantic (if unfortunate) early years easily earned her a fashionable place in French society. Born the daughter of a Caucasian chief, her father's palace was pillaged by the Turks when she was four years old. She was captured and sold as a slave to the Marquis de Ferriol, the French Ambassador at Constantinople. Ferriol brought her to Paris and had her educated at his brother's house. Here she met Voltaire for the first time as well as many other important figures including Montesquieu, Lord Bolingbroke and Madame de Duras. She also attracted the unwelcome attentions of the Regent of France, Philip II, Duke of Orléans, but she managed to survive refusing him. She fell in love with the Chevalier d'Aydie, but never married him, despite his repeated proposals, although they had an affair for several years and had a daughter, Célinie, born in 1721. These letters are principally Aïssé's record of that relationship, written as intimate confidences to her close and trusted friend, Madame Calandrini.

"The letters, first published in 1787 with Voltaire's notes, offer a valuable series of genre pictures from the early years of Louis XV's reign. They include character sketches and vivid glimpses of famous salonnières. Historical asides, such as a reference to the Indians' massacre of the French colony at Louisiana, are other sources of interest. In addition, the correspondence delicately unfolds the story of Aïssé's maturation. Written with perfect limpidity and a pliant facility with language, they are the very essence of the epistolary form, achieving a distinctive style by abandoning all pretence to it. The motif of

regret, the repeated use of understatement in highly emotional circumstances, and the pervasive sadness of the collection not only justify's Voltaire's initially warm reception but also prefigure in many ways the 'roman epistolaire de confidence', a form practised with great success some forty years after Aïssé's death' (Glenda Wall, *An Encyclopedia of Continental Women Writers*, p. 12).

OCLC lists UC Berkeley, Indiana, Harvard, Michigan, Princeton, Yale and Bryn Mawr.

Cioranescu 7405; *BN Voltaire Catalogue* 15684.

2. 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]. A Strasbourg, chez J.G. Treuttel, Libraire. A Paris, chez Volland, Libraire, Quai des Augustins, 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.



**3. BERNARD, Jean-Frédéric (1690-1752).
MIRABAUD, Jean-Baptiste de (1675-1760).
LE MASCRIER, Jean-Baptiste (1697-1760).**

LE MONDE, SON ORIGINE, ET SON ANTIQUITÉ. [-DE L'ÂME ET DE SON IMMORTALITÉ
- ÉSSAI SUR LA CHRONOLOGIE.] Première [Seconde] Partie. A Londres. 1751.

FIRST EDITION. *Three parts in one volume, 12mo, (168 x 100mm), pp. xii, 244; [iv], 172; 72, some leaves in the final part dust-soiled along the lower edge, prior to binding, in contemporary polished calf, triple filet to covers, flat spine continuously gilt with brown morocco label lettered in gilt, marbled endpapers, gilt edges, with the decorative engraved bookplate of the 'Bibliothèque de Henri Tardivi'.* **£800**

A handsome copy of this scarce materialist diatribe in three parts by three different authors. The first part, *Le Monde, son Origine et son Antiquité* is by Jean-Frédéric Bernard, an exiled French Protestant who set up as an editor and bookseller in the Netherlands, where he published a number of books on different subjects. The second part, which has its own separate title page, is in two sections, firstly *De L'Âme, et de son Immortalité*, also dated Londres, 1751, which is by Jean-Baptiste de Mirabaud. Concluding the volume is *Essai sur la Chronologie* by Jean-Baptiste Le Mascrier, which has its own register and drop-head title.

'L'entreprise de Mirabaud paraît d'une cohérence exemplaire, par sa méthode et par la fin systématique qu'elle poursuit. Elle résume un aspect essentiel de la pensée matérialiste du début du XVIIIème siècle' (Olivier Bloch, *Le Matérialisme du XVIIIème siècle et la littérature clandestine*, p. 98).

Darnton, *The Corpus of Clandestine Literature in France 1769-1789*, no. 452; Cioranescu 11384 & 45100-45101 & 39047-39048.

ESTC n30361, well held in France and the UK; California State, Wisconsin-Madison, DLC, UCLA, Chicago and North Carolina in America. OCLC adds Princeton and Stanford.

4. BOULAINVILLIERS, Henri , comte de (1658-1722).

MÉMOIRES PRÉSENTÉS À MONSIEUR LE DUC D'ORLEANS, Régent de France. Contenant les moyens de rendre ce Royaume très puissant, & d'augmenter considérablement les revenus du Roi & du Peuple. Par le C. de Boulainvilliers. Tome I [-II]. A La Haye & A Amsterdam Aux dépens de la Compagnie. 1727.

FIRST EDITION. *Two volumes in one, 8vo, (152 × 88 mm), pp. [vi], 158; [vi], 5-230, [2] table and errata, title-page to the first volume printed in red and black, the second title-page printed in black only, in contemporary speckled calf, spine gilt in compartments, brown morocco label lettered in gilt, surface cracking to joints and extremities a little rubbed, plain endpapers, red edges, from the library of Claude Lebédel.* **£500**

An important economic treatise on the causes of financial distress in France, with suggested political and economic solutions. Boullainvilliers' frank exposé of the last years of Louis XIV's reign was rather too much for the authorities, who had it condemned on publication. His political writings - 'original to the point of eccentricity', says Christopher Betts in the *New Oxford Companion to Literature in French* - were hostile to royal policy and express an extreme version of feudalism, 'le chef d'œuvre de l'esprit humain', in which power is returned from the king to the nobles. An expansion of the economic sections of his more famous *État de la France*, the present work is dedicated to the duc d'Orléans. In common with all Boullainvilliers' works, the present memoir was published posthumously and outside France.

Boullainvilliers presents his argument in six parts or memoirs, the most striking of which is the second, that comes down heavily against the financiers and proposes a separate office for the state treasure, the third memoir, which attacks arbitrary taxation and the sixth, particularly resonant, which attacks poor financial administration. Boullainvilliers may have been an eccentric, but many of his economic theories were well ahead of his time and anticipated the ideas of the physiocrats, by whom he was much admired.

'Some scholars happily ascribe all six memoranda under consideration to Boullainvilliers in order (it appears) to enhance his reputation - for once an attractive reputation - as an aristocratic liberal or progressive reformer of the 18th century. In fact, one may exclude from the Boullainvilliers corpus two or even three of the six memoranda under consideration. In keeping with Boullainvilliers' character, the author of memorandum 1 claims no expertise in fiscal matters, recommends instead that some faithful, enlightened, and wise persons screen any financial advice or projects submitted to the regent, and urges him above all to assemble the Estates. Equally consonant with Boullainvilliers' character is memorandum 4' (H. A. Ellis, S. 244f).

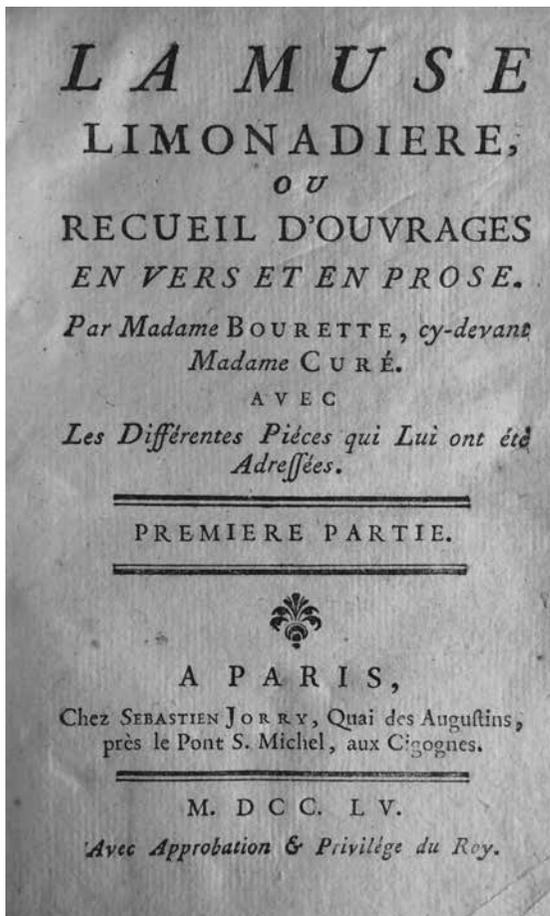
Cioranescu 13383; Einaudi 656; INED 714.

inscribed to Malherbe, with a line of verse

5. BOURETTE, Charlotte Rouyer, Dame Curé, later called 'La Muse Limonadière' (1714-1784).

LA MUSE LIMONADIERE, ou Recueil d'ouvrages en vers et en prose. Par Madame Bourette, cy-devant Madame Curé. Avec les différentes pièces qui lui ont été adressées. Première [-Seconde] Partie. A Paris, chez Sebastien Jorry, Quai des Augustins, près le Pont S. Michel, aux Cigognes. 1755.

FIRST EDITION. 12mo, (160 x 94 mm), pp. xvi, 264; [iv], 329, [3], with a half-title to the second volume, with annotation in a contemporary hand on p. xv, in contemporary mottled calf, spines gilt in compartments, red morocco labels lettered and numbered in gilt, marbled endpapers, red edges, with the contemporary inscription 'a Monsieur de Malherbe de la part de l'auteur', from the library of Claude Lebedel. **£1800**



A presentation copy of her first collection of poems by the famous beauty, Charlotte Bourette, who for thirty-six years ran a café salon at *Le Café Allemand* in the rue Croix-des-Petits-Champs, just behind the Palais Royal in Paris. This mini Hôtel de Rambouillet, as it is described in Hofer, attracted leading public figures, poets and dramatists, including Fontenelle, Voltaire, Marivaux, Maupertuis, the Duc de Gesvres, Sedaine, Favart, Algarotti and Madame de Graffigny.

Since 1750, Bourette had published a number of commemorative poems and she was to continue to do so throughout her life. As her modest café grew in popularity it became something of an academy for the arts, where

literature and fine art were discussed and plays performed by the café regulars. Bourette herself wrote a number of plays for performance there and the most successful of these, *La Coquette Puni*, was also performed at the *Théâtre Français* in 1779 and was published in the same year.

In her preface, Bourette suggests that she is offering the public something new. ‘The public has long been inundated with collections of prose and verse’, she writes, ‘but mostly they are written by the educated classes, who know no commerce but that of the muses, distilled in the hippocrene waters ..’ By contrast, her own commerce is that of trade and she knows of no waters but those of Luneville (then capital of Lorraine, the exiled home of Stanislaus I, to whom this work is dedicated) and Barbados, by which she counts her money and dreams only of augmenting her fortune.

The work is an assembly of little pieces in verse and prose written by Charlotte Bourette to a multitude of recipients and correspondents, frequently accompanied with their replies. One letter, to M. Algarotti, thanks him for his gallantry: ‘votre plume a donné de l’amour-propre à mon Sexe; vous n’avez pas dédaigné de nous initier aux mystères de la lumière, & de créer exprès pour nous un aimable Newtonianism, où il nous est permis de cueillir des fleurs’ (I, 42). Most of the pieces are to specific and usually named people (and her acquaintance reads like a roll-call of great literary figures) but also included are some occasional verses. One particularly nice example of these is the sequence ‘Epîtres familières de ménage’ (I, 246-256), which contains six verse epistles: to her midwife (Madame Chardet), her dairy maid, her laundress, her baker, her water carrier and her commissioner. The work as a whole presents a fascinating insight into literary Paris as seen from the unusual perspective of a woman innkeeper turned poet.

This is a presentation copy with an inscription on the verso of the title-page ‘à Monsieur de Malherbe de la part de l’auteur’. Furthermore, a small triangular stub (with crossed out manuscript note on it) has been bound in between a7 and a8, to mark the place in the preface where Monsieur Malherbe is mentioned: ‘Que ne sont-ils nâtre, ces Esprits difficiles, le siècle merveilleux dont parle *Malherbe*, alors au gré de leurs souhaits, *tous métaux seroient or, toutes fleurs seroient roses*’ (p. xiv). At the foot of the opposite page, in the same hand as the inscription, a manuscript line of verse has been added to a short poem, with markings to indicate which line it is to replace.

As she informs the reader in the preface, Charlotte Bourette was first and foremost a merchant. She also appears to have had quite a skill for marketing and I suspect that copies of this book, as of her single poems, were widely distributed. Another copy on the market recently was inscribed ‘A Monsieur Dalbin de la part de l’auteur’ (in the same hand as this copy) and the Lilly

Library catalogue notes that their copy bears the inscription 'Pour madame la marquise de Choiseuil de part de l'auteur'. A later work, *Vers adressés à Monseigneur le marechal de Richelieu par la Muse limonadière*, 1757, is inscribed 'A Mr Le Franc de l'Academie de Montauban, de la part de l'auteur' and bears Le Franc de Pompignan's bookplate. This further demonstrates Bourette's excellent marketing skills, as following the publication of the present work, she became widely known as 'la Muse limonadière'.

OCLC lists BN, Sainte-Geneviève, Geneva, several copies in Germany and Stanford, Clark Library and Indiana.

Cioranescu 13592; Quérard I, 467.

contemporary annotations with several alternative verses

6. BRUZEN DE LA MARTINIÈRE, Antoine Augustin (1683-1746).

L'ART DE CONSERVER SA SANTÉ, Composé par l'École de Salerne. Avec la Traduction en Vers François, par Mr. B.L.M. A Paris, chez Pierre-Alexandre Le Prieur, Imprimeur-Libraire ordinaire du Roy, rue S. Jacques, à la Croix d'Or. 1749.

SECOND EDITION; FIRST TO INCLUDE THE PREFACE. *12mo in 8s and 4s, (159 x 89 mm), pp. xxxvii (ie. xxxvi), 77, [1] errata, [9] table, approbation, in contemporary mottled calf, spine gilt, red morocco label lettered in gilt, two and a half pages of manuscript notes before the text and four pages after it, considerable show-through from the ink, particularly on the final page of the approbation, six further notes in the text in a contemporary hand, marbled endpapers, from the library of Claude Lebedel. £350*

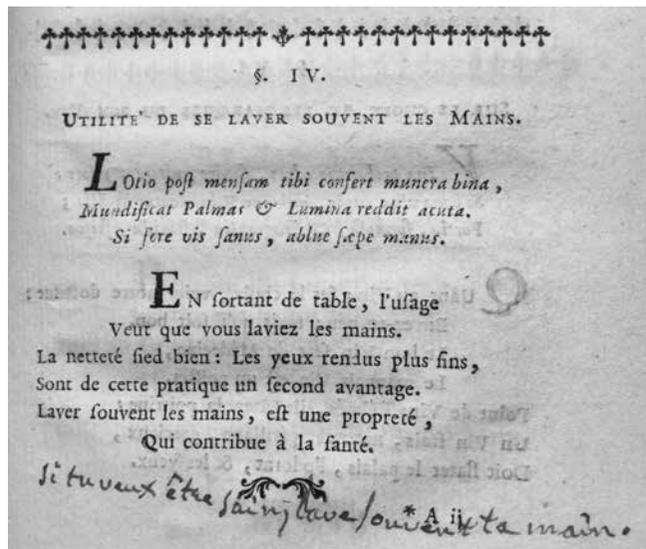
A popular French translation of the *Regimen Sanitatis Salernitanum*, first published in 1743 and reprinted here with a new preface and critical essay on the original poem and its various translations. Each of the precepts of the original Latin poem, ascribed to John of Milan (fl. 1100), is given first, followed by the French version. The poem gives an overview of the healthy lifestyle and was for centuries used by physicians to advise patients on self-medication. It is full of wholesome and often common sense advice about safeguarding health.

This copy has been carefully read by an early reader, who has filled the preliminary leaves at front and back with favourite quotations and notes about

the work. Internally the text also has a few annotations, giving alternative versions, in French verse, of some of the stanzas. These are generally much more concise than those written by Bruzen de la Martinière, such as ‘Si tu veux être sain, lave souvent la main’ (p. 3) or ‘ne bois jamais sans soif, ne manges point sans faim, / et la faim et la soif sont un bon médecin’.

The engineer and bibliophile Paul de Cauville had an edition of this translation privately printed in ‘Petit-Bourg’, a commune in the southern suburbs of Paris, where de Cauville was mayor, in 1888, for presentation to his friends. Its high claims for ensuring good health must have made it a good present to receive: ‘se garantir de toute infirmité et vivre en parfaite santé’.

Cioranescu 14428.



‘les chefs-d’œuvres de la nature, les rois du monde’

7. CAJOT, Jean Joseph (1726-1779).

ELOGE DE L’ASNE, par un Docteur de Montmartre. A Londres, et se trouve à Paris, chez Delaguette, Libraire, au bas du Pont Saint Michel. 1769.

FIRST EDITION. 12mo, (143 × 80mm), pp. [ii], ii, 259, contemporary notes about the author on the title page, a rather grubby copy in nineteenth century half vellum over yellow boards, rubbed and stained, spine lettered in ink, blue speckled edges. £500

The scarce first edition, bound in nineteenth century vellum, of a whimsical treatise written in honour of the donkey. An entertaining satirical work, the author addresses, with the utmost seriousness, the nature of a donkey, its education, philosophy, appearance, work, properties and standing in the world. The author must have dug it out of a back drawer when asked to present a speech as it was republished in 1782 under the pseudonym Christophe Philonagre, as *Eloge de l'âne, lu dans une séance académique, Aux dépens du loisir*, 1782.

‘Tremblez Babiloniens, tremblez; l’auguste vérité va paroître, vous serez confondus: & vous paisibles animaux, utiles baudets, réjouissez-vous; j’entreprends aujourd’hui votre éloge: je veux prouver aux trop fiers Habitans de Babylone, qu’il n’y a point dans l’univers d’animal qui vous soit comparable; qu’eux-mêmes sont au-dessous de vous: vous seuls vous réunissez toutes les vertus répandues dans tous les êtres qui existent, & vous n’avez aucuns de leurs défauts: vous êtes les chefs-d’œuvres de la nature, les rois du monde’ (pp. 3-4).

ESTC t145352, at BL, Bodleian, Narodowa, Sorbonne, Columbia, Harvard, Michigan State and Kansas. OCLC adds Wellcome, UC Irvine, DLC, Ohio State and Yale.

See Cioranescu 15219 (1782 edition only) and Quérard, *Supercherries Littéraires Dévoilées*, III, 114 (1782 edition, under Philonagre, but mentioning this prior edition).

8. CAMUSET, Joseph-Nicolas.

PRINCIPES CONTRE L’INCREDULITÉ, à l’occasion du Système de la Nature. Par M. Camuset. A Paris, chez Pillot, Libraire, rue S. Jacques, à la Providence. Edme, Libraire, Quai & sous la porte des Augustins. 1771.

FIRST EDITION. 12mo, (160 × 92 mm), pp. x, [ii], 335, [1] errata, gathering E misbound, in contemporary red morocco, blind ruled, spine lettered in gilt, possibly at a later date, small crack to lower spine and a few small bumps and abrasions, marbled endpapers, gilt dentelles, gilt edges, from the library of Claude Lebedel. **£1600**

A detailed refutation of Holbach’s *Système de la Nature* by Joseph-Nicolas Camuset, a Catholic priest and committed critic of the *philosophes*. Camuset’s first work, *Pensées anti-philosophiques*, 1770, was, as the title implies, an attack on Diderot’s *Pensées philosophiques*. This, his second work, attacks the materialistic creed of Holbach, taking the original work chapter by chapter and supplying his own definitions and arguments in place of Holbach’s.

An anonymous pamphlet appeared soon after publication accusing Camuset of supporting the ideas of Nicolas de Malebranche, which Camuset immediately replied to in his *Réponse de M. C*** à la plainte d'un anonyme*, 1771. It is symptomatic of the establishment's growing fear of the materialism by the early 1770s that this did not develop into a theological controversy as it would most probably have done ten years previously. As it was, the press joined forces to praise Camuset's work as a triumphant blow against the anti-religious writings of the time. Fréron's *Année littéraire* acknowledged the influence of Malebranche but concluded that the current crisis demanded apologetics to be joining forces against the common enemy of atheism; the *Journal historique et littéraire* took the same line, speaking in terms of auxiliary troops in a war and even the *Bibliothèque des sciences et beaux arts* wholeheartedly recommended the work, despite its own Protestant leanings.

OCLC lists BN, Lyon, Zurich, National Library of Spain, BL, York, Tilburg, McMaster and Maynooth.

Cioranescu 15431.

condemning communities of women

9. CARRA, Jean Louis (1742-1793).

ESPRIT DE LA MORALE et de la Philosophie, divisé en quatre parties. Par M.*** A La Haye. 1777.

FIRST EDITION. *12mo in eights and fours, (167 × 94 mm), pp. [iv], 364, [4] table, attractively printed with small decorative head- and tail-pieces throughout, in early nineteenth century polished calf by Simier, single black fillet to covers with corner gold spots, blind decorative border, spine simply decorated with black morocco label lettered in gilt, marbled endpapers and marbled edges, from the library of Claude Lebedel.* **£1600**

Scarce first and only edition of this early philosophical work by Jean Louis Carra, revolutionary, journalist, novelist and librarian of the *Bibliothèque nationale*. A friend of Mercier, Carra was mostly known by his contemporaries for their collaborative *Annales patriotiques et littéraires de la France*, a prodigiously successful political periodical which ran from 1789 to 1797 and was to be found in every town, village and political society in France. He also founded the *Journal de l'Etat et du Citoyen*, a periodical devoted to democratic ideas. He was hugely active in the early years of the Revolution and in the trial of Louis XVI argued for the

king's summary execution. However, his unlucky choice of friends, notably Roland, who got him his job as *gardien* at the BN, the Duke of Brunswick and Dumouriez, made suspicion fall on him and he was denounced by Marat and Robespierre. He was guillotined on 1st November 1793.

This scarce treatise is divided into four parts: I. De la Loi Naturelle; II. De la Charité Philosophique (including friendship, love, conjugal love, patriotism, compassion etc); III. De la Curiosité (including a long piece on adoption, suggesting it as a moral obligation for widows and single people in their thirties) and IV. Droit Politique (national assembly, social contract, the liberty of the press).

One of the most interesting pieces in the work is a diatribe on women that is included in the third section, 'De la Curiosité', between articles on calumny and the property of others. 'De la Communauté des Femmes' (pp. 241-245) is written with a violence of language that is otherwise largely absent in this measured philosophical work and yet it is not entirely clear whether Carra is speaking of 'communities', as in 'maisons', or brothels, or of the intellectual and moral dangers to society of women gathering together. This comes at a time when Rousseau had been publicly criticising female involvement in politics and, largely at his lead, the dominance of women in the Paris salons fell to an all-time low during the 1780s. 'Un des plus grands désordres qui puissent arriver dans la société, c'est la communauté des femmes. Dès le moment que cette communauté est établie soit par l'autorisation des loix, soit par la corruption des mœurs, il n'y a plus des vertus distinctes de sociabilité; tout est confondu; l'amitié conjugale devient froide & suspecte; l'amour paternel s'altère; enfin tous les sentimens de bienveillance, d'affection, d'humanité se corrompent, & vont se perdre sans retour dans ces accessoires faux & ridicules qu'on nomme galanterie, coqueterie & libertinage' (p. 241).

A fascinating man with an original mind and a passion for new ideas, Carra also wrote on balloon travel ('la nautique aérienne'), on animal magnetism, on the importance of physical exercise and on electricity. His *Mémoires historiques et authentiques sur la Bastille*, Londres 1789, based on papers seized during the storming of the Bastille, contains the accounts of almost 300 imprisonments, dating from 1475 to 1769, of which Carra concludes that barely ten of the cases involved genuine guilt.

OCLC lists the University of Amsterdam, the Koninklijke Bibliotheek, two copies in Berlin and the BL.

Not in Gioranescu.

10. CARTAUD DE LA VILATE, François (c. 1700-1737).

ESSAI HISTORIQUE ET PHILOSOPHIQUE SUR LE GOÛT. Par M. Cartaud de la Vilate. A Londres. 1751.

12mo, (162 x 90mm), pp. [viii], 327, with the half-title, in contemporary mottled calf, spine gilt in compartments with sun-burst tooling, yellow morocco label lettered in gilt, a few small surface abrasions, red edges, marbled endpapers. **£500**

An attractive copy of this scarce essay on aesthetics by the philosopher-priest, Cartaud de la Vilate. In his *Pensées critiques sur les mathématiques*, 1733, he calls into question the certainties of mathematics and debates its usefulness. His *Essai historique et philosophique sur le Goût*, which first appeared in an Amsterdam edition of 1736, attracted considerable attention and was several times reprinted, as late as 1970 when Slatkine reprinted it. Grimm said of it: 'L'auteur est dans un délire continuel. Son style est vif, rapide ... marche au hasard' (*DLF*, p. 272).

'L'on peut aisément juger par la façon don [sic] ce livre est écrit, que je l'ai destiné à ces lecteurs distraits & peu sérieux, qui aiment à voltiger sur divers sujets sans trop les approfondir. Le mérite d'amuser cette partie du public, m'a paru de quelque importance. J'ai employé un style propre à ce dessein, où il s'agit de faire éfleurer la littérature à des gens qui n'ont gueres que de l'imagination, & qui l'ont vive' (Preface).

The work is divided into two parts: the first, which takes up the larger part of the work, is 'Essais historiques & philosophiques sur le Goût'. The second part is wider-ranging and includes shorter essays, such as 'Le Goût est-il arbitraire?', 'Des fondemens de l'harmonie', 'En quoi consiste le géométrique de l'harmonie' and 'L'ignorance est-elle plus avantageuse à la politique des princes, que l'étude des lettres?'.

ESTC t101745, at BL, Cambridge, Taylorian; Getty, NYPL, Illinois, Toronto and Yale. OCLC adds Cincinnati.

See Cioranescu 15737.



11. CARTIER DE SAINT PHILIP.

LE JE NE SÇAI QUOI, ou Mélanges Curieux, Historiques & Critiques de bons Mots & Pensées choisies. Par Mr. C** D** S** P**. Tome Premier [-Second.] A La Haye, 1724.

SECOND EDITION. *Four parts in two volumes, 12mo in 8s and 4s, (163 x 90 mm), pp. [ii], viii, 310, [8] table; [ii], 270, [6] table, tear on I Q2 (p. 187) through text but with no loss, in contemporary speckled calf, spines gilt and numbered in compartments, with red morocco labels lettered in gilt, with ownership inscriptions (Jean Thievrian, curé'?) largely erased from the titles and front pastedowns, from the library of Claude Lebédel.* £500

A scarce collection of essays on a variety of subjects. Gay singles out several articles relating to love, namely 'Du Cocuage', 'La Belle Hollandoise' and 'Remède contre les attraits des brunettes' but there are also numerous interesting articles about the role of women, particularly as regards education, such as 'Première [& Sec.] raison, qui generalement parlant, empêche les Dames de se distinguer dans les Sciences' which is followed by 'Témoignages d'Auteurs touchant les dispositions que les Dames ont pour cultiver leur Esprit & les Sciences', in which Swift is included in the authors discussed. Another chapter is devoted to 'Exemples de Reines & de Princesses sçavantes' and another to 'Exemples de Dames qualifiées, & autres qui se sont renduës celebres par leur Sçavoir'. Other subjects discussed include hunting, fables, wealth, tea, playing cards, drunkenness and tobacco. The final volume is almost entirely devoted to articles on marriage with advice to members of either sex and to parents for ways in which best to achieve a happy marriage.

Little is known about Cartier de Saint Philip and this appears to be his only published work. We know that he was involved in the booktrade and that he published Jean La Placette's *Avis sur la manière de prêcher*, Rotterdam, 1733 (Cioranescu 15744). According to Fortia de Piles, in 1726 he was also appointed to check the proofs and see a two volume Latin edition of Rudbeck through the press for the Rotterdam bookseller Hofhout, a project that never appears to have been completed (see Fortia de Piles, *Voyage de deux Français*, II, 103 - see item 38). The present work was first published in 1723, with a dedication to Pierre Antoine Huybert. An expanded edition was published in 1741 with thirty-one additional articles by Pierre Lambert de Saumery, under the pseudonym M. de Mirone.

Cioranescu 15742 (citing this edition & 1741 only); Gay II, 701: 'peu commun'.

OCLC lists BN, Lyon, Madrid, Bodleian, San Francisco and UCLA.

convents, the Old Pretender and the galleys

12. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Vévy, comte de (1692-1765).

SOIRÉES DU BOIS DE BOULOGNE, ou Nouvelles Françaises et Angloises, Rédigées par M. le Comte de ****. Première [-Seconde] Partie. A La Haye, chez Jean Neaulme. 1742.

FIRST EDITION. *Two volumes in one, 12mo, (160 × 85 mm), pp. viii, 295, [1]; [iv], 184, 183-311, with a half-title to the second part only, text fairly browned and creased throughout, a little sprung at the start of the second part, in contemporary speckled calf, headcap slightly chipped, centre of spine weak and a little cracked, blind rule to covers, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, speckled edges, from the library of Claude Lebedel.* **£3800**

A scarce novel by the the Comte de Caylus, self-styled aristocratic dilettante, great collector of art and antiquities, scholar, connoisseur, patron of contemporary artists, himself also an engraver and a painter whose major work of scholarship, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, is increasingly recognised for its significant importance in the development of modern archeology.

Soirées du Bois de Boulogne is a loosely entwined collection of six short stories, or 'soirées', set in an apartment near the Bois de Boulogne where the hero has been sent to recover his health after an injury sustained at the Battle of Clausen. After happily spending a week there taking the air in the park and content with his books for company, early one morning he is surprised to see a carriage arriving at his door, with several ladies and a large entourage. Discussing their recent histories and swapping stories of unhappy liaisons, they decide to narrate to one another the stories of their lives. The names have of course, as the dedication makes clear, been changed.

The first story, which has for title 'Histoire du Commandeur Hautpré', begins with a summary of all the romantic novels he had been reading which had determined him to find his Angélique or his Clorinde. The second story is told by the young Englishwoman, Madame de Rockfields, who, after complaining about being forced to entertain them in a foreign language, insists that her story will have nothing about convents in it. 'In France', she says, 'it is always about convents'. The Marquis de Montgeüil follows, and tells the audience of his going into Spain, 'la Patrie du Roman', narrating the 'Histoire de l'Abbé de Longuerive'.

The second volume begins with the fourth *soirée*, 'Histoire du Comte de Prémaillé' which tells of his love for the beautiful Constance and of her being sent to a convent. The fifth story gives the 'Histoire du Comte de Crémailles', including the correspondence between the unhappy fugitive, Mlle de Vauxfleurs, and an Abbess (more convents ...). The final story is another English one, 'Histoire de Mylord Wynghton', a tragic tale which hurtles from the birth of the French court of the exiled James II and the birth of his son, the Old Pretender, to the political turbulence of the hero's homeland - 'L'Angleterre le pays du monde le plus fertile en Mécontents' - where the hero and Dorothy fall in love but through a series of disasters and misunderstandings, mistaken identities, unforgiving parents, spells in Newgate and galleys bound for America, Dorothy takes her own life and dies in her lover's arms in the final 'sanglante Catastrophe'.

OCLC lists BN, Koninklijke, Ottawa and Princeton only.

Cioranescu 16256; Jones p. 78.

13. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Vévy, comte de (1692-1765).

LES ETRENNES DE LA SAINT-JEAN. Seconde Edition, Revûë, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit. A Troyes, chez la Veuve Oudot [ie. Paris, Duchesne]. 1742.

FIRST EDITION, LARGE PAPER COPY (satirically designated 'Seconde Edition, Revûë, corrigée & augmentée'). *12mo, (175 x 100 mm), pp. xii, 264, frontispiece woodcut portrait of the printer, 'Mr. ou Me. Oudot' printed in blue with the caption and verse in black, title page and printed in blue and black, with the vignette of books, 'Au Livre Bleu', printed in blue; a large paper copy printed on papier vélin, in contemporary diced calf by Bozerian Jeune, single gilt fillet to covers with gilt garland of circles, spine gilt in compartments with simple tooling and rules, lettered in gilt, signed 'Bozerian Jeune' at the foot of the spine, marbled endpapers, paper shelf mark label, gilt edges: headcap and upper joints skillfully restored, some wear to extremities, from the library of Claude Lebedel. £2400*

A handsome copy in a Bozerian jeune binding of one of the few copies of Caylus' *jeu d'esprit* to be printed on large paper. The frontispiece portrait, the 'blue books' vignette of the title page, the false imprint and the false edition statement are all part of an elaborate parody of the *Bibliothèque bleue* printed by Oudot in Troyes. A note on the verso of the frontispiece facetiously explains the inclusion of the portrait in a wonderful sentence rife with double meanings

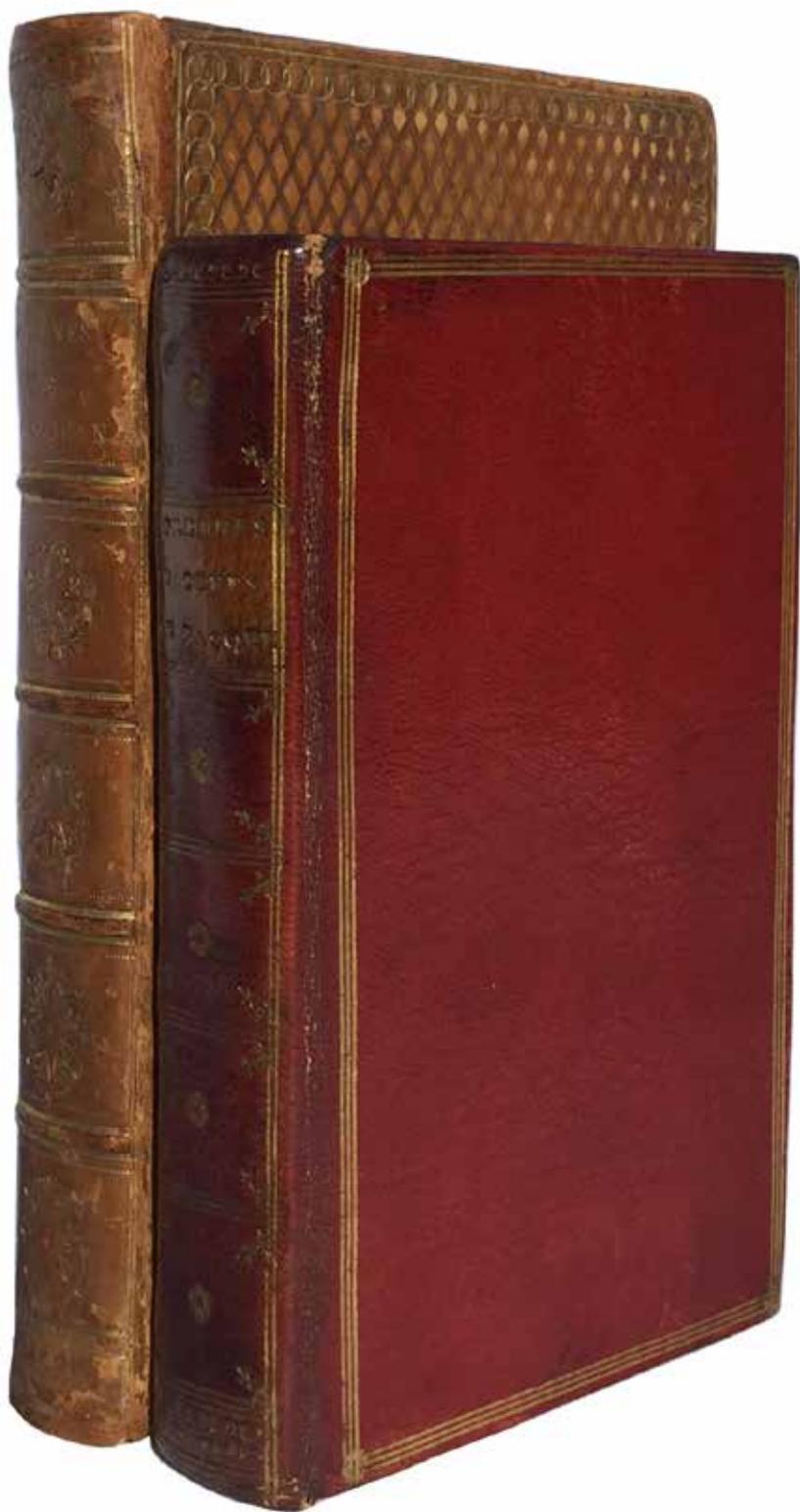
about counterfeit texts: 'L'Imprimeur étant contrefait, il a jugé à propos de se faire graver, afin que son Livre ne soit pas de lui, quand il n'y sera pas'.

Another dig at the commercial success of the Oudot family is printed on the verso of the title-page, facing the preface: 'L'attention que je me donne pour satisfaire le gré du Public, ne m'empêche point de penser à mes petits intérêts; c'est la raison pourquoi, pour satisfaire à la curiosité d'aucuns parmi les Curieux, on a tiré queques [sic] Exemplaires sur de grand & gros papier; ça me coûte fort peu, & ça se vend un tiers de plus, c'est la maniere'.

These humorous works contain a variety of *contes galantes*, facetious anecdotes, short stories, little fictional vignettes, imaginary correspondence, short plays, poems and dialogues, with settings which take the reader from the fashionable east to the more disreputable parts of Paris. With the famous satirical frontispiece illustrating the printer, 'Monsieur ou Madame Oudot', here printed in blue. Also containing 'Lettre Persanne d'un Monsieur de Paris, à un Gentilhomme Turc de ses Amis' (pp. 21-28) and the reply 'Reponse pour le Gentilhomme Turc, à la Lettre Persanne de Paris' (pp. 28-32); 'Dialogue en forme de Questions, sur le Mariage' (pp. 37-45), 'Le Ballet des Dindons' (pp. 84-91), 'Le Prince Bel-Esprit, & la Reine Toute-Belle' (pp. 96-104) and the *conte philosophique* 'Les Epreuves d'Amour dans les quatre Elémens, histoire nouvelle', with its continuation (pp. 106-175). Written in collaboration with a number of Caylus' friends, including Crébillon fils, Duclos, Vadé, Maurepas, Moncrif, Collé, Voisenon and the redoubtable bibliophile the Comtesse de Verrue. These were the key players in a literary *société badine* which centred around the actress and comedian Jeanne-Françoise Quinault. The society would meet for exuberant dinners during the course of which they would these tales and satirical pieces would be composed.

Cioranescu 16247; Cohen-de Ricci 209; Gay I 182; Jones p. 79.





14. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoard de Pestels de Vévy, comte de (1692-1765).

LES ETRENNES DE LA SAINT-JEAN. Troisième Edition, Revûe, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit qui n'ont point encore paru. A Troyes, chez la Veuve Oudot. 1751 (altered in manuscript to 1752).

[with:] LES ECOSSEUSES, ou les Oeufs de Pasques; Suivi de l'histoire du Porteur d'Eau, ou les Amours de la Ravaudeuse, Comédie. Seconde Partie des Etrennes de la Saint-Jean. Seconde Edition, revûe & augmentée. A Troyes, Chez la Veuve Oudot; Et se trouvent à Paris, Chez Duchesne, Libraire, rue Saint Jacques au Temple du Goût. [1742]

'Third Edition; Second Edition, 'revue & augmentée'. 12mo, (150 x 85mm), pp. xvi, 197, neat, probably contemporary, alteration of the date on the title page to 1752 (MDCCLII, viz., one 'I' added) in dark brown ink in a contemporary hand; with the woodcut portrait of the printer, 'Monsieur ou Madame Oudot', title page and woodcut page printed in green and black; pp. 166, [4], including woodcut frontispiece printed in brown, title page printed in brown and black with woodcut peapod vignette, in contemporary red morocco, triple fillet border to covers, flat spine simply gilt in compartments, yellow morocco label lettered in gilt, pink and gilt embossed endpapers, gilt edges, with the bookplate of Henry Beaufoy. £1600

A very handsome copy in contemporary red morocco, possibly by Derome jeune, of two of Caylus' most celebrated *œuvres badines*.

Les Ecosseuses, ou les Oeufs de Pasques, intended as a sequel to *Les Etrennes de la Saint-Jean* but not usually found with it, has the frontispiece and part of the title printed in brown. This selection begins with the short story, 'Le Oui & le Non, mal placés' (pp. 13-36) and includes a number of short stories with or without dialogue, such as the 'Histoire Veritable d'un beau Bal dansé après soupé, dans un Fauxbourg de Paris' (pp. 69-74). It also includes the short comedy, 'Le Porteur d'Iau, ou les Amours de la Ravaudeuse' (pp. 75-142).

Provenance: with the bookplate of Henry B. H. Beaufoy, whose library was sold at Christie's on 7th July 1909 (see De Ricci, *English Collectors of Books and Manuscripts*, p. 181).

Cioranescu 16247; 16251 (Troyes 1739); Cohen-de Ricci 209; Gay I 182; Jones p. 79 and p. 69.

OCLC: *Les Etrennes de la Saint-Jean*. University of Connecticut, DLC, Maryland, Princeton, Pennsylvania State, Vanderbilt and Göttingen.

Les Ecosseuses: Ohio State only.

15. CHAUDON, Louis Mayeul (1737-1817).

DICIONNAIRE ANTI-PHILOSOPHIQUE, pour servir de Commentaire & de Correctif au Dictionnaire Philosophique, & aux autres Livres, qui ont paru de nos jours contre le Christianisme: Ouvrage dans lequel on donne en abrégé les preuves de la Religion, & la Réponse aux objections de ses Adversaires; avec la notice des principaux Auteurs qui l'ont attaquée, & l'apologie des Grands Hommes qui l'ont défendue. A Avignon, chez la Veuve Girard & François Seguin, Imprimeur-Libraires, à la Place Saint Didier. 1767.

FIRST EDITION. 8vo, (190 x 110mm), pp. xx, 451, some marginal dampstaining in the final part of the book, last gathering sprung, otherwise a good copy in contemporary mottled calf, spine gilt in compartments, marbled endpapers, red edges, with the bookplates of M. l'Abbé Mathieu and Lucien Choudin. £950

A popular attack on Voltaire's *Dictionnaire philosophique* written in the same alphabetical format and using Voltaire's own methods against him. 'On a mis l'erreur en Dictionnaire, il est nécessaire d'y mettre la vérité. Les Apôtres de l'impiété prennent toutes sortes de formes pour répandre leur poison; les Défenseurs de la Religion ne chercheront-ils pas aussi les moyens de faire goûter leurs remèdes? L'ordre alphabétique est le goût du jour, & il faut bien s'y plier si l'on veut avoir des Lecteurs' (Préface, p. v). Voltaire was infuriated by this work which he condemned as a 'rhapsodie antiphilosophique'; in subsequent editions of the *Dictionnaire philosophique* he condemned Chaudon's fanaticism and criticised his biblical interpretations.

The text is comprised of philosophical and theological articles and definitions, presented alphabetically. There are 128 articles in the main body of the text ranging from 'Athée', 'Guerre', 'Philosophe' and 'Tout est bien' to 'Raison', 'Vertu' and 'Tolérance'. A number of the articles are on individual writers, most particularly Voltaire but also including Toland, 'Did**' (the writer cannot even bring himself to write the full name of this 'cruel ennemi de la Religion'), La Beaumelle, La Mettrie and Rousseau. A final section, 'Supplément au Dictionnaire Anti-Philosophique, ou Pièces originales concernant les Philosophes' (pp. 373-445), includes a number of official condemnations of some of the works discussed, including the *Arrêt du Parlement* of 1762 condemning Rousseau's *Emile*; that condemning the *Dictionnaire philosophique* is reproduced in the preface.

Cioranescu 18828; see also *Inventaire Voltaire* p. 244.

**16. CHAUDON, Louis Mayeul (1737-1817).
LAPORTE, Joseph de (1713-1779), editor.**

NOUVELLE BIBLIOTHÈQUE D'UN HOMME DE GOÛT, ou Tableau de la littérature ancienne et moderne, étrangere & nationale, dans lequel on expose le sujet, & l'on fait connoître l'esprit de tous les livres qui ont paru dans tous les siecles, sur tous les genres, & dans toutes les langue, avec un jugement court, précis, clair et impartial, tiré des Journalistes les plus connus, & des Critiques les plus estimés de notre temps. Tome Premier [-Quatrième]. A Paris, Rue Saint Jacques, au Grand Corneille. 1777.

SECOND, EXPANDED (FIRST LA PORTE) EDITION. *Four volumes, 12mo, (163 x 92), pp. xlvii, [2] inserted cancel leaf (see below), 391; [iv], 462; [iv], 532, [4] advertisements (misbound in the index); [iv], 477, [2] approbation, an additional pp. 529-532 and the four pages of bookseller's advertisements repeated from Vol. III; with a wormhole running through gatherings K and L of Vol. III, through the text, with some loss, marginal wormhole at the front of Vol. III, in contemporary speckled sheep, a little worn with bumps and wormholes, particularly to Vol. III, headcap to Vol. III chipped, joints starting to crack but generally a sound set, brown and black morocco labels lettered in gilt, wanting the rear endleaf to the first volume, with the later heraldic bookplate of le Comte de Lanet, red speckled edges, from the library of Claude Lebedel.* **£500**

A wide-ranging plan for the perfect library written by the Benedictine biographer and historian, Louis Mayeul Chaudon, who also wrote a number of attacks on the *philosophes* (see above). Chaudon's most famous work, *Nouveau dictionnaire historique portatif*, Amsterdam 1766, was expanded over many years and editions, and eventually formed the basis of most subsequent French biographical dictionaries.

This work presents a wonderful picture of the reading habits of a man of taste towards the end of the eighteenth century. It is presented in sections, of classical and modern writers, of poetry, fiction, drama, theology, history, natural history, philosophy, mathematics and astronomy, architecture and painting, agriculture and facetious and anecdotal works. There are large sections on foreign writers, particularly English authors, and fiction, which includes interesting detail on a number of the more obscure women writers alongside entries for major figures such as Cervantes and Sterne. Of particular interest in this work are the commentaries on the authors and their listed works. The works are listed in sections, with many subdivisions, and there is an index of authors at the end of the final volume.

A nice feature of this copy is that it includes the cancel leaf for Vol. III, G4, (pp. 151-152) which is bound after the introduction in the first volume. The original leaf in Vol. III is still there, so it is possible to compare the two leaves. This is rather fun, as the new version adds one of my favourite authors, Caylus, who is otherwise not included in the work - 'Tout le monde a connu le zèle du Comte de Caylus pour l'avancement des Arts' - and gives a description of his *Recueil d'Antiquités*.

This is a much expanded edition of Chaudon's two volume *Bibliothèque d'un homme de goût*, published in Amsterdam in 1772. The present work was revised, edited and expanded by Joseph de la Porte.

Cioranescu 18833.

unpublished French translation

**17. CLAVIJERO, Francisco Javier (1731-1787).
DE PAUW, Cornelius (1739-1799).**

OBSERVATIONS SUR LES RECHERCHES PHILOSOPHIQUES de M. de Pxxx [Paux]. Sur les américains par un créole Eclairé qui à [sic] habité longtems cette partie du monde. [circa 1780].

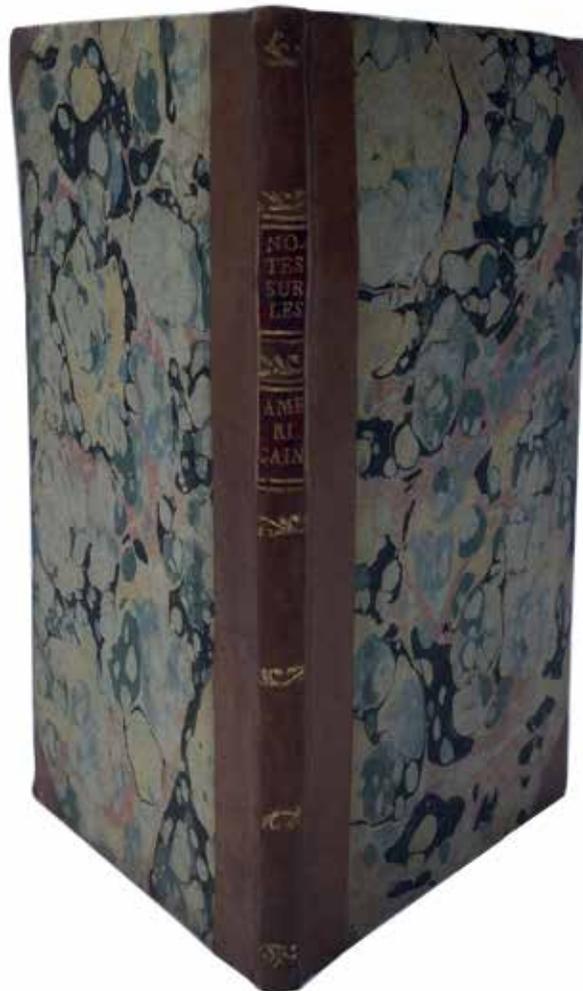
Manuscript in ink. 12mo, (169 x 106 mm), pp. [ii], 37, written in a neat hand, in brown ink, text within ruled border, pencil line and margin guides, marginal notes and headings, in a charming slim contemporary binding in remarkably fresh condition, half calf over marbled boards, the spine decoratively ruled in gilt, with read morocco labels lettered in gilt, with an attractive decorative contemporary bookplate labelled 'd'Artus'. £2800 (+VAT)

A fascinating manuscript about the indigenous people of Mexico, comprising excerpts from Cornelius de Pauw's *Recherches dur les Américains*, London 1771 and Francisco Xavier Clavigero's passionate rebuttal, *Disertaciones*, published as a supplement to his seminal work, *Storia antica del Messico*, 1780. Clavigero's work did not appear in French during his lifetime and as far as I can discover, the present French translation remains unpublished. The quotations from de Pauw are taken from the second edition which was published in Berlin in 1771.

Cornelius de Pauw was a Dutch philosopher and geographer who was widely considered the greatest living expert on the Americas, despite the fact that he never visited the continent. At the centre of much of his work was the belief in the inferiority of the American native, which remained unshaken despite any

evidence to the contrary suggested by those who returned from the Americas with personal experience. De Pauw's writings outraged Clavigero, a Jesuit of Spanish and Creole parentage who had grown up in Mexico with a fascination for the indigenous people and their history. When the Jesuits were expelled from the Spanish colonies in 1767, Clavigero went to Bologna where he spent many years researching his great history of Mexico which was published in Spanish, Italian, German and English.

'While in Italy, Clavijero wrote an entire book (the *Disertaciones*, a supplement to this *Historia antigua de Mexico*, 1780) to rebut the theories of the degeneration of the Mexican people but primarily to oppose the ideas of De Pauw, whose book, which Clavijero calls a collection of blunders, attempted to convince the world that everything in America had degenerated' (Rodrigues, Vincent, *Common border, uncommon paths: race, culture, and national identity in U.S.*, University of California Institute for Mexico and the United States).



18. COLLINS, Anthony (1676-1729).
ROUSSET DE MISSY, Jean (1686-1762), joint translator.
SCHEURLEER, Henri, joint translator.
CROUSAZ, Jean-Pierre de (1663-1750).

DISCOURS SUR LA LIBERTÉ DE PENSER, par Mr. A. Collins. Traduit de l'Anglois & augmenté d'une Lettre d'un Médecin Arabe; avec l'Examen de ces deux Ouvrages par Mr. de Crouzas. Nouvelle Edition, corrigée. Tome Premier [-Second]. A Londres. 1766.

SECOND EDITION; FIRST COLLECTED. *Two volumes in one, 8vo, (155 x 90 mm), pp. xii, 256, 157-168 (ie 268); viii, 211, B4 and B5 partly loose at the gutter, in contemporary calf, triple gilt filet on the covers, brown morocco labels on the spine lettered and numbered in gilt, flat spine gilt in herringbone pattern, marbled endpapers, red edges, from the library of Claude Lebedel.* **£350**

The second edition in French of *A discourse of free-thinking, occasion'd by the rise and growth of a sect call'd Free-Thinkers*, London 1713, by Anthony Collins, philosopher and thinker, friend and pupil of John Locke and one of the most influential deists of his time. This translation, by Rousset de Missy and Scheurleer, was first published in 1714 and includes the *Lettre d'un médecin arabe à un fameux Professeur de l'Université de Hall en Saxe, sur les reproches à fait à Mahomet ... traduit à l'arabe*, 1713, appended to the 1714 edition printed in the Hague. Also included in this edition is the critical reaction to Collins' work by Jean-Pierre de Crousaz, *Examen du Traité de la liberté de penser*, which was first published in Amsterdam in 1718.

At the core of Collins' argument is his defence of free-thinking as a natural right and a religious duty, for which he used as evidence the many disagreements between the clergy. It was largely this that laid him open to accusations of atheism and using freethinking as a platform for a dangerous self-serving and libertine agenda. The work was publicly burnt in England and provoked dozens of replies including those from Jonathan Swift, Benjamin Hoadly, George Berkeley and Richard Bentley. Collins was forced to leave England for the Netherlands until the controversy died down.

See Cioranescu 57557 & 21911; Quérard II, 253.

19. COURT VAN DER VOORT, Pieter de la (1664-1739).

LES AGREMENS DE LA CAMPAGNE, ou Remarques Particulières sur la construction des Maisons de Campagne plus ou moins magnifiques, des Jardins de Plaisance, & des Plantages, avec les Ornemens qui en dépendent, &c. Tome Premier [-Troisième]. A Paris, Chez David le jeune, Quai des Augustins, au S. Esprit. 1752.

SECOND EDITION IN FRENCH. *Three volumes, 12mo, (165 x 90 mm), pp. [ii], xxxix, [i], [iii] table,]i], 245; [vi], 326; [ii], vi, 332, [3] table, with sixteen unsigned engraved plates, all folding, mostly bound in the final volume, with a small hole on II, 89 (H1) with loss of a few letters to the headline and just shaving a couple of letters in the top line of the text, parts of the text fairly heavily browned, in contemporary mottled calf, spines gilt in compartments with red and green morocco labels lettered and numbered in gilt, marbled endpapers, red edges, from the library of Claude Lebedel.* **£1200**

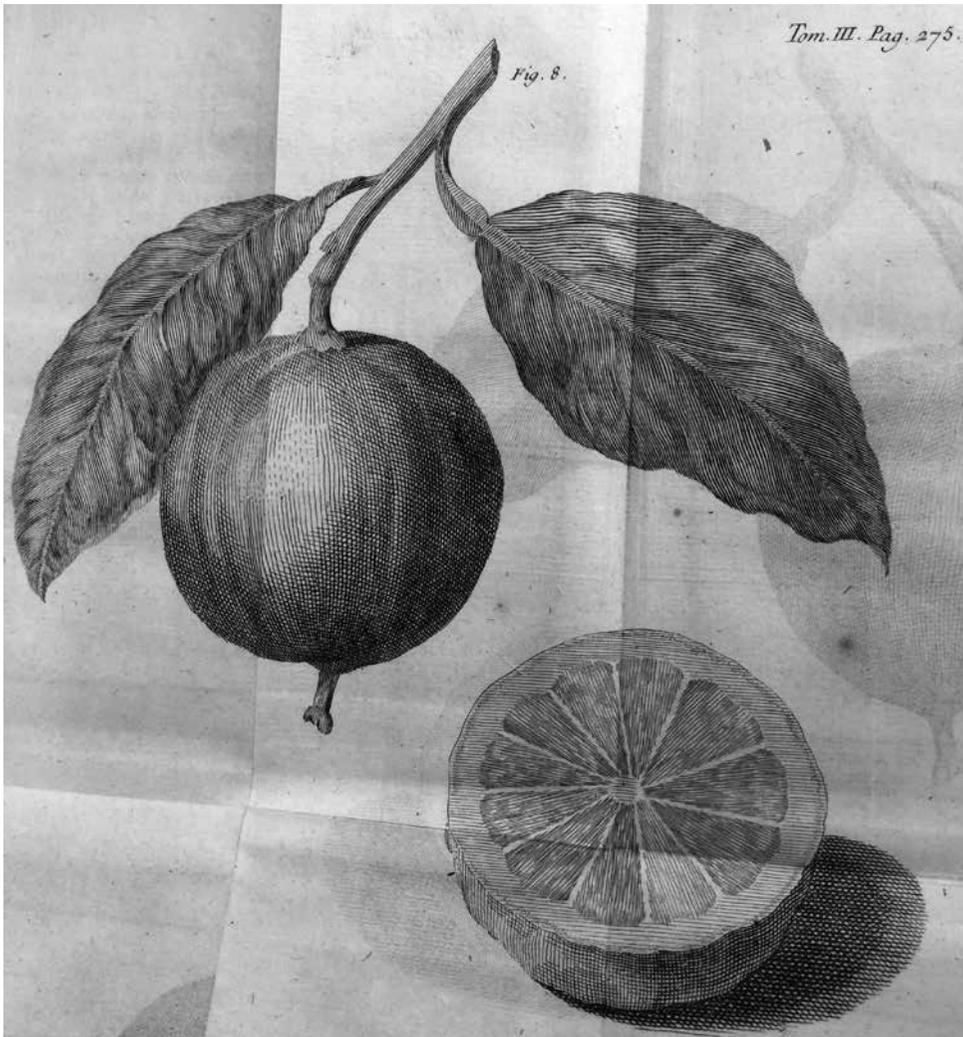
A delightful and lavishly illustrated work on garden design written by the Dutch cloth merchant, art patron and gardener. Regarded as the first treatise in Dutch to provide a theoretical basis for garden design, it was first published in 1737 as *Byzondere aenmerkingen over het aenleggen van pragtige en gemeene landhuizen, luthoven, plantagien en aenklevende cieraeden*, to immediate acclaim. Further editions in 1763 and 1766 followed in Dutch and the work was translated into German in 1758 and into French in 1750. There are sixteen wonderful unsigned plates, all folding, depicting various different kinds of citrus fruit, including the pineapple, as well as garden plans, greenhouses and heating methods.

The author's father, the economist Pieter de la Court, had been at the forefront of hothouse technology and in 1658 is reputed to have grown the first pineapple at the family estate of Meerburg near Leiden (see Dr. Jan Woudstra in *The Oxford Companion to the Garden*, ed. Patrick Taylor, 2006), although some writers attribute this achievement to his son. Pieter de la Court van der Voort ran the prosperous family fabric business for several years until his eldest son, Allard, was eighteen, when he handed the business over to him and retired to the family estate at Meerburg. Here he pursued his two great passions of art and gardening, devoting much of his time to experimenting with modern technology, hothouses and heating methods. He is credited with the invention of the lean-to glasshouse. This book, published late in life and the fruit of long years of experience, is of particular interest for its inclusion of practical detail, such as the cultivation and propagation of plants as well as hothouse technology. His detailed plans for the lay out and construction of pleasure

gardens demonstrates that the man-made elements, such as water supply and ornamentation, should cohere with the natural landscape.

The plates, which are all unsigned in this edition, include five plates of citrus fruit by John Wandelaar (1690-1759), a magnificent pineapple and tuberose plate and two other plates depicting citrus fruit by Jan Caspar Philips (1690-1773) and impressive engravings of glasshouses by Johannes van der Spycck (1736-1761) and Frans van Bleyswyck (1671-1746). The first volume also includes an unsigned engraved plate showing Court van der Voort's trademark triangular-shaped garden and the second volume contains three unsigned plates showing a greenhouse and two cucumber-frames. Another unsigned plate in the third volume shows an intricate design for heating a glasshouse.

Berlin Katalog 3407.



20. COYER, Abbé Gabriel-François (1707-1782).

LA NOBLESSE COMMERÇANTE. A Londres, et se trouve à Paris chez Duchesne, rue S. Jacques, au-dessous de la Fontaine S. Benoit, au Temple du Gout. 1756.

[with:] ARCQ, Philippe-August de Sainte-Foix, chevalier de (1721-1795).

LA NOBLESSE MILITAIRE, ou le Patriote François. [no place] 1756.

[with:] SERAS, P. (fl. 1756).

LE COMMERCE ENNOBLI. A Bruxelles. 1756.

[with:] COYER, Abbé Gabriel-François (1707-1782).

DÉVELOPPEMENT ET DÉFENSE du Systeme de la Noblesse Commerçante ... Par M. l'Abbé Coyer. Première [-Seconde] Partie. A Amsterdam; et se trouve à Paris, chez Duchesne, Libraire, rue S. Jacques, au-dessous de la Fontaine S. Benoit, au Temple du Gout. 1757.

Early Edition; Early Edition; Early Edition; FIRST EDITION. *Together four works in two volumes, 12mo, (158 x 90 mm), pp. 141, ship ornament on the title-page; v, [i], 210; 40, last two gatherings of Arcq slightly dampstained running to fairly heavy dampstaining in the top corner of the Seras; volume II: pp. 152, 206, [2] advertisements, in contemporary speckled calf, some light wear to extremities and one tiny wormhole, otherwise a good copy, spines gilt in compartments. with morocco labels lettered in gilt, marbled endpapers, all edges red, with a contemporary armorial bookplate in each volume.* **£800**

A very scarce early edition of Coyer's famous work, one of several published the same year as the first edition, bound together with three other related works. Coyer's argument that the French nobility should take charge of commercial enterprises provoked widespread debate and numerous printed responses. The present copy is bound with two attacks on Coyer's work and Coyer's subsequent defence of his position. The first attack is the chevalier d'Arcq's *La Noblesse Militaire*, a refutation of Coyer's work, in which he argues that the natural profession of nobility is military. 'Ne pas écarter la noblesse de sa vocation propose qui est l'art militaire. Par ailleurs, le développement de notre commerce a des limites.' (JNED). The second attack is the less well-known *Le Commerce Ennobli* by an obscure writer called Seras, the crux of whose argument is the indigence of the nobility: 'La Noblesse, comme les corps organisés, perd sans cesse par la dissipation; il lui faut de même un suc nourricier qui répare ses pertes. Si elle dissipe & ne répare pas, elle deviendra un corps fantastique & sans force' (pp. 16-17).

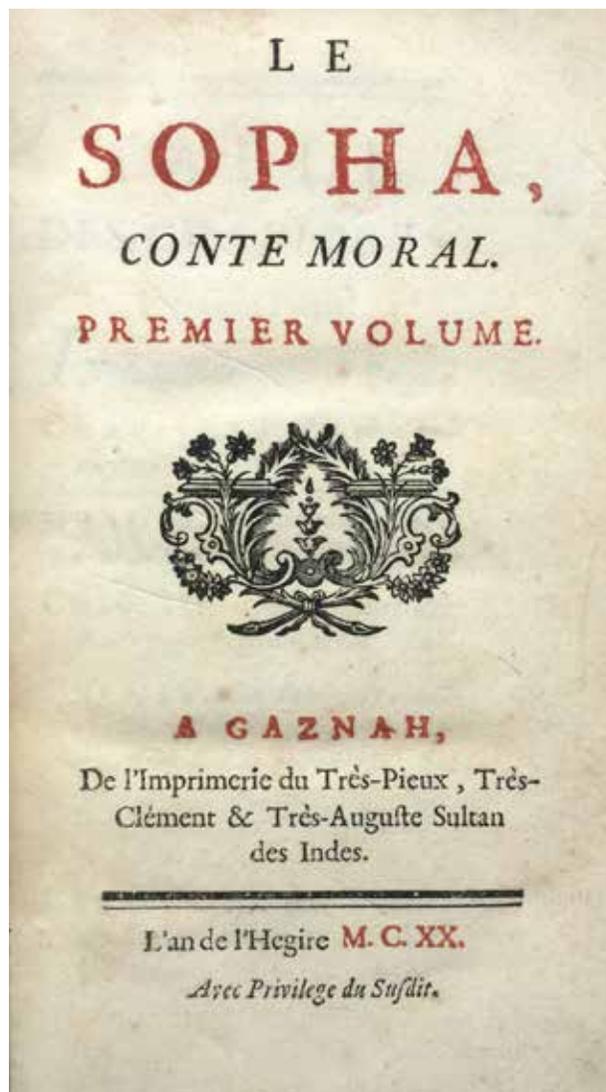
The final work in this collection is the first edition of Coyer's *Développement et Défence du Systeme de la Noblesse Commerçante*, the defense that he wrote against the many criticisms of his system and particularly against the Chevalier d'Arcq's *La Noblesse Militaire*. 'Plus littéraire qu'économique. Ce 'système' peut parfaitement exister dans le royaume ; il y va du plus grand intérêt de la France, tant au point de vue du commerce et de l'agriculture que de la population' (INED, 1227).

Coyer: Higgs 1205; Kress 5503.

Arcq: Higgs 1209; Goldsmiths 9138.

Seras: Higgs 1207; Kress 5568.

Coyer: Higgs 1478; Goldsmiths 9241; Kress 5597.



21. CREBILLON, Claude-Prospere-Jolyot de, 'Crébillon fils', (1701-1777).

LE SOPHA, CONTE MORAL. Première [-Second] Volume. A Gaznah, de l'Imprimerie du Très-Pieux, Très-Clément & Très-Auguste Sultan des Indes. L'an de Hegire 1120. Avec privilege du Susdit. [1742].

SECOND EDITION. *Two volumes, 12mo in eights and fours, (162 x 92mm), pp. [vi], 298; [vi], 264, title pages in red and black, in contemporary calf, spines gilt in compartments, head of spines chipped, upper joint of first volume cracking, other joints beginning to show some wear, extremities bumped, red morocco labels lettered and numbered in gilt, marbled endpapers, all edges gilt, with the bookplate of Anthony Conyers Surtees.* **£800**

The second edition, following the very scarce *Le Sopha couleur de roze*, 1120 de l'Hégire, a Gaznah, also published in 1742. Neither Jones nor Tchmerzine had seen a copy of this earlier edition (Jones just lists the present edition as the first) but it does exist: OCLC lists copies at Cambridge, V&A, Penn, McGill and Texas.

Le Sopha is Crébillon fils' most brilliant novel. It was enormously popular in its time, with its humour, its mild eroticism and its fashionable eastern setting, and is still entertaining today. Dozens of editions have been published from the eighteenth century to the present. The central character was thought to have been based on Louis XV, a suspicion which was enough to enable Madame de Pompadour to have Crébillon exiled for five years. Laclos further immortalised the work by making it the favourite reading for Madame de Merteuil in his *Les Liaisons dangereuses*.

'Crébillon déteste et méprise l'étroite société qu'il décrit, ses hauts personnages hypocrites, corrompus, égoïstes, méchants, inutiles, médisants, fats et quelquefois sots, il fait même passer l'expression satirique de sa haine avant l'intérêt romanesque ... A part deux chapitres du Sopha qui évoquent avec lyrisme le franc et vrai plaisir d'aimer, tout le reste de l'oeuvre est pessimiste et grimaçant ... à la galerie des imposteurs et des vicieux s'oppose une galerie de libertins lucides, mais aussi antipathiques, et dont aucun n'est vraiment heureux' (Henri Coulet, *Le Roman au XVIII^e Siècle*, pp. 365-366). We can be thankful for those two chapters, which are chapter seven and the final chapter.

Jones p. 79; Tchmerzine IV, p. 193 (b) and p. 194 (figs. I & II); Gay III 1135; see Cioranescu 21744.

OCLC lists McGill, Arkansas, Yale, Harvard, Texas, Bodley & V&A; RLIN adds Princeton and Penn.

22. CRELL, Johann (1590-1633).
LACENE, Charles (1647-1703).
NAIGEON, Jacques-André (1738-1810), editor.
GORDON, Thomas (?-1750).
TRENCHARD, John (1662-1723).
HOLBACH, Paul-Henri-Dietrich, baron d' (1723-1789), translator.

DE LA TOLÉRANCE DANS LA RELIGION ou de la Liberté de Conscience. Par Crellius. L'Intolérance convaincue de crime et de folie. Ouvrage traduit de l'Anglois. Londres [ie. Amsterdam, M.M. Rey]. 1769.

FIRST EDITION IN FRENCH. 8vo, (155 x 92 mm), pp. [viii], 174, drop-head title to the second essay on p. 88, in contemporary mottled calf, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, marbled edges, with the later heraldic bookplate of E. C. de la Noue, from the library of Claude Lebedel. **£900**

Two scarce treatises on religious tolerance. The first is a translation of the Latin treatise, *Vindiciae pro religionis libertate*, by the Socinian writer, Johann Crell, which was first published in 1637. This French translation, by Charles Lecène, had originally appeared as the second part of Lecène's *Conversations sur diverses matières de Religion*, published in Amsterdam under a false Philadelphia imprint in 1687. Lecène's translation is here edited by Jacques-André Naigeon, the radical atheist and friend of Holbach and Diderot, who was responsible for the clandestine printing of several of Holbach's works in Amsterdam.

The second treatise, 'De l'Intolérance dans la religion' (pp. 88-174), is a translation by Holbach of an English essay by Thomas Gordon and John Trenchard that was first published in *The Independent Whig*, a periodical published by them between 1720 and 1723, with contributions by Anthony Collins. Another Londres edition of these two texts appeared in the same year, with pp. 160.

ESTC t111577 at BL, CUL, Brotherton, Amsterdam, Sorbonne and American Philosophical Society; OCLC adds Harvard and the University of Frankfurt library. Cioranescu 34046; Tchemerzine VI, 239 b; Vercruysse 1769, B1.

23. D *, Mr.**

PROMENADES DE MONSIEUR DE CLAIRENVILLE. Où l'on trouve une vive peinture des Passions des hommes, avec des Histoires curieuses & véritables sur chaque sujet. Par Mr. D***. A Cologne. 1755.

THIRD EDITION. 12mo, (162 × 93 mm), pp. [iv], 362, [3] table of contents, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red speckled edges, from the library of Claude Lebédel. £500

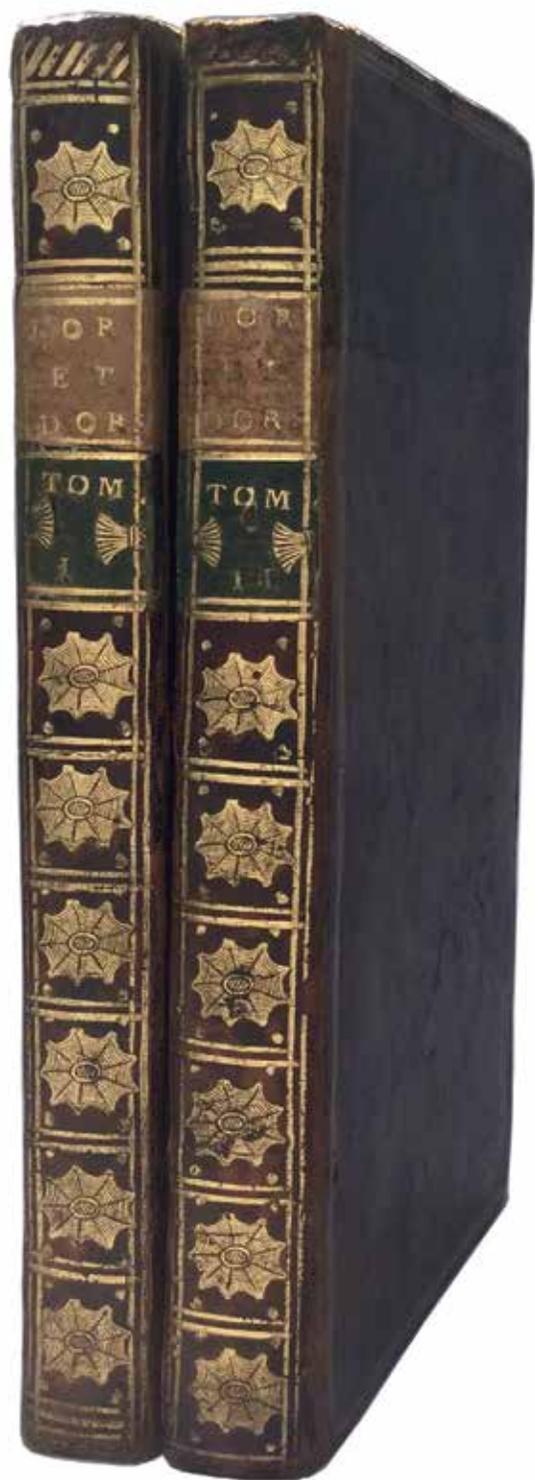
A delightful anonymous work in which narratives and philosophical digression are happily mixed. Consisting of a total of eight 'Promenades', each of which is loosely intended to elucidate one aspect of human passion. In the author's brief introduction, he laments that the only explanation for the prevailing morality and behaviour is that men have become children. 'La plupart des hommes ont aujourd'hui abandonné les lectures sérieuses & instructives, parce que l'application qu'elles demandent, se trouve absolument incompatible, avec l'esprit de volupté qui les domine' (Préface de l'Auteur, p. iii).

In the first Promenade, Monsieur de Clairenville meets a knight of Malta and falls into conversation with him. The knight tells him of his adventures, including the tragic story of the beautiful Sophie. The second Promenade, subtitled 'Sur les Passions', contains an essay on the education of youth and a tale about a young Paris lawyer. The third Promenade, 'Sur l'Usage des Passions', includes a prayer to Saint Christopher, a discussion of Jesuits and monks and a section on Reason. The fourth is 'Sur l'Amour', with reflections and a story of a young lady who could not cure herself of this malady. The fifth, 'Sur la Colère', gives the history of Leonore and Olympia. The sixth Promenade provides a discussion of Avarice, with a strange miscellany of reflections on France, trade in Mississippi and John Law, concluding with 'Histoire curieuse d'un Avare, qui avoit beaucoup gagné au Mississipi'. Seven is Ambition, with the tale of a persecuted cleric and eight is Hatred, which begins with a conversation between Monsieur de Clairenville and a Carmelite, outlines the author's general system for understanding this passion and concludes with the final story, 'Histoire de la Comtesse de les excès où elle se porte pour satisfaire sa Haine contre son Mari'.

First published in 1723 (see Jones p. 35) under the slightly different title of *Promenades de Mr. de Clairenville*, and then republished in 1743 and the present edition under the present title. It was republished in the first volume of the *Bibliothèque universelle des romans*, April 1782. Despite its evident popularity, with three editions spanning a number of years, this unusual work is now very scarce.

OCLC lists the 1723 edition at BN, Berlin, Toronto and Texas; the 1743 edition at Berlin, Newberry, Harvard, Tulane, Kansas and Boston PL and the present edition at Vanderbilt only.

Jones p. 35; MMF 55.R.6.



24. DAMIENS DE GOMICOURT, Auguste-Pierre (1723-1790).

DORVAL ET DORSAN, ou Mémoires pour servir à l'histoire des mœurs du dix-huitième siècle. Première [-Seconde] Partie. à Paris, chez Pissot, Libraire, Quay de Conti, & se trouve à Dresde, chez George Conrad Walther, Libraire de la Cour. 1770.

SECOND EDITION. *Two volumes, 12mo (160 x 90 mm), pp. [ii], [3]-174; [ii], [3]-224, paper slightly browned throughout, in contemporary mottled calf, triple gilt filet to covers, spines distinctively gilt with cobweb tooling in the compartments, yellow and green morocco labels lettered and numbered in gilt, marbled endpapers, mottled edges, some wear to extremities, from the library of Claude Lebedel.* **£1400**

A scarce sentimental novel written by the journalist and lawyer, Damiens de Gonicourt. Mostly remembered for his journalism and collaborative works such as *L'Observateur français à Londres*, 1769-1773, *L'Observateur français à Amsterdam*, 1779 and *Lettres hollandaises*, 1779-1781, he was also a lawyer of considerable scholarship, compiling an encyclopaedia of jurisprudence and a dictionary of commerce for the bookseller Boubiers and writing a six volume commentary on Blackstone's English law. As can be seen by the subtitle of the present work, the journalist is very much present here, constructing a novel where the specifics of characters and plot are consciously held up as illustrations of the general. Unlike his journalistic travelogues, however, this novel is not epistolary and it is told principally in the third person, lending it a quiet authority.

The hero, Dorval, is a financier, more by chance than taste, and lives in Paris where he mixes with nobility and bourgeoisie alike. The tenderness of his soul sets him apart from the *nouveaux parvenus* and his household combines simple frugality with generous hospitality. Details of the financial world, politics and legal system run through the novel, where the characters - ministers, officers, financiers and aristocrats - are judged by the central moral that power and wealth should be used with honour and charity. Fortunately for the success of the novel, however, many of the characters think otherwise and there is plenty of betrayal, terror and anguish before the final happy resolution in a double marriage.

The novel was first published under the slightly different title *Dorval ou mémoires pour servir à l'histoire des mœurs du XVIIIe siècle*, Amsterdam and Paris, Mérigot jeune, 1769. The present edition is not listed in MMF, which does note that a copy of the 1769 edition at the Arsenal has a second volume dated 1770, suggesting that this comes from another edition, but not giving

any further details (a brief entry is given under reprints, presumably following this assumption to its logical conclusion). The only other edition known to MMF is under a third variant of the title, *Les amans ennemis de la vertu et Dorval philosophe amoureux*, Londres & Paris, 1783, which is thought to be a reissue of the first edition (which this is not). There was also a German translation, *Dorval und Dorsan, ein Beytrag zur Geschichte der Sitten des achtzehnten Jahrhunderts. Aus dem Französischen übersetzt*, 1771, translated by Johann Georg Horn.

This is a charming copy in what is probably a Dresden binding, possibly executed at the publishing house of George Conrad Walther. It is only a modest calf binding, and it is a little scruffy around the edges, but the distinctive cobweb tooling on the spine make it rather appealing.

MMF 70.R19; see also MMF 69.30; Cioranescu 22154 (giving the date as 1767, thought by MMF to be an error); Gay II, 34.

OCLC lists Mannheim, Bodleian and McGill. No copies of the first edition are listed in OCLC.

25. DIDEROT, Denis (1713-1784).

LES BIJOUX INDISCRETS. Tome Premier [Second]. Au Monomotapa. [Paris, 1748?]

SECOND EDITION. *Two volumes, 12mo, (160 × 92mm), engraved frontispiece and pp. [viii], 288; [iv], 332, four further engraved plates in volume one and two further in volume two, wanting the final leaf, 'Avis au Relieur', marginal tear on I, 239, in contemporary half sheep over speckled boards, spines gilt in compartments, green morocco labels lettered and numbered in gilt, attractive colourful patterned endpapers, edges marbled.* **£950**

An attractive copy of this early edition of Diderot's controversial novel, listed second by David Adams and given as the second edition by Tchemerzine. The plates all correspond to Adams BI2 except for the first plate in the second volume which has been bound at p. 265 and is marked as such. All the plates have the word 'Les Bijoux' underneath the picture and the volume and page numbers marked at the top. The frontispiece, which is the same as Adams' BI1, is marked 'tom. I' and 'Frontispiece des Bijoux'. The final leaf as called for by Adams, 'Avis au Relieur pour placer les Figures' has been discarded.

Three editions of Diderot's *Bijoux* were published in 1748, all with the same title and imprint but with varying illustrations, this edition with the shorter pagination than the other two.

This is Diderot's first novel, written to raise funds to pay for the expensive lifestyle of his mistress, Madame de Puisieux. Based on the medieval tale 'Le chevalier que faisait les cons parler' and heavily influenced by Caylus' adaptation of this and Crebillon fils' *contes libertins*, Diderot soon came to disavow his earliest and raciest work. It caused an enormous scandal on its publication and, along with his *Lettres sur les aveugles*, was the cause of Diderot's being imprisoned in Vincennes. This is Diderot's nearest approach to the world of *Thérèse Philosophe* (on the publication of *Bijoux Indiscrets* this was frequently attributed to him), 'the bawdy, naughty, cheeky world of the early Enlightenment, where everything was held up to question and nothing was sacred' (Darnton p. 90).

Even in this, his most scandalous and light-hearted work, Diderot was beginning to express the philosophical ideas that came to fruition in his later work. 'La critique du cartésianisme, des systèmes à priori, des rêveries de la métaphysique, l'apologie de Newton, certaines théories empiristes et associationnistes, les professions de foi de naturalisme moral montrent que, même dans un ouvrage très léger ... Diderot n'oublie pas la philosophie' (H. Bénac, quoted by Henri Berthaut in Grenté's *Dictionnaire des Lettres Françaises*).

Adams, *Bibliographie des Œuvres de Diderot*, BI2; Tchermersine IV p. 430 B; Jones p. 97; Darnton *Check List* 62; see also see also Cioranescu 24057; Darnton, *Forbidden Best-Sellers*, p. 90; Gay I, 303; Cohen-de Ricci c. 303.

26. DIDEROT, Denis (1713-1784).

LES DEUX AMIS de Bourbonne. Par D. Diderot. A Paris, chez J.L.J. Brière, Libraire, rue St. André des Arts, no. 68. 1822.

FIRST SEPARATE EDITION. 8vo (210 × 138 mm), pp.[ii], [3]-24, some slight spotting to text, uncut throughout and partially unopened, sewn as issued in the original yellow printed wrappers, faded, double ruled border (163 × 91 mm) to both front and back wrappers, title on the front wrapper and publisher's note on the back, both covers a little dust-soiled and slightly creased, from the library of Claude Lebedel. **£1200**

A scarce tale written by Diderot in the 1770s and first published, at his request, in a collection of works by the well-known Swiss poet, Salomon Gessner (1730-1788), along with another *conte* by Diderot, *Entretien d'un père avec ses enfants*. Both tales appeared first in German, in *Sal. Gessner's Schriften*, Zurich 1772 and subsequently in French in the following year, in *Contes moraux et nouvelles idylles de D... et Salomon Gessner*, Zurich 1772, in which form they were

frequently reprinted. *Les Deux Amis de Boubonne*, subtitled 'conte moral', was also published in volume ten of the *Journal de Lecture*, 1778. This 1822 printing is its first separate appearance.

An anonymous English translation appeared in *The Edinburgh Magazine and Review* in 1775 under the title *The History of the Unfortunate Friends of Bourbon. From the French of Diderot* and in the following year a translation by William Hooper was published as *The Two Friends of Bourbon, a moral tale*, 1776.

This is an excellent and large copy, sewn as issued in the original printed yellow wrappers. The printed wrappers, which correspond to Adams' DC2 (1), give the title within a ruled border, repeat the same printer's ornament as the title page (the interleaved JLB) but give a different address in the imprint to that of the title-page: 'A Paris, chez J.L.J. Brière, Libraire, rue St.-André des Arts, no. 68. MDCCCXXII.'. As noted by Adams, the rear wrapper states that this work serves as a specimen to the twenty volume new edition of Diderot's works.

Adams, *Bibliographie des œuvres de Denis Diderot*, DC2; Cioranescu 24061; Tchermersine II, 959.

OCLC lists BN, Swiss National Library and Indiana only.

27. DIDEROT, Denis (1713-1784).

PENSÉES PHILOSOPHIQUES. A La Haye, Aux dépens de la compagnie. 1746.

Third Edition. 12mo, (133 x 68 mm), engraved frontispiece (98 x 57 mm) and pp. [ii], 136, [12], printer's ornament on title-page with four heads around a central block of 20 squares, the pagination irregular between p. 31 and p. 46 (as in Adams PD3), small partial tear on title-page, across two lines of text but with no loss, some spotting and browning in text, in nineteenth century brown morocco, single filet gilt border to covers with corner fleurons, spine gilt in compartments, lettered in gilt, brown marbled endpapers with morocco strengthening at gutter, gilt dentelles, gilt edges, from the library of Claude Lebedel. **£500**

An early edition - for many years thought to be the first - of Diderot's first original work, bound in nineteenth century morocco. An immediate furore followed its initial publication and it was condemned to be burnt by the Paris *Parlement* for its dangerous and anti-religious content: 'the venom of the most criminal opinions that the depravity of human reason is capable of'. Diderot's original manuscript had been purchased by the bookseller Durand and the first editions were printed in Paris at the clandestine press of l'Epine. It was to

become one of Diderot's most popular and controversial works, running to at least eighteen editions in the eighteenth century and prompting numerous refutations.

At this stage in his life, the young Diderot was a Deist and in the *Pensées* he sets out to demonstrate the existence of God through evidence of the material world. He attacks atheism in this work, but also criticises revealed religion and religious asceticism and challenges the existence of miracles. He writes eloquently of human passions and argues for the reconciliation of feeling with reason. The work is presented in the form of sixty-two short chapters, some of which are little more than maxims, brief and quotable in the manner of La Rochefoucauld, such as: 'A thing is not proved just because no one has ever questioned it'; 'One may demand of me that I should seek truth but not that I should find it' and 'Skepticism is the first step towards truth'. The work concludes with a final detailed index.

This is one of four editions that appeared in 1746, all with the imprint 'A la Haye, aux dépens de la compagnie'. The present printing was long thought to be the first edition, partly on account of its errors in pagination, but Adams demonstrates that it is third in priority. Furthermore he concludes that the present edition was entirely reset, rather than as previously thought a few corrections being made to a number of pages. The printer's ornament is the same as both previous editions, but the double rule in the imprint of this copy measures 50mm, rather than the 45mm as called for by Adams.

With an attractive engraved frontispiece in the manner of Eisen, in which the voluptuous figure of Truth standing on the right removes the mask from the foul looking figure of Superstition, who is lounging on the floor with a broken sceptre. In our copy the plate measures 98 x 57 mm.

Adams, *Bibliographie des œuvres de Denis Diderot*, PD3; Cioranescu 24143; Cohen-de Ricci col. 305.



28. DIDEROT, Denis (1713-1784).

TRAITÉ DU BEAU. [with: De la Philosophie des Chinois.] A Amsterdam [ie Paris.] 1772.

12mo (164 × 90 mm), pp. [ii], 3-118, [2], 121-180, corner torn from final page and restored, not touching text, occasional browning in text, in modern green vellum with new endpapers, spine lettered in gilt, red edges, from the library of Claude Lebédel. £250

Two important articles written by Diderot for the *Encyclopédie* and bound here in modern green vellum. The first article in the volume was originally entitled 'Beau' in the *Encyclopédie* (tome II, 1751) and this is the first appearance under this title and the first printing of both essays outside the *Encyclopédie*.

In this key work on aesthetics, Diderot discusses many writers - Crouzas, Hutcheson, Wolf - but acknowledges a superior debt to Yves-Marie André, who has 'most furthered the understanding of this subject ... and formed the truest and most solid principles'. Diderot echoes André's work when he explores the relationship between feeling and beauty: 'But tell me, is a thing beautiful because it pleases, or does it please because it is beautiful? There is no problem; it pleases because it is beautiful'. Diderot's essay brings together his first-hand knowledge of artists and their work (learnt from friends like Chardin and Falconet as well as from his experience as critic of the Salons), with a broader moral and civic aesthetic in which art becomes an instrument of social change.

Diderot's essay *De la philosophie des Chinois* was the second of two entries on China supplied by Diderot for the *Encyclopédie*. The first one, 'Chine', concentrated on the known facts and merits of China and its culture. By contrast, this essay was a virulent attack both on the Jesuits and on the idolatry and superstitions of the Chinese. Criticising the Sinophilia prevalent in France at the time, Diderot argues that much of what was praised about Chinese culture was based on unreliable translations and he presents in its place a poor picture of an idle, idolatrous and uncivilised nation.

Traité du beau and *De la philosophie des Chinois* were first reprinted as part of the third volume of the first collected edition of Diderot's works, *Œuvres philosophiques et dramatiques*, Amsterdam 1772, from which these two titles have been taken. Given the modern binding, it is impossible to know if it was originally bound and offered for sale separately or if it was extracted more recently. Adams notes that individual volumes of this six volume collected works as well as works within the volumes were frequently offered separately.

‘On trouve souvent imprimés à part les volumes de cette édition, qui furent mis en vente tels quels à l’époque, sans le faux-titre et le titre général et avec le titre particulier seulement. Parfois, les œuvres dont se composent certains volumes furent également détachés et mises en vente’ (Adams, I, p.84).

Adams also notes a German translation of *De la philosophie des Chinois* by Johann Jakob Engel which was published in *Philosophische Werke des Herrn Diderot*, Leipzig, 1774.

Adams, *Bibliographie des œuvres de Denis Diderot*, A1 (3).

29. DOMAIRON, Louis (1745-1807).

LE LIBERTIN DEVENU VERTUEUX, ou Mémoires du Comte d’***. Tome Premier [-Second]. A Londres [ie Paris], et se trouve à Paris, chez la Veuve Duchesne, Libraire, rue Saint-Jacques, au-dessous de la Fontaine Saint-Benoît, au Temple du Goût. 1778.

THIRD EDITION. *Two volumes, 12mo, (174 × 100 mm), pp. [iv], 270; [iv], 191, with a half-title to the second volume only, uncut throughout, corner torn from the last three leaves of the first volume, not affecting the text, tear on II, 73, with loss of a corner, not touching text, external leaves of both text blocks dust-soiled, in keeping with having remained unbound for some time, in later stiff yellow wrappers, fairly tatty with evidence of the removal of an outer label or bookplate, paper labels on spines lettered and numbered in ink, small stamp and signature at the foot of A1 in the first volume, from the library of Claude Lebédel.* £650

Set in France, Italy and Holland, this is a scarce novel of sentimental education, where crime and redemption provide the focus for moral observation. The text is narrated in the first person and is presented as the genuine memoirs of Comte d’Aubigny, found among the papers of a gentleman. ‘Le but de l’Auteur ets [sic] d’instruire la jeunesse, & de faire sentir les funestes effets de la mauvaise Education’ (*Avertissement*, I, iii). This is the last of three editions printed in 1777 and 1778 under false Londres imprints. The present copy is uncut throughout in later yellow wrappers.

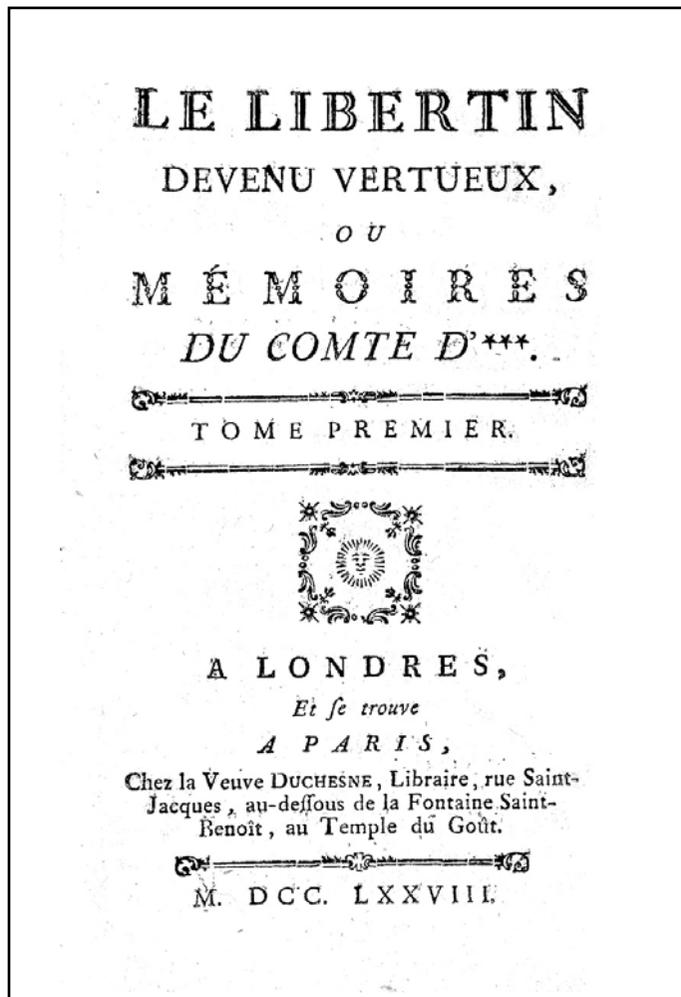
Louis Domairon was educated by the Jesuits in his home town of Béziers and begun his noviciate with them in Toulouse, where he stayed until they were expelled in 1763. For a while after this he was preceptor at Montauban before going to Paris and working on the *Journal des beaux-arts*. In 1788 he became a professor at the *École Royale Militaire* where he taught until the revolution,

numbering amongst his pupils the young Napoleon Bonaparte. He published various works of *belles lettres* and history but this is his only novel.

Printed after the novel is the same author's 'Mémoires pour servir à l'apologie des Femmes' (pp. 157-191), a short essay on the equality and virtues of women, with sections of their place in Greek, Egyptians, Arab and Chinese society. 'Une Dame travaillait à recueillir des traits d'histoire, concernant les belles actions des Femmes, pour prouver le tort qu'on a de leur refuser l'égalité: l'Auteur qui fut prié de lui fournir ce qu'il aurait trouvé en ce genre dans les Histoires des Peuples anciens & éloignés, lui envoya, quelques jours après, ces Mémoires' (*Avertissement*, II, 158).

ESTC t230582 lists Biblioteka Narodowa; OCLC adds Leeds and Missouri.

Gioranescu 25037; Gay II, 855-856.



30. DORAT, Claude-Joseph (1734-1780).
LA FONTAINE, Jean de (1621-1695).
BOILEAU-DESPREAUX, Nicolas (1636-1711).
BORDE, Charles (1711-1780)
GRESSET, Jean Baptiste Louis (1709-1777) and others.

LES PLAISIRS DE L'AMOUR ou Recueil de Contes, Histoires & Poèmes galans.
Chez Apollon. Au Montparnasse [ie. Paris, Cazin]. 1782.

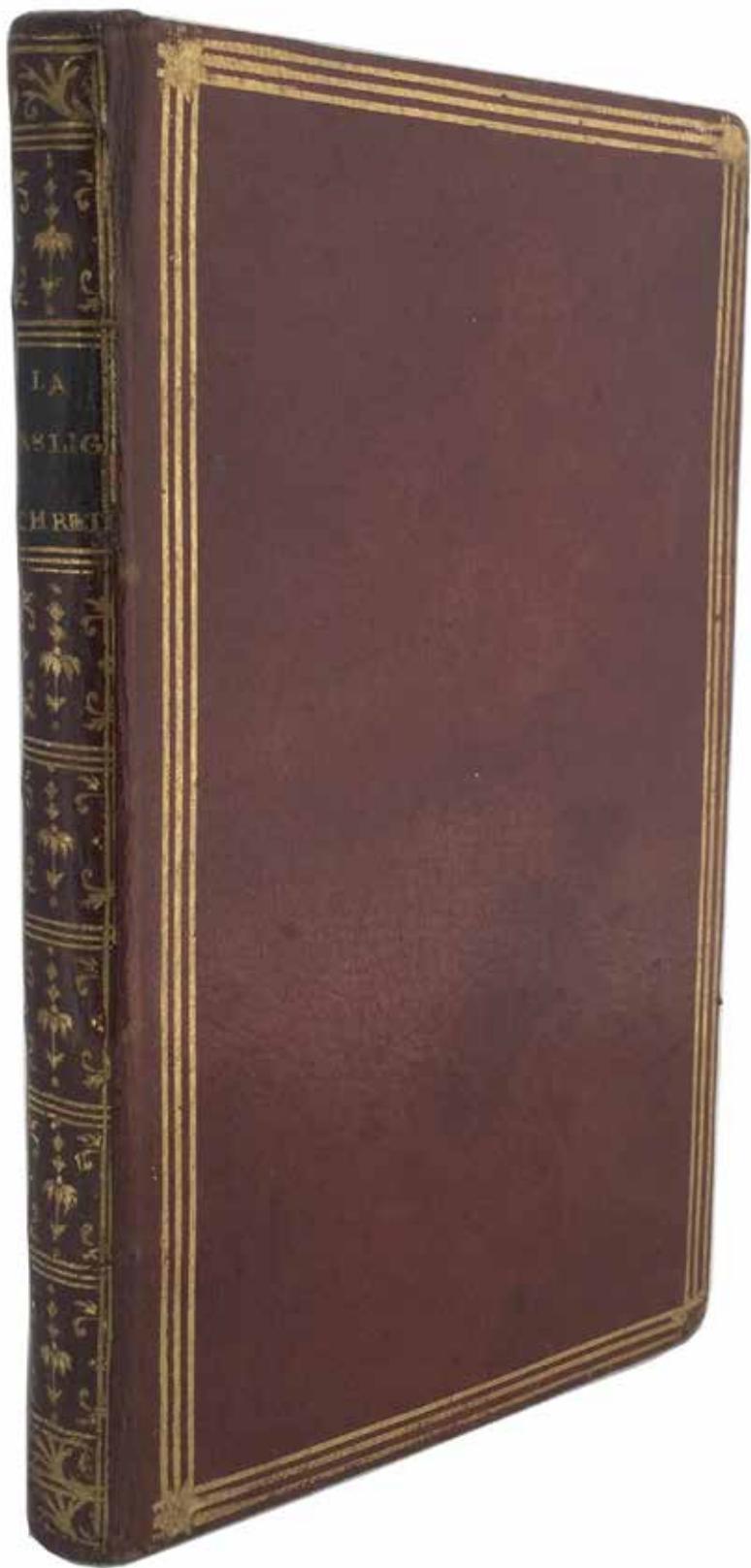
FIRST EDITION. *Three volumes in one, 16mo, (133 x 80mm), engraved frontispiece and pp. 143; [iv], 140; 142 (ie 144), with seventeen other engraved plates, the title page in typographical border, headed with the initials 'N.D.R. & C.', in contemporary half polished sheep over plain green boards, spine gilt in compartments with floral tooling, red morocco label lettered in gilt and green morocco oval numbering piece, green and red patterned endpapers and rather surprising gilt edges, with the later booklabel of Roger Peyrefitte.* **£600**

An attractive volume of this sought-after collection of slightly risqué tales of love, strikingly illustrated with a suite of eighteen unsigned plates. The texts are by various authors including La Fontaine, Dorat, Gresset and Boileau-Despreaux, Rousseau and Voltaire. The majority of the tales are in verse but the selection includes an interesting novella, *Euphrasie ou les graces philosophes* (I, 67-138), presented in three songs with a striking saucy frontispiece.

The tales included are: 'L'Amour Oiseleur, Poème Pastoral', 'Les Dévirgineurs, Conte', 'Les Cerises, Conte tiré du Moyen de Parvenir' (plate depicts crowded drawing room scene with naked lady picking up cherries from the floor); 'Alphonse'; 'Euphrasie, ou les Graces Philosophes' (not listed in Gay, possibly an oversight); 'Le Paysan qui avoit offensé son Seigneur' (court scene); 'Parapilla'; 'Joconde, Nouvelle tirée de l'Arioste' (followed by 'Dissertation sur la Joconde' by Boileau Despreaux); 'Rosine' (great boating scene with dagger raised); 'Les Trois Manieres' (artists and musicians); 'Le Mal d'Aventure'; 'Ver-Vert. A Madame l'Abbesse d***' (followed by 'Lettre de M. Rousseau, sur Ver-Vert', plate depicts nuns cooing over bird); 'Camille, ou la Manière de Filer le parfait Amour' (touching dungeon scene); 'Ce qui plait aux dames' (kitchen scene with man looking puzzled); 'La Fiancée du Roi de Garbe, Nouvelle' (heroic sea rescue); 'Le Petit Chien qui secoue de l'argent & de pierreries' and 'Le Savetier'.

'Recueil assez recherché, bien que les figures soient presque toutes des copies de vignettes publiées antérieurement' (Cohen-de Ricci).

Cohen-de Ricci 806-807; Gay III, 763.



LA
RELIGI
CHRETI

**31. DU MARSAIS, César Chesneau (1676-1756), attributed.
VOLTAIRE, François Marie Arouet de (1694-1778), editor.**

LA RELIGION CHRÉTIENNE ANALYSÉE. Par C.F.C.D.T. A Paris. Par la Compagnie des Libraires Associés. 1767.

FIRST EDITION. 8vo, (160 × 90 mm), pp. [ii], 76, 82 notes, in contemporary red morocco, extremities very slightly rubbed, triple gilt fillet to covers, spine gilt in compartments, green morocco label lettered in gilt, edges gilt, with the ownership inscription of *Clarisse Lair* on the front flyleaf, from the library of *Claude Lebédel*. **£3500**

A handsome copy in contemporary red morocco of this virulent anti-Catholic work. Under the pretext of an impartial treatise the author presents a systematic and vicious refutation of the foundations of religion. Christianity is 'un assemblage monstrueux de ridicules superstitions' that could only be believed by 'un peuple imbécile et grossier. Christianity itself is unworthy the attention of a man of reason. A vital text in the dissemination of materialist ideas in France, this work circulated in manuscript for some time before being printed. It has long been attributed to César du Marsais, but the attribution has never been certain. It was edited by Voltaire, to whom it is also sometimes attributed. A shorter form of the work was included as the first of eight essays in *Recueil nécessaire*, 'Leipsick', (ie Geneva, Cramer), under the title, 'Analyse de la religion chrétienne, par Dumarsais'. The second half of the present work consists of 'Notes sur la Religion Chrétienne analysée', which gives 48 sections of further examples (pp. 82, the second section).

'Quant à la Religion chrétienne analysée, éditée par Voltaire en 1766, Beuchot avait la conviction intime que Voltaire était non seulement l'éditeur, mais l'auteur de ce manuscrit qui circula longtemps sous le manteau. M. Wade n'écarte pas cette hypothèse. En faveur de l'attribution, on peut faire valoir que l'oeuvre, ramassée, bien conduite, développe des idées voltairiennes: la Bible n'est pas inspirée, elle n'a pas de valeur historique, les prophéties et les miracles ne prouvent rien, les dogmes chrétiens révoltent la raison et attentent à la majesté divine. Mais ces idées ne sont pas propres à Voltaire. Et à l'attribution s'opposent et le fait que l'Examen de Mme du Châtelet n'utilise pas ce manuscrit et les rares renseignements que nous possédons sur l'auteur de cette Religion analysée' (R. Pomeau, *La religion de Voltaire*, 1969, p. 179).

BN Voltaire Catalogue 5346; Bengesco 2393 (under Du Marsais).

OCLC lists BN and Cèdres only.

32. DUCLOS, Charles Pinot (1704-1772).

MÉMOIRES POUR SERVIR DE SUITE aux Considérations sur les Mœurs de ce Siècle. Troisième Édition. Première [- Seconde] Partie. 1777.

'Third' (or Eighth) Edition. *12mo in eights and fours; (157 x 90 mm), pp. [ii], [3]-135, [1]; [iii], 140-248, title-page a little dust-soiled, in contemporary mottled calf, slightly rubbed, small corner piece of headcap missing, small worm hole in lower compartment, red morocco label (with a very small chip) lettered in gilt, flat spine gilt in compartments, marbled endpapers, blue marbled edges, from the library of Claude Lebedel.* **£250**

A scarce edition, published under a slightly different title, of Duclos' philosophical and libertine novel, *Mémoires pour servir à l'histoire des mœurs du XVIII. siècle*, written as a sequel to his *Les Considérations sur les Moeurs de ce siècle*, 1751. Following the criticism that women had barely featured in his earlier work, Duclos addresses the balance and consecrates the large part of the present work to depicting the various roles of women.

The action of the novel takes place in Paris and the provinces and features three central female figures, the comtesse de Canaples, madame de Clerval and madame de Remicourt. Interspersed with the stories of these characters are a young man's amorous adventures as well as frequent philosophical digressions on the part of Duclos. 'C'est un roman dans le genre des Confessions du comte de ***', du même auteur; ou, pour mieux dire, c'est une série d'aventures galantes entremêlées de réflexions philosophiques pleines de profondeur' (Gay III, 180).

The son of a breton milliner, Duclos was a fascinating character who came to Paris for his education, fell in with Caylus and the crowd at the café Procope and stayed to make a career as a writer, ending up as perpetual secretary of the *Académie française*.

'Il se dissipe', writes Robert Barroux, 'devient libertin et cynique ... et débute dans les lettres'. Barroux goes on to defend Duclos from an unmerited obscurity: 'Duclos mériterait une étude approfondie. Il est un de ces hommes que leur temps place au tout premier rang (le plus bel esprit de Paris, disait-on de ce breton) et que la postérité néglige à tort. Car il représente à merveille la qualité moyenne (brillante et pas du tout médiocre) du talent chez un homme de lettres au XVIII^e siècle. Son style a du trait. Il est clair et concis, voire sec. Mais il sait observer avec exactitude et rendre avec précision ce qu'il a vu' (DLF, 422).

Designated the third edition on the title page, this was a hugely popular novel and the present edition is listed eighth by MMF, who add four further appearances of the novel in collections of Duclos' works. Gay gives the first edition as 1750, but MMF states that this is an error.

MMF 51.22 (77.R35); see also Gay III, 180.

33. DULAURENS, Henri-Joseph (1719-1797).

COMPÈRE MATHIEU ou les Bigarrures de l'Esprit Humain ... Tome Premier [-Troisième]. A Londres, aux dépens de la Compagnie. 1770.

Three volumes, 8vo (165 x 100 mm), pp. [iv], 321; [iv], 340; [iv], 374, wanting the half title to the first volume, uncut throughout in slightly later, nineteenth century, brown and blue marbled boards, with the library stamp of le Comte Guillaume de Limburg Stirum on the half title to the second and third volumes, from the library of Claude Lebedel. £350

A scarce early edition of this controversial anti-clerical novel, the plot of which, and even entire sentences, are lifted from Voltaire's *Candide*. This important libertine novel is written by the defrocked monk and satirist, Du Laurens, who was famous for his sharp attacks on clerical institutions and his risqué 'philosophical' tales. The rabelaisian comic scenes and the destructive scepticism applied to institutions and received morals made the work an instant best-seller. It narrates the adventures of Compère Mathieu and his group of outcast hangers on as they wander through much of Europe and Asia earning a dubious living through such methods as forging money, practising quack medicine, selling slaves, writing pamphlets and plain old-fashioned theft.

First published in 1766, there were at least twenty-six editions of this work. It was placed on the index in 1804 and condemned as outraging public morality and religion. Its destruction was ordered by the Tribunal de la correctionnel de la Seine in 1851, 1862 and 1865. Much admired by Diderot, Dulaurens' novel was a major influence on his Jacques le Fataliste. This edition is not listed in MMF, who give three editions with the imprint 'Londres, aux dépens de la Compagnie', one of which is an abridged edition (which this is not) and has an error in the date of the first volume; the other two are marked 'nouvelle édition' and are 12mo, with different pagination. This edition is also not in ESTC, which only lists eight of the known 'Londres' editions and only one dated 1772, a 12mo illustrated edition.

OCLC lists Mannheim, Hamburg, Leipzig, Berlin and Dresden only; ESTC n27788 adds UCLA, North Carolina and Otago.

See Cioranescu 26453; MMF 66.21; Gay I 637.

with the important catalogue of books published by Bauche

34. ESTEVE, Pierre (1720-1790).

L'ESPRIT DES BEAUX ARTS. Tome Premier [-Second]. A Paris, Quay des Augustins, chez C.J. Bauche Fils, Libraire, à l'Image Ste. Genevieve. 1753.

FIRST EDITION. *Two volumes in one, 12mo, (165 x 88mm), pp. [iv], 252, [3] contents and errata; [iv], 231, [3] contents and errata, [5] privilege, 17 publisher's catalogue, engraved vignettes on both title pages, with the half titles, in contemporary calf, a little dusty and worn, headcap missing, spine gilt in compartments with dark morocco label lettered in gilt, marbled endpapers, red edges.* **£400**

First edition of a wide-ranging study of the arts by Pierre Estève, a medical doctor attached to the University of Montpellier and the author of numerous works on astronomy, music, language and aesthetics. Beginning with an examination of the nature of language, and the French language in particular, Estève proceeds to a detailed discussion of music, touching on its history, comparing ancient and modern taste in music and discussing the principles of melody, recitative and French opera, as well as dance and ballet. A final part is devoted to architecture, with specific reference to theatre architecture.

Bound after the work is Bauche's extensive publisher's catalogue, which lists some three hundred titles in the fields of philosophy, literature and science. This catalogue is of particular importance as many of Bauche's publications were controversial and did not bear his name in the imprint. For example it was Bauche who published Diderot's *Lettre sur les Sourds et Muets*, 1741, which was published with simply the date as imprint, but is openly listed here.

With attractive engraved vignettes on both title-pages, by Pierre-Alexandre Aveline (1710-1760). The first of these, which is unsigned, bears the inscription, 'le plaisir des beaux Arts, est le plaisir des Sages'.

Cioranescu 27897; Cohen-de Ricci 363.

35. FIELDING, Henry (1707-1754).

DESFONTAINES, Pierre François Guyot, abbé (1685-1745).

LES AVANTURES DE JOSEPH ANDREWS, et du Ministre Abraham Adams, publiées en Anglois, en 1742. Par M... Fielding; et Traduites en François, à Londres, par une Dame Angloise, sur la troisième Edition. Tome Premier [-Second.] A Londres, chez A. Millar, vis-à-vis l'Eglise de S. Clement, dans le Strand. 1743.

SECOND EDITION IN FRENCH. *Two volumes, 12mo in eights and fours, (162 x 88mm), pp. xxiv, 328; [viii], 348, text very lightly browned in part, in contemporary mottled calf, panelled spines gilt in compartments using attractive tulip tool, spines numbered in gilt, red morocco labels lettered in gilt, the head of spine in volume one chipped with slight loss exposing the headband, some other slight wear to extremities, marbled endpapers with later Italian shelfmark labels, red edges, green silk marker.* £800

One of two very scarce French editions of *Joseph Andrews* to appear under a false 'Londres' imprint in 1743. Hugh Amory, in his *New Books by Fielding*, describes this as a concealed edition and suggests that it may be the later of the two. 'The presumption of priority goes to the more complex collation (it's easier to achieve a regular structure from a printed copy than from a manuscript)'. The translation is of course not by the 'Dame Angloise' as claimed on the title page, but by that indefatigable Anglophile, the Abbé Desfontaines. It was reprinted in 1750, an edition which is more frequently seen.

ESTC n15028, at BL, NT, Polish Academy of Sciences, Torun University, Rice, Kansas and Minnesota. The other Londres 1743 edition is ESTC t15027, at BL, Bodleian, Brotherton and Harvard.

Amory, *New Books by Fielding*, Cambridge, Houghton Library, 1987, item 53; Rochedieu p. 107.

36. FIELDING, Henry (1707-1754).

LA PLACE, Pierre-Antoine de (1707-1793), translator.

TOM JONES, ou l'Enfant Trouvé. Tome Premier [-Cinquième]. A Reims, chez Cazin, Libraire. 1784.

CAZIN EDITION, BIBLIOTHEQUE DE CAMPAGNE SERIES. *Five volumes, 18mo, (122 x 70 mm), pp. [iv], xxxvii, 254, [6]; [iv], 256; [iv], 232; [iv], 268; [ii], 245, with no*

half title in the fifth volume, in contemporary mottled calf, triple gilt filet to covers, flat spines gilt in compartments, tan morocco labels lettered and numbered in gilt, marbled endpapers, all edges gilt, modern booklabel 'MK', from the library of Claude Lebédel. £300

An attractive set of Cazin's edition of Fielding's masterpiece in the interpretative translation by La Place, which was first published in 1750, a year after the English original. The demand for this title was seemingly endless in France and editions were printed throughout the century. This edition is prefaced by the biographical and critical essay on Fielding, 'Essai sur la vie et le génie de M. Fielding'. Published by Cazin in his distinctive format as part of the series 'Petit Bibliothèque de Campagne, ou Collection de Romans', of which four out of five volumes bear the half title. This is one of the scarcest and most sought after titles in that series.

MMF 84.R36; Corroënne, *Manuel du cazinophile*, p. 136; Rochedieu p. 108.

37. FORMEY, Johann Heinrich Samuel (1711-1797).

LA MARTINIÈRE, Antoine Augustin Bruzen de (1683-1749).

CONSEILS POUR FORMER UNE BIBLIOTHÈQUE peu nombreuse, mais choisie. Nouvelle Edition, corrigée et augmentée. Suivie de l'Introduction Générale à l'Etude des Sciences & Belles-Lettres par M. de la Martiniere. A Berlin, chez Haude et Spener, 1756. A la Science.

Fourth Edition, first to include La Martinière's essay. *12mo, (158 x 93 mm), pp. xxiv, 380, [4], wanting the front free endpapers, title-page a little browned, small marginal dampstain to final table and endpapers, in contemporary mottled calf, extremities rubbed, spine gilt in compartments, paper label lettered in ink, head cap into wormhole into upper compartment, marbled pastedowns and marbled final flyleaf, red edges, from the library of Claude Lebédel.* £350

Advice for putting together a small but perfectly formed library. The author - 'whose name alone announces taste and knowledge', says the forward - was a pupil of Beausobre who took holy orders at the age of twenty and went on to become professor of eloquence and philosophy at the French College in Berlin, a member of the *Académie royale des sciences de Prusse* and, at the instigation of Maupertuis, became perpetual secretary of the *Académie de Berlin*.

First published in 1746, with numerous editions following in France and Germany, Formey's work is a testament to the eighteenth century bibliophile. It is an exquisitely chosen selection of the best books, arranged by subject, with each choice accompanied with a description. There are twelve sections, or subjects, called 'Articles' - Philosophie, Morale & Goût, Sciences Militaires, & Mathématiques &c. - in which each of the books proper to that section are introduced and justified. At the end of the work is a short title list of books arranged in their subjects. It is interesting that a whole section, containing eighty-three titles, is devoted to novels, making it one of the most dominant genres in the collection. Some early classics, such as Don Quixote, Amadis de Gaule and the Decameron are included but by far the majority are contemporary or late seventeenth century French novels. Authors such as Marivaux, Prévost, Mademoiselle de Lussan, the marquis d'Argens and Crébillon fils all feature. He goes on to include a few English works in translation, suggesting that although the English have only just started writing novels, they are catching up. M. de la Place, he says, has seized the public's taste and translated a large number of English novels, though he does warn that *The Adventures of David Simple* and *Joseph Andrews* have a certain rudeness about them, 'contraire à nos mœurs & à notre façon de penser' (p. 60).

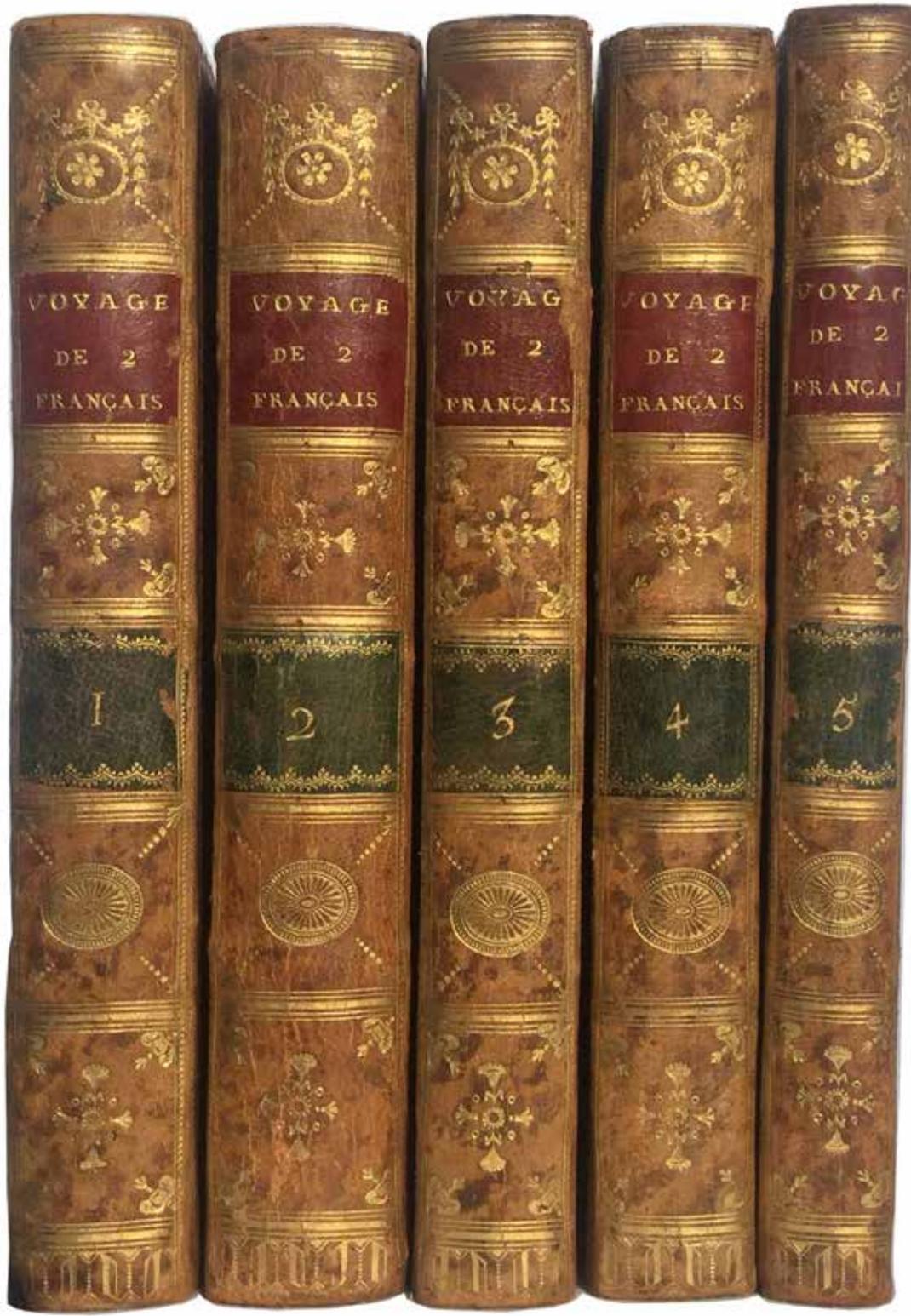
This is the first edition to include La Martinière's *L'Introduction Générale à l'Etude des Sciences & Belles-Lettres, en Faveur des Personnes qui ne Savent que le Français* (pp. 121-380), with notes by the Abbé Trublet. A list of Formey's own works, including some fifty-eight titles, is bound at the end of the prefatory material, (pp. xvi-xxiv).

Cioranescu 29165.

38. FORTIA DE PILES, Alphonse Toussaint Joseph André Marie Marseille, comte de (1758-1826).

BOISGELIN DE KERDU, Pierre Marie Louis de, (1758-1816), joint author.

VOYAGE DE DEUX FRANÇAIS en Allemagne, Danemarck, Suède, Russie et Pologne, fait en 1790-1792. Tome Premier. Allemagne et Danemarck. [Tome Second. Suède - Tome Troisième. Russie. - Tome Quatrième. Russie. - Tome Cinquième. Pologne et Autriche.] A Paris, chez Desenne, Imprimeur-Libraire, au ci-devant Palais-Royal, nos. 1 et 2. 1796.



VOYAGE
DE 2
FRANÇAIS

1

VOYAGE
DE 2
FRANÇAIS

2

VOYAG
DE 2
FRANÇAIS

3

VOYAGE
DE 2
FRANÇAIS

4

VOYAG
DE 2
FRANÇAIS

5

FIRST EDITION. *Five volumes, 8vo, (200 × 115 mm), pp. [iv], viii, 391, with three folding plates: 'Etat de la marine danoise' (362 × 422 mm, printed both sides), 'Calculs politiques et economiques' (370 × 260 mm, printed both sides) and 'Etats des navires' (198 × 248 mm, printed on the recto only); viii, 556, with three folding plates: 'Etat de la flotte Suédoise' (395 × 235 mm, printed on both sides), 'Exportations des productions de Gothenbourg' (376 × 227 mm, printed on one side only). 'Armée Suédoise, en l'année 1776' (410 × 240 mm, printed on both sides, with 'Frais de l'armée provinciale' on the verso); viii, 372; [iv], 400; [iv], 299, with the half-title present in each volume, in contemporary mottled calf, simple gilt wave border to covers, flat spines gilt in compartments with red and green morocco labels lettered and numbered in gilt, sprinkled edges and marbled endpapers, with a contemporary heraldic bookplate in each volume bearing the Hecquet d'Orval arms, light wear to the bindings and a couple of small wormholes but generally an attractive set, from the library of Claude Lebedel.* **£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' father had been *gouverneur-viguier* of Marseilles and Alphonse was a 'godson of the city', an honour which was reflected in the inclusion of 'Marseille' among his Christian names. He was an accomplished musician and composer and studied with the Neapolitan Ligori, a pupil of Durante. He published a number of instrumental works and four comic operas which were published in Nancy between 1784 and 1786. Two of his works, *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. Interestingly, he also wrote a reply to Louis Sebastien Mercier, *Six Lettres à L.-S. Mercier, de l'Institut, sur les six tomes de son nouveau Paris*, Paris 1801 (Cioranescu 44601), although it is his satire and this travelogue for which he is mostly remembered.

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. The collaboration of the two soldiers grew out of a period of ennui when their regiment was stationed near Nancy and the idea came to them of using the shortfalls of provincial Stanislas as a rich source of satire. Their series of hoax letters, including extravagant praise for a puffed up local magistrate, a Russian prince's amorous declaration to a local dancer and the commissioning of thirty medieval instruments from the local instrument maker, were published as *Mystifications de Caillot-Duval* in 1784 and republished with the replies, many of which were hilariously unaware of the joke, in 1795.

The present work goes far beyond other travel writing of the time in its astonishing detail, providing the prospective tourist with an unprecedented amount of information across a wide range of subjects. Imports, exports, commerce with Europe and America, manufacturing, the stock exchange, transport, literature and the arts, leading societies, 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 Boisgelin, 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).

By 1792 the situation in France had improved sufficiently for Fortia de Piles to return home and set about publishing his account of their travels. Boisgelin's version of the joint undertaking was published in English as *Travels through Denmark and Sweden*, London 1810 ('These two accounts are in most respects identical, and the circumstances of their publication make it difficult to determine who might have cribbed from whom', Barton, *ibid* p. 4 n). Fortia de Piles remained in France where he worked as a journalist and writer, retiring to Sisteron in 1801 where he concentrated on his satirical and philosophical writings. 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.

**39. FORTIA DE PILES, Alphonse Toussaint Joseph André Marie
Marseille, comte de (1758-1826).**

GUYS DE SAINT CHARLES, joint author.

BOISGELIN DE KERDU, Pierre Marie Louis de

SOUVENIRS DE DEUX ANCIENS MILITAIRES, ou Recueil d'Anecdotes inédites ou peu connues. A Paris, Porthmann, Impr. Ordre. de S.A.I. et R. Madame; et de S.A.I. Mme la Pse. Pauline, Rue des Moulins, no. 21. 1813.

[with:] NOUVEAU RECUEIL d'Anecdotes inédites, par MM. de Fortia et G.D.S.C.; ou Suite des Souvenirs de Deux Anciens Militaires, des Mêmes Auteurs. Paris, Porthmann, Impr. Ordre. de S.A.I. et R. Madame; et de S.A.I. Madame la Princesse Pauline, Rue des Moulins, no. 21. 1814.

FIRST EDITIONS. 12mo, (179 x 104 mm), pp. *in*, [5]-216; [*iv*], *viii*, 312, in the second work there are tears on D6 (pp. 83-4) and H5 (pp. 177-8), with loss of blank margin only, tear on G4 (pp. 151-2) through three words of text but with no loss, text fairly browned and stained throughout; library stamp 'Dept de la Seine' on verso of the half title of the second work (with advertisements); no half title to the first work, text uncut, in contemporary quarter red roan over rather tatty, cracked and stained red boards, flat spine gilt in compartments, lettered in gilt, from the library of Claude Lebedel. **£1000**

A scarce double bill of entertaining anecdotes capturing embarrassing social gaffs, military pranks and hilarious incidents compiled by Fortia de Piles in different literary partnership, this time with Guy de Saint Charles, using the pseudonym, 'deux anciens militaires'. Both works contain dozens of anecdotes, assembled over the years by the two friends and mostly, we are informed in the brief forward, unpublished. Furthermore, we are told, as most of the persons described in the anecdotes are either still alive or have children who are still alive, their identities have been masked by the use of a single initial, not always their own. This does not apply in cases where the anecdote in question can cause no offence.

Although the volumes were published a year apart, they are clearly meant to be enjoyed together, as the key to the *Souvenirs* is printed at the end of the *Nouveau Recueil* (and is included as part of its pagination). Together the volumes present a wealth of information on French society within and outside France, with the foreign anecdotes extending to Smyrna, Morocco, Rome, Stockholm and London. Notable figures revealed in the key include Voltaire, Madame du Barri and General Abercrombie although the identity of many of the figures remains concealed.

The second work includes a key to both volumes, giving the name of the protagonists as well as the place in which the event occurred.

Souvenirs de Deux Anciens Militaires: OCLC lists BN, Lyon and one copy in Switzerland only.

Nouveau Recueil d'Anecdotes: OCLC lists BN and UCLA only.

40. FRAMERY, Nicolas Etienne (1745-1810).

LES PLAISIRS DE L'AMOUR. Ière [-IIère] Partie. Londres. [1784].

FIRST EDITION, Second Issue, first issue under this title. *Two parts in one volume, 12mo, (160 x 90 mm), pp. [ii], 187; [ii], [5]-201, the title pages engraved, text includes engraved plate of vocabulary, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, green silk marker, from the library of Claude Lebedel.* **£1800**

A scarce collection of three exotic tales by the musician and poet, Nicolas Etienne Framery. Superintendent of music for the Comte d'Artois, Framery was editor of the *Journal de musique* and of the *Mercure*. He published a large number of works including several comic operas and satires on Italian opera as well as poetry and short stories. The present work comprises three *contes* featuring the adventures of lovers in exotic locations. The first and shortest of the pieces is a fairy tale about Paléno, the son of a sylph and a mortal, and his love for the beautiful Théménide. Based on native American folklore, this is a charmingly presented tale, written in short chapters under one word headings such as 'soul', 'grass', 'dagger' and 'sigh'. This is followed in the first volume by a short story set in Greenland, which is preceded by a three page introduction and an engraved chart of some Greenlandic words, giving versions in both runic and roman letters, with the French translation. The final tale is set in Canada among the Iroquois.

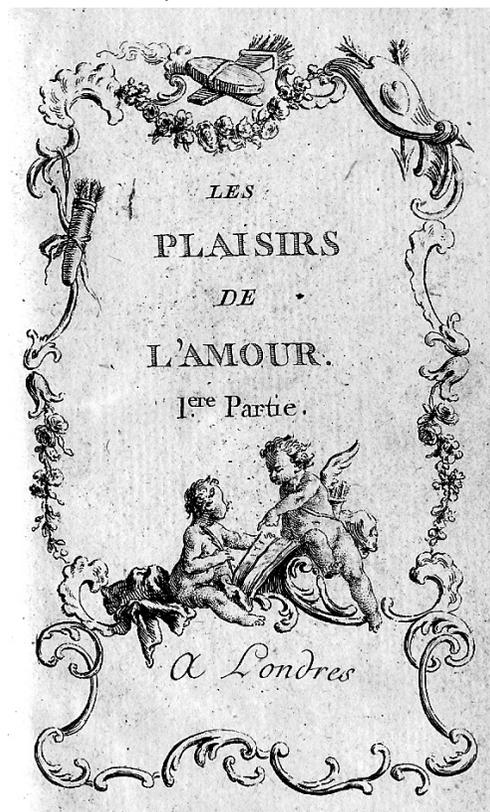
An early work by Framery, it was first published as *Les Trois Nations: contes nationaux*, Londres et Paris, Duchesne, 1768. This appears to be a reissue of the sheets of that first edition with new a title, new title-pages and, more interestingly, an entirely reset first page of text to the second volume. *Les Trois Nations* includes a four page preface to the final part in which Framery claims to have invented nothing in his description of Canada and the Iroquois, citing numerous works in corroboration of this and in particular quoting from the Abbé Prevôt's description of the island of Tonihata. This preface, bound between the title-page and text of *Les Trois Nations*, is not present in *Les Plaisirs de l'Amour*, which goes straight from the new title-page into the text. It is possible that the preface was suppressed because of objections from Prevôt. Further changes are made to that first page of text, A3, which has been entirely reset. In *Les Trois Nations*, the first page of text has a woodcut bearing a central floral vignette with a landscape on either side. Under this is a drop-head title, 'Les Canadiens', below which is given 'Chapitre Premier', with the following

motto printed in italics above the text: 'Les plaisirs sont comme les poissons de Niagara, qui prennent l'appas de la main du Pêcheur, & s'échappent de ses doigts, sans qu'il les puisse retenir'. In *Les Plaisirs de l'Amour*, A3 similarly begins with a woodcut at the top, but it is completely different, showing a more formal architectural landscape. This is followed with the title 'Les Plaisirs de l'Amour' and then immediately into the text with no chapter heading or motto. The verso of the two leaves, though they begin differently, end at the same point in the text ('Illinois,') and finish with the same footnotes. This neat catching up of the text enables the newly printed pages to fit in perfectly with the sheets from *Les Trois Nations* which as far as I can tell have been used for the rest of the work.

The original *Les Trois Nations* appears in ESTC (t176230) and is held at BL, NLS, Corvey, Québec and McGill. The present title is not listed in ESTC despite the Londres imprint. OCLC lists only the two copies, BN and UCLA. The present copy collates as the UCLA one except that the UCLA copy appears to lack the title-page to the first part.

MMF 84.R42; see MMF 68.28; Cioranescu 29382; not in Gay.

OCLC lists BN and UCLA only.

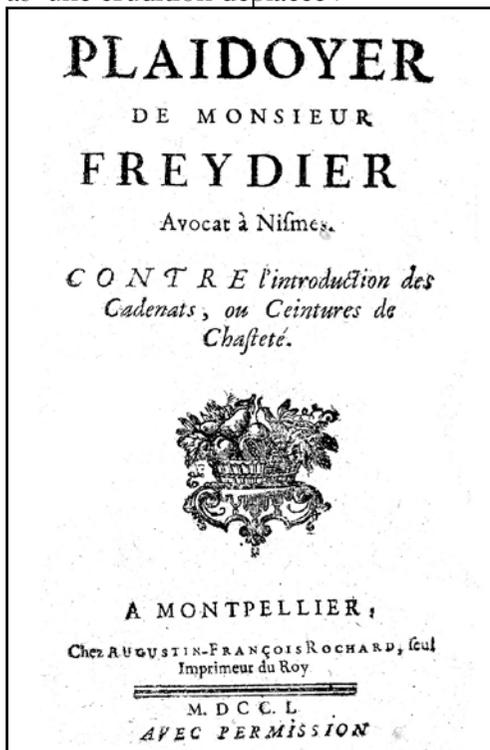


41. FREYDIER, avocat à Nismes (16..?-17..?).

PLAIDOYER DE MONSIEUR FREYDIER Avocat à Nismes. Contre l'introduction des Cadenats, ou Ceintures de Chasteté. A Montpellier: Chez Augustin-François Rochard, seul Imprimeur du Roy. 1750.

FIRST EDITION. 12mo, (182 × 103 mm), pp. xxxvii, woodcut vignette on title-page, rather poorly printed, some browning in text, in later plain dark blue boards, from the library of Claude Lebedel. **£1800**

A fascinating and highly curious work containing the proceedings of a trial concerning the unlawful use of chastity belts. The case against the thirty-six year old Pierre Berlhe was brought by an eighteen year old from Toulouse, Marie Lajon, who was represented by Freydier, a lawyer from Nimes. Lajon accuses Berlhe of having raped, kidnapped and subsequently imprisoned her, forcing her to wear a chastity belt while he was away on his travels. Having managed to escape, Lajon informed the authorities and Berlhe was arrested and held awaiting trial. Freydier's case against Berlhe involves a detailed description of the chastity belt used, while his legal argument is peppered with obscure references to Genesis, Plato, Saint Jerome and Saint Isidore, described by Gay as 'une érudition déplacée'.



Quérard and Gay both cite this as the first edition, noting that some copies have three plates added ('on y ajoute souvent') although none of the copies reported on OCLC has plates. The edition was already perceived as a desirable rarity in the nineteenth century and Jules Gay printed a limited edition of it in 1863 with a preface by Gustave Brunet. Gay's edition was illustrated and it is probably this that has caused the confusion about plates. The BN also has an undated folio edition printed in Toulouse, which seems to have been unknown to Quérard and Gay.

'Nous croyons que les bibliophiles et les amateurs de curiosités accueilleront avec quelque bienveillance la

réimpression d'un livret devenu assez rare, et qui de paye des prix fort élevés quand il s'en présente dans les ventes publiques ... C'est qu'en effet il existe peu de procès aussi bizarres, et nous croyons bien que la cause dans laquelle maître Freydier porta la parole est demeurée sans exemple dans les fastes du barreau' (Brunet's forward to Gay's edition, 1863).

OCLC lists BN, BL, V & A, Harvard, Texas, National Library of Medicine and DLC.

Quérard III, 215; Gay III 753-754.

42. [GASTRONOMY.]

INSTRUCTION SURE au moyen de laquelle dans ces Temps de Cherté on peut vivre bien et a bon compte. [Pays de Vaud]. [circa 1770].

8vo (190 x 115 mm), pp. [ii], [3]-14, [2], pagination including the outer wrapper which is printed on the front only, uncut and folded as issued, text block loose from printed outer wrapper, some light foxing and staining, from the library of Claude Lebédel. £800

A fascinating self-help pamphlet intended to alleviate the problems of widespread hunger and deprivation caused by rising wheat prices. Originally written by a Swiss philanthropist, 'un véritable Patriot', and published in Zurich, the present work appears to be a summary of that text published for the benefit of the people of the Pays de Vaud in Savoy. The author gives a recipe for a nourishing, tasty and healthy meal that can be prepared for very little cost. The ingredients are specified and the basic means of preparation described. The author adds that the recipe is not a new one and that it was used in France by a worthy curate who by its means did much to alleviate poverty in his parish. In Zurich also, it has been successfully used by people of all ages.

OCLC has one entry only for this title, a Lausanne edition printed by Antoine Chapuis, dated 1770 (pp. 13), located at the central libraries of Lucerne and Zurich and at the Bibliothek der Friedrich-Ebert-Stiftung.

This edition not in OCLC.

43. GAUDET, François Charles (fl. 1763).

COLIFICHETS POËTIQUES. Par Monsieur Bicomonolofalati. A la Chine [ie Paris] chez Ribabinschelvelminiche. Imprimeur du Roy. 1741.

FIRST EDITION. *12mo in eights and fours, (160 x 88mm), pp. 118, title page printed in red and black, some dampstaining in text, mainly marginal, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red sprinkled edges, library stamp of the Bibliothèque de Montauban and the later armorial bookplate of Robert Garrison.* £500

A very scarce collection of facetious poetry (the title translates as ‘poetical trinkets’) published under a false ‘China’ imprint and under a false name ‘Monsieur Bicomonolofalati’. Attributed to François Charles Gaudet, although not listed by Cioranescu, who records *Les colfichets, ou poésies badines et sérieuses* par M.F. Gaud**, Amsterdam 1746. The work opens with a preface and concludes with a short story ‘Histoire qu’il faut lire pour sçavoir ce qu’elle contient’ (pp. 102-118).

‘Les Préfaces sont inutiles; on n’en lit plus; peut-être qu’on a raison; peut-être qu’on a tort: quoi qu’il en soit, on n’en lit plus. Eh vraiment oui, lire des Préfaces! elles ne sont plus à la mode. Cela est vrai, les Préfaces ne sont plus à la mode; elles y ont été, elles n’y sont pas aujourd’hui, elles y seront demain; la mode est une Déesse inconstante’.

OCLC lists Mannheim, Yale and BN only.

See Cioranescu 30394.

44. GÉNARD, François, (ca. 1722-1764).

L’ECOLE DE L’HOMME, ou Parallèle des Portraits du Siècle, & des Tableaux de l’Ecriture Sainte. Ouvrage moral, critique & anecdotique. Nouvelle Edition. Tome Premier [-Second]. A Londres. 1759.

NEW EDITION. *Two volumes in one, 12mo (164 x 92 mm), pp. [iv], xxiv, 224; [iv], 259, some light browning in the text, in contemporary mottled calf, blind ruled filet to covers, spine gilt in compartments with red morocco label lettered in gilt, slightly worn at extremities, top of front joint cracking, blue marbled endpapers, pink silk marker, blue marbled edges, from the library of Claude Lebedel.* £500

A virulent satire against church and state, this work, first published in 1752, was seized on publication and the author was imprisoned in the Bastille. Written in the form of La Bruyère's *Caractères*, the most outrageous attacks are on the Dauphin and the King himself but the work is far-reaching in the savagery with which swathes of society, including actors, bankers, magistrates, bishops and aristocrats, are targeted. Many leading figures are lampooned: Maupeou, who is ridiculed on account of his tyrannic wife, Helvetius, Samuel Bernard, the Duc de Richelieu, the Marquise de Pompadour and Quénay all fall under Génard's ruthless satire.

The dedication is to 'la vertueuse et aimable mademoiselle F..L.D.', ie Françoise Le Duc. It is signed De Gran, which is of course an anagram of Genard. The first part has a lengthy and comic introduction entitled 'idée de l'auteur', in which Genard sketches the state of current literature and his chosen place within it. 'On a travaillé ici à tenter tous les goûts, à instruire tous les états, & à enlever le brut de tous les sentimens. Morale pure & délicate; critique fine & sans aigreur, Anecdotes curieuses & sans calomnie. Chacun doit y trouver de quoi lui plaire: car qui n'aime à s'instruire des vices d'autrui, & à les paraphraser?' (*idée de l'auteur*, p. xvii). Each of the three parts of the work have a 'Clef Naturelle' to the identity of the characters mentioned or satirised in the text.

Genard's work became extremely popular and was republished several times in French between 1752 and 1759. An English translation, *The School of Man, a Moral, Critical and Anecdotal Work* appeared in 1753 and ran to at least five editions. Genard also wrote a companion volume *L'Ecole de la Femme*, while he was in exile in Holland after his release from the Bastille. This was translated into English as *The School of Woman: or, memoirs of Constantia. Addressed to the Duchess of ****, London 1753. Both works have also been attributed to Dupuis, a soldier in the guards, though Cioranescu thinks this is doubtful.

See Cioranescu 30577; Quérard III, 302; Darnton 182.

OCLC lists Wuerzburg and Lyon only.

engraved by Watelet and Marguerite Lecomte

**45. GESSNER, Salomon (1730-1788).
HUBER, Michel (1727-1804), translator.**

IDYLLES ET POÈMES CHAMPÊTRES de M. Gessner, Traduits de l'Allemand par M. Huber, Traducteur de la Mort d'Abel. A Lyon, chez Jean-Marie Bruyset, Imprimeur-Libraire. 1762.

FIRST EDITION. 8vo, (162 x 98 mm), engraved frontispiece by Watelet after Lavallée-Poussin and pp. xlvii, [ii], 154, [4], numerous engraved vignettes throughout the text, including twelve engraved head- and tail-pieces by Watelet (including one by Marguerite Lecomte) after Lavallée-Poussin and Pierre, in contemporary mottled calf, triple gilt fillet to covers, flat spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges, green silk marker, corners very slightly bumped, from the library of Claude Lebedel. **£600**

A handsome copy of this very attractive first French translation of Gessner's *Idylles*, beautifully illustrated throughout. The frontispiece, depicting a shepherdess in a pastoral scene, is engraved by Claude-Henri Watelet (1718-1786) after Etienne de La Vallée-Poussin (1735-1802) and there are twelve further engravings in the course of the text, as head- and tail-pieces. Eleven of these are also engraved by Watelet after Lavallée-Poussin and Pierre and the twelfth is by Watelet's long-term lover, Marguerite Lecomte (1717-1800). Each of the pieces is signed.



This is an early work by Huber, only preceded by another translation from Gessner, his *La mort d'Abel*, 1760. The first to introduce Gessner into France, Huber would go on to be a prolific writer and translator, always from the German, specialising mainly in poetry and in the history of art, particularly antiquities. He also published a work of instruction in the German language and in 1766 took up a post teaching French at the University of Leipzig. Turgot was among Huber's students and it was he who supplied the preface to the present work as well as the translation of the first idyll. Huber's translator's preface is also of considerable interest for its discussion of contemporary German literature, arguing its superiority over Italian and English literature, analysing the works of several authors and citing numerous passages of particular value to the man of taste.

Cioranescu 34238; Cohen-de Ricci p. 431.

46. GUIBERT, Jacques Antoine Hippolyte, comte de (1743-1790).

DISCOURS SUR L'ÉTAT ACTUEL DE LA POLITIQUE et de la Science Militaire, en Europe. Avec le plan d'un ouvrage intitulé: La France politique & militaire. A Genève. 1773.

12mo, (167 x 92 mm), pp. x, 179, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers and edges, pink silk marker, from the library of Claude Lebedel. £500

A scarce separate edition of Guibert's celebrated treatise on the art of war, first published as part of his *Essai général de tactique, précédé d'un discours sur l'état actuel de la politique et de la science militaire en Europe, avec le plan d'un ouvrage intitulé La France politique et militaire*, Londres, 1772.

Guibert's controversial works on military tactics, despite being initially condemned by the French government, eventually led to many reforms in the French army. He is regarded as one of the leading military tacticians of the pre-revolutionary era and his influence extended within Europe to Frederick II and Napoleon and outside Europe, through von Steuben, to the generals of the American Revolution. Guibert's works were widely read at the time in France and abroad, and a number of foreign translations were published including those into English, German and even Persian.

'Of this work [*Essai général de tactique*] it may be said that it was the best essay on war produced by a soldier during a period in which tactics were discussed even in the salon and military literature was more abundant than at any time up to 1871' (*Encyclopædia Britannica*, 1911).

In addition to his military career and his works on tactics and the art of war, the Comte de Guibert was also a member of the *Académie française*, published journals of his travels in France and Switzerland, wrote a tragedy, *Le Connétable de Bourbon*, 1775 and had a love affair with Julie de Lespinasse, whose love letters to him were later published.

'L'oeuvre de Guibert est neuve en son temps par sa visée totaliste articulée autour de la relation fondamentale entre politique et guerre. Guibert a du cependant courir au plus pressé et rédiger l'Essai. On y trouve une distinction entre deux parties de l'art de la guerre pressentie par d'autres en ce siècle des lumières. Guibert parle de tactique élémentaire et de grande tactique. Dans la défense du système de guerre moderne, il nommera celle-ci la stratégie ou tactique des armées. La redécouverte du concept de stratégie à la fin du XVIIIe siècle tient à une nécessité sémantique. L'articulation des armées fait naître des possibilités nouvelles, à un échelon supérieur par rapport à la tactique des armées-blocs' (*L'Art de la guerre de Machiavel à Clausewitz*, 89).

Quérard, *La France Littéraire*, III, p. 518; see Cioranescu 33011.

'un véritable carnet de voyage'

47. GUIDI, Jean Baptiste Marie (1732?-1816).

LETTRES CONTENANT LE JOURNAL d'un voyage fait à Rome en 1773. Tome Premier [-Second]. A Genève, et se trouve à Paris, Rue et Hôtel Serpente. 1783.

FIRST EDITION. *Two volumes, 12mo, (160 x 90 mm), pp. xii, 295; [iv], 276, tear on I 41, just in to text but with no loss, in contemporary mottled calf, spines gilt in compartments with red morocco labels lettered in gilt, also numbered in gilt within a scroll, marbled endpapers, red edges, from the library of Claude Lebedel.* £600

A fascinating journal of a voyage through Italy to Rome and back to France. Each town visited is described in particular detail, with visits to its libraries, churches, gardens and palaces carefully narrated, with details of statues, paintings and architecture and discussions of the history and importance of each. '[Ces lettres] sont écrites avec impartialité, et présentent quelques observations neuves, malgré le grand nombre d'ouvrages qu'on avait déjà sur l'Italie' (*Biographie universelle*, XIX, 86).

The author's preface refers to Fougeret de Monbron, 'auteur très instruit, mais caustique', author of *Le Préservatif contre l'anglomanie*, 1757. Guidi expresses his fears of being accused of imitation, arguing in his defence that all works are the products of earlier works and expressing his strong desire that at least he might guard against the spleen of Monbron's writing. Guidi does not quote it, but Monbron's famous maxim would have been a happy accompaniment for this work: 'L'univers est une espèce de livre dont on n'a lu que la première page quand on n'a vu que son pays' (*Le Cosmopolite, ou le Citoyen du Monde*, 1760).

A member of the king's household and sometime royal censor, Guidi is mostly remembered as being the censor who prohibited Beaumarchais' *Marriage of Figaro*. Charged by Miromesnil, the Keeper of the Seals, to examine the play, Guidi refused to grant it approbation on grounds of morality, though he also criticised the play's literary merit on account of its having too many lengthy passages. Having condemned the play, Guidi went along to a performance of it and was seen by Beaumarchais to be enjoying it immensely. When challenged by Beaumarchais, Guidi replied that failure to observe decency does not usually lead to empty theatres: 'Si l'on affichait que tel jour les Nymphes de l'Opéra danseront sans prendre les précautions qu'exige la décence, croyez-vous, Monsieur, que le parterre ne serait pas plein, et qu'on n'y rirait pas aux éclats?' (*ibid*).

OCLC lists BN, Geneva, BL, Cambridge, London, UC Berkeley, UCLA, DLC, Chicago and Penn State.

48. GUYTON DE MORVEAU, Louis-Bernard (1737-1816).

MÉMOIRE SUR L'ÉDUCATION PUBLIQUE: avec le prospectus d'un college, suivant les Principes de cet Ouvrage. Par M. Guyton de Morveau, Avocat Général du Roi au Parlement de Bourgogne. 1764.

FIRST EDITION. 12mo, (163 × 89 mm), pp. 324, in contemporary quarter calf over speckled boards, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, a typically attractive binding from the Starbemberg library at Schloss Eferding, with the library stamp and usual crayon shelf mark, from the library of Claude Lebedel. **£800**

Guyton de Morveau, whose bicentenary is being celebrated this year, was a French chemist who is credited with inventing the first systematic method of chemical nomenclature. A native of Dijon, he spent much of his life working as a lawyer and politician, then, after joining the Academy of Sciences in Dijon, he began to pursue his interest in chemistry. In this field he soon rose to prominence and was invited by Panckoucke to write the section on chemistry for the *Encyclopédie méthodique*. He collaborated with Lavoisier, Berthollet and Fourcroy in writing the *Méthode d'une nomenclature chimique*, Paris 1787, which revolutionised chemical nomenclature.

The present work, inspired by La Chalotais' ideas of educational reform, was presented to the parliament of Dijon. The general plan of the work, which proposes a thorough reform of the educational system is divided into six sections: the traditions of the Colleges, the teaching, the age at which public education should begin, the choice of teachers and the particular objects and method of teaching. The sixth and final section gives a prospectus of a college set up in accordance with his theories.

In addition to numerous scientific and legal works, he also wrote a satirical poem entitled *Le Rat iconoclaste, ou le Jésuite croqué*, 1763.

OCLC lists Bib. Nat Hist Naturelle, BL, Cambridge, Amsterdam, Stanford, Yale, DLC, Harvard, Michigan, Princeton, Columbia, Cornell and Penn.

Gioranescu 33396.

49. HUERNE DE LA MOTHE, François Charles, avocat.

LES PROMENADES ET RENDEZ-VOUS du parc de Versailles. Première [- Seconde] Partie. A Bruxelles. Et se trouve à Paris, chez Musier Fils, Quai des Augustins. Duchesne, rue Saint Jacques, au Temple de Goût. 1762.

FIRST EDITION. 12mo, (162 x 90 mm), pp. [iv], ii, [3]-146; [iv], 184, in contemporary red morocco, spine slightly faded and with a couple of small worm holes, olive morocco label lettered in gilt, small old scrape on the front cover, marbled endpapers, with an inscription on an initial blank 'Fennebresque 1911' and an earlier inscription crossed through, with the contemporary ownership inscription of Muttignay (?) on the title-page and the later note 'attribué à Huerne', from the library of Claude Lebedel. **£2000**

A scarce work of fiction in which a group of friends, assembled in the park of the Chateau de Versailles, recount stories to each other. The resemblance of the title to Madame de Scudéry's *La Promenade de Versailles*, 1669, cannot be accidental. In a similar manner, the natural and artificial beauties of the Versailles gardens provide a backdrop to the stories. In the present novel, the author, who is forced to leave Paris for Versailles because of 'une affaire d'une très-grande importance', cannot believe at first that there is life outside Paris. The small town of Versailles, he believes, cannot offer much more than the usual provincial town with its dispiriting monotony. However, he takes to exploring the parks, the avenues and the parterres, and soon loses himself in their solitude and magnificence, immersing himself rapturously in the joys of nature and the triumph of art until he has the good fortune to find himself gradually accepted by a group of individuals who meet in the gardens. At seven o'clock each evening his new friends assemble near the Trianon and entertain each other with stories of adventure and love. The longest of the stories is 'Les aventures galantes de Sophie', which takes up a large part of the narrative and in turn contains within it the shorter story, 'La vie de Mama, princesse Inca'.

Huerne de la Mothe is mostly remembered for his legal career and his involvement in the case of the actress, Mademoiselle Clairon regarding the excommunication of actors by the Catholic Church. Huerne de la Mothe put forward a lengthy and erudite argument in her favour, published as *Libertés de la France contre le pouvoir arbitraire de l'excommunication. Ouvrage dont on est spécialement redevable aux sentimens généreux de Mlle Clairon*, Amsterdam 1761, in which he demonstrated that the church was acting contrary to the liberties of the Gallican church. He was subsequently condemned by the Parliament of Paris, his work was ordered to be burnt and he was expelled from the French bar. He also has to his name a couple of works on the theatre, notably *Épître sur les spectacles, ou mon retour à Paris*, Geneva 1761 and an erotic novel, *L'enfantement de Jupiter, ou la fille sans mère*, Londres 1763.

OCLC lists BN, Gotha, Augsburg, National Library of Spain and Indiana.

Cioranescu 34275.

**50. HUME, David (1711-1776).
DIDEROT, Denis (1713-1784), and others.
NAIGEON, Jacques André (1738-1810), editor.**

RECUEIL PHILOSOPHIQUE ou Mélange de Pieces sur la Religion & sur la Morale. Par différents Auteurs... Tome Premier [-Second]. Londres [ie Amsterdam, M.M. Rey]; 1770.

FIRST EDITION. *Two volumes in one, 12mo, (160 x 94mm), pp. [iv], 190, [2] blank; [iv], 253, [1], in slightly later mottled sheep, spine simply gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges, small wormhole in the top compartment, with the contemporary inscription at the foot of the title-page 'hourdot, médecin à Soisy-sur-marne'.* **£1600**

A scarce work containing the first clandestine printing of two Hume essays, 'On Suicide' and 'On the Immortality of the Soul'. Both essays were completed around 1755 and were to be published in a selection by Andrew Millar under the title *Five Dissertations*. However, the controversy provoked by the circulation of pre-release copies made Hume and Millar decide to remove the essays physically from the printed copies. They were replaced with an essay entitled 'Of the Standard of Taste' and the book of essays finally appeared under the title *Four Dissertations*, 1757. Rumours about the two censored essays circulated for years and this is their first appearance, where they are simply given as 'traduite de l'anglois': 'Dissertation sur l'Immortalité de l'Ame' (II, 34-49) and 'Dissertation sur le Suicide' (II, 50-69), with no authorial attribution and not authorised by Hume. The English text did not appear until 1777 where it appeared anonymously. His name first appeared with the English text in 1783, but even that was published without Hume's consent.

In addition to these important Hume essays, this scarce compilation includes works by Diderot, Holbach and others, put together by Jacques André Naigeon, atheist and collaborator with Diderot and Holbach. Naigeon provided two articles for the Encyclopédie, 'âme' et 'unitaires', and edited a number of publications with notes, including works by Seneca, Montaigne and, most interestingly, his friend Diderot, who consigned to him a number of manuscripts that he did not want published until after his death.

ESTC t170872, at Cambridge, NLS, Taylor & Worcester Colleges Oxford; Berlin and Poland, and American Philosophical Society, Indiana, McGill, UC Irvine, Minnesota and Texas in America. OCLC adds BL, Princeton and Brown.

Cioranescu 47759.

51. LA METTRIE, Julien Offray de (1709-1751).

L'ECOLE DE LA VOLUPTÉ. Dans l'Isle de Calypso, aux dépens des Nymphes. 1747.

SECOND EDITION. 12mo, (180 x 108 mm), pp. [iv], [5]-75, stains on pp. 58-60, title-page in red and black, title page demouse fe uncut throughout in the original marbled wrappers, from the library of Claude Lebedel. **£3500**

An excellent, unsophisticated copy of La Mettrie's seminal work on the pleasure of the senses in which he explores the way in which the human body interacts with perceptions to form the subjective pleasures associated with voluptuousness. Central to his materialistic and hedonistic principles, it was a favourite subject to which La Mettrie returned, reworking his essay several times and republishing it finally under the title *L'Art de Jouir*, 1751. His *philosophe voluptueux* prefigures much of what La Mettrie explores in his *L'Homme Machine*, 1748.

'In good libertine fashion, *La Volupté* is both descriptive - including a series of reasonably explicit accounts of heterosexual sex - and hortatory, "a discourse about sex and an incitement to practice it" ... In the dedication 'to my dear friend', La Mettrie initiates the reader into a moment of exquisite tension - where the embodied and substantial pleasures of erotic love are in the midst of disintegrating into the simulacral and nostalgic delights of discourse'.

'Like many of La Mettrie's works, *La Volupté* takes a hybrid form - bringing together poetry, philosophical musings, sexology, literary criticism, love letters - and is more or less unsystematic in structure ... While each version of *La Volupté* traverses a variety of generic positions - including those of the conte galant, the literary critique, and the philosophical essay - the breathy and occasionally aphoristic prose style that La Mettrie employs in this work evokes the formal yet fantasmagorical space of the libertine novel much more than that of the scientific treatise (ibid, p. 102).

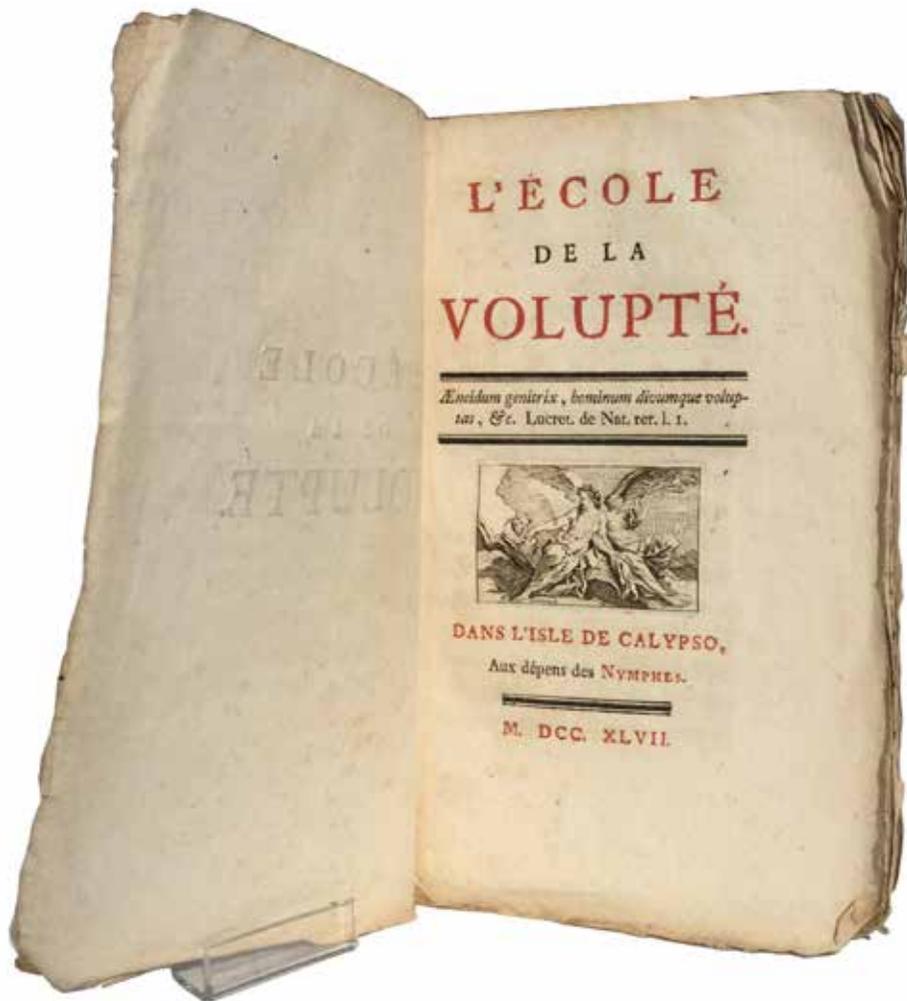
As La Mettrie explains towards the end of the essay, 'All the movements of our machine, lead to love, and from love to voluptuousness; we are beings organised for happiness ... Voluptuousness, as a sixth sense, 'forbids the use of speech, of sign, and of thought even, that it changes into sentiment: it annihilates the soul with all of the senses, of which the latter is the principle, or the aim'. In this way each person is in thrall to voluptuous sensation, just as machine-man seems in thrall to his mysterious mechanism. Reason, as a result, is fully under the control of pleasure, which leads it by the reins, to use La Mettrie's terms' (Natania Meeker, *Literary Materialism in the French Enlightenment*, p. 115).

First published in Avignon in 1746 under the imprint 'Cologne, chez Pierre Marteau, à la Verité (OCLC lists BN only). This is one of two editions published in 1747, the other with the same Marteau imprint as the first edition, with pp. 130 (OCLC lists BN, Lyon, Columbia, UCLA, Yale, Newberry and Wellesley).

Gioranescu 36389 (1747 edition); Gay II 55-56 (citing editions of 1742, 1746 and 1747).

OCLC lists Bodleian, Koninklijke, Leiden, Southern California and Johns Hopkins.

Stoddard 23.



HISTOIRE
DE SOPHIE
DE FRANCOURT.

PAR MONSIEUR ***.

TOME PREMIER.



A PARIS;
Chez MERLIN, Libraire, rue de la Harpe;
à l'image de Saint Joseph.

M. DCC. LXVIII.

Avec Approbation & Privilège du Roi.

'visite chez une parente. Bibliothèque d'une femme du bon ton'

52. LA SALLE D'OFFÉMONT, Adrien Nicolas Piédefer, marquis de (1734-1818).

HISTOIRE DE SOPHIE DE FRANCOURT. Par Monsieur ***. Tome Premier [-Second]. A Paris, Chez Merlin, Libraire, rue de la Harpe, à l'image de Saint Joseph. 1768.

FIRST EDITION. *Two volumes, 12mo (165 x 95 mm), pp. [iv], [v]-xx, [iv], 247, [1] errata; [iv], 281, [7] table, approbation & errata, with four attractive engraved plates, all bound in the first volume, in contemporary mottled calf, spines gilt in compartments with red morocco labels lettered and numbered in gilt, with the heraldic bookplate of the Abbé de Franssure in each volume, both at one time pasted over, that in volume two revealed but leaving some surface tears, that in volume one partly removed and therefore still partly obscured, marbled endpapers, all edges mottled, from the library of Claude Lebédel.* **£1600**

A scarce sentimental novel by the Marquis de la Salle, Governor of Saint-Domingue (now Haiti), Masonic brother of Benjamin Franklin and author of numerous comedies and libretti. The novel is illustrated with four particularly attractive plates by Gravelot, engraved by Masquelier, Leveau, de Lorraine and Duclos. Set in Paris and provincial France, it traces the fortunes of the young and virtuous Sophie through the betrayal of her father by a perfidious lover who then tries to marry her to the happy conclusion where her father is restored to his good fortune and she is reunited with her virtuous Dorville under her father's blessing. There are numerous interesting incidents in the novel, from balls and card-playing to convents, boudoir conversations, descriptions of actors and military anecdotes.

The second chapter contains a visit to the library of a young lady of fashion, her cousin, where Sophie is left alone in a library full of novels. 'Tanzai, le Sopha, Grigri, Angola & quelques autres livres du même genre se présenterent à elle: leur titres lui étoient aussi inconnus que la matiere qu'ils traittoient: elle étoit indécise sur le choix; l'élégance de la relieure de Sopha & son titre de conte moral lui firent obtenir la préférence; "c'est sans doute", dit-elle, "un livre précieux puis qu'on a tant soigné l'envelope"'. In a delightful passage, Sophie tries to read *Le Sopha* but - not having enough taste to appreciate 'le mérite de ce badinage précieux' - returns it to the shelf and tries in vain to find a work more in keeping with the values of her upbringing. Disappointed, she returns to her harpsichord.

This novel has also been attributed to Bernard-Joseph Saurin (1706-1781), dramatist and member of the *Académie française*. Saurin's only other fictional work is *Mirza et Fatmé, conte indien, traduit de l'arabe*, 1754. MMF cite the BN in claiming that the attribution to Saurin is false and is based on Saurin's authorship of a play of the same title based on the novel. The second edition of the novel, printed in Amsterdam in the same year, bears Saurin's name on the title-page.

MMF 68:36; Cioranescu 59520 (under Saurin); Cohen-de Ricci 602-603.

**53. LABADIE, 'religieux convers de la congrégation de Saint Maur'.
PREVOST D'EXILES, Antoine François, dit Abbé Prévost (1697-1763).**

LES AVANTURES DE POMPONIUS Chevalier Romain, ou L'Histoire de notre Temps.
A Rome, chez les Heritiers de Ferrante Pallavicini. 1724.

FIRST EDITION. *12mo, (160 x 90mm), pp. [xiv], [2] blank, 222, title page printed in red and black, text fairly browned in part, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, with the later bookplate of Robert de Beauchamp.* £600

Scarce first edition of Labadie's novel, revised and edited by Prévost and as such Prévost's first literary work. A witty novel, with many interesting digressions, such as a discussion of the catalogue of books in the library on the moon (ch. xix). This includes some wonderfully unlikely titles and is a theme which is returned to with a description of the manuscripts and medals in the same library (ch. xxii). 'Cet ouvrage peu commun donne le récit brutal des amours et aventures gaillardes du Régent. Ce n'est pas un pamphlet, car dans cette vie voluptueuse et sans frein, il y avait plus à gazer qu'à déshabiller. Ces aventures on été revues par l'abbé Prévost, on en trouve la clef dans le Ducatiana, Amsterdam 1738, pp. 106-110' (Clerico-Galante).

Cioranescu 51263; Jones p. 36-37; Tchemezine p. 216; Clérico-Galante, p. 103.

de Goncourt's copy in contemporary green morocco

**54. LAUJON, Pierre (1727-1811).
MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

LES A PROPOS DE SOCIÉTÉ ou Chansons de M. L****. Tome I [-II]. s.l. 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, red morocco labels 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 délicates illustrations de Moreau, de Goncourt', from the library of Claude Lebédél. £5000

A stunning copy of this popular French song book, elegantly printed with fabulous illustrations by Moreau, from the library of Edmond and Jules de Goncourt.

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 particularly evocative 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. They are 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. What makes these volumes especially appealing is that one of the Goncourt brothers' principal enthusiasms was the work of Jean-Michel Moreau whose life and works they 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 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'.

Cioranescu 37506 and 37505; Cohen-de Ricci 604.

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

55. LE CLERC, Sébastien, the elder (1637-1714).

FIGURES D'ACADÉMIE pour apprendre à désiner. Gravées par S.L.C. A Paris, chez N. Langlois, ruë St. Jacques à la Victoire, Avec privilege du Roy. 1673.

FIRST EDITION. *12mo, (160 x 100mm), engraved title-page and thirty-one further engraved plates, actual engravings measuring 90 x 62mm, each plate numbered in manuscript, in contemporary mottled calf, slightly rubbed at extremities, spine gilt in compartments with red morocco label lettered in gilt, blue (possibly later) pastedowns and endpapers.* **£1600**

A scarce drawing manual comprising a pedagogic suite of 31 male nudes by Sebastien Le Clerc . Each of the plates depicts a divinity or hero from classical antiquity in a variety of poses. In some of the plates the figure is depicted in a celebrated heroic act. All the plates are portrait except for no. which is landscape and which depicts a bearded river god pouring water from an urn. Working under the patronage of Louis XIV, Le Clerc had an astonishing and varied output and remains one of the most important illustrators of seventeenth century France. The present suite was also published as the third part of Du

Fresnoy's *L'Art de Peinture*, Paris 1673. A note in Meaume suggests that some of the plates at least were engraved at an earlier date. "Suivant Mariette, il est certain que les Académies ont été gravées avant 1673. "Je crois même, dit-il, qu'elles ont été gravées en divers temps. Il y en a parmi (ce sont les meilleurs) qui sont dans la manière des Tapisseries" (Meaume p. 92, quoting *Abecedario*, t. III, p. 102).

OCLC lists V & A, NLS, Rijksmuseum, four copies in Paris, Yale, Princeton and UCLA.

See Meaume, *Sébastien Le Clerc et son oeuvre*, p. 92.



**56. LEIBNITZ, Gottfried Wilhelm, Freiherr von (1648-1716).
JAUCOURT, Louis de (1704-1779).**

ESSAIS DE THÉODICÉE sur la Bonté de Dieu, la Liberté de l'Homme, & l'Origine du Mal. Par Monsieur God. Guil. Leibnitz. Nouvelle Edition, augmentée de l'Histoire de la Vie & Ouvrages de l'Auteur, par M. le Chevalier de Jaucourt. Tome Premier [-Second]. A Lausanne, Chez Marc-Mic. Bousquet & Comp. 1760.

New Edition. *Two volumes, 12mo, (155 x 90 mm), engraved frontispiece portrait and pp. [xii], 604, [4]; [ii], 592, with a folding table at p. 579 printed on both sides, title-pages printed in red and black, with engraved vignette, paper fairly browned, in contemporary mottled calf, spines gilt in compartments, brown morocco labels lettered in gilt, with the contemporary ownership inscription in both volumes 'Ex Libris Philippi Demommeroï philosophi 1768', marbled endpapers, red edges, from the library of Claude Lebedel.* **£250**

A scarce edition of Leibnitz' great work of philosophical optimism, first published in 1710 and the only book to have been published in Leibnitz' lifetime. His new word 'theodicy' signifies an optimistic approach to the problem of evil and this work, which remained popular through the century, is thought to have provided the inspiration for Voltaire's *Candide* and its famous refrain, 'the best of all possible worlds'.

This new edition includes the substantial biography of Leibnitz (pp. 1-274) by Louis de Jaucourt, the most prolific contributor to the *Encyclopédie*. Jaucourt's life of Leibnitz was first included in the Amsterdam edition of 1734. Also included in this edition is the chronological catalogue of Leibnitz' works (pp. 275-312). This bibliography is of particular interest for the large number of fragments included in other publications, which are marked with an asterisk: 'les Morceaux qui se trouvent parsemés çà & là dans plusieurs Livres differens'. With two leaves of bookseller's advertisements at the end of the first volume and a wonderful folding table towards the end of the second volume, bound before the table of contents.

See Cioranescu 34521.

*'il a devancé Rousseau et inspiré l'Émile ...
un des livres classiques de la pédagogie anglaise' (Compayré)*

**57. LOCKE, John (1632-1704).
COSTE, Pierre (1668-1747), translator.**

DE L'ÉDUCATION DES ENFANS; Traduit de l'Anglois de Mr. Locke, par Pierre Coste. Sur la dernière édition revûe, corrigée, & augmentée de plus d'un tiers par l'auteur. A Paris, Chez Jean Musier, à la descente du Pont-Neuf, à l'Olivier. 1711.

THIRD EDITION. 12mo, (155 x 88 mm), pp. [iv], iii-xxii, 443, [12] index and approbation, library stamp on the title-page, in contemporary speckled calf, spine gilt in compartments, lettered in gilt, marbled endpapers, speckled edges, from the library of Claude Lebédel. **£250**

Pierre Coste's translation of Locke's important essay was first published in 1695. This was followed by an enlarged edition published in 1708, which Coste updated from the various subsequent English editions, incorporating corrections and additions. The present edition is reprinted from the 1708 edition, which also included Coste's own remarks comparing Locke's writings with those of Montaigne.

Pierre Coste holds an important place in the transmission of ideas between France and England in the late seventeenth and early eighteenth centuries. A French Huguenot who came to England after the revocation of the Edict of Nantes in 1685, he introduced major French writers to England including Montaigne, La Bruyère and La Fontaine and he was a key figure in disseminating English ideas in France through his translations. His translation of Locke was hugely influential in France, going through numerous editions and providing the source for the first Italian edition of 1735. It was through Coste's translation that Locke had a major determining influence on Rousseau's *Émile*. Many other French writers, including Pierre Bayle, Nicolas Toinard and even Voltaire, were to acknowledge their indebtedness to Coste for his translations of Locke.

OCLC lists copies of this edition at York University, Toronto, McGill, Israel, Emory and Princeton.

See Cioranescu 21253-4.

58. MABLY, Gabriel Bonnot de, abbé de (1709-1785).

DES PRINCIPES DES NÉGOCIATIONS, pour servir d'Introduction au droit public de l'Europe, fondé sur les traités. Par M. l'Abbé de Mably. A La Haye [ie Paris]. 1757.

FIRST EDITION. 12mo, (163 × 92 mm) pp. viii, 278, initial blank removed, in contemporary mottled calf, extremities slightly worn, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, from the library of Claude Lebedel. **£350**

An important work by the celebrated economist, intended as an introduction to a much earlier work, his *Droit publique de l'Europe* which was published in 1746. 'His *Principes des negociations* ... was a courageous attack on the foreign policies of the European powers, and a plea for more rational and honest methods, not only for the sake of justice and humanity, but because they are actually profitable' (Whitfield, Ernest, *Gabriel Bonnot De Mably*, New York, 1969).

In this work Mably discusses the principles of international trade, modern warfare and the role of ambassadors and diplomacy. Chapter XVII, 'Des traités de commerce. Digression sur le luxe', contains a discussion of the theories of David Hume.

An enormously popular writer in his day, Mably is now hailed variously as communist, republican and utopian. 'Here also is the beginning of the French School of Utopian Communism properly so called', says George Catlin, emphasising the importance of Mably's exposition of the doctrine of equality (see George Catlin, *A History of Political Philosophers*, London, 1950), while Johnson Wright stakes out new ground for Mably as a republican: 'Mably should be seen as neither a proto-socialist nor a reactionary thinker, but as a republican - a classical republican, in fact, whose writing represents a later Gallic contribution to the political tradition founded by Machiavelli and Harrington. He is not only interesting as the personification of the revolutionary spirit and as a level-headed reformer, but because he formulated principles which have since been either accepted or re-discovered' (Wright, *History of Political Thought*, Volume 13, Number 3, 1992, pp. 391-415).

Cioranescu 41170; Tchemerzine VII, 265.

59. MANUEL.

MANUEL DU PHILOSOPHE, ou Dictionnaire des Vertus ou des Qualités intellectuelles de l'ame, dans lequel on en développe la connoissance, l'usage & l'alliance. Ensemble la connoissance des sentimens ou impressions de l'ame, gravés par le Créateur, & des sentimens ou impressions des sens qui affectent l'ame, quoiqu'ils lui soient étrangers. A Berlin. 1776.

FIRST EDITION, SECOND ISSUE. 8vo, (193 × 115 mm), pp. [iv], viii, 378, the final four leaves misbound, with a cancel title and half-title (both title and half-title very similar but reset, the title-page with different ornaments and new date), with the final blank, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, some wear to covers, upper joints very slightly splitting, extremities bumped, marbled endpapers, blue speckled edges, from the library of Claude Lebedel. **£1200**

A scarce anonymous philosophical dictionary first published in 1769, some five years after Voltaire's *Dictionnaire philosophique* made its first appearance. The author, whose identity does not appear to have been established, examines the intellectual qualities of the soul, attempting to create a complex scientific division of its qualities. This urge to classify and distinguish is at the heart of the work, so that, for example, virtue or intellectual quality can be presented as moral virtue, human virtue, patriotic virtue, political virtue or Christian virtue. Love, the 'essence of the soul', commands the largest section, with eleven divisions: sacred love, profane love, love for creatures, love (in general, the capacity for), self-love, conjugal love, paternal love, filial love, patriotic love, chaste love and pure, or disinterested, love. Other subjects covered in the work include voluptuousness, despair, desire, infallibility, melancholy, perception, satire ('en général un satyrique est une peste publique, rien n'est sacré pour lui que le trait qu'il lance'), vengeance and truth.

'Les connoissances des Sciences, des Talens, des Professions, des Métiers, du Commerce, de la Jurisprudence, des Finances même, enfin toutes les connoissances & toutes les opérations extérieures, dont on a connu jusqu'ici l'homme susceptible, sont renfermées dans des Dictionnaires ... Mais quand l'homme saura que ce n'est parce que l'Auteur est très-persuadé qu'il pense qu'il lui propose non l'art de penser, mais celui de se développer à lui-même & aux autres ses pensées; c'est-à-dire, l'art d'allier ses propres connoissances, comme on allie les méthodes d'une opération extérieure, il rendra justice à l'esprit de l'Auteur qui lui a dicté ce Dictionnaire' (pp. i - ii).

This is a reissue of the first edition of Berlin, 1769, with a cancel title-page and half-title. Not in OCLC, which shows the 1769 issue at BL, Princeton, Berkeley and a handful of copies in Continental Europe.

60. MARCHAND, Jean-Henri (d. ca. 1785).

TESTAMENT POLITIQUE DE M. DE V***. A GENEVE. 1770.

[with:] DUREY DE MORSAN, Joseph Marie (1717-1795).

HISTOIRE DU PRÉTENDANT, s.l. 1756.

[with:] VOLTAIRE, François Marie Arouet de (1694-1778).

POEMES SUR LE DÉSASTRÉ DE LISBONNE et sur la Loi Naturelle, avec des Préfaces, des Notes, &c. Cette Edition est conforme à celle qui a été faite à Gênevè sous les yeux de l'Auteur, avec Approbation & Permission. [Paris, Lambert] 1756. A la Courtille. Aux dépens de l'Auteur. 1760.

FIRST EDITIONS OF MARCHAND and DUREY; Reprint of the Second (First Official) Edition of the Voltaire. *Three works in one volume, 8vo, Durey 12mo in 8s and 4s, (167 × 95 mm), pp. Marchand: [iv], 68; [1] leaf with binder's ticket; Durey: 96; Voltaire: 55, some browning in text, first work a little sprung, earlier stab marks visible, in very scruffy contemporary mottled calf, label almost entirely chipped away, headcap missing, extremities rubbed, with a challenging ownership inscription on the Marchand (Prix / Coutans à Cyrtatis / 0.10), another on the Durey 'Tharnoncour' (?), with the binder's ticket pasted to a blank after the first work and with the later bookplate of Léon Gruel, from the library of Claude Lebedel.* **£650**

An interesting collection of three works including Voltaire's famous poem about the Lisbon earthquake, a violent anti-Voltaire diatribe and an account of the Jacobite rebellion and Bonnie Prince Charlie written by a dissolute journalist and protégé of Voltaire.

The first work in the volume is the first edition of Marchand's vicious attack on Voltaire, which Voltaire himself referred to as an 'odieux libelle'. Marchand, celebrated for his 'badinage spirituel', was a lawyer and subsequently censor who wrote a number of facetious and light-hearted works in verse and prose. This attack on Voltaire returns to a theme he had visited with some success in his earlier *Requête du curé de Fontenoy*, 1745.

Following this is a sympathetic account of the Young Pretender written by Joseph Marie Durey de Morsan. Subtitled 'Les Revers et les Disgraces du Prince Charles-Édouard Stuart, en Écosse', it begins: 'Presque toutes les Nations de l'Europe, & singulierement la France, l'Espagne & l'Italie, étonnés des premiers progrès de Son Altesse Royale, le Prince Edouard Stuart, en Ecosse, faisoient

des vœux pour le succès de son entreprise; l'on venoit généralement qu'il méritoit la Couronne de la Grande-Bretagne, autant par la justice de sa cause, que par la magnanimité de ses vertus héroïques, qui le placent au rang des plus vaillans Capitaines, & des plus sages Souverains' (pp. 3-4).

Much of what is known about the life of Durey de Morsan, comes from Voltaire, who seems to have been very fond of this 'vieil enfant très bon, très serviable et très infortuné'. His life certainly seems to have been lived on the edge, a series of disastrous relationships from the age of fifteen onwards, resulting in numerous illegitimate children, he seems to have been frequently in prison or exiled and constantly in debt: 'Sa destinée est d'être toujours accablé de dettes', wrote Voltaire, who discharged many of the younger man's debts. Tales of his adventurous and dissolute life gave rise to many rumours about his poisoning his own father and marrying his mistress and her daughter, described by Voltaire as an 'affaire de famille dans le goût d'Œdipe'. When he wasn't in prison, in exile or sheltering at Ferney under Voltaire's protection, he translated the memoirs of Cardinal Giulio Alberoni into French at the request of Maubert de Gouvest, who had them published in Paris. He also translated a short work from the Latin of Sacchini, *Moyen de lire avec fruit*, La Haye, 1786. For a while he was secretary to King Stanislas of Poland and he became a member of the *Académie de Nancy*, publishing his acceptance speech in 1757. There seems to have been another edition of this work published in the same year under a slightly fuller title: *Histoire véritable, curieuse et intéressante du Prince Charles-Edouard Stuart : ou Histoire du pré étendant. Par Monsieur ****, 1756 (OCLC at BN only).

This edition of Voltaire's famous poem is a reprint of the Cramer edition designated by Voltaire as the second. It was printed in Paris by Lambert under the direction of Thieriot and includes two of his corrections with the modification of the note on Bayle which Voltaire had specified. The Avis printed on the verso of the title is by Thieriot, where he states that the forthcoming *Essai sur l'Histoire générale depuis Charlemagne jusqu'à nos jours* is a completely different text from the *Histoire Universelle*.

Also in this volume, pasted in to an internal blank, is a binder's ticket: 'FETIL, Maître Relieur, rue des Cordeliers, près celle de la Comédie, à Paris'. Fetil was one of a long line of binders that had been established since the seventeenth century. He had been working from 3 rue d'Ecosse in Paris and then moved to the address advertised here, where the business remained active into the nineteenth century. The binder's ticket is attractively printed in a typographical border. Unfortunately not as much can be said for the binding, which in its present tatty state would win no prizes. The three works were evidently bound together some years after publication. Even the latest printed of the three works, the Marchand (which was not printed until 1770, to the 1756 of the other two works) was stab-sewn into a temporary binding prior to this binding.

Marchand: Cioranescu 42428; BN Voltaire Catalogue 5593.

Durey de Morsan: Cioranescu 27056.

Voltaire: BN Voltaire Catalogue 2306; see Cioranescu 64080; OCLC lists BN only for this edition.

61. MARECHAL, Pierre Sylvain (1750-1803).

BIBLIOTHEQUE DES AMANS. [Odes Erotiques; par M. Sylvain M***.] A Gnide. A Paris, chez la Ve. Duchesne, Libraire, au Temple du Gout. [1777.]

FIRST EDITION. *18mo, (135 x 80 mm), pp. [iv], viii, [9]-212, pagination includes the attractive engraved title page, unsigned but attributed to Marillier and the half-title, which gives the alternative rubric 'Odes Erotiques' and supplies the author's name, in a nineteenth century binding, half green morocco over marbled boards, spine lettered and decorated in gilt, marbled endpapers, top edge gilt, from the library of Claude Lebedel.* **£800**

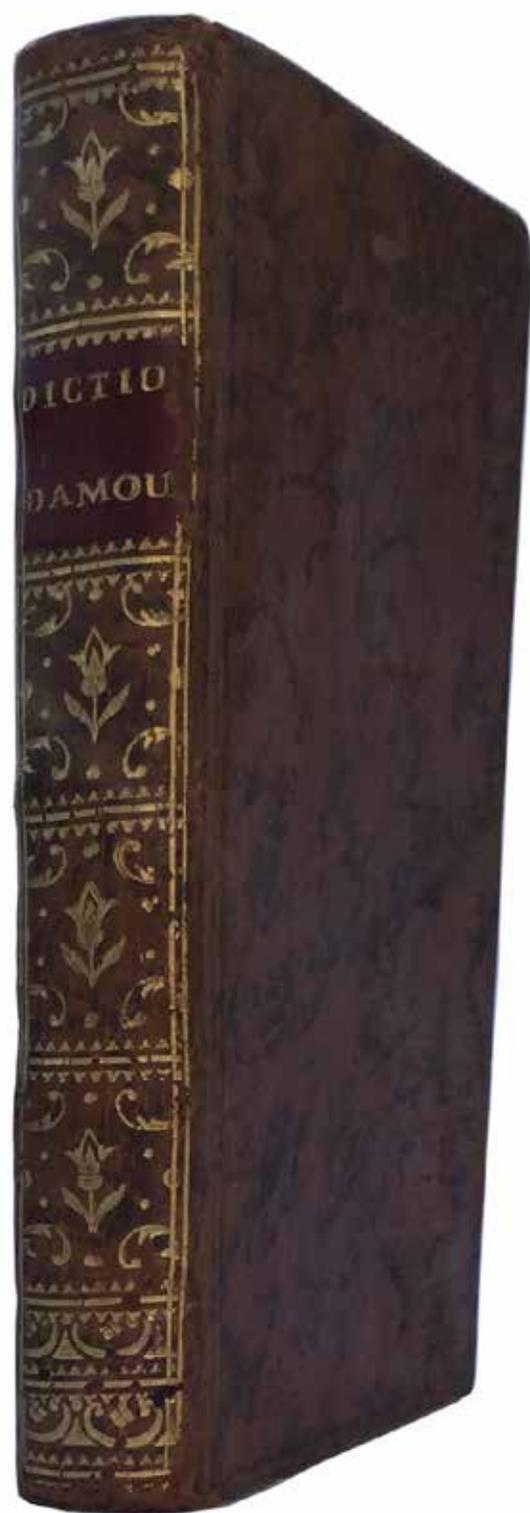
An attractive copy, though in a nineteenth century binding, of a scarce early publication by Sylvain Marechal. The *Bibliothèque des Amans*, a compilation of poems celebrating love, consists mainly of 'Odes Erotiques' with a small final section of miscellaneous poems, quatrains, hymns and epitaphs. This is Marechal's second published work, published some seven years after his precocious *Bergeries* which earned him the nickname of 'Sylvain', the name by which he is known to this day and which is used on the title page of the present work. In the preface, Marechal explains that the volume is not intended to be very big but is long enough to fill just those moments in which Love makes a truce with Pleasure in order to render it more piquant. The miscellany is preceded by an 'Epître aux Femmes' and an 'Envoi' to Madame L.B.D.S.J.; it concludes with a table of verses in which are listed the tunes to which the various poems can be sung.

Cioranescu 42496; Cohen-de Ricci coll. 678-679; Gay I 388.

'Dame. L'Amour n'aime point ce mot; il sent trop l'étiquette'

62. MARECHAL, Pierre Sylvain (1750-1803).

DICTIONNAIRE D'AMOUR, par le Berger Sylvain. = Jeune Homme! prends & lis. = Première [-Seconde] Partie. A Gnide, et se trouve à Paris, chez Briand, Libraire, maison de M. Crapart, place St. Michel, & au premier février, quai des Augustins, no. 50. 1788.



DICTIO

DAMOU

FIRST EDITION. 18mo, engraved frontispiece by Oder and pp. xxvii, [i], 122; [iv], 132, with the half titles, an attractive copy in contemporary mottled calf, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, from the library of Claude Lebedel. **£2000**

A highly amusing work by the militant atheist and revolutionary, Sylvain Maréchal, this is a deliciously light and entertaining selection of gobbets and bons-mots on the subject of love. From his earliest published work, *Bergeries*, 1770, a collection of pastoral tales relating to the triumph of love, to his risqué gender-swapping novel in the tradition of Lewis' *The Monk* (*La Femme Abbé*, 1801), his erotic poetry (*Bibliothèque des Amans*, 1777, see above) and finally to his magnificent spoof project for making it illegal for women to learn to read (*Projet d'une Loi portant Défense d'apprendre à Lire aux Femmes*, 1801), Marechal kept returning to the subject of love and women and evidently enjoyed turning his provocative satirical pen to this popular subject.

Published under the frequently used imaginary imprint of 'Gnide', this book is unusual in containing its own elucidation in the text, listed in the dictionary under 'G': '*Gnide*, ou *Cnide*. Séjour des véritables amans. C'étoit une ville de la Carie ou Doride. Existe-t-elle encore? est-elle détruite? les géographes n'en disent rien de positif. Il y en a même qui en nient l'existence'. The same page reveals the following definitions: '*Gentil*. Expression de femme' and '*Gotbique*. Epithete familiere que l'on donne ordinairement à un amant sensible, honnête, réservé, timide, & peu fait au ton aisé, aux propos maniérés de la mode & du jour' (I. 94-95).

"Tout est en dictionnaires. Outre la grand Encyclopédie qui les renferme tous, il y a le dictionnaire de la bible et de la fable, le dictionnaire militaire & celui de santé; celui des finances; & celui des simples, &c. & je crois même, celui de la cuisine. Il y en a tant qu'on a pu, de leurs titres seuls, composer un volume entier qu'on appelle *le dictionnaire des dictionnaires*' (Préface, p. vii).

With a fine frontispiece depicting a carelessly clad young lady being given a book by a cherub, presumably Cupid. The legend to the frontispiece reads:

'Jeune beauté prend ce Livre
Et pour cause,
Le mot parfois donne un prix
A la chose.'

Another edition was published in the same year with the subtitle 'Etrennes pour l'année 1789', which Gay (who does not mention this prior edition) suggests may be printed by Cazin. One of the OCLC entries adds the note 'date from vol. 2', suggesting a different edition to the present, where the first volume is clearly dated.

OCLC lists BL, International Institute of Social History, Augsburg and the Bavarian State Library only. Another OCLC entry lists Cornell, Stanford and UC Berkeley but I suspect this is the 'Etrennes pour l'année 1789' edition (as specified by RLIN), possibly with an undated first volume.

Gay II 907 ('Etrennes pour l'année 1789' only); not in Cioranescu.

*'La Bible est le plus absurde, le plus inutile, le plus immoral,
le plus malfaisant de tous les livres'.*

63. MARECHAL, Pierre Sylvain (1750-1803).

POUR ET CONTRE LA BIBLE, par Sylvain M***. A Jérusalem, l'An de l'Ère Chrétienne, 1801.

[bound after:] LE LUCRECE FRANÇAIS; Fragmens d'un Poème, par Sylvain M***1. Nouvelle Édition, Revue, corrigée et considérablement augmentée. A Paris, l'An VI. [1798].

FIRST EDITIONS. *Two works in one volume, 8vo, (197-116 mm), pp. [iv], [5]-220; [iv], [v]-xxxvi, [i], 404, text quite foxed, in contemporary quarter calf over pink boards, vellum tips, flat spine simply ruled and lettered in gilt, front joint chipped, not a particularly attractive binding but a sound one, with three pages of closely written manuscript tipped in before the half-title, from the library of Claude Lebedel.* **£1000**

First edition of this virulent attack on the Bible by Sylvain Maréchal, pastoral poet, anarchist, natural republican, fervent atheist and one of the key players, with Babeuf, in the *Conspiration des égaux*, often described as the first communist uprising. Maréchal's early success with *Bergeries*, 1770, earned him the notice of Voltaire and Rousseau as well as the appointment as deputy librarian at the Bibliothèque Mazarin, a post he later lost because of the atheistic views expressed in his *Livre échappé du déluge*, 1784. Much influenced by Voltaire, Diderot and Helvétius, Maréchal continued to develop a philosophy based on atheism and equality. He was imprisoned following the publication of his *Almanach des Honnêtes Gens*, 1788, in which he substituted the names of the saints with those of great thinkers, writers and revolutionaries. Curiously the only date that he left unnamed was August 15th, his own birthday.

With the preliminary essay 'Épître aux Ministres de tous les Cultes' (pp. v-xxxv), missing in some copies, in which Maréchal exhorts the clergy to accept

the falsehood of religion and pass into the age of reason. 'Ce Traité pour et contre la Bible est mis sous la sauve-garde de la liberté de penser. La liberté de penser et d'écrire ce qu'on pense, est chose sainte ... Ce Traité pour et contre la Bible ne vous apprendra rien de nouveau ; plus que personne, vous savez le fort et le faible de vos livres, et le défaut de la cuirasse de vos dieux : permettez à d'autres que vous de porter un il impartial au fond du sanctuaire où depuis assez longtemps l'imposture jouit du droit d'asile. Souffrez donc.... (pp. ii and v).

Bound with *Pour et Contre la Bible* is another of Maréchal's ground-breaking anti-religious works. *Le Lucrèce Français* is a reworking of his earlier *Fragments d'un poème moral sur Dieu*, 1781, in which he defends the true atheist and sets out to replace the 'cult' of God and faith with a system based on reason and the natural virtue of man.

Pour et Contre: Cioranescu 42531; Caillet 7125 'ouvrage rare et recherché'.

Lucrece Français: Cioranescu 42525.

Eisen illustrations in the first state

64. MASSON DE PEZAY, Alexandre Frédéric Jacques, marquis de (1741-1777).

ZÉLIS AU BAIN, Poème en quatre chants. A Genève [ie. Paris]. [1763].

[with:] NOUVELLE ZÉLIS AU BAIN. Poème en Six Chants. Nouvelle Edition. A Genève. [1768?].

FIRST EDITION; 'NEW EDITION'. 8vo, (194 x 114 mm), engraved title-page by Eisen engraved by Lemire, dated 1763 and pp. 43, with four engraved plates, four engraved head-pieces and four engraved culs-de-lampe by Eisen engraved by Aliamet, Lafosse, Lemire and Longueil, with the autograph initials of the author on the verso of the plates; Nouvelle Zélis: engraved title-page and pp. 78, with six engraved plates, six head-pieces and six culs-de-lampe by Eisen, in contemporary mottled calf, triple gilt fillet on the covers with gilt acorn tooling to the inner corners, flat spine gilt in compartments, brown morocco label lettered in gilt, small surface abrasion to the head-cap, extremities a little rubbed, marbled endpapers, red speckled edges, green silk marker, with a paper shelf mark on the front pastedown as well as the library stamp of M. Leschenault du Villars and his booklabel, from the library of Claude Lebedel.

£1000



A delightful volume of verse with illustrations by Charles Eisen in the first state and signed by the author. A friend of Rousseau and Voltaire, the marquis de Pesay frequently reworked his writing after publication. In this case, finding the first work tending a little too much to the *risqué*, he changed it significantly, altered the ending and added two parts, republishing it as *Nouvelle Zélis au bain*.

The two poems, *Zélis au bain* and its continuation *Nouvelle Zélis au bain* are lavishly illustrated with plates by Eisen engraved by Aliamet, Lafosse, Lemire and Longueil. Each poem is accompanied by one engraved plate, one head-piece and one cul-de-lampe per part, with *Zélis au bain* having four parts and the continuation having six. Four of the six plates in *Nouvelle Zélis au Bain* are repeated from *Zélis au Bain*. Gay says that only those to the first and final (sixth) part are new for this publication, whereas in this copy it is the first and third book that are accompanied by the new plates and vignettes.

‘Très belles illustrations. Ce livre existe en grand papier. On croit que le premier tirage des figures est indiqué par le paraphe ms. de l’auteur (D.P.) qu’on rencontre au verso des plus belles épreuves’ (Cohen-de Ricci c. 796). In this copy, all four plates to *Zélis au bain* are signed by the author on the verso, as well as the engraved title-page, indicating the first state. The plate to the third part is in the earliest state, before letters. They are remarkably fresh impressions of delightful illustrations.

Cioranescu 43669 and 43670; Cohen-de Ricci c. 796 and 797; Gay III, 1400 and II, 393.



65. MAUPERTUIS, Pierre Louis Moreau de (1698-1759).

ESSAI DE PHILOSOPHIE MORALE. Par M. de Maupertuis. 1751

FIRST AUTHORISED EDITION. *12mo, (157 x 92 mm), pp. [ii], xxx, 125, [2], in contemporary dark mottled calf, extremities a little bumped and some surface wear to the covers, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers and edges, from the library of Claude Lebedel.* **£600**

This is the first edition of Maupertuis' scarce philosophical treatise to be published with his consent. The work first appeared in Berlin in 1749, printed from a manuscript copy of the text lent to President Hénault and containing numerous errors. The events surrounding this earlier publication and Maupertuis' own resolution in printing the present official version are explained in the lengthy preface. The work is dedicated to Frédéric II, addressed as, 'Illustre Ami', who himself translated Maupertuis' work.

Written during what was probably the happiest period of his life, when he was living in Berlin and enjoying the close friendship of Frédéric II, the *Essai de Philosophie Morale* is in effect Maupertuis' philosophical testament. He examines the nature of good and evil, happiness and unhappiness, pessimism, stoicism, sensuality, pleasure and pain, arguing that in ordinary life the sum of pleasures surpasses the sum of misfortune and suffering. He goes on to explore ways in which the human condition might be improved and discusses the role that religion might play in this.

Cioranescu 43865.

66. MAYER, Charles Joseph de (1751-circa 1825).

AVENTURES ET PLAISANTE ÉDUCATION DU COURTOIS CHEVALIER CHARLES-LE-BON, Sire d'Armagnac; Contenant profitables leçons à jeunes Chevaliers & à Dames de haut partage. Par M. de Mayer. Tome Premier [-Troisième]. A Amsterdam, et se trouve à Paris, rue et hôtel Serpente. 1785.

FIRST EDITION. *Three volumes, 12mo, (142 x 76 mm), engraved plate by Delvaux or Le Beau after Marillier to each volume and pp. [iv], 316, [2] engraved music, [2] table of contents; [iv], 333, [6] engraved music, [5] table of contents; [iv], 259, [4] table of contents, [1] blank, [1] errata, in contemporary green goatskin, covers simply gilt with triple fillet border and corner roundels, spine ruled and numbered in gilt, red goatskin label, lettered in gilt, dentelles and edges gilt, from the library of Claude Lebedel.* **£1200**

A scarce historical novel by Charles Joseph de Mayer, mostly remembered for his impressive *Cabinet des fées*, a forty-one volume collection of fairy tales published between 1785 and 1789. Like his *Cabinet des fées*, the present work is illustrated by Clément Pierre Marillier (1740-1808), with three attractive engravings by J. Le Beau (active 1784) and Remi-Henri Joseph Delvaux (1748-1823).

Inspired by the archaic worlds of many of these fairy tales, the present novel is set in an ancient France during the reigns of Louis XI and Charles VI. Mayer's choice of the twelfth and thirteenth centuries as a setting and his extensive use of archaic language are consciously set against contemporary manners and values. As he wrote in his own biographical portrait in the *Cabinet des fées*: '[ce roman] retrace l'ancienne chevalerie, opposée à nos mœurs actuelles'.

The first volume begins with a lengthy and important essay on chivalric romance, the troubadours and the use of archaic language in historical fiction (I, 1-170). In the same way that his *Cabinet des fées* was an attempt to preserve a body of work from obscurity, so Mayer's use of medieval French is an attempt to encourage access to early French literature. 'On me reprochera peut-être de n'avoir pas suivi scrupuleusement l'ancien style. Je répondrai à ceux-là: c'est votre faute, j'ai craint de n'être pas entendu, je me suis contenté de donner à mes phrases la tournure antique, & de jeter des vieux mots dans le cours de ma narration, à-peu-près comme un Ingénieur, qui marque avec des jalons le plan de l'édifice qu'il va construire. Je ne conseille point l'usage du vieux style, mais je désirerois qu'il fût mieux accueilli, qu'on s'efforçât de l'entendre, & qu'on ne fût point menacé de ne pouvoir pas plus déchiffrer les livres du seizième siècle' (pp. 60-61).

The novel itself is a *roman galant* ('non dénué de libertinage' says an earlier bookseller's note) which advertises itself on the title-page as 'contenant profitables leçons à jeunes Chevaliers & à Dames de haut partage'. The second volume contains the charming 'Catalogue de vente d'un Chevalier jadis énamouré', listing six pages of belongings including three hundred love letters with the lady's replies, a portrait of the lady, thirty-two original couplets, Ovid's *Art of Love* and a new book of sermons in case he finds himself with nothing else to read (II, 179-184).

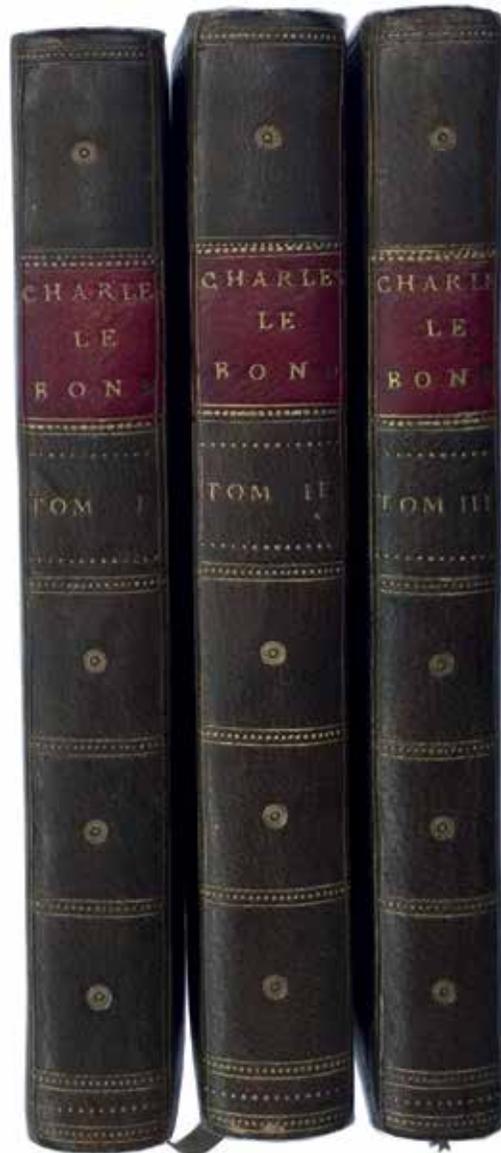
The final volume concludes with a short story, 'L'Ormel du Connétable, ou la Chapelle de Saint Corneille. Chronique d'Amour, suivant les us du XV^e Siècle' (III, 201-259). The novel is accompanied by a sequence of four songs, which accompany the text on engraved plates in which both words and musical score are given. These are composed by Pierre-Jean Porro (1750-1831), the influential composer and guitarist.

This is an attractive copy in a simple green goatskin binding by Nicolas-Denis Derome, 'le jeune' (1731-1790). The second volume has the remains of a

binder's ticket giving Derome's address: '[rue St. Ja]cques, Hôtel de [la Couture] no. 65, en 1785'.

OCLC lists BN, Koninklijke, Augsburg, Gotha, BL, Trinity College Dublin, Chicago and Texas only.

Cioranescu 44108; Martin, Mylne & Frautschi, *Bibliographie du genre romanesque français 1751-1800*, 85.36; Gay I, 324; Cohen-de Ricci c. 695.



67. MEGE, Jean-Baptiste, pseud. J.-B.-M. de Saint-Armand Dr.

ALLIANCE D'HYGIE ET DE LA BEAUTÉ, ou l'Art d'Embellir, d'après les principes de la physiologie; précédé d'un discours sur les caractères physiques et moraux de la femme, ses prérogatives et ses devoirs; et sur les mœurs et les coutumes des anciens. Par Jn-Bte Mège, Docteur en Médecine de la Faculté de Paris, l'un des Médecins envoyés en mission par le Gouvernement pour les Epidémies de 1813 et 1814, Membre de plusieurs Sociétés savantes. A Paris, chez Crochard, Libraire, rue de Sorbonne, no. 3; Delaunay, au Palais-Royale; et chez l'Auteur, rue de la Chaussée-d'Antin, no. 5. 1818.

FIRST EDITION. 12mo, (175/ 185 x 105 mm), pp. [iv], ii, 244, [1], brown stain on title-page and through first few leaves, uncut throughout in contemporary grey wrappers over printer's waste, printed paper label on spine, extremities dog-eared and spine a little chipped, otherwise a good, unsophisticated copy, from the library of Claude Lebedel. **£1400**

A scarce work on female beauty that caused a storm on its publication. This is the first work by Jean-Baptiste Mège de Saint-Armand, a Paris doctor and member of the Royal Academy of Medicine. He went on to publish numerous medical works on a variety of subjects, from epidemics (his involvement in controlling the typhus epidemics of 1813 and 1814 is mentioned on the title-page) to educational and self-help books. In the present work he attempts to provide a medical guide to female beauty concentrating on hygiene and natural beauty and highlighting the dangers of using cosmetics. Each area of the body is taken in turn: the skin, hair, ears, eyes and mouth, with tips on cleanliness and preserving freshness, as well as advice against the most harmful cosmetics. There are also sections on puberty, obesity, clothing and physical behaviour, such as walking and speaking.

'On 4 September 1818 the Gazette de France reported on the tumultuous scenes occurring outside Parisian booksellers. The journalist was surprised to find crowds of people all demanding one book:

'I noticed many women in their carriages, who waited impatiently for the return of their husbands ... they had their eyes fixed on the store, their necks craned, their arms outstretched; they grabbed rather than received the book, they devoured it rather than perused it ...'

The sought-after tome was the Alliance d'hygie [sic] et de la beauté, newly arrived in stores. The Alliance was a history of beauty and a complete guide for female behaviour written by Dr J B Mège, a member of the medical faculty of Paris. The scenes of chaos that it caused indicate the huge popularity in

the early nineteenth century of works that proposed to divulge beauty secrets. This popularity had its roots in the eighteenth century, when the genre of beauty manuals provided an alternative to calls for a ban on all cosmetics found in tracts, novels and newspapers. Educated women of the middle and upper classes found solace in the pages of advice manuals. This genre not only provided women with recipes, but set the boundaries for the practices of beautification. Increasingly it was the practitioners of medical science who dictated these boundaries' (Morag Martin, 'Doctoring Beauty: the medical control of Women's Toilettes in France, 1750-1820', in *Med. Hist.*, 2015, July 1, 351-368).

Mège may have offered new ideas of female beauty to the public, but he took a hard line on the use of traditional cosmetics, making his work much less popular when the crowds had actually read what he was suggesting. The same journalist, with delicate satire, takes issue with Mège's work in defending women against this ruthless attack on received practice: 'Il veut que vous jetiez par la fenêtre toutes vos fioles, tous vos jolies petits pots de porcelaine; il proscribit impitoyablement vos eaux merveilleuses, vos crèmes admirables, vos élixirs miraculeux' (*Gazette de France*, 4 Sept. 1818, 247: 1034-35).

This first edition is very scarce, with only one copy listed in OCLC. Quérard, in *La France littéraire*, only lists the second edition which was published in Paris in 1820.

Quérard, *La France littéraire*, VI, p. 14 (Paris 1820 only).

OCLC lists BN only.

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

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

MON BONNET DE NUIT. Par M. Mercier ... Tome Premier [-Quatrième]. A Neuchatel, de l'Imprimerie de la Société Typographique [Vol. II has 'et se vend à Versailles, chez Poinçot]. 1784 [vols III & IV: A Lausanne, chez Jean-Pierre Heubach et Comp. 1785].

FIRST EDITION OF VOLS I-II; REPRINT OF VOLS III-IV, SAME YEAR AS FIRST EDITION. *Four volumes, 8vo, (190 x 114mm), pp. [iv], 396; [iv], 423; [ii], 360; [ii], 346, wanting the half-titles in vols. III and IV, 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'.

'Sans nul doute, ce roman souvent réédité est le véritable chef-d'œuvre de Mirabeau romancier' (Yves Benot)

69. MIRABEAU, Honoré-Gabriel de Riquetti, comte de (1749-1791).

LE LIBERTIN DE QUALITÉ, ou Confidences d'un prisonnier au Chateau de Vincennes. Ecrites par lui-même. Avec figures. A Stamboul [ie Hambourg?] de l'Imprimerie des Odalisques. 1784.

SECOND EDITION; FIRST EDITION UNDER THIS TITLE. 8vo, (170 × 110 mm), with engraved frontispiece (dated 1783) and pp. [iii]-viii, 317, [1], [1] instructions to the binder, [1] blank, with seven further engraved plates, unsigned, captioned and within decorative borders, text also printed within decorative frame throughout, in contemporary

German half calf over brown marbled boards, spine gilt in compartments, yellow morocco label lettered in gilt, plain endpapers, red edges, the front free endpaper clipped presumably with loss of an ownership inscription, with a later pictorial booklabel of 'BL' and the manuscript notes 'complet' and '1784', from the library of Claude Lebedel. **£3600**

A hugely popular erotic novel, this is one of several licentious works written by Mirabeau during his incarceration at Vincennes. Mirabeau's pornographic memoirs first appeared as *Ma Conversion, par M.D.R.C.D.M.F.*, with a false Londres imprint, in 1783 and saw at least eight editions by the end of the century. Unlike many salacious novels of the eighteenth century, its popularity has endured: Louis Perceau listed seventeen editions up to 1912 and it continues in print to this day. This edition is illustrated with a suite of eight erotic engraved plates, each captioned but unsigned.

The dedication, to 'Monsieur Satan' - in which Mirabeau hopes that all hell will be illuminated by his humble servant's offering - sets the tone for the novel, which opens as the hero 'finds virtue' in his resolution to perform only for money. And perform he does, with an astonishing prowess typical of the genre, as he encounters a seemingly endless array of bankers' wives, elderly widows, demanding eccentrics, lesbians, monks and devout novices.

Opinion has long been divided on the validity of the attribution of this work to Mirabeau. Cohen-de Ricci concludes with the note, 'On ne prête qu'aux riches; aussi a-t-on attribué à Mirabeau, sans grand fondement, plusieurs ouvrages légers. Celui-ci est du nombre. Il a paru également sous le titre de: *Ma Conversion*' (Cohen-De Ricci 710). Darnton backs Mirabeau, pointing out that erotic literature 'picked up again in the 1780s with the pornographic works of Mirabeau: *Errotika Biblion* (1782), *Ma Conversion, ou le libertin de qualité* (1783) and *Le Rideau levé ou l'éducation de Laure* (1785)' (Darnton, *The Forbidden Best-Sellers*, p. 87). Gay is one of the most outspoken members of the not-by-Mirabeau camp, dedicating almost four columns to the subject: '[le livre] n'est pas de Mirabeau, et cependant ... tout le monde répète moutonnièrement depuis près d'un siècle cette fausse et injurieuse qualification' (Gay II, 929).

Gay II, 929-932; Cohen-de Ricci 709; MMF 84.R82 & 83.42: 'aventures d'un libertin; précisions pornographiques'; Darnton, *Corpus of Clandestine Literature*, 412; Pia Enfer, 801; see Cioranescu 45137 & 45138.

OCLC lists BN, Hamburg, Bamberg, Mecklenburg, BL, Bodleian and Cambridge.

70. MONCRIF, François-Augustin Paradis de (1687-1770).

ŒUVRES de Monsieur de Moncrif, lecteur de la Reine. L'un des quarante de l'Academie Française et de celle des Sciences et Belles Lettres de Berlin. Tome I [-III]. A Paris, rue St. Jacques chés Brunet, Imprimeur Libraire de l'Academie Française vis-à-vis les Mathurins. 1751.

[with:] FABLES. Londres. 1751.

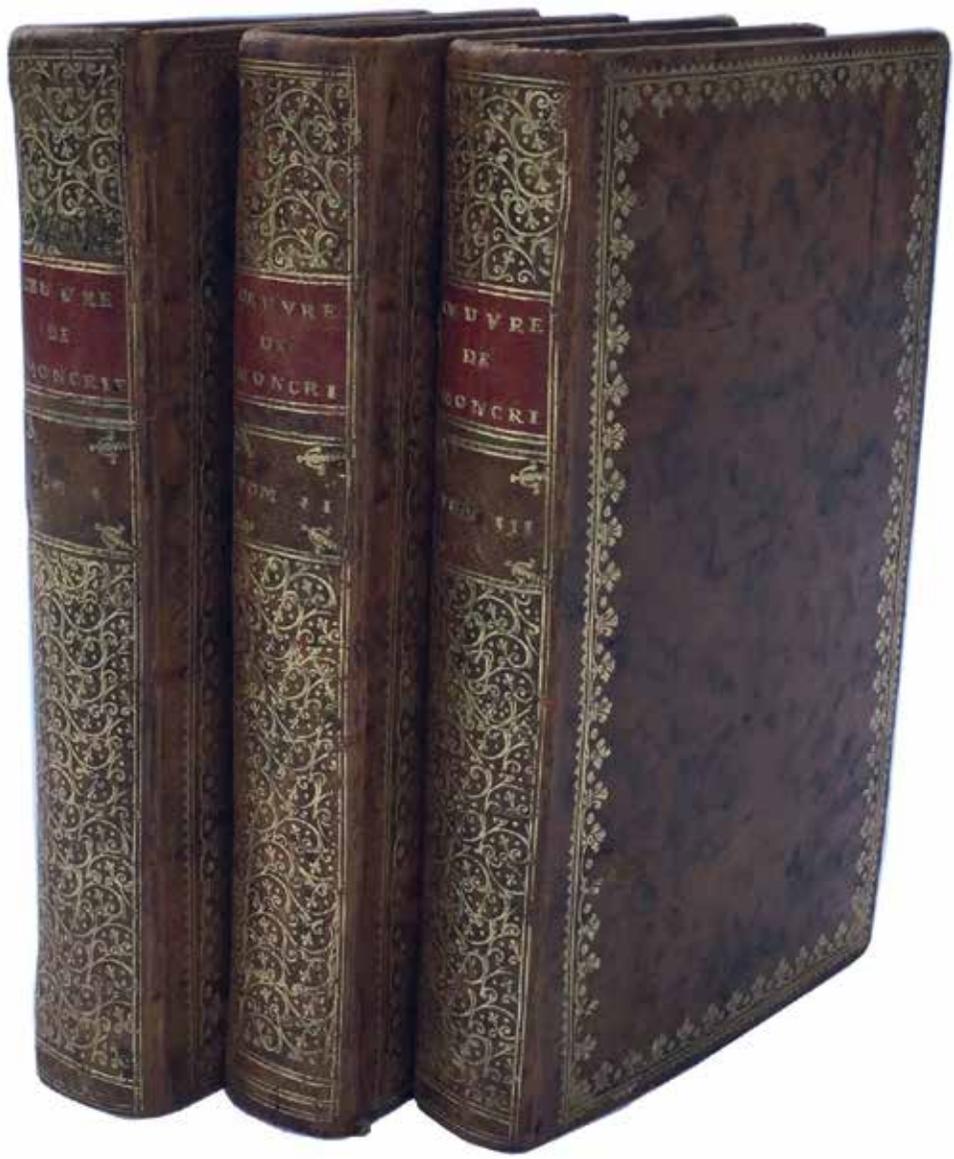
SECOND EDITION; FIRST EDITION. *Two works in three volumes, 12mo, (141 × 77 mm), engraved title-pages by de Sève, engraved by Bacquoy and pp. xvi, 369, [3] table and 'explication de la planche du tome II'; 349, [2] table; 352, [8] table, approbation & privilege; with an engraved portrait frontispiece and four other engraved plates, three in volume I and one in volume II, all the engraved titles and plates printed in green; Fables: pp. 28, in contemporary mottled calf, elegant border to covers with gilt fillets and fleur de lys roll, spines gilt, continuously tooled in swirling floral pattern, red and brown morocco labels lettered and numbered in gilt, marbled endpapers, red and brown mottled edges, some surface abrasion to pastedowns possibly but not necessarily suggesting the removal of a bookplate: altogether a very attractive set, from the library of Claude Lebédel.* **£2400**

The first illustrated edition of Moncrif's works, with titles and plates printed in green, bound with Moncrif's very scarce *Fables*, Londres 1751, which includes text both in French and Italian.

This collected works is very much expanded from Brunet's earlier selection, *Oeuvres mêlées, Tant en Prose qu'en Vers*, Paris, 1743. This is a particularly attractive set, with the engraved titles, portrait and four plates plates by de Sève all printed in green. The titles were engraved by Bacquoy, the portrait by Duflos and the four plates by Baquoy, Chenu, Sornique and Tardieu.

Accomplished courtier and wit, friend of Voltaire and Caylus, royal historiographer to Louis XV, Reader to the queen, Marie Leczinska, and the Dauphine, successively secretary to d'Argenson, Clermont and the duc d'Orléans, Moncrif was a glittering member of society known for his ready wit and facetious publications. His most celebrated work, *Histoire des Chats*, 1727, earned him the nickname from Voltaire of 'historiogriffe'. When he was elected to the *Académie française* in 1733, a cat was released during Moncrif's speech, all the academicians are said to have miaowed in sympathy and the ceremony disintegrated into mirth.

This collection includes everything that was in the 1743 edition, including the Preface ('Tous ceux qui composent') which is given under the title 'Dissertation de l'objet qu'on doit se proposer en écrivant' (II, 17-26). In addition it includes Moncrif's important *Essais sur la nécessité et sur les moyens de plaire*, a separate section of fairy tales, several extra letters and several plays and ballets not included in



L'ŒUVRE
DE
MONCRI

L'ŒUVRE
DE
MONCRI

L'ŒUVRE
DE
MONCRI

TOME I

TOME II

TOME III

the earlier selection. It begins with 'Lettre à Madame' (pp. i-xi), which is part dedication, part introduction and is followed by a 'Préface, qui avoit été mise à la tête de l'Édition précédente' (pp. xii-xvi). The fairy tales included are 'Les Dons des Fées, ou le pouvoir de l'éducation'; 'L'Isle de la liberté'; 'Les Ayeux, ou le merite personnelle'; 'Alidor et Thersandre' and 'Les Voyageuses'.

The works which were also included in the 1743 edition include, 'Réflexions sur quelques ouvrages faussement appelez: Ouvrages d'Imagination'; 'Les Abderites, Comedie en Vers'; 'Qu'on ne peut ni ne doit fixer une Langue vivante'; 'Les Ames Rivales, Histoire Fabuleuse'; 'De l'Esprit'; 'Poesies Diverses' and 'Le Pouvoir de l'Amour' divided into four parts, 'sur les Mortels', 'sur les Genies', 'sur les Dieux' and 'sur les Demi-Dieux'.

This is a beautiful set in an elegant contemporary binding. More care appears to have gone into the outside of the binding than its internal composition: the plate intended for volume III has been bound in the first volume, the 'Explication de la planche de tome II' has been bound mistakenly at the end of first volume, and the explanation leaves to the first and third volumes have been discarded by the binder. If he found them at all, it was clearly too late to insert the one into the first volume, and there was little point in inserting the other in the third volume which he had by now rendered plateless by binding the third volume plate in the first volume.

At the end of the third volume is bound a slim little work entitled simply *Fables* with a similarly concise imprint, 'Londres. 1751'. This is not recorded in Cioranescu, Gay or Brunet, but Cohen-de Ricci mentions it as similarly bound after the 1761 *Œuvres* in 'un magnifique exemplaire de cet ouvrage' at the Bibliothèque de l' Arsenal (which copy he describes as having the plates printed in black, blue, green and brown).

The contents of this diminutive collection of fables are: 'Ulysse et Circé' (pp. 3-6) and 'Le Rajeunissement inutile, ou les Amours de Tithon et de l'Aurore' (pp. 7-16). This is followed by an Italian translation of the fable, 'Traduzione della favola de Tithone' (pp. 16-24) which continues in Italian with 'Envoi à Madame' (pp. 24-26). This in turn is given in French: 'Traduction libre de l'Envoi de la Fable de Tithon' (pp. 26-28). Although Cioranescu does not include this 1751 edition of the *Fables*, he does list a considerably later edition, *Tithon et l'Aurore, par M. de M., suivie de quelques vers*, 1782 (Cioranescu 45914).

Œuvres: Cioranescu 45873; Quérard XVI, 197; Brunet III 1822; see Cohen-de Ricci coll. 722 (1761). OCLC lists a handful of copies in Europe (Bodleian and Leeds in the UK) and NYU, Virginia, Ohio State, McGill and UCLA.

Fables: Not in Cioranescu, Quérard, Gay or Brunet; see Cohen-de Ricci as above. OCLC lists Lyon and Berlin only.

71. MOUHY, Charles de Fieux, Chevalier de (1701-1784).

LA PAYSANNE PARVENUE, ou les Mémoires de Madame la Marquise de L.V. Par M. le Chevalier de Mouhy. Tome Premier [-Quatrième]. A Amsterdam, Aux dépens de la Compagnie, 1757.

Four volumes (twelve parts) in two, 12mo, (160 × 95 mm), pp. [ii], 8, 240; [ii], 3-4, 206; [ii], 222; [ii], 260, title pages printed in red and black, considerable dampstaining in text, in contemporary mottled calf, spines gilt in compartments with red morocco labels lettered in gilt and brown labels numbered in gilt, marbled endpapers, extremities bumped, wormholes on the front board of the second volume, from the library of Claude Lebedel. £200

A scarce edition of Mouhy's popular novel, first published in 1735. Written in conscious imitation of Marivaux's *Paysan Parvenu*, 1735-1736, Mouhy rushed his own novel out, launching the first volumes on the market as early as July 1735, with the other volumes following in quick succession. Mouhy's novel enjoyed considerable popularity and was republished for many years. It saw two English translations, an anonymous version, *The fortunate country maid. Being the entertaining memoirs of the present celebrated Marchioness of L.V. Who from a Cottage, through a great Variety of Diverting Adventures, became a Lady of the first Quality in the Court of France, by her steady Adherence to the Principles of Virtue and Honour. Wherein are display'd The Various and Vile Artifices employ'd by Men of Intrigue, for seducing of Young Women; with suitable Reflections. From the French of the Chevalier de Mouhy*, London 1740, which was hugely popular with editions published throughout the second half of the century and Eliza Haywood's less successful translation, *The virtuous villager, or virgin's victory being the memoirs of a very great lady at the court of France, written by herself*, London, printed for Eliza Haywood, 1742.

Martin, Mylne & Frautschi, *Bibliographie du genre romanesque français 1751-1800*, 57.R38; see also Jones p. 56; Cioranescu 47515 (7 parts) and 47516 (Amsterdam, 12 parts).

OCLC lists the BN and two copies in Slovenia.

72. NÉMON, princesse de.

MAXIMES DE CONDUITE pour une Demoiselle qui entre dans le Monde. Par Madame la Princesse de Némon. A Orléans, chez Jacob l'aîné, Imprimeur, rue Bourgogne, no. 6. [circa 1800].

FIRST EDITION FOR A CENTURY (second or third edition). *18mo*, (132 x 78 mm), pp. [iii], [4]-36, with *Stances Choiesies*: pp. 23, some dampstaining and browning to text, particularly to the title-page, in contemporary mottled calf, flat spine gilt, lower section of the rear joint cracked, from the library of Claude Lebedel. £2400

A delightful copy of a very scarce courtesy book for young ladies. This appears to be a reprint of a text first printed by Jacques Fontaine at Colmar in 1700 (held at Redwood, Bryn Mawr and Princeton). The original title-page attribution was to 'Madame la P.D.N.' and there appear to have been two editions in the same year, pp. 84 and pp. 59. Addressed to a particular young lady, who remains anonymous, the maxims are presented in the form of parental advice given in simple language in easy to manage sections. The contents of this slim volume, as set out after the brief introduction, are: 'De la Prudence & Discretion', 'De la Politesse', 'De la Vérité & Sincérité', 'Du Désintéressement', 'De l'Égalité d'humeur & de la Modération' and 'De la Reconnaissance'.

'Vous allez entrer dans le monde, Mademoiselle, il vous est d'une nécessité absolue de savoir comment vous devez vous y conduire, & comme l'expérience m'a appris beaucoup de choses sur la plupart des vertus morales, nécessaire à la vie civile, je m'en vais les examiner avec vous & faire sur chacune des petites réflexions, dont vous pourrez vous servir dans l'occasion' (pp. 3-4).

M A X I M E S
DE CONDUITE
P O U R
UNE DEMOISELLE
QUI ENTRE
DANS LE MONDE.
PAR MADAME LA PRINCESSE
DE NÉMON.



A O R L É A N S ,
Chez J A C O B l'ainé , Imprimeur , rue
Bourgogne , n^o. 6.

The printer of this edition is Charles-Abraham Jacob, who was licensed as a printer in Orleans in 1785 and remained active until 1824, after which time his business was continued by his son, Henri-Alexandre Jacob.

The author of this work is given on the title page of this edition as the Princesse de Némon. It is also attributed to Madame la présidente Durey de Noinville, the wife of Jacques Bernard Durey de Noinville (1683-1768), President of the Grand Conseil.

OCLC lists UCLA only; not in CCFr, KVK or Copac.

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

LES FOIBLESSES D'UNE JOLIE FEMME, ou Mémoires de Madame de Vilfranc, Ecrits par elle-même. Première [-Seconde] Partie. A Amsterdam, Et se trouve à Paris, chez Belin, Libraire, rue Saint-Jacques, vis-à-vis celle du Plâtre'. 1779.

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

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

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

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

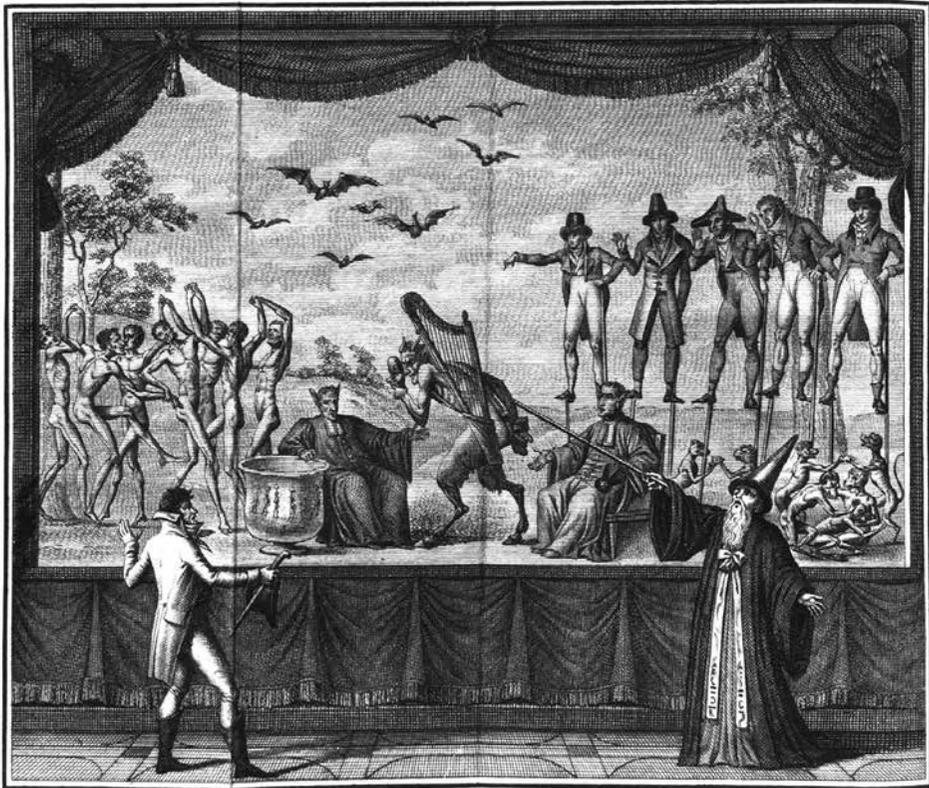
See Cioranescu 48442; MMF 79.28; Gay II 226 (under 'faibleses').

74. [OMBRES.]

LES OMBRES, ou les Vivans qui sont Morts. Fantasmagorie Littéraire. Almanach pour l'An X. A Paris, de l'Imprimerie de la rue Cassette, no. 913. An X. - 1801.

FIRST EDITION. 12mo, (168 x 94 mm), folding engraved frontispiece and pp. [iv],]xvi], 176, in contemporary mottled calf, front cover slightly discoloured, spine gilt in compartments, green label lettered in gilt, from the library of Claude Lebedel. **£1400**

A scarce satirical dictionary of contemporary writers and artists, including novelists, poets, comedians, critics, theatre directors and booksellers. The work begins with an almanac, 'Calendrier républicain et grégorien', which lists the national holidays - the foundation of the republic and the storming of the Bastille - alongside the religious feasts and the signs of the zodiac. In total there are some 250 entries, including those in the brief supplement. There is an index to all the names at the back. Most of the entries are short - the longest runs to less than three pages - but they are very much to the point: the more an author is condemned, the more gleefully punchy and extreme the language.



Arnaud Baculard is an 'auteur larmoyant' who writes 'des histoires pitoyables, des romans langoureux et regorgeant de sensibilité'; Ducray-Dumenil is 'gros, gras, envieux et jaloux' and anyone wishing to read his novels should ask the nearest cook or working class girl, because that's who reads them. Sylvain Maréchal comes in for a particularly good drubbing: 'Croyons nous en maître Sylvain, car maître Sylvain est infallible. On a de cet auteur ... des projets de loi pour défendre aux femmes d'apprendre à lire. Quand viendra donc un projet de loi pour empêcher maître Sylvain d'écrire des sottises?'

Among the authors most condemned, Restif also scores highly with a vicious write up: 'Misérable fécondité, qui n'est et ne peut être d'aucune utilité! Quelques personnes prennent pour originalité ce qui n'est qu'extravagance: on voit que c'est un homme qui écrit pour écrire, et qui s'abandonne à tous les débordemens d'une imagination dérégulée et obscène. Idées bizarres, pensées fausses, paradoxes insensés, opinions révoltantes, voilà ce qu'on trouve dans ses ouvrages écrits en mauvais français ... il a fait des espèces de confessions; mais, et les aveux et le style dénotent un homme tout-à-la-fois crapuleux et fou' (pp. 127-128).

OCLC: BN, Berlin, Toronto, Waseda, UCLA, Hagley, Florida State, Newberry and Indiana.

Grand-Carteret 1368.

75. ORMOY, Charlotte Chaumet, Madame d' (1732?-1791).

MERCIER, Louis Sébastien (1740-1814).

MERARD DE SAINT-JUST, Simon-Pierre (1749-1812).

BAUGIN, Pierre-François-Cantien (d. 1829).

ROSSEL, l'avocat.

LA VERTU CHANCELANTE, ou la vie de Mademoiselle d'Amincourt; Dédiée au Roi de Prusse. A Liège; et se trouve à Paris, chez Moureau, Libraire, rue Dauphine, près celle Christine, au grand Voltaire. 1778.

FIRST EDITION. 12mo, (162 x 90 mm), pp. [iv], v, [i], 463, tear on p. 19 with loss of the letter 'e' of 'je', endpapers a little ruffled, front free endpaper cut away, in contemporary mottled calf, worn at extremities, head and foot of spine chipped, leather worn away at corners., from the library of Claude Lebedel. **£2000**

A scarce collaborative novel written by Louis-Sébastien Mercier, Simon-Pierre MÉRARD de Saint-Just, Pierre-François-Cantien Baugin, Charlotte Chaumet d'Ormay and a lawyer called Rossel. The dedication to Frederic I of Prussia: 'Un Héros, un Philosophe sur le Trône' is signed by Madame d'Ormay. A single page of advertisements after the dedication includes works by d'Ormay and Mercier.

Madame d'Ormay, who was Saint-Just's mother-in-law, published a number of works including a sentimental novel, *Les Malheurs de la jeune Émilie*, Paris 1777 and a play, *Zelmis, ou la jeune Sauvage*, 1781, which was performed at Versailles. She was a member of various literary societies including the *Académie des Arcades de Rome*, in which she was known by the name Laurilla. Some sources claim that Madame d'Ormay contributed nothing more than the title to this novel, although it seems strange that she should sign the dedication of what she terms 'mes faibles productions' unless she had a considerable hand in it. Collaboration, after all, is a loose concept and it is hard to know who took the lead. It would be very interesting to compare this with d'Ormay's novel of the previous year as well as to those by Mercier and MÉRARD de Saint-Just and to the writings of Baugin and Rossel.

The celebrity of the team was of course Louis-Sébastien Mercier, whose reputation as a novelist was by now established after the international success of his utopia, *L'An 2440*, which was first published in 1770. He was also well-known for his under the counter works, particularly for the frequently reprinted *Jezennemours*, 1776 (often published under the title *Histoire d'une jeune Luthérienne*), with its famous sequence of the hero obtaining and reading forbidden literature.

Rich and well-connected, Simon-Pierre MÉRARD de Saint-Just was a prominent figure in literary Paris: 'il cultiva les lettres pour son plaisir, et traversa tranquillement la révolution' (J.V.in Hoefler). He preferred to publish his many works in very small numbers, so that they have for years been highly sought after. He wrote numerous novels and *contes* and some light verse, often of a licentious nature, with titles such as *Contes très mogols*, 1770, *L'Occasion et le moment, ou les petits riens*, 1780 and *La Matinée libertine*, 1787. He married the much younger Anne-Jeanne-Félicité d'Ormay, daughter of Charlotte Chaumet d'Ormay, who became an extremely popular novelist whose best-sellers include *Le château noir*, 1799 and *Six mois d'exil, ou les orphelines par la Révolution*, 1805.

Pierre-François-Cantien Baugin was one of the editors of the *Journal de Monsieur* and a contributor of verses to various almanacs. He also published a play, *L'Inconstant ramené*, 1781, which he dedicated to Madame la marquise de Luchet. Rossel's most significant work was his six volume *Histoire du patriotisme françois, ou nouvelle histoire de France*, 1769 but he also published a couple of lighter pieces, including a play, *La vertue éprouvée*, 1764 and a dialogue on the marriage of the dauphin, *Les bouquets de noces, ou les deux bouquetières*, 1770.

As a work of collaborative fiction, this is a very interesting novel and it would be good to establish a little more about the contributions of the various authors. As a novel, it does not appear to have had much commercial success and this appears to be the only edition. This is unusual for a work by Mercier, whose talents as a writer were matched by his marketing skills, but is more typical of works by M  rard de Saint-Just, who perhaps had something to do with limiting the number of copies printed, which would also explain the novel's scarcity. There was a brief but amusing entry in the *Critical Review*: 'There is something original and *naif* in the thought of dedicating a staggering female virtue, or the life of a young lady, to the king of Prussia; as well as in introducing such a heterogeneous variety of topics, for instance, agriculture, into a novel' (*Critical Review*, Vol. 47, June 1779, p. 470).

OCLC lists BN, National Library of Sweden, Augsburg, Ottawa and Bryn Mawr.

MMF 78.11; Cioranescu 48672 (44449; 54152; Gay III, 1323.

76. PANCKOUCKE, Charles-Joseph (1736-1798).

DE L'HOMME, et de la R  production des diff  rens individus. Ouvrage qui peut servir d'Introduction & de d  fense    l'Histoire naturelle des Animaux par M. de Buffon. A Paris. 1761.

FIRST EDITION. 12mo, (160 x 90 mm), pp.[ii], viii, 214, with the half-title, with the dedication to Monsieur Clairaut signed in manuscript, 'Pankoucke', some browning to title and preliminary leaves, in contemporary quarter calf over marbled boards, spine slightly worn, brown morocco label lettered in gilt, with notes in a contemporary hand on the front pastedown, red edges, from the library of Claude Lebedel. **  800**

An introduction to Buffon by Charles-Joseph Panckoucke, one of the most successful newspaper editors and publishers of his time whose list of authors included Voltaire and Rousseau as well as Buffon. In 1782 he began the publication of the *Encyclop  die m  thodique* which ran for some fifty years. On the outbreak of the revolution, when most publishers were restricting their output, Panckoucke founded another paper, the *Moniteur universel*, which is a major source for information about the French Revolution. Described as a 'minor philosophe' (Kulstein) and 'savant libraire' (Michaud), Panckoucke also wrote on a varied selection of subjects, such as the history of philosophy, aesthetics, biology, fiscal problems, translations of the classics and grammar for children.

Although this work may be something of a publisher's puff, an attempt to promote sales of his edition of Buffon's works and prevent Buffon's detractors from denting sales, Panckoucke's connection with so many of the greatest thinkers of his time makes a good case for studying his works. As David Kulstein argues, 'if the thinker is the proprietor of several of the most influential journals of the day, his opinions have an interest far out of proportion to their merits' (David Kulstein, *The Ideas of Charles-Joseph Panckoucke*, p. 305).

OCLC lists six copies in France, Inst. et Musée Voltaire, Berlin, BL & Ottawa.

Gioranescu 48948.

socialist utopian novel

77. PECHMEJA, Jean (1741-1785)

TÉLEPHE EN XII LIVRES. A Londres; et se trouve à Paris, chez Pissot, Libraire, Quai des Augustins. 1784.

Same year as the first edition. *Two volumes, 12mo, (140 x 80 mm), pp. [vi], [7]-209; [iv], [5]-217; in contemporary mottled calf, red and tan morocco labels lettered and numbered in gilt, marbled endpapers with gutters reinforced at a later date, red edges, from the library of Claude Lebedel.* £500

An attractive copy of Pechejma's best-selling socialist utopian novel, frequently reprinted in France and translated into both English and German. Based in Minoan Crete and written as an imitation of *Télémaque*, Pechejma's *roman philosophique* features a young enlightened prince, Téléphe, the son of Hercules, who views society according to his philosophical principles. Inequality is condemned in his society, as is private property and slavery. The queen, enamoured by Téléphe, abdicates and herself installs democracy, at the same time distributing land amongst former slaves. In effect, the novel recounts the reconciliation of the oppressor and the oppressed, all through the efficacy of philosophy.

See Gioranescu 49293; Hartig p. 68; Martin, Mylne & Frautschi, *Bibliographie du genre romanesque français 1751-1800*, 84.52; ESTC says, 'Not listed in "Du petit format dit Cazin" but quite possibly published as part of that collection'.

ESTC n67519, listing Cornell and the LSE only.

M I Z R I M,
OU LE
SAGE A LA COUR,
HISTOIRE ÉGYPTIENNE.



A NEUCHÂTEL,
De l'imprimerie de la Société Typographique.



M. DCC. LXXXII.

78. PERREAU, Jean-André (1749-1813).

MIZRIM, ou le Sage à la Cour, Histoire Égyptienne. A Neuchatel, de l'Imprimerie de la Societé Typographique. 1782.

FIRST EDITION. 8vo, (200 x 120 mm), pp. iv, 148, in contemporary mottled calf, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers with evidence of possible bookplate removal to front pastedown, speckled edges, from the library of Claude Lebedel. **£2000**

A scarce utopian text in the form of a philosophical tale featuring an *idiot savant* at the court of King Ozymandias in Egypt. The novel relates Mizrim's political and philosophical opinions, his censure at the hands of the priests and philosophers, whose attempts to bring him into the establishment he resolutely resists, and his friendship with the king. Despite being offered high rank, Mizrim preferring to remain a labourer as his ancestors before him, rather than accepting the role of leader.

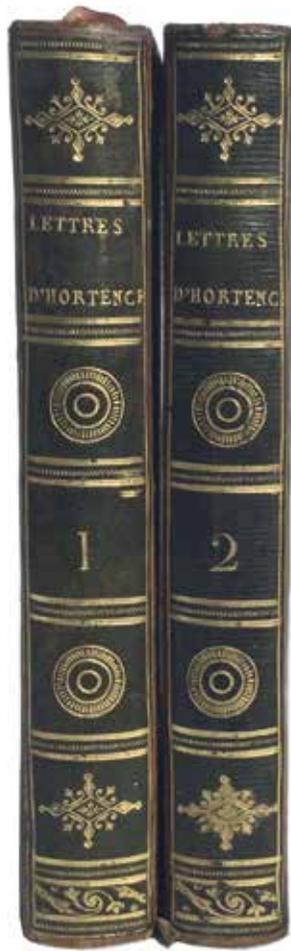
The work is, naturally, a thinly veiled attack on contemporary political institutions, the government of Louis XVI and in particular his minister Necker. There are interesting discussions on tax, the abolition of all forms of customs duty, homelessness, liberty of the press, education and the judicial system.

Perreau, a native of Toulouse, was professor of law at the College of France and later at the Pantheon. *Mizrim* was reprinted in 1783 and in 1789 under the title *Le bon politique, ou le sage à la cour*, Londres et Paris, 1789. The work has also been attributed to Brissot de Warville (1754-1793), a leading member of the Girondist movement.

'C'étoit d'après le témoignage de sa raison, qu'il admettoit ou rejettoit les opinions des hommes, quelqu'anciennes qu'elles fussent; & c'étoit d'après son coeur qu'il jugeoit leurs établissemens. Il avoit découvert pour l'homme la chaine de ses droits & de ses devoirs, & ce grand & sublime système de confraternité, qu'il regardoit comme la base du bonheur de toutes les nations & tous les individus' (p. 3).

OCLC lists BN, Neuchâtel, Swiss National Library, National Library of Sweden, Quebec, Dartmouth College, Chicago, Vanderbilt and Stanford.

Cioranescu 49563; MMF 82.32; Hartig p. 66.



79. POLIER DE BOTTENS, Jeanne Françoise de (1761-1839).

LETTRES D'HORTENSE DE VALSIN À EUGÉNIE DE S. FIRMIN. Tome I [-II]. [Paris:] Chez Jean Mourer, Libraire, à Lausanne. Guillaume de Bure l'ainé, Libraire, Hôtel Ferrand, rue Serpente, no. 6 A Paris. 1788.

FIRST EDITION. *Two volumes, 12mo, (164 × 92 mm), pp. [vi], 333; [iv], 309, gathering K completely misbound, with the half-titles but wanting the errata leaves, small manuscript correction I, 78, in contemporary calf, tree-calf style, surface tear on the front board of vol. I (55 × 10 mm at maximum), with loss of leather, green dyed spines, flat, ruled and gilt in compartments, lettered and numbered in gilt, with yellow endpapers and edges, from the library of Claude Lebedel.*

£1800

A very attractive copy of this scarce novel by the Swiss-born female novelist, younger sister of the influential Madame de Montolieu, whose translations and adaptations played such an important role in introducing English and German literature to the French speaking world. Both sisters were born in Lausanne, descended from a Huguenot family that had fled to Switzerland in the sixteenth century. A couple of years before the publication of this novel, Madame de Genlis had met Madame de Montolieu during a visit to Switzerland in her role as tutor to the family of the Duke of Orléans. She read the latter's manuscript for her novel *Caroline de Lichtfield* and was subsequently instrumental in its publication, launching her career as one of the most prolific Swiss novelists of the age. It seems likely that the present novel, the first novel by Jeanne Françoise de Polier de Bottens, was influenced by her sister's success and perhaps by the encouragement of her sister's mentor, Madame de Genlis.

The present novel, which begins with a dedication to her sister, 'À l'Auteur de Caroline', which carefully conceals her own identity ('car je désire garder l'anonyme'), is an epistolary novel set in Paris and the French provinces. It is a sentimental tale revolving around a daughter unable to obey her father's instructions in marriage, with all the heart-wrenching and intrigue that such situations usually involve. This was Jeanne Françoise de Polier de Bottens' first novel to be published. It evidently met with some success as a second edition was published in 1790 (of which OCLC lists BN & Augsburg only). It was followed by her popular *Mémoires et Voyages d'une famille émigrée, publiés par J.N. Belin de Ballu*, Paris, Maradan, an. IX (1801), which was reprinted in Hamburg in 1809 and by Editions Slatkine, Geneva, in 2015. At least three other novels followed this: *Félicie et Florestine, par l'auteur des Mémoires d'une famille émigrée*, Geneva and Paris, 1803, *La veuve anglaise, ou la retraite de Lesley Wood*, Paris, 1813 and *Anastase et Nephtalie, ou les Amis*, Paris 1815.

Provenance: Sophie Arnould (1740-1802), singer and courtesan, an operatic soprano who made her debut at the Opéra in 1757 and remained its star diva for twenty years. Her salon attracted the greatest names of the century, philosophes, musicians and scientists. Her Thursday salon was for women only. She was so much in demand in Paris society, that Madame de Pompadour is said to have told her 'With such talents, you could become a Princess'. The Goncourt brothers described her as: 'Une de ces rares créatures, semées dans le temps à de longs intervalles, qui vivantes sont le scandale d'un siècle et mortes son sourire'. The work bears no inscription or bookplate; the provenance is identified in a note in Claude Lebedel's hand.

OCLC lists BN, Swiss National Library and NLS only.

MMF 88.98; Quérard, *La France Littéraire*, VII, 249.

80. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866).

LA FAMILLE VERTUEUSE. Lettres traduites de l'Anglais. Par M. de la Bretonne. Première [-Quatrième] Partie. A Paris, chés la veuve Duchesne, rue S.t Jacques, au-dessous de la fontaine S.t Benoît, au Temple du Goût. [De l'imprimerie de Quillau]. 1767.

FIRST EDITION. *Four volumes, 12mo in eights and fours, (162 x 90mm), pp. xxxvi, 251; [iv], [5]-288 (A7 and D1-4 misbound); [iv], [5]-300; [iv], [5]-299, [13] table, the title pages within ornamental borders, tear III 109-112, touching text with no loss, repaired, in contemporary sheep-backed green boards, brown and black morocco labels lettered and numbered in gilt, simply gilt rules to the foot of the spines, red edges.* **£1800**

The first edition of Restif's first published work, an epistolary novel in four volumes. It is not a translation from the English, as claimed on the title-page in fashionable style, but is an original work about an aristocratic family and their adventures in France and England. It is printed by Quilleau, for whom Restif worked as a proof-reader and compositor, and is the first of several novels that Restif managed to get printed during his time there. It made him a profit of 765 livres and it was on the strength of this that he left the printing house and started writing professionally.

The Epître (pp. v-xiv) is addressed 'Aus [sic] Jeunes Beautés' and is followed by a prefatory 'Lettre de Mistress Eleanor à Miss Bridget' (xv-xxxvi) in which Eleanor explains how she came by the letters. Travelling between Kent and Hampton Court, her father was set upon by some vagabonds and would have perished but for the intervention of Lord B*. As usually follows in these situations, Eleanor's simple delight at her father's safety delighted Lord B* who suggests that she become a companion for his daughter, Miss Cecily. Cecily is a descendant of the comte de Lisse, one of the main protagonists in the unhappy story that follows and Cecily, enraptured by her new friend, gives her all the letters with a view to her arranging and publishing them.

The title pages are set within the typical Restif ornamental printed borders. Rives Childs (197-198) states that 2000 copies were printed - an impressive number for a first work and a sure sign of Restif's involvement in the printing process - nonetheless the novel is now hard to come by and is comparatively scarce.

OCLC lists Lyon, BL, Cambridge, Leeds; McGill, Bancroft, Chicago, Harvard, Walters Art Museum, Princeton and Yale.

Cioranescu 52652; MMF 67.43; Gay II 231-232; Rives Childs 197-198.

81. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866).

LES FRANÇAISES, ou XXXIV Exemples choisies dans les Mœurs actuelles, Propres à diriger les Filles, les Epouses, les Femmes, & les Mères. I.^{er} Volume: Les Filles. [-IV.^{me} Volume: Les Mères.] A Neufchâtel, et se trouve à Paris. Chés Guillot, libraire de Monsieur, rue Saint-Jacques, vis-à-vis celle des Mathurins. [II-IV: 'Et se trouve à Paris']. 1786.

FIRST EDITION. *Four volumes, 12mo (163 x 92 mm), pp. [v], 6-272; 312; 312; 324, [16], with 34 engraved plates by Giraud l'Aîné after Louis Binet (only two of which are signed), titles printed within double file border, occasional very slight dampstaining and browning, in modern full red morocco, triple gilt file to covers, spines gilt, red edges, from the library of Claude Lebedel.* **£1000**

First edition, in a modern pastiche binding, of Restif's gloriously illustrated satirical portrayal of the women of France. Each of the four volumes has its own category of French women, who are divided into Girls, Wives, Women and Mothers. There are 34 sections, or 'Examples', in all, each of which is accompanied by an exquisitely observed plate by Louis Binet, engraved by Giraud l'Aîné. These plates are particularly striking for the exaggerated delicacy of the female figures, whose tiny heads and minute waists give them a doll-like appearance. This is also true of the children depicted, who seem ant-like next to their adult companions. Some of the figures in the engravings are based on real people: Lacroix observes that one particular older woman reappears in numerous plates and he identifies Grimod de La Reynière, the famous gastronome, as one of the three guests sitting at the table in the plate for 'la femme ivrogne'.

'Dans aucun des autres ouvrages de Restif, Binet n'a autant exagéré la petitesse des têtes et la finesse des tailles des femmes' (Cohen-de Ricci, 879).

A mature work written at a furious pace in twenty-six days flat, Restif wrote it in order to stand as a sort of sampler: 'J'avais terminé ma carrière de nouvelliste à quarante-deux ans, lorsqu'on me proposa de faire un choix dans toutes mes Nouvelles; j'y jetai un coup d'oeil et je trouvai ce travail difficile, à cause des libraires auxquels j'avais vendu; long en lui-même et très ingrat; je pris le parti de faire quatre volumes d'Exemples choisis, que j'intitulerais les Françaises. C'est là que se trouvent une douzaine de lectures curieuses et savantes' (Mes Ouvrages, p. 160).

This set contains the final seven unsigned leaves detailing the contents of the *Contemporaines* and a list of the author's works, as called for. Additionally, it contains a single unsigned leaf, bound after the table of the *Contemporaines*, giving the table of contents for the *Parisiennes*.

Cioranescu 52660; Cohen-de Ricci 878-879; Rives Childs, *Restif de la Bretonne, Bibliographie*, XXXI, pp. 296-298; Lacroix, *Bibliographie et iconographie*, 247-250.



82. RIVAROL, Antoine, self-styled comte de (1753-1801).

DE L'UNIVERSALITÉ DE LA LANGUE FRANÇAIS; discours qui a remporté le prix à l'Académie de Berlin en 1784. Second édition. A Berlin, et se trouve à Paris, chez Prault, Imprimeur du Roi, quai des Augustins, à l'Immortalité. Bailly, Libraire, rue Saint-Honoré, vis-à-vis la barriere des Sergens. 1785.

Second Edition, corrected. 12mo, (165 x 90 mm), pp. [iv], 48, (ie. 148), in contemporary calf, gilt border to covers, spine gilt in compartments, slightly faded, red morocco label lettered in gilt, marbled endpapers, red edges, with a contemporary unidentified heraldic bookplate (the heraldic device gilt on the spine but faded), extremities carefully restored, from the library of Claude Lebedel. £400

The second edition of Rivarol's prize-winning essay on the universality of the French language, first published by the Berlin Academy of Sciences in 1784. It was on the back of this panegyric to the glories of the French language that Rivarol rose to prominence as a Paris wit - 'il fut le Dieu de la conversation', said Chênédollé - as well as scourge of the *ancien régime*. His translation of Dante's *Inferno* brought him some success, but it was satire, above linguistics, that he chose to pursue. His *Petit almanach des nos grand hommes*, 1788 and *Petit Dictionnaire des grands hommes de la Révolution*, 1790, made him many enemies and in June 1792 he was forced to leave France for Brussels, then London - where he was well received by Pitt and Burke - and finally Hamburg, where he returned to the subject of linguistics and wrote the philosophical *Discours préliminaire du nouveau dictionnaire de la langue française*, 1797.

The present work holds an important place in the history of the French language and is one of the best argued cases for the supremacy of the French language. 'Rien n'est comparable à la prose française', states Rivarol as the central tenet to his argument: French is 'la plus méodieuse des langues', made perfect by its order and clarity: 'Ce qui n'est pas clair, n'est pas français'. In order to demonstrate his theory, Rivarol takes issue with the other languages and is particularly harsh on the English. He even takes pains to dismiss the language of Shakespeare, but it is English syntax that he most loathes, in that its rules are frequently more honoured in the breach than the observance.

See Cioranescu 53292; Tchemerzine IX, 403, listing the second issue of the first edition, 1784, and the 1797 reprint 'Cette édition est aussi recherchée que l'originale'; *En Français dans le Texte*, 177.

OCLC lists Utrecht, UCLA, DLC, Duke, Columbia and Redwood.

83. ROEDERER, Pierre-Louis, comte (1754-1835).

OPUSCULES MÉLÉS, de Littérature et de Philosophie; par Rœderer, de l'Institut National. A Paris, de l'Imprimerie du Journal de Paris. Vendémiaire An VIII.

[with:] ÉLOGE HISTORIQUE DE MONTESQUIOU, lu au Lycée Républicain, le 6 Germinal An VII. Par Rœderer, de l'Institut National. Paris. Imprimerie du Journal de Paris. An VII.

[with:] DU GOUVERNEMENT. Par Roederer. [Paris, de l'Imprimerie du Journal de Paris, rue J.J. Rousseau, An III, 1795].

FIRST EDITIONS. *Three works in one volume, 8vo, (172 x 100 mm), Opuscles: pp. viii, 404; Éloge: pp. 57, [1]; Du Gouvernement, pp. 60, drop-head title only, the last work printed on very cheap paper, fairly heavily browned, in contemporary speckled calf, binding slightly rubbed, small chip to headcap, red morocco label lettered and ruled in gilt, marbled endpapers, blue speckled edges, from the library of Claude Lebedel.* £2000

A collection of literary and philosophical articles by a remarkable man whose political career spanned thirty of the most turbulent years in French history. Adept at navigating the changing political landscape, he remained a man of integrity who was not afraid to voice his views. In the words of his fellow journalist, Mallet du Pan, 'Il a serpenté avec succès au travers des orages et despartis, se réservant toujours des expédients, quel que fût l'événement'.

Early resisting his father's determined efforts to have his son follow him into the law, he finally submitted and found his legal training to be of great use to him throughout a long and varied career. An ardent follower of Rousseau and of Adam Smith, Roederer believed in the reform of the judicial system, the importance of trial by jury, the abolition of religious orders and the liberty of the press. Following his first official position in the *parlement* of Metz, where he was also an active member of the *Académie*, he served in the Estates-General, the National Constituent Assembly and the directory of the Paris *département*. His *Chronique des cinquante jours*, which was not published until 1832, gives a detailed account of the hapless part played by the *département* in the events leading to the insurrection of 10th August. After advising Louis XVI to take refuge with the Assembly in order to save his life, Roederer went into hiding and so survived the Terror, reappearing on the political scene after the fall of Robespierre. In 1795, he returned to the editorship of the *Journal de Paris*, commissioning articles as well as supplying many himself. In 1796, he was appointed to a professorship of political economy, made a member of the *Institute National* and was elected to the *Académie française*.

The present work comprises a number of articles by Roederer that were originally published in his *Journal de Paris* between fructidor, An VI and vendémiaire An VIII. A note on the verso of the title states that the work was printed in small numbers for the author's well-wishing friends, who wished to distinguish those articles published in the *Journal de Paris* that were by Roederer. The articles include a piece on Diderot (pp. 43-55), an interesting entry on piracies and the editions of Bernardin de Saint-Pierre's *Etudes de la Nature* (pp. 175-178), 'Lettre de Bibliophile sur le projet de timbrer les livres' (pp. 223-228), 'Sur la Liberté de la Presse' (pp. 325-327) and 'Sur l'Amour et le Mariage' (pp. 377-382). Also included are numerous reviews, such as of Mme de Senneterre's novel, *La Dot de Suzette*, Barrington's *Voyage à Botany-Bay* and Vernes' *Voyage Sentimental en France sous Robespierre*.

Bound after the *Opuscles Mêlés* is the first edition of Roederer's *Éloge historique de Montesquieu*, composed for the *Lycée* but published, according to a note on the verso of the title, for Montesquieu's grandson. The volume concludes with a scarce early work by Roederer, *Du Gouvernement*, with caption-title only, dated 3 thermidor, an III. This was republished in 2012 by the Nabu Press. Numerous editions of Roederer's *Opuscles Mêlés* followed and the collection of articles was expanded over time. Brunet does not appear to have known about this first edition but cites a three volume edition of An X-XI, with the *Éloge historique*, An VII, bound at the end of the first volume (hence the additional copies in OCLC, noted below).

See Brunet IV 1351, citing a later three volume edition, An X-XI [1802-1803], 'dont on n'a tiré que cinquante exemplaires'.

OCLC: *Opuscles Mêlés*: BN, Clermont-Ferrand and Montpellier only.

Éloge historique de Montesquieu: BN, Clermont-Ferrand and Montpellier bound as here with the first edition and Michigan State, Newberry and Wisconsin-Madison bound at the end of Vol. I in the 1802-1803 edition.

Du Gouvernement: (with caption-title only as here) BN, BL, Oxford, Harvard and Florida State.

84. [ROUSSEAU.]

LEGRAND, Louis, Abbé (1711-1780).

CENSURE DE LA FACULTÉ DE THÉOLOGIE DE PARIS, Contre le Livre qui a pour titre, *Émile ou de l'Éducation*. A Paris, Chez P. Al. Le Prieur, Imprimeur du Roi, rue Saint Jacques, à l'Olivier. 1762.

FIRST EDITION. 12mo, (165 x 92 mm), pp. 352, in contemporary mottled calf, spine gilt, red morocco label lettered in gilt, green morocco label in the bottom compartment gilt with the arms of Louis Le Pelletier, from the library of Claude Lebédel. £650

First edition of the official condemnation of Rousseau's *Émile* by the faculty of theology at the Sorbonne, written under the direction of Louis Legrand, priest, theologian, Doctor of the Sorbonne and subsequently royal censor. Within a week of its first appearance in May 1762, Rousseau's *Émile* was seized and confiscated by the *Parlement de Paris*. It was officially condemned on 9th June and burned on 11th June. The Sorbonne was also quick in its decision to condemn the book, although this publication of its detailed response was not published until 20th August 1762. In Geneva, *Émile* was confiscated on 9th June, condemned and burnt on 19th June. Rousseau himself left France on 9th June to avoid arrest, beginning what was to become an exile of some eight years in which he travelled across Europe. Having to avoid not only France but also the Netherlands, Geneva and Berne, Rousseau took refuge in Yverdon at the home of his friend Daniel Roguin.

A remarkable piece of literary analysis, Legrand's refutation of the work is based on extensive quotations from the text which are then examined and refuted according to the canon of the Catholic church. The harshest criticism is of course reserved for the inflammatory passage in Book IV, 'Profession of Faith of the Savoyard Vicar', the only part of the work to avoid Voltaire's scorn. The *Censure* begins with a brief introduction, in which Rousseau is described as 'a grand master of corruption and error', and the speech made by Jean-Clément Gervaise to the faculty on 1st July about the 'blasphêmes horribles' of Rousseau's work.

Provenance: Louis Le Peletier, marquis de Rosambo (1747-1794), with his arms in the lower compartment of the spine. Married to Antoinette, the eldest daughter of Malesherbes, who defended Louis XVI in his trial. Rosambo was arrested with his wife and father-in-law in December 1793, was imprisoned in the Prison Port-Libre and was guillotined on 21st April 1794, two days before his father-in-law, his wife, his eldest daughter and his son-in-law. Rosambo's three surviving children (one had died in infancy) narrowly avoided the guillotine thanks to the timely fall of Robespierre. His second daughter, Louise, became the mother of Alexis de Tocqueville.

Peignot, *Dictionnaire des livres condamnés au feu*, II, 94-96.

85. ROUSSEAU, Jean-Jacques (1712-1778).

LES CONFESSIONS de J. J. Rousseau, suivies des Réveries du Promeneur Solitaire. Tome Premier [-Second]. [with:] Second Supplément a la Collection des Oeuvres de J. J. Rousseau, Citoyen de Genève. Tome Premier [-Second]. [with:] Seconde Partie des Confessions de J. J. Rousseau. Suivie d'un nouveau choix de Lettres de l'Auteur. Tome Premier. Geneve. 1782 - 1789.

FIRST EDITION of volumes III and IV; Volumes I and II same year as the first edition. *Five volumes, 12mo, (164 × 92mm), pp. [iv], 316; [iv], 396; 439, with the final page beginning 'ses mortelles'; 403, with the last line of the final page beginning 'cette lecture'; [ii], 444, in near-uniform contemporary calf (vols. 1 and 2 slightly different), joints weakening, some signs of wear with staining and rubbing, with some careful restoration, spines gilt with red and green morocco labels lettered in gilt, with the contemporary ownership inscription of Elizabeth Bateman in each volume, trimmed close with some loss in the final three volumes.* **£1200**

A handsome set, in an English binding, of Rousseau's *Confessions*, with a contemporary English female provenance. This is a mixed set, comprising the first edition of Volumes III and IV (conforming to Bernard Gagnebin and Lucien Scheler in *Tchemerzine* V, 563) and a reprint of Volumes I and II, with the same imprint, 'A Genève, 1782'. It also has the supplementary fifth volume, *Seconde Partie des Confessions de J.J. Rousseau. Suivie d'un nouveau choix de Lettres de l'Auteur*, Geneve 1789 (OCLC lists the Vassar Collection only).

The bindings on the first two volumes, published in 1782, are slightly different to those of the final three volumes, but each of them bears the ownership inscription of Elizabeth Bateman. In the first volume she has added '2 vols' and so presumably she purchased them prior to the continuations, which were published some seven years later, and had them bound. In turn, she must have had the continuation volumes bound to match the first two, but perhaps by a different binder: the red labels and the green circular numbering pieces are uniform, but the actual tools used for the binding were different. This is a lovely example of literature on the go and how serial publications actually worked. That this is also an import, and an import owned by a female collector, rather adds to the resonance of this particular copy.

Tchemerzine, V, 563; see also Cioranescu 54642-54643.



J. M. Miller del.

C. D. Johnson sculp.

A.P.D.R.

86. ROUSSEAU, Jean-Jacques (1712-1778).

ENGRAVINGS FOR LA NOUVELLE HELOISE AND EMILE. 1779-1780.

8vo, (194 x 135 mm), 27 engraved plates by Ingoulf, De Ghendt, Daubran and De Launay after Marillier, proofs before letters, including a portrait of Rousseau, in contemporary English straight-grained red goatskin, the covers with a wide border of Greek key pattern within roundel filled rules, inside this a foliate roll with small flower tool in the inner corners, the spine gilt in compartments with sunbursts, lettered in gilt, dentelles gilt, marbled endpapers, gilt edges, gilt rolls on the edges of the boards, with an autograph letter, signed by Marillier, folded at the edges and a little browned, with the armorial bookplate of Thomas Baring and the booklabels of H.V. Ingram and Mortimer L. Schiff, preserved in a later marbled slipcase.

£3200

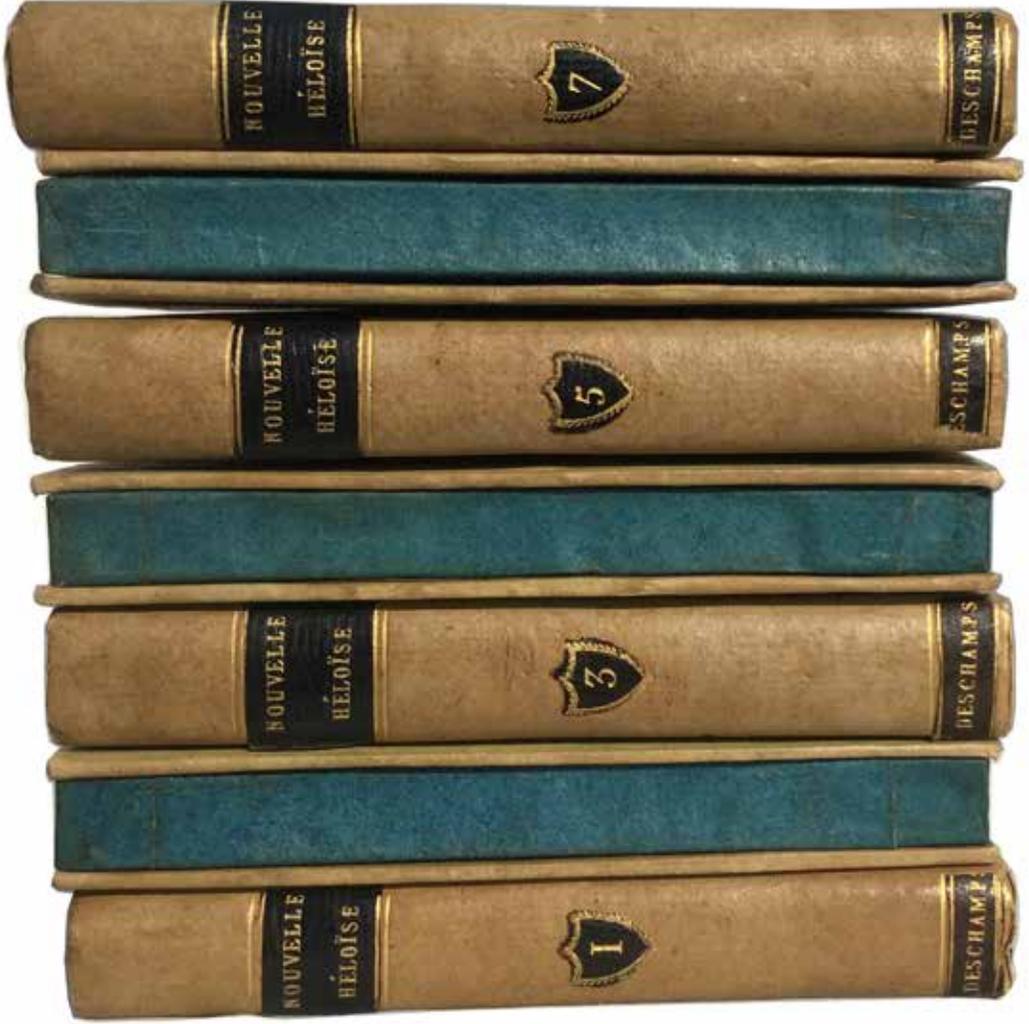
A delightful suite of engravings by Marillier for Rousseau's *La Nouvelle Héloïse* and *Emile*, including 27 engraved plates, elegantly bound in an English early nineteenth century red goatskin binding. The plates, which are all in excellent condition, are proofs before letters, engraved by Ingoulf, De Ghendt, Daubran and De Launay after Pierre Clément Marillier (1740-1808).

‘Marillier spent the first twenty years of his life in Dijon, learning to be a painter. When he came to Paris, financial necessity forced him to turn to illustration, and he soon achieved a position in the front rank of book artists ... Marillier was among the most accomplished and abundant of eighteenth century illustrators. Nearly all of his designs are characterised by grace, liveliness, and firmness of drawing’ (Ray, *The Art of the French Illustrated Book 1700 to 1914*, p. 81).

Bound at the front is an autograph letter from Marillier to ‘Monsieur le Préfet’ at Boissie la Bertrand, dated 17th February 1808, concerning Marillier’s nomination as mayor for the town.

This copy bears the bookplates of Thomas Baring, Mortimer L. Schiff and Lady Hilda Ingram. It was sold at the Schiff sale, Sotheby’s, 7th July 1938, lot no. 1193, for £18, to Lady Hilda Ingram.





NOUVELLE
HÉLOÏSE

7

DESCHAMPS

NOUVELLE
HÉLOÏSE

5

DESCHAMPS

NOUVELLE
HÉLOÏSE

3

DESCHAMPS

NOUVELLE
HÉLOÏSE

1

DESCHAMPS

from the library of Emile Deschamps in one of his distinctive bindings

87. ROUSSEAU, Jean-Jacques (1712-1778).

LA NOUVELLE HÉLOÏSE, ou Lettres de deux amans, Habitans d'une petite Ville au pied des Alps; recueillies et publiées par J.J. Rousseau. Tome Première [-Septième]. A Londres [ie. Paris, Cazin]. 1781.

CAZIN EDITION, with no statement 'Edition de Cazin' below the frontispiece of Vol. I, and on the title-page of Vol. I the 'T' of 'Tome Premier' is below the 'A' in 'PAR'. *Seven volumes, 18mo, (118 x 67 mm), pp. [iv], lxxiii, [i], 144; [iv], 211; [iv], 256; [iv], 199; [iv], 273, [3] advertisements; [iv], 248; [iv], 264, with a total of twelve engraved plates, by Moreau engraved by Delvaux, scattered through the seven volumes, the plate in Vol. IV misbound at p. 18 (for p. 48), in one of Emile Deschamps' delightful bindings, in nineteenth century yellow boards with blue endpapers and matching blue text guards, underneath which the edges are gilt, small tears in four of the guards, black morocco labels on spines, with matching shield shaped numbering pieces and black morocco label at the foot of spine lettered 'Deschamps', from the library of Claude Lebedel.* **£3000**

A delightful copy of Rousseau's masterpiece from the library of Emile Deschamps de Saint-Armand (1791-1871), bibliophile and French romantic poet. Deschamps was co-founder, with Victor Hugo and Charles Nodier, of the journals *Le Cénacle* and *La Muse Française*. His preface to the *Etudes Françaises et Etrangères*, 1828, was considered to be the manifesto of young Romanticism. He was later instrumental in introducing the music of Schubert to the French public and composed lyrics for Berlioz.

Deschamps' library must have been a striking sight, though the more so had he shelved them back to front. He had an unusual method of binding for his books, which were in boards, often brightly coloured, with thick endpapers, also in a bright, sometimes matching, colour. He then had a slipcase made, in a colour to match the endpapers, which would go over the text block, making a satisfying box-like almost magnetic click on closing the book, as well as keeping the paper edges, internal text and text block entirely protected and free from dust. Each of the volumes also bears a morocco label at the foot of the spine, sometimes red but in this case black, lettered in gilt with Deschamps' name.

'Moreau le jeune, doué d'une grande fécondité de dessin, se distingua entre tous les dessinateurs adonnés à l'illustration de livres par l'universalité de son goût. Moreau fut avant tout un dessinateur littéraire. L'un des graveurs de Moreau affirmait que s'il était possible que les chefs-d'œuvre des grands hommes qu'il a décorés vinsent à se perdre, on retrouverait leur génie et leur esprit dans ses dessins' (Renouvier, *Histoire de l'art pendant la Révolution*).

This handsome pocket edition was printed by Cazin with twelve engraved plates by Moreau le jeune (1741-1814), engraved by Delvaux. The plates are reduced from the original quarto printing. There are two Cazin editions of Londres 1781, both in seven volumes, the other with the note 'Edition de Cazin' below the frontispiece in Vol. I. An octavo large paper edition also exists.

Cohen-de Ricci 906; Quérard VIII, 196; Dufour 106.

ESTC t231882, at BL and Yale only.

**88. SAINT-PIERRE, Charles Irénée Castel, abbé de (1658-1743).
ALLETZ, Pons-Augustin, editor.**

LES RÊVES D'UN HOMME DE BIEN, qui peuvent être réalisés; ou les vues utiles et pratiques de M. l'Abbé de Saint-Pierre, choisies dans ce grand nombre de Projets singuliers, dont le bien public étoit le principe. A Paris, Chez la veuve Duchesne, Libraire, rue Saint-Jacques, au Temple du Goût. 1775.

FIRST EDITION. *12mo (165 x 90 mm), engraved frontispiece portrait and pp. xii, 502, [2], in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, from the library of Claude Lebedel.* **£300**

Extracts of some twenty works by the Abbé de Saint-Pierre, utopian, diplomat, academicien and economist, prophet of the League of Nations, best known for his *Projet pour rendre la Paix perpetuelle en Europe*, 1713-17. 'Some of his other schemes called for the inauguration of political, economic and demographical statistics; the establishment of an official press; the reformation of taxation by the institution of a tax graduated according to income or, as he proposed in another project, according to capital; the suppression of begging; the improvement of the judicial system; the building of roads; the creation of a system of public instruction; the vocational and professional training of children; the elimination of most of the inequalities between the sexes in matters of education; and certain advanced innovations in pedagogical method' (Palgrave III, 345).

This selection of his works, selected and edited by Pons-Augustin Alletz, includes essays on population, social welfare, hospitals, child care, finance, commerce and education. 'The works of this 'homme de bien', as he was called in his time, are rare and difficult to collect' (ibid).

Gioranescu 58718; Kress 7163; Goldsmiths 11219; Higgs 6527; Einaudi 934; INED 43.

mock memoirs of a glamorous and powerful woman

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

MEMOIRES D'ANNE DE GONZAGUES, Princesse Palatine. A Londres, et se trouve à Paris, chez les Marchands de Nouveautés. 1786.

FIRST EDITION. 8vo, (193 x 112mm), pp. [iv], xv, [i], 267, in contemporary quarter sheep over orange mottled boards, generally fairly worn but sound, head of spine chipped, small nick below label, small crack at the head of the front joint, boards a little scuffed, red morocco label lettered in gilt, with the later stamp of A. Collomb, Bibliothécaire, on the half-title and a twentieth century ownership inscription (Joan Rosset? 1942) on the front free endpaper. £600

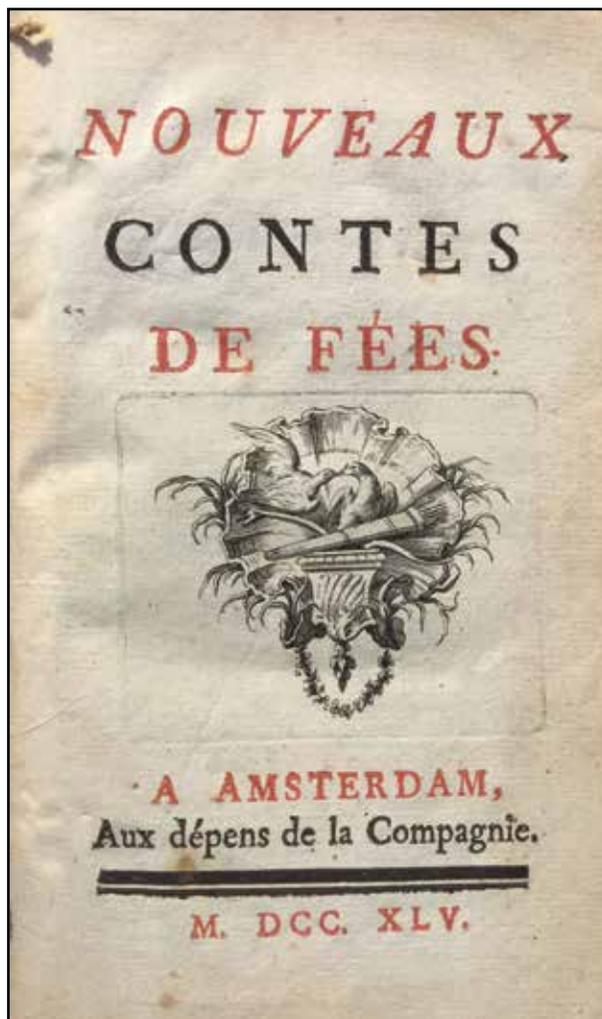
A scarce novel by this fascinating and undeservedly obscure enlightenment writer. Having grown up at court as the son of the king's doctor, the young Gabriel was highly ambitious and hoped to use his excellent connections to help him in a career in politics. However, early on he fell foul of Necker,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

These mock memoirs of the Princesse Palatine, which include substantial accounts of the trial of the Cardinal de Rohan, give a vivid insight into court and diplomatic life, as seen through the eyes of a glamorous and powerful woman: 'cette femme supérieure par son génie, qui avoit tant de capacité pour les affaires, & de talens pour le Gouvernement'. The preface, by the so-called 'editor', tells how the manuscript fell into his hands some years previously. A pious abbess had been showing him manuscripts by Pascal and Racine and happened to mention to him the existence of a manuscript in the hand of the Princesse Palatine. 'J'eus beaucoup de peine à le lire, tant il étoit mal écrit; j'y trouvai beaucoup de lacunes, des endroits rayés, & des pages, ou supprimées, ou égarées'. As the abbess had no use for such worldly material, she entrusted the manuscript to him after extracting the promise from him that he would neither publish nor share the manuscript with anyone during her lifetime.

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

ESTC t90081, listing the British Library, National Library of Scotland, Rylands, Bodleian and Taylorian in the UK, Toronto and Michigan only in North America and a smattering of copies in continental Europe.

Cioranescu 59958.



90. SENNETERRE, Henri-Charles, marquis de (1714-1785).

NOUVEAUX CONTES DE FÉES. A Amsterdam [ie Paris], aux dépens de la Compagnie. 1745.

FIRST EDITION, SECOND ISSUE. 12mo, (163 × 96 mm), pp. xvi, 79, *cancel title page in red and black with engraved vignette, engraved part-page illustration at the head of each of the six tales, in contemporary mottled calf, spine with raised bands gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges, with a contemporary (erroneous) manuscript attribution to the comte de Caylus on the verso of the title-page and a later ownership inscription 'Brunel 1849' on the front fly-leaf, from the library of Claude Lebedel.* £5000

A scarce illustrated collection of erotic fairy tales written by the marquis de Senneterre, the colonel of an infantry regiment that bears his name. Six *contes libres* are included in the text: 'L'Anana', 'Le Jonc', 'La Courtepointe', 'l'Épaigneul', 'Les Statues Animés' and 'Le Lit de Gazon', each one of which is illustrated with an unsigned engraved vignette in the manner of Cochin. As well as their *risqué* subject matter, the tales all feature a full or partial metamorphosis.

The dedication (pp. iii-xvi) is of particular interest both for its content, which is a vivid description of the dream state in which the author found himself during the 'events' described in the *contes*, but also for the identity of the dedicatee, 'Madame la Marquise de L***'. This is a very neat choice, as Madame Madaillan de Lesparre, Marchioness de Lassay, herself published a volume of fairy tales a few years earlier, under the same title: *Nouveaux contes de fées*, La Haye 1738, except that hers is 'par Madame la Marquise de L***' (on the title-page) and ours is 'A Madame la Marquise de L***' (on the dedication leaf).



‘Un autre ouvrage illustre la féerie d’une manière qui paraît nouvelle. Six contes traitent de l’acte sexuel à travers une allégorie érotique qui rappelle la mythologie grecque’ (Barchilon, *Le conte merveilleux français*).

This is a reissue of the sheets of the first edition, Amsterdam, aux dépens de la Compagnie, 1744, with a cancel title-page. Both issues are equally scarce, with OCLC listing only two copies for the 1744 issue (BN and Indiana) and three copies for this 1745 issue.

Cioranescu 60091; Jones p. 85; Cohen-de Ricci coll. 950; not in Gay; not in Perrin & Baudry, *Le Conte Merveilleux au XVIII siècle*, 2000.

OCLC lists BN, Yale and Harvard.



the author's copy with his notes

91. SEPPER, Pierre-Jacques, Abbé (1710-1781).

MIGNOT, Etienne (1698-1771).

FLEURY, Claude (1640-1723).

MAXIMES ET LIBERTÉZ GALRICANES, rassemblées & mises en ordre, avec leurs preuves. Memoire sur les libertez de l'Eglise gallicane, trouvé parmi les papiers d'un grand prince. Discours de M. l'abbé Fleury sur les libertez gallicanes. A La Haye. 1755.

FIRST EDITION. 12mo, (160 x 88 mm), pp. [iv], [v]-xxxvi, 3-96, [6], 103-213, the blank A1 following the roman is absent as usual (as Bibliothèque de Lyon, Bayer. Staatsbibliothek, Librairie du Cardinal copy), in contemporary mottled calf, spine gilt in compartments, lettered in gilt, marbled endpapers, speckled edges, manuscript notes by Sepher on an initial blank, from the library of Claude Lebedel. £750

A scarce publication of three works relating to the historic freedoms of the French Catholic church. The first work is by Pierre-Jacques Sepher, whose manuscript notes precede the text. In these brief notes he claims authorship of the first work, states that he translated Fleury's Latin passages and quotes two favourable contemporary reviews of his first part.

Sepher's first work serves as an excellent introduction to the volume and is simply presented in a series of bullet-point maxims, arranged under subject headings. The second work, *Mémoire sur les libertez de l'Eglise gallicane*, is an extract from a larger work by Etienne Mignot, published in Amsterdam in the same year. The volume concludes with a discourse on the same subject by Claude Fleury, ecclesiastical and legal scholar, tutor to Louis XIV and author of the monumental *Histoire ecclésiastique*, printed in twenty volumes in 1691. Along with Bossuet and the Abbé Boyer, Fleury was one of the principal defenders of the 'libertez gallicanes'.

An important bibliophile, Sepher put together a library of some 3000 volumes and was known for his generosity in allowing access to friends and scholars. He reprinted a number of works from his collection which he considered important. He was also a doctor of the Sorbonne and wrote a number of literary and historical works including *Histoire des anciennes révolutions du globe terrestre, avec une relation chronologique et historique des tremblements de la terre*, Amsterdam 1752 and an expanded guide to poetry for children based on Duché's *Histoire édifiantes pour servir de lecture aux jeunes personnes*, 1757.

Provenance: Pierre-Jacques Sepher, with his manuscript notes: 'J'ai fait la 1^{re} partie de ce recueil. j'ai traduit les pasages latin du disc. de m^r de fleury. Sepher ./._ Cette 1^{re} partie est mesurée dans les expressions et solide dans les recherches. freron année Litter. 1758. to. 8, p. 262. _ très interessante et très utile. nouv. eccles. 23. oct. 1755.'

OCLC lists Strasbourg, Rennes, SCD Paris, Sainte Genevieve, Lyon, Yale and Newberry and Penn.

See Cioranescu 44974 (Mignot).



*L'Envie extreme que j'avois de voir la contenance
des deux amans me fit braver un moment le
tourbillon je montai sur le siege &c.*

92. SEWRIN, Charles-Augustin de Bassompierre, dit (1771-1853).

LES TROIS FAUBLAS DE CE TEMS-LÀ, Manuscrit trouvé dans les panneaux d'une ancienne voiture de la Cour. Publié par M. Sewrin, auteur de Brick-Bolding, etc... Première [-Quatrième] Partie. A Paris, Chez Barba, Libraire, Palais du Tribunat, galerie derrière le théât. de la Rép. no. 51. An XI. (1803).

FIRST EDITION. *Four parts in two volumes, 12mo in eights and fours, (160 x 85 mm), engraved frontispiece to each of the four parts and pp. [iv], 228; [iv], 219; [iv], 186; [iv], 279, paper a little bit browned throughout with occasional staining, in contemporary mottled calf, both volumes a little sprung along the centre of the spine, between volumes, spines ruled in gilt with yellow and green morocco labels lettered in gilt, with the contemporary ownership inscription of A. Vergnelli (?) on the first and third title-pages and the printed paper label from the original wrappers pasted onto the half-title of the first part, from the library of Claude Lebedel.* £2000

A scarce libertine novel reconstructing the lives and amorous adventures of three famous historical figures. The first two of the 'Faublas', or rakes, are the comte de Guiche, one of the most famous playboys of seventeenth century France and the abbé de Choisy, the transvestite abbot whose mother dressed him as a girl until the age of eighteen, after which he refused to dress as a man and led a hugely promiscuous life. The third Faublas is described as 'votre aimable peintre italian Ferdinand' and seems most likely to be based on Ferdinando de' Medici, Grand Prince of Tuscany, who, while not a painter himself, was the last great Medici patron of the arts, as celebrated for his homosexual passions as his artistic ones.

The use of the name 'Faublas' in the title provides a direct link with the Chevalier de Faublas novels by Jean-Baptiste Louvet de Couvray (1760-1797) which, under the titles *Une Année de la Vie du Chevalier de Faublas*, 1787, *Six Semaines de la Vie du Chevalier de Faublas*, 1788 and *La Fin des Amours du Chevalier de Faublas*, 1790, were one of the biggest run-away publishing successes of the past decade. Louvet's originals, highly readable and racy stories about a young man's sentimental and sexual education, make up a masterpiece in dubious taste which caused a sensation when it first appeared.

Les Trois Faublas de ce tems-là opens with the classic tell-us-a-story convention: one day the Comte de Guiche is hosting a party consisting of few men and many brilliant women, all married or widows: madame de Brancas, madame la duchesse d'Harcourt, mesdames de Grammont, de la Fayette, de la Rochefoucauld, etc. The count begins to talk to his old friend M. de Bussi about death, immortality and the sins of their youth until M. de Bussi and all the assembled ladies end

up entreating the count to tell them not only all the details of his own libertine existence, but also the adventures of his two companions, the abbé de Choisy and the Italian painter, Ferdinand. 'Nous voulons, nous exigeons', exhorts de Bussi, 'toutes ces dames et moi, un narré fidèle et suivi de votre vie galante et amoureuse' (p. 10).

Charles-Augustin de Bassompierre, known as Sewrin, was a prolific dramatist, song-writer and librettist who wrote dozens of comedies and vaudevilles and supplied opera libretti for Luigi Cherubini, François Adrien Boieldieu and Louis-Sébastien Lebrun, amongst others. He was also well-known as a *gogettier*, or organiser of small literary and musical soirées. His attempts at fiction were few: he translated Mary Pilkington's novel, *The History of Mortimer Lascelles*, 1797, into French in 1800 (as *Mortimer Lascells*, 1800, subtitled 'ou la répugnance vaincue'). In the same year he published an original novel, *Brick Bolding ou qu'est-ce que la vie?*, Paris, Cailleau, An VIII [1800]. Described on the title-page as a 'roman anglo-franc-italien', it is a comical adventure novel set in London and the Cape of Good Hope.

OCLC lists Gotha, Goettingen, Leipzig, Poland, BN and DLC only.

Gay III 1272.

93. [TRADES.]

SECRETS CONCERNANT LES ARTS ET MÉTIERS. Nouvelle Édition, Revue, corrigée, & considérablement augmentée. Tome Premier [-Second]. A Bruxelles, aux dépens de la Compagnie. 1766.

New Edition. *Two volumes, 12mo, (164 x 94 mm), pp. xl, 431; xii, 428, title-page to the first volume considerably browned with a dampstain in the upper section running through most of the preliminary leaves, in contemporary mottled calf, extremities bumped, spines gilt in compartments, red morocco labels lettered and numbered in gilt, headcaps and labels chipped and a small dent in one of the compartments, with the ownership inscription 'Ex Libris Badetz' on both titles, from the library of Claude Lebedel.* **£200**

A popular book of secrets including plentiful information on pigments and painting, recipes for varnishes, colours and oils, colours used in the dying industry and oils used for mural painting and miniatures. First published by Claude Jombert in 1716, it was an extremely successful work, running to numerous editions throughout the eighteenth century, some editions in single volume format and some, as here, enlarged.

An English translation was published under the extensive title *Valuable Secrets concerning Arts and Trades: or, approved directions, from the best artists, for the Various Methods of engraving on Brass, Copper, or Steel. Of the Composition of Metals. Of Varnishes. Of Mastichs, Cements, Sealing-Wax. &c. &c. Of the Glass Manufactory. Various Imitations of Precious Stones, and French Paste. Of Colours and Painting, useful for Carriage Painters. Of Painting on Paper. Of Compositions for Limners. Of transparent Colours. Colours to dye Skins or Gloves. To colour or varnish Copper-Plate Prints. Of Painting on Glass. Of Colours of all Sorts, for Oil, Water, and Crayons. Of preparing the Lapis Lazuli, to make Ultramarine. Of the Art of Gilding. The Art of dying Woods, Bones, &c. The Art of Casting in Moulds. Of making useful Sorts of Ink. The Art of making Wines. Of the Composition of Vinegars. Of Liquors, Essential Oils, &c. Of the Consecrationary Business. The Art of preparing Snuffs. Of taking out Spots and Stains. Art of Fishing, Angling, Bird-Catching, &c. And Subjects curious, entertaining, and useful. Containing upwards of one thousand approved receipts relative to arts and trades, London, 1775.*

94. TURMEAU de la Morandière, Denis-Laurian (fl. 1760-1764).

PRINCIPES POLITIQUES SUR LE RAPPEL DES PROTESTANS EN FRANCE, par M. ***. Première [-Seconde] Partie. A Amsterdam, aux dépens de la Compagnie. 1764.

SAME YEAR AS THE FIRST EDITION. *Two parts in one volume, 12mo, (160 x 90 mm), pp. [iv], 163, iv (épître dédicatoire à Madame la *** misbound before p. 163); [iv], 144, with the half-titles, title-pages printed in red and black with the same engraved title vignette on each volume, text a little dampstained, particularly title-pages, binding slightly sprung between the volumes, in contemporary speckled calf, double filet gilt to covers, spine ruled in gilt with olive green morocco label lettered in gilt, paper shelf mark label at the foot of the spine, with the later Leipziger Stadtbibliothek bookplate and library stamps of Leipzig University and Bibliothek von Schloss Püchau, crossed through, from the library of Claude Lebedel.* £400

An important plea for religious tolerance based on the study of demographics and the writings of Malthus. Following the revocation of the Edict of Nantes in 1685 and the persecution of protestants, the mass exodus of some 8% of the population had far-reaching consequences. About 100,000 French people left the country, exporting about 60 million livres, which had crippled French commerce, at the same time as augmenting foreign economies and armies. Turmeau de la Morandière stresses the cumulative dangers arising from this depopulation and concludes that the revocation itself was ‘trop étendu, trop

sévère, trop précipité dans certaines de ses dispositions’, that it led to hardship in France and prosperity in England, Germany and Holland (I., 157). He argues that the only remedy for France is to adopt a policy of religious tolerance and to allow the protestants to return to France. His reasoning is economic more than humanitarian and is based principally on an assumed link between increase in population and economic prosperity.

Turmeau de la Morandière is also credited with a rare treatise on the prostitutes of Paris, *Réprésentations à Monsieur le lieutenant général de police de Paris* [Antoine de Sartine] *Sur les courtisanes à la mode & les demoiselles du bon ton*, Paris, ‘Impr. d’une Société de gens ruinés par les femmes’, 1760. His focus in this treatise is with the demographic problems of begging, homelessness and prostitution in France. His other works include *Police sur les mendiants, les vagabonds, les joueurs de profession, les intrigans, les filles prostituées, les domestiques hors de maison depuis long-tems, & les gens sans aveu*, Paris, Dessain Junior, 1764 and *Appel des étrangers dans nos colonies*, Paris 1763 (reprinted 1973).

The first edition was published in Paris by Valleyre in the same year. To begin with it was published anonymously but the author’s name was added at some point in the printing process and copies exist with the author’s name in the either or both volumes. This Amsterdam edition is anonymous in both parts. Cioranescu lists only a later edition of 1768.

See Cioranescu 62546 (1768 edition only); Quérard IX, 580; INED 4633.

95. VERGIER, Jacques (1655-1720).

ŒUVRES de Vergier. Tome Premier [-Troisième]. A Londres [ie Paris.] [Cazin]. 1780.

FIRST CAZIN EDITION. *Three volumes, 18mo, (118 x 68 mm), engraved portrait frontispiece and pp. [iv], 263; [iv], 288; [iv], 288, in contemporary red morocco, triple gilt filet to covers, spines gilt in compartments, dark morocco labels lettered and numbered in gilt, blue endpapers, gilt edges, green silk markers, an attractive copy, from the library of Claude Lebedel.* **£200**

An attractive edition of the collected works of Jacques Vergier, a varied selection of verse including fables, odes, sonnets, *contes* and madrigals. The son of a Lyon shoemaker, Vergier was mostly celebrated in his lifetime for his ‘chansons de table’, none of which survives. Nicknamed the *Anacréon français* by Jean-Baptiste Rousseau, Voltaire compared him to La Fontaine, as a pale imitation

but a natural one. Vergier spent his professional life in administration, spending many years working as president of the chamber of commerce in Dunkirk where he gained a good reputation for efficiency and fairness and was popular with the merchants and people of the town. In 1712 he was sent to England to serve under the ambassador, the duc d'Aumont, where he made a study of marine administration. He retired to Paris where he was brutally assassinated one night after dinner by three masked men. It was never discovered who ordered his death, but it was rumoured that the Regent had ordered the death of Lagrange-Chancel, author of the *Philippiques*, and that Vergier was mistaken for his fellow poet.

Vergier did not publish any of his works during his lifetime and the best edition of his works is said to be that of Lausanne, 1750. This Cazin edition was the first work to be printed for Cazin at the press of the Paris bookseller Jacques-François Valade. This is a very attractive copy in contemporary red morocco.

ESTC t153664; Corroenne, *Manuel*, XVII; see Cioranescu XVII 65930-65933.

96. VILLERS, Charles de (1765-1815).

PHILOSOPHIE DE KANT. Ou Principes Fondamentaux de la Philosophie Transcendentale. Par Charles Villiers, de la Société royale des sciences de Gottingue. Première [-Seconde] Partie. A Metz, chez Collignon, Imprimeur-Libraire. 1801 [An IX].

FIRST EDITION. 8vo, (180 x 115 mm), pp. lxxviii, 249, [1], [2], 251-441, lacking the final endpapers, small stain to the upper margin of the preliminary leaves, marginal paper repair to title-page, in contemporary tree calf, rather worn, corners bumped, front joint cracking, flat spine gilt in compartments with black morocco label lettered in gilt, paper label largely removed, marbled endpapers, red edges, from the library of Claude Lebedel. £2400

A scarce book of considerable significance, this was the first work to introduce the ideas of Immanuel Kant (1724-1804) to the French-speaking world. In the long preface, Villiers discusses the impact of Kant's works and their principal opposition, comparing him in importance with Descartes and Copernicus. 'C'est en 1781 que parut le livre à jamais mémorable, Critique de la Raison Pur ... une doctrine nouvelle [qui] ruinait toutes les métaphysiques qui l'avaient précédé ... Ce livre renfermait la plus désolante et la plus irréfragable définition du mot *savoir*, chose que tant de savans ignorent' (pp. xix-xx). Villiers highlights

Kant as one of two game-changing thinkers of the age, the other being Lavoisier: 'La nouvelle chimie, la nouvelle philosophie, sont les deux tendances majeures de notre âge, les deux degrés scientifiques les plus remarquables qu'a monté notre génération' (p. x).

Villers expresses his surprise that such a key thinker has remained unknown in France: 'Depuis près de vingt ans, une nouvelle philosophie qui intéresse tout le savoir humaine ... est encore inconnue aux Français, et il ne s'en est pas encore trouvé un seul qui ait entrepris de l'étudier et de la faire connaître à sa patrie ... Mais il semble qu'il y ait une distance infranchissable de l'esprit français à l'esprit allemand; ils sont placés sur deux sommets entre lesquels il y a un abîme. C'est sur cet abîme que j'ai entrepris de jeter un pont' (pp. lx-lxiv).

Villers studied at the Benedictine College in Metz and then went on to the School of Applied Artillery in the same town, where he developed an interest in animal magnetism. After the French revolution, he moved to Göttingen where he had an affair with the German intellectual Dorothea von Schlözer, subsequently moving in with her and her husband, Mattheus Rodde, where the three lived openly as a menage à trois. It was Villers' French nationality that protected the household during the French occupation in 1806, a narrative that is described in his a letter written to Fanny de Beauharnais and published as *Lettre contenant un récit des événements qui se sont passés à Lübeck le 6 novembre 1806*, [sans lieu] 1807, a popular work which in later editions carried Fanny de Beauharnais' name on the title-page.

OCLC lists the National Library of Spain only.

Cioranescu 63496.

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

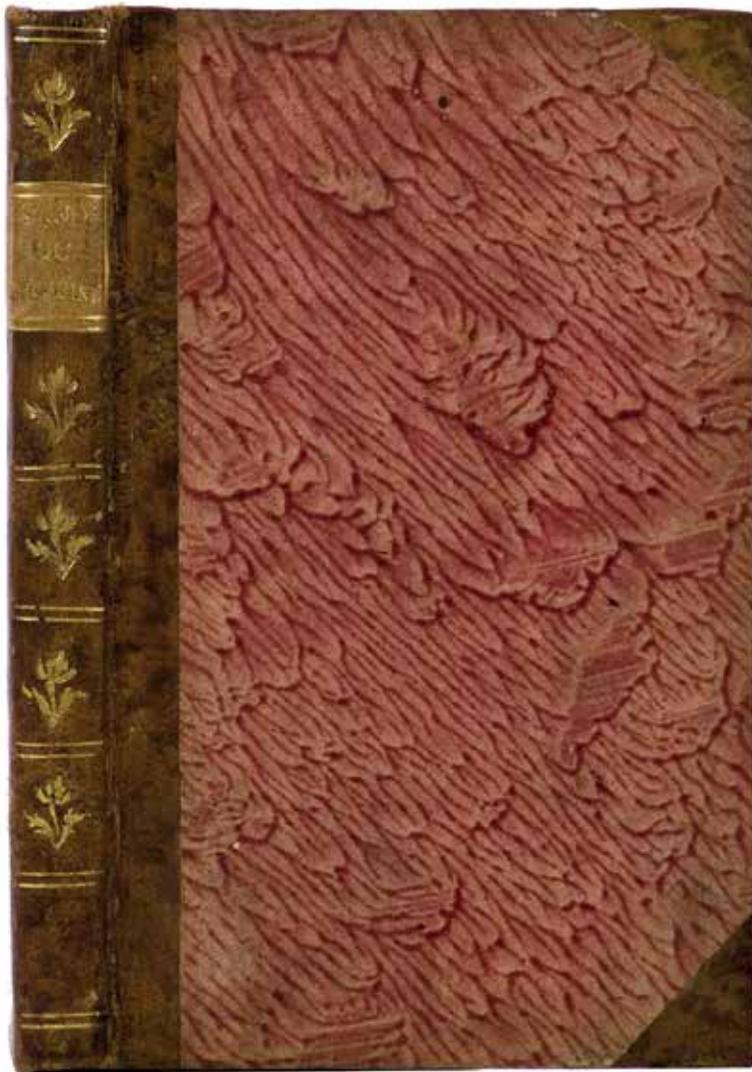
CANDIDE, ou l'Optimisme. Traduit de l'Allemand. de Mr. le Docteur Ralph. 1759.

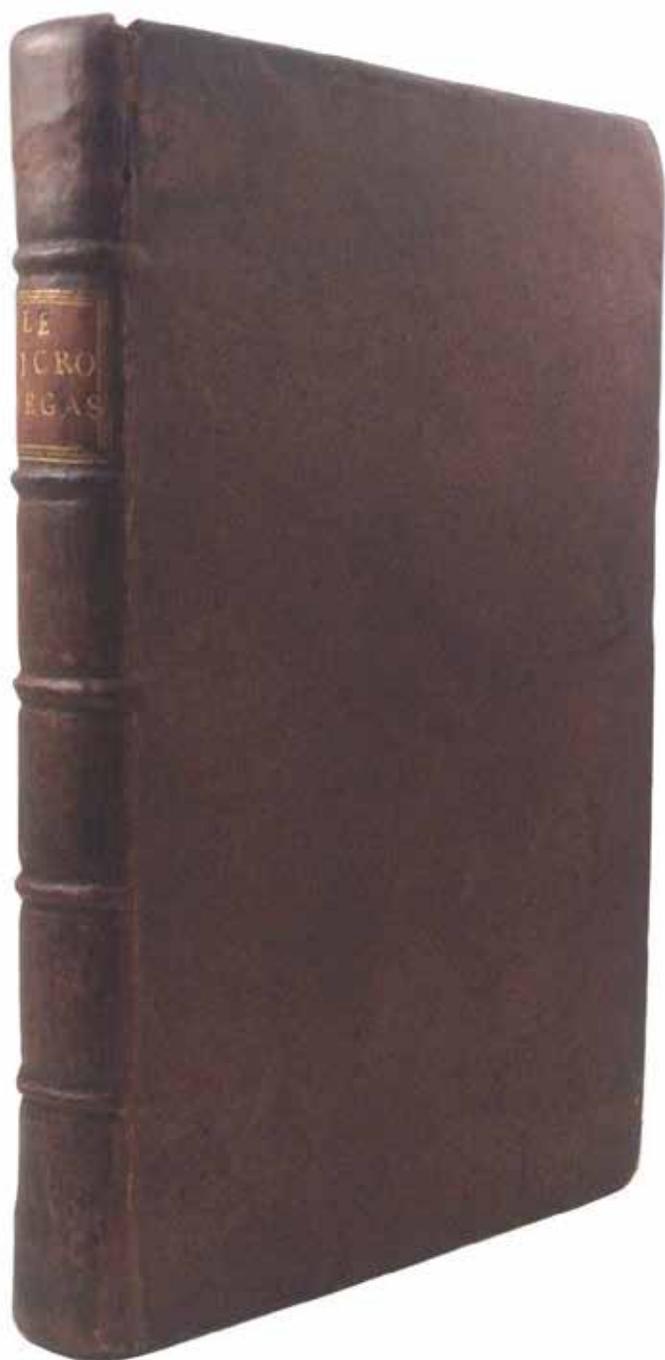
FIRST ITALIAN EDITION. 8vo, (157 × 92mm), pp. 190, [2] blank, p. 160 misnumbered '60', title page and A2 a little browned, in contemporary half sheep over mottled pink boards, spine gilt in compartments, yellow morocco label lettered in gilt, with the stamp of W.G. Thun on the title-page and the Tetschner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





LE
MICRO
REGAS

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

LE MICROMEGAS de Mr. de Voltaire. Avec une Histoire des Croisades & un Nouveau Plan de l'Histoire de l'Esprit Humain. Par le même. A Berlin [ie Leiden, Elie Luzac]. 1753

SECOND EDITION. *12mo, (158 × 90mm), pp. [ii], 254, in contemporary speckled English calf, plain spine with red morocco label lettered in gilt.* **£1500**

A scarce early edition in an attractive English binding, of Voltaire's *conte philosophique* about two giant visitors to earth from outer space. Appended to *Micromegas* are excerpts from the *Histoire des Croisades* and *Nouveau Plan de l'Histoire de l'Esprit Humain*. The later is a first drafting of his *Essai sur les moeurs et l'esprit des nations*. The *BN Voltaire Catalogue* states that this edition was printed in Leiden by Elie Luzac.

OCLC lists Institut et Musée Voltaire, Bodley, Koninklijke, CA Irvine, UCLA, Harvard, NYPL and Texas.

MMF 53.R42; BN Catalogue 2910; Bengesco I, 1429; Gove, *Imaginary Voyage in Prose Fiction*, pp. 333-334.

See DW Smith, 'The Publication of Micromégas', in *Studies on Voltaire and the 18th Century*, v. 219.

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

LE SIÈCLE DE LOUIS XIV. Publié par M. de Francheville conseiller aulique de sa Majesté, & membre de l'académie roiale des sciences & belles lettres de prusse. Tome Premier [-Second]. A Berlin, chez C.F. Henning, Imprimeur du Roi. 1751.

FIRST EDITION. *Two volumes in one, 12mo, (144 × 85mm), pp. [xiv], 488, [1] errata; [ii], 466, [2], errata, with the half-title to the first volume, in contemporary calf, rather worn, spine gilt in compartments, foot of spine chipped, wormhole to the head of spine, wanting the front endpaper, red edges.* **£2000**

The first edition of Voltaire's brilliant historical study of the age of King Louis XIV. Begun as early as 1732, Voltaire sent a manuscript version to Frederic II who was enthusiastic and encouraged its publication. In 1739 Voltaire published a 'Plan Raisonné' of the project, including two finished chapters, but this was condemned by the court and seized. In 1750 Voltaire left France for Frederic's court at Berlin, where he set himself to complete the work. Failing to obtain the 'privilège royal' or even the non-written 'permission tacite', he decided to go ahead and publish the work in Berlin at his own expence. Voltaire continued to add to the work in subsequent editions, most notably in the 1753 Berlin edition, where he added a supplement in which he refuted the attacks made by La Beaumelle.

BN Voltaire Catalogue 3361-3363.

'les premiers mémoires d'un écrivain vivant' (Magnan)

**100. VOLTAIRE, François Marie Arouet de (1694-1778).
WAGNIERE, Jean-Louis (1739-1802).**

COMMENTAIRE HISTORIQUE sur les Oeuvres de l'Auteur de l'Henriade, &c. Avec les Pièces originales & les preuves. A Basle, chez les Héritiers de Paul Duker. 1776.

FIRST EDITION. 8vo, (193 x 115mm), pp. iv, 282, in contemporary mottled calf, flat spine gilt in compartments, yellow and red morocco labels lettered in gilt. **£600**

An important source for information on Voltaire's life, the *Commentaire Historique* was published when Voltaire was eighty-two. Written in the third person, it was dictated by Voltaire to his secretary, Jean-Louis Wagnière. It is the first autobiography of an author to be published in his lifetime: 'Jamais encore on n'avait vu une "histoire d'auteur" écrite par l'auteur lui même, et publiée de son vivant' (André Magnan, Dictionnaire Voltaire, p. 293). Some fifteen years earlier, Voltaire had left unfinished his *Mémoires* which contained a brief sketch of the main events of his life, but these were not published until 1784.

Unlike Rousseau, Voltaire is very sketchy on his early life. No mention is made of his time in the Bastille or of his exile and there is only a little information on his stay in Prussia. The main focus of the book is on the last twenty years spent at Ferney and on his stand as the herald of human rights. His actions during the Calas and La Barre affairs are well documented

as are his various stands against intolerance, superstition and injustice, such as abusive clerical taxation and the selling of state functions. He claims to have abandoned the power and influence derived from acquaintance with the Royal Court in favour of the power of public opinion. He makes a very interesting case for the militant intellectual as a counter-power to the establishment.

The letters which form the second part of this work are of particular significance. Chosen by Voltaire, and in some cases printed with the replies, they include correspondence to and from Linguet, Horace Walpole, Hamilton, Chesterfield and Caylus.

Cioranescu 64527; *BN Voltaire Catalogue* 4350.

