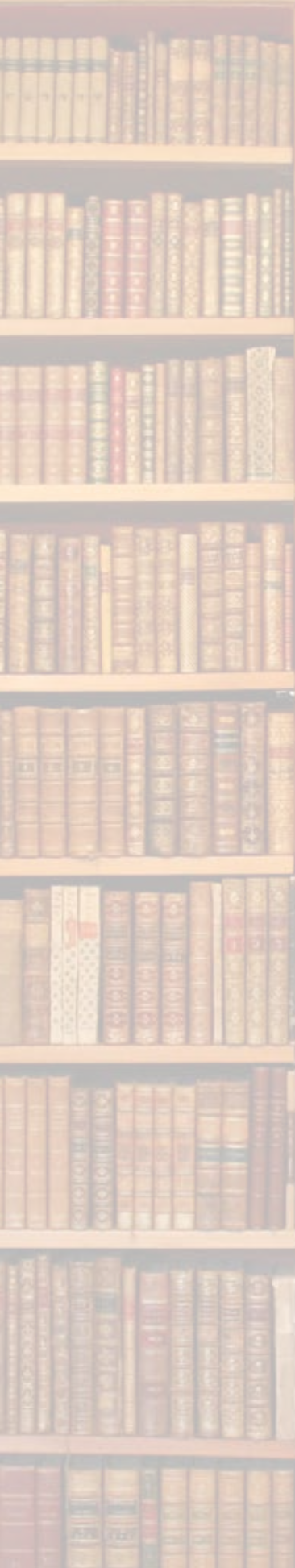


FEMMES  
&  
PHILOSOPHES II



TEFFONT 40

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*Femmes & Philosophes*

including books from a private collection

PART II

**AMANDA HALL RARE BOOKS**

**2018**



This is the second 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 imaginary voyages and utopias and many curious and little known ‘livres facétieux et galants’. Alongside great works by Diderot, Voltaire and Restif are lesser known titles by Sylvain Maréchal, the comte de Caylus, Tiphaigne de la Roche, Chevrier and Ange Goudar. Scarcities include a suite of plates to accompany Mercier’s *Tableau de Paris*, the young Antoine Rosny’s privately printed memoirs, Gaudet’s imaginary library of a foppish priest and an unrecorded work by Monsieur Huby describing a party thrown by the gods in the suburbs of Paris.

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).





*romance with a headless genie*

**1. BASTIDE, Jean-François de (1724-1798).**

Les Têtes Folles. A Londres. 1753. Et se trouve à Paris, chez Tilliard, Libraire, Quay des Augustins, à S. Benoît. 1753.

**[with:] MARCHADIER, Abbé (d. 1752).**

L'Isle de France, ou la Nouvelle Colonie de Venus, précédée d'une Epître à Mr. \*\*\*, servant de Préface. A Amsterdam. Chez Arkstée & Merkus. 1753.

FIRST EDITION; SECOND EDITION. *12mo (155 x 90 mm), engraved frontispiece (unsigned) and pp. [viii], 189; [iv], including engraved frontispiece on the verso of the half-title, [5]-122, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red edges.* **£1200**

The only edition of a scarce fantasy by Jean-François de Bastide, prolific novelist, critic and journalist. Apart from enraging the authorities (he spent the years 1766 to 1774 in exile for his 'mauvaise conduite' in France) he wrote a number of mainly sentimental novels that were very popular with his contemporaries. His greater contribution to literary France lay in a number of projects which he undertook, such as his involvement with the important *Bibliothèque universelle des romans* and the *Choix des anciens Mercurès*, in both of which his work in an editorial capacity brought to light many forgotten novels.

A *conte merveilleux* at its most eccentric, *Les Têtes Folles* is a complex tale about a young girl loved by a genie, Zélidor. The text is a long disquisition on the theme of love, interwoven with the idea of dismemberment or incompleteness. Zélidor is only able to be physically complete if he wins the love of the fair lady. He finally achieves this at the end of the tale and she is astonished by the physical perfection that her lover then adopts.

With a finely-engraved fantastical frontispiece showing the heroine wandering in the 'Bois des Têtes Folles', where she looks enquiringly into a bush made up of faces in the place of flowers. Each of the faces portrays one aspect of human folly, representing an array of fops, coquettes, dandies and prostitutes.

The second work, *L'Isle de France, ou la Nouvelle Colonie de Venus*, is a sequel to Louis de Boissy's erotic fairy tale, *Les Filles Femmes, et les Femmes Fille*, 1751 (see item 4). The sequel is attributed to Marchadier, who Gay describes as an 'amateur des sujets galants'. This is a verse continuation of Boissy's work - 'un poème en prose érotique et mythologique' - in which Venus sends three sylphs disguised as 'petit-mâîtres' to the Isle de France, where they set about peopling the island with the help of the indigenous shepherds.

‘On a jugé trop pointilleusement cette satire aussi libertine que nos mœurs qu’elle peint, mais ingénieuse et agreable’ (Clément, in *Cinq années littéraires*, quoted in Gay II, 311).

Bastide: ESTC t149160, at Munich, Göttingen, Princeton and Kansas; no other copies in OCLC; Copac adds NLS. Cioranescu 10035; MMF 53:4; Gay III, 1193.

Boissy: Cioranescu 12385; MMF 51.14; Gay II, 311.

Marchadier: OCLC lists BL, Amsterdam and BN. See Cioranescu 42404; MMF 53.R27; (also MMF 52.32); Gay II, 680-681.

## 2. BETHUNE, Chevalier de.

Relation du Monde de Mercure. Première [-Seconde] Partie. A Geneve, chez Barillot & Fils. 1750.

FIRST EDITION. *Two volumes, 12mo (142 x 77 mm), engraved frontispiece to the first volume and pp. [ii], xvi, 264; [ii], 286, title-pages in red and black, with printer's device on both titles, in contemporary calf, flat spines gilt in compartments, with red and brown morocco labels lettered and numbered in gilt, marbled endpapers and edges, with early manuscript note stating author and Barbier reference. £3000*

A scarce fable about life on the planet of Mercury. This is not an imaginary voyage but a voyeur's description of a society viewed through a telescope, or 'microscope philosophique', the invention of a Rosecrucian. On Mercury, all the dimensions are much smaller than those on earth and mankind dominates his own nature, being able to escape death and the ageing process, to survive without sleep and to regulate the circulation of blood.

‘Ce monde tient du pays de Cocagne: la nature bienfaisante fournit elle-même la subsistance des habitants qui sont ainsi dispensés de produire. Cependant ce thème de l’imagination populaire est amplifié à partir des relations de voyage: le Monde de Mercure semble tributaire des descriptions de la société Inca du Pérou (l’empereur, fils du Soleil, est distributeur de biens matériels). On pourrait voir dans certains passages une critique de la conquête de l’Amérique (t. 1, chap. IV). Le tome II est largement répétitif, la réflexion morale y est prédominante. On y trouve un curieux passage sur un projet de loi défendant la publication de voyages dans la lune’ (Hartig pp. 51-52).

‘*La Relation du Mercure* n’est autre chose qu’une fable dans laquelle on a essayé de joindre à des idées amusantes par leur nouveauté, quelques observations utiles. L’opinion qui nous porte à croire que toutes les Planettes sont habitées comme notre Terre, s’est tellement familiarisée avec nous, depuis qu’on a vû

l'ingénieuse description des Mondes de M. de Fontenelle' (avertissement, iv).  
It was reprinted in volume sixteen of Garnier's *Voyages Imaginaires*, 1787.

Gioranescu 11746; Jones p. 103; Hartig pp. 51-52.

### 3. BLANCHET, Abbé François (1707-1784).

Variétés morales et amusantes, tirés des Journaux Anglois. Traduction nouvelle.  
Tome Premier [-Second]. A Paris, chez De Bure, l'aîné, Libraire, Quai des  
Augustins. 1784.

FIRST EDITION. *Two volumes, 12mo (170 x 90 mm), engraved frontispiece portrait pasted onto verso through cut-out and pp. [iv], xxiv, 348; [iv], 338, in contemporary speckled calf, gilt border to covers, flat spines simply gilt in compartments with green morocco labels lettered and numbered in gilt, with the contemporary inscription on the front free endpaper, '69. coll. complet. le 9 xbre 1792. d.B. j.j. de Bure fils aîné - + double d.B.'*

£1200

A handsome copy, inscribed by the printer, of this scarce French translation of extracts from various English periodicals, including *The Tatler*, *The Spectator* and *The World*, by 'Adam Fitz-Adam'. The translator, Abbé François Blanchet, was canon of Boulogne-sur-Mer Cathedral, then later came to Paris where he worked as a royal censor and was attached to the *Bibliothèque du Roi* as curator and interpreter. He wrote a number of poems that were misattributed to other writers during his lifetime. A collection of his works was posthumously published as *Apologues et Contes*, 1784, with a biographical sketch of the author by Jean Dusaulx: 'les opuscules contenus dans ce volume, sont le fruit des loisirs d'un homme essentiellement vertueux, & qui s'est constamment obstiné, dans le cours de sa longue vie, à cacher ses talens avec autant de soin que l'on cherche communément à les montrer'.

The translator's preface discusses the origin of the English periodicals and the writings of Swift, Steele and others, examines the development of the English satirical periodical and compares them to the French. He notes that not one of the English journals he has worked on made him wish to translate it in its entirety, but rather to make a selection from various works and to present a volume of extracts.

J'ai donc choisi ce qui m'a plu, ou, pour mieux dire, ce que j'ai cru qui plairoit à mes Lecteurs; & dans ce choix très varié, j'espere que tous les goûts auront de quoi se satisfaire. J'espere même qu'en cherchant ici ce que l'on aime, on y

rencontrera souvent ce qui vaut mieux encore, ce dont on a besoin: l'homme frivole & dissipé, une lecture sérieuse; & l'homme trop sérieux, un badinage philosophique propre à l'égayer innocemment' (Préface, p. xix).

Cioranescu 12095; *Catalogue des Livres de De Bure frères*, IV, no. 209.

#### 4. BOISSY, Louis de (1694-1758).

Les Filles Femmes, et les Femmes Filles, ou le Monde Changé: Conte qui n'en est pas un. Par M. Simien. Les Quinze Minutes, ou le temps bien employé: Conte d'un Quart d'Heure.

Au Parnasse, par les Libraires Associés. 1751.

#### [bound after:] MARCHADIER, Abbé (d. 1752).

L'Isle de France, ou la Nouvelle Colonie de Venus, précédée d'une Epître à Mr. \*\*\* , servant de Préface. A Amsterdam. Chez Arkstée & Merkus. 1753.

FIRST EDITION; SECOND EDITION. *12mo (165 x 95 mm), Marchadier: engraved frontispiece on the verso of the half title and pp. [iv], [5]-122; Boissy: [iv], 128, in contemporary red morocco, triple gilt fillet to covers, lettered on the front cover 'Racine Demonville', spine gilt in compartments, lettered in gilt, marbled endpapers, gilt edges, green silk marker.* **£3600**

A beautiful copy, from the library of François Nicolas Racine de Monville, of the scarce first edition of an erotic fairy tale by the dramatist Louis de Boissy. A prolific and successful playwright, this is one of only two fictional works by him, the rest of his extensive output having been produced for the theatre. In two parts, *Les Filles Femmes, et les Femmes Filles* opens on the Isle Heureuse, which is ruled by the Faithful Genie who is married to the Modest Fairy. The inflexible perfection of their marriage causes discontent in the kingdom and allows resentful Love, 'the mortal enemy of order', to make war on Marriage, leading to events that change the face and morals of the earth. The second part, 'Les Quinze Minutes, ou le temps bien employé: Conte d'un Quart d'Heure', shows Venus, inspired by the events on the Isle Heureuse, declaring war on Diana in the Isle Pucelle by turning the virgin queen and all her thirty attendants ugly while at the same time making all the men beautiful. Venus then stipulates that fifteen leading dignitaries have one minute each to prove their worthiness in order to persuade her to undo the metamorphoses. The rest of the work is accordingly divided into fifteen brief chapters, or minutes, as the fifteen protagonists present their cases before Venus.

The second work, *L'Isle de France, ou la Nouvelle Colonie de Venus*, is a sequel to the Boissy (although it is bound first in this copy) and has been attributed to Marchadier, who Gay describes as an 'amateur des sujets galants'. This is a verse continuation - 'un poème en prose érotique et mythologique' - in which Venus sends three sylphs disguised as 'petit-mâtres' to the Isle de France, where they set about peopling the island with the help of the indigenous shepherds. 'On a jugé trop pointilleusement cette satyre aussi libertine que nos mœurs qu'elle peint, mais ingénieuse et agreable' (Clément, in *Cinq années littéraires*, quoted in Gay II, 311).

**Provenance:** François Nicolas Racine de Monville (1733-1797), celebrated book-collector and arbiter of taste in eighteenth century Paris. Handsome, rich and talented, an accomplished dancer, athlete and flautist, he played the harp with Glück and installed central heating in his Paris mansion. He had a passion for botany and gardening and his great achievement was the Désert de Retz, a landscape garden near Marly, inspired by the English garden and with gothic, Chinese and Egyptian elements. It became one of the most renowned gardens of the time, visited by Marie Antoinette, la comtesse du Barry, Benjamin Franklin and Thomas Jefferson. Arrested in 1794 by the Revolutionary tribunal, Montville was condemned on account of his 'crimes d'anglomanie et sybaritisme'.

Boissy: Cioranescu 12385; MMF 51.14; ; Gay II, 311.

Marchadier: see Cioranescu 42404; MMF 53.R27; (see also MMF 52.32); Gay II, 680-681; OCLC lists BL, Amsterdam and BN only.

## 5. BONHOTE, Elizabeth (1744-1818).

Les Promenades de M. Frankly, publiées par sa soeur. Traduction de l'Anglois. Première [Seconde] Partie. A Paris, chez Le Jay, Libraire. Rue St. Jaques, au grand Corneille. 1773.

FIRST EDITION IN FRENCH. *Two volumes in one, small 8vo, (150 x 88 mm), pp. [ii], 124; [ii], 138, in contemporary mottled calf, spine gilt in continuous pattern, red morocco label lettered in gilt, marbled endpapers, red edges.* **£1200**

An attractive copy of the first French edition of Elizabeth Bonhote's second novel, which enjoyed great popularity in England and on the continent. The daughter of a Suffolk baker, she grew up near the ruins of Bungay Castle which she later purchased, restored, lived in and immortalised in a novel (*Bungay Castle*,

1796, dedicated to the Duke of Norfolk, to whom she later sold the castle). In the present highly sentimental novel, Mr. Frankly wanders through Hyde Park observing the people of various classes and characters as he walks past them and deriving great contentment from what he sees.

Clearly inspired by Sterne's *Sentimental Journey*, 1768, although contemporary critics were rather irritated by the excessive influence of Sterne, recognising a talent in Bonhote's writing beyond that of mere imitation. 'We shall be very glad to see a new performance of this author's in the same style of composition, as we think he would shine in the pathetic; but we shall be sorry to find him continuing to tread upon the heels of Sterne', wrote the *Critical Review* (December 1772). The reviewer in the *Monthly Review* continued along the same lines: 'The justly admired *Sentimental Journey*, has evidently given birth to *Sentimental Rambles*. Imitations are generally read with disadvantage to the Author; and this will probably prove to be the case with regard to the pair of Shandy-volumes before us. - Yet this little slight performance obviously shews that Mr. Frankly is very capable of walking alone if he pleases, and of pursuing his ramble to the temple of fame, without leaning on the arm of Sterne, or any other conductor' (*MR*, January 1773).

The novel was first published in two volumes as *The Rambles of Mr. Frankly, published by his Sister*, London, 1772, with a further two volumes added in 1776 (see Garside, Raven & Schöwerling 1776:9), in which the eponymous hero sees high life before retiring to the country. A two volume Dublin edition was published in 1773 and the complete run of all four volumes was reprinted by the Minerva Press in 1797, by which time Bonhote had become a Minerva Press best-seller with three of her subsequent novels. A German translation of all four volumes, *Die Wanderungen des Herrn Frankly*, appeared in Leipzig 1773-1776. The translator of this French edition does not seem to have been identified.

MMF 73.14; see Garside, Raven & Schöwerling 1772:30; ESTC n13410.

OCLC lists BN and Kassel only.

## 6. BORDES, Charles (1711-1781).

Parapilla, Poëme en cinq chants, Traduit de l'Italien. A Florence [ie. Lyon.] 1776.

FIRST EDITION IN FRENCH. 8vo, (195 x 118 mm), pp. [iv], 49, with the final blank (D2), in modern marbled wrappers. **£200**

The first (according to Cioranescu) of numerous editions of this erotic poem adapted from the Italian *Novella dell'Angelo Gabriello*, 1757. Described in the *Dictionnaire des Œuvres Érotiques* as 'd'une qualité littéraire remarquable', the work achieved an immediate notoriety, although it was not publicly condemned until the 1865 edition, when it became part of a major court case about obscene works and the printer, Poulet-Malassis, was fined 500 francs and sent to prison. Charles Bordes, the childhood friend and later antagonist of Rousseau, never publicly admitted authorship of this work, although copies exist in his hand. It has also been attributed to Mirabeau, who seems to have claimed authorship of the poem in one of the *Lettres à Sophie*.

'Le sujet est licencieux, mais les expressions sont honnêtes; l'ouvrage a été comparé à Vert-Vert, mais il offre plus d'intérêt, l'action marche plus rapidement, et, s'il n'était rare à cause de la nature de son sujet, tout le monde y reconnaîtrait sans difficulté un des meilleurs poèmes badins qu'on ait faits jusqu'ici' (Gay, 630). A contemporary review made much the same observation: 'Ce qui en fait le principal charme et le mérite rare, c'est que, roulant sur le sujet le plus obscène, il n'y a pas un seul mot de ce genre et la fiction soutenue d'un bout à l'autre sur le même plan, présente des images très licencieuses, toujours gazées sous des expressions honnêtes' (*L'Espion Anglais*, 17 juin 1776).

Cioranescu 12927; Gay III, 629-630; Pia, 994; B.N. Enfer, 64; Darnton, *Corpus of Clandestine Literature in France 1679-1789*, 513.

OCLC lists BL, Kassel, McGill and Yale.

*author's own copy?*

## **7. BRODIN DE LA JUTAIS, Pierre.**

L'Abondance, ou Véritable Pierre Philosophale. Qui consiste seulement à la multiplication de toutes sortes de grains, de fruits, de fleurs, & généralement de tous les végétatifs. Par le Sieur Pierre Brodin de La Jutais, Médecin Privilégié du Roi, par Brevet exclusif, pour la composition, vente, & distribution de la Poudre fébrifuge, dans toute l'étendue du Royaume. A Paris, chez Delaguerre Imprimeur du Collège & de l'Académie Royale de Chirurgie, rue S. Jacques, à l'Olivier. 1752.

FIRST EDITION. 12mo, (122 × 70 mm), pp. xii, 13-67, [4], A11 torn along the outer margin with loss up to but not including the text, perhaps just touching a couple of letters, in contemporary olive morocco, blind file to covers, spine gilt in compartments, lettered in gilt, with four pages of manuscript secrets bound after the text, written closely in ink in a contemporary, possibly authorial, hand. £3000

A fascinating work in which the author describes the use and efficacy of his new invention, an 'essence of fecundity', which is to transform the productivity of France. Self-styled 'Médecin Privilegié du Roi, par Brevet exclusif', he claims exclusive rights to the composition and sale of his elixir.

A 1980s French bookseller's note claims that this copy, in its elegant morocco binding, printed on thick paper, with four leaves of manuscript 'secrets' after the text, is the author's own copy. The bookseller also wryly observes of the author: 'Il est difficile de déterminer s'il s'agit d'un charlatan ou d'un fou...'

'A traditional chemical philosopher, Brodin pictured the earth as a vast alembic and gave directions for the preparation of a menstruum useful for plant growth. He describes a trial of this fluid made at Vincennes in 1736 and assures the reader that the results were 'magnificent' (Mendelsohn, *Transformation and Tradition in the Sciences*, p. 212 n.).

OCLC lists three copies in Paris, Bayerische Staatsbibliothek, the Othmer Library of Chemical History and the University of Wisconsin-Madison only.

## 8. CAILHAVA, Jean-François de l'Estendoux (1731-1813).

Le Soupé des petits-mâtres, Ouvrage Moral. Première [-Seconde] Partie. A Londres. n.d. [circa 1772?]

FIRST EDITION. 12mo (164 x 90 mm), pp. xxiv, [25]-144; vi, [7]-104, text damp-stained and browned in part, in a modern pastiche binding of blue quarter calf over blue boards, spine gilt in compartments, lettered in gilt, inscribed in a contemporary hand on both title-pages 'Cte de Cunha, Liva de Bulbaco' **£850**

The very rare first edition of one of the most popular funny books of the French eighteenth century which saw at least half a dozen reprints in the eighteenth century and was reprinted by Pierre-Charles Monselet in 1881. The introductory material - *introduction*, *épître dédicatoire*, *envoi* and *avant-propos* - describe with gusto the final stages of the work's production. Reading aloud to himself the final phrases of his work, an abbot, looking like a four-foot doll, smiles at the charm of his own work and at how popular it will be with the ladies. He preens himself happily before visiting a young countess to whom he begs leave to dedicate the work.

The work itself is a series of tales and anecdotes, romantic stories interwoven with satirical comment and brief comic interludes, very much like a modern day comedy show with improvisations and narrative serials. The titles of the various chapters give some idea as to the satirical, lively and mildly libertine nature of



the work: 'le Labyrinthe', 'le faux Milord', 'le Malade Imaginaire', 'l'Actrice de Province raconte son Histoire', 'Des Boudoirs consacrés à la Volupté' and 'Des Boudoirs consacrés à l'Intérêt'.

'Cet ouvrage moral est le récit d'une partie fine, où chacun raconte son histoire. Les personnages s'appellent Persac, Sainval, le Président, la Bouquetière, la Marchande, la Danseuse, etc. C'est très gai', says Gay, adding, that Cailhava had so much success with the work that he almost immediately reissued it under the title *Le Soupé, conte moral*.

MMF 70.32; Gay III 1139 (a detailed entry: 'livre rare et curieux pour l'histoire des mœurs du XVIII siècle'). Neither Cioranescu (who lists a *Soupir, ouvrage moral*, Londres 1772, no. 15126) nor Quérard, who calls Cailhava 'un des meilleurs auteurs comiques de son temps', list this work.

ESTC t1330851, listing the British Library, Taylorian and Illinois only. A later edition is also listed under the title *Le Soupé, ouvrage moral*, [1780?], at the Taylorian and Stanford only.

### *la négresse philosophe*

#### **9. CAILLEAU, André-Charles, bookseller.**

*La Negresse Couronnée, ou les Mœurs des Peuples mises en Action, Histoire remplie d'événemens singuliers, amusans & curieux. Tome Premier [-Second]. A Tombut, et à Paris, chez Cailleau, Imprimeur-Libraire, rue Gallande, no. 64. 1787 [-1786].*

FIRST EDITION. *Two volumes (120 x 70 mm), 12mo, pp. [xii], 263; [iv], 284, table of contents at the end of each volume, in contemporary tree calf, flat spines attractively gilt in compartments, with mustard morocco labels and circular numbering pieces lettered in gilt, with the bookplate of Rod. Kupfer in each volume. £1800*

A highly entertaining adventure novel featuring an enlightened African queen who comes to Europe on a grand tour and returns to her country full of reforming zeal. The author recommends the work to the reader as being in the very least as fecund as *Candide* in burlesque and tragic adventures, part fable and part truth and intended purely for the amusement of the reader. For those that find the first part too frivolous, the author suggests they turn to the second part where, as in all fables and allegories, the moral part may be found. The author has not been identified, although it has been attributed to the publisher, Cailleau, a prolific author with a varied literary and theatrical output.

This novel really has it all: race, gender, social satire, rags to riches, enlightened despotism. The low-born heroine, Byty, is courageous, clever and beautiful, with features so fine she might almost be French, but for her colour. At the age of twelve she is whisked away from her parents by French expatriates who remain in Africa for some six years before returning to France with her. She is abandoned by them in Bordeaux where a rich Creole takes pity on her and takes her off to the West Indies. A shipwreck interrupts their progress but Byty manages to save herself and swim to the nearest desert island which is happily well-stocked with fruit, vegetables and a friendly goat. She is rescued by a Dutch ship on board of which a priest and a prostitute vie to protect her, the priest winning the day by means of a mock poisoning. He establishes her in the house of his friend Zonzabino in the West Indies where she lives happily for six years and on Zonzabino's death finds herself in possession of a large fortune. After giving a magnificent farewell party for all her black friends (an act of defiance for their enslaved condition), she embarks for France.

The second volume sees Byty taking first France, then Europe, then her homeland of Tombut (ie Timbuktu) by storm. Her colour initially gives her enormous problems but when seen through the light of her wealth it lends her celebrity. Her innocence of Parisian ways then becomes her largest problem, such as when she fails to notice that people mind her winning all the time at cards. She goes briefly into a convent where her colour causes a schism amongst the well-born nuns, but her money buys her the support of the superior. After leaving the convent she is adopted by one well-connected aristocrat after another and begins to be courted by many. She leaves France for an educational tour of Europe and is thrilled with Italy, where at least the women talk of literature, not just of hair styles and card playing. Finally she returns to Tombut with all her accrued wealth and wisdom. She marries and survives the king, loses their only son in infancy and fights a costly but successful battle to keep the throne. She instigates a new code of law, roots out abuses in medicine, founds an Academy and a College and finally rules over a happy and enlightened nation with flourishing arts and agriculture, manufacturing and commerce.

With an 'Epître Dédicatoire aux Nègres' in the first volume: 'en fait de mérite la couleur n'y fait rien' and in the second volume to the 'forgotten' Corsicans: 'parce qu'on ne leur dédie jamais rien'. The author expresses his or herself weary of dedications to pompous figures: 'eh! pourquoi des hommes qui, par leurs sueurs, sont écorché le sucre & l'indigo, n'auroient-ils point de part à notre reconnaissance! En fait de mérite, la couleur n'y fait rien ... Vous êtes des hommes. Quel plus beau titre pour avoir part à notre estime! Aussi devez-vous être assurés, que je suis avec autant de considération, que si vous étiez blancs comme des cygnes'.

OCLC lists BN, Mazarine, Cambridge, Free University Amsterdam, Harvard, Chapel Hill, Yale, Stanford and Penn State.

MMF 87.16, noting the earlier date on the second volume, 'sans doute' for 1787.

## 10. [CAPUCINS.]

Les Receptions des Capucins, ou Description Historique de la Vie, que menent les Capucins pendant leurs Récréations. A La Haye, Aux dépens de la Compagnie. 1738.

FIRST EDITION. *12mo, (127 x 68 mm), pp. 270, [2], in later green morocco with the arms of Choiseul-Beaupré gilt on both boards, plain spines lettered and dated in gilt, marbled endpapers, gilt dentelles, edges marbled and gilt.* £800

A scarce and humorous novel presented as a first hand account of the legendary celebrations of Capucin monks. The preface is keen to explain that the work is not a novel but rather a realistic historical description based on the personal experience of the author, who for fifteen years and more took part in the recreations he describes. The duration and timings of the recreations are then set out in the preface, according to the four periods of fasting in the liturgical year, details of which are given.

'C'est un recueil de scènes joyeuses, d'anecdotes singulières et de détails domestiques relatifs à la vie que menaient les capucins, pendant le temps de leurs Récréations, périodes de relâche accordées quatre fois par an à leur austérité' (Du Roure, *Analectabliblion* II, 452-3).

OCLC lists a dozen copies in Europe and Dartmouth College, Hagley, Princeton, Princeton Theological College, Bryn Mawr, Chicago, UCLA and Saint Bonaventure.

Jones p. 68; Gay III, 943.

*festivites in the taverns  
with an unrecorded party organised by the gods*

## 11. CAYLUS, Anne-Claude-Philippe de Tubières de Grimoire de Pestel de Levis, comte de (1695-1765).

Quelques Aventures des Bals de Bois. [Paris.] Chez Guillaume Dindon. 1745.

[with:] HUBY, Monsieur.

Le Bal de la Guinguette au retour de l'Abondance. Par Monsieur Huby. A Paris, chez Jeremie Bouillerot, Imprimeur du Grand Conseil, sur le Pont S. Michel vis-à-vis le Quay des Augustins, à l'Ecrevisse Royale. 1711.

FIRST EDITIONS. *12mo in eights and fours (162 x 93 mm), Caylus: pp. 64, marginal tear on p. 19 with loss of corner (well away from text); Huby: [ii], 19, [1]; also bound with: (Chardon: wanting the title page, pp. 3-45, 3); Satyre: 7, [1], drop-head title only, vignette on final page; Satyre: 8, drop-head title only; much of the text fairly browned, particularly the last two works, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, joints beginning to crack at head and foot of spine, headpiece chipped, marbled endpapers and edges, with the later facetious bookplate of Maurice Bauchond.* £4000

A volume of scarce libertine and facetious texts. The principal work in the volume is one of the scarcer and more sought after works by the aristocratic French archaeologist and collector, Caylus. His major archaeological work, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises* (1752-67) was based on his travels in Italy and Greece and was very influential. As an Academician, he helped to re-establish the standards of classical art, in particular the central role of drawing, in the training of an artist. However, it is his 'oeuvres badines' - a number of short, playful, satirical, libertine texts, such as the present one - for which he is remembered today.

*Quelques Aventures des Bals de Bois* is a series of nine adventures in different parts of Paris, all taking place during a flurry of society balls in the aftermath of the dauphin's wedding. The whole is written as a letter to Mr. le Comte Z\*\*, who, as some of the adventurers are of his acquaintance, will be amused at the accounts. 'Je crois que vous êtes instruit de l'heureux mariage de notre incomparable Dauphin... La bonne ville de Paris a fait la magnifique; on peut assurer qu'elle a tout mis par écuelle pour en témoigner son plaisir'.

Next in the volume comes a very rare classical fantasy about a spectacular ball organised by Jupiter, Bacchus and

Momus to celebrate the return of Abundance to earth. *Le Bal de la Guinguette au retour de l'Abondance* is attributed to Monsieur Huby on the title-page, but we can find no reference to Monsieur Huby and the work itself appears to be unrecorded. The Guingettes - derived from the name of a local white wine, 'guinguet' - were popular drinking establishments in the suburbs of Paris, which were often used as dance venues. The work starts with Jupiter telling Abundance of the great distress caused on earth by her absence and

suggests that it is time for a reconciliation. At these words, a cry of joy rang out from Mount Olympus and the gods began to make plans for the festivities and Abundance prepared for her journey. Details of the arrangements for the dance, the locations of the most famous taverns, such as Vaugirard and la Courtille and the different decorations of the chosen buildings are given, along with descriptions of the musical instruments, entertainments and food provided for the feast. One of the songs is reproduced in full, with the name of the tune it was sung to. Following the party is an appendix giving a list of six rules: 'Reglemens pour le parfait Rétablissement de la Guinguette'. In conclusion, the ball was a great success: 'Le visage le plus pâle & le plus triste devint rubicond & extravagant, le plus sage, le plus fou' (p. 12).

At the end of the volume is a scarce printing of *Satyre nouvelle contre le luxe des femmes*, drop-head title only, circa 1703, pp. 7, [1], with *Satyre nouvelle. Réponse des femmes à celle qui a été faite sur les Pretintailles*, pp. 8, both printed by la Veuve Chardon. This printing not found in OCLC, which has various editions, all circa 1704, all scarce. Gay notes only the 1855 Lille reprint, pp. 8, printed in an edition of 103 copies (see Gay III, 1073). Bound also with an incomplete copy of Jacques Chardon's *Discours critique sur la tragédie française et sur l'habillement des acteurs: contenant quelques remarques particulières sur la tragédie italienne*, 1730, lacking the title page.

Caylus: OCLC lists copies at BN, Lyon, BL, Bodleian, Harvard, Wisconsin and NLM. Cioranescu 16261; (and under Voisenon: 63686); Quérard II: 91; Jones p. 94; Conlon 45: 633.

Huby: not in OCLC or CCfr. Not in Cioranescu, Quérard, Brunet or Jones.

Satyre: this edition not in OCLC; other editions held at BN, Mazarine, SCD Paris & Johns Hopkins. see Conlon 11588; Gay III, 1073 (reprint of Lyon, 1855 only).

## **12. CHEVRIER, François-Antoine de (1721-1762).**

Testament Politique du Maréchal duc de Belle-Isle. A Paris, aux dépens des Libraires associés [ie Amsterdam?] 1762.

*Small 8vo, (154 x 87mm), pp. v [ie viii], 184, in contemporary Germany speckled calf, spine gilt in compartments with black morocco label lettered in gilt, covers gilt with heraldic arms and lettered 'AWGVDS', with the elegant heraldic bookplate of Achatz Wilhelm, ReichsGraff von der Schulenburg, marbled endpapers. £500*

An attractive copy in a German heraldic binding of these popular apocryphal memoirs, first published in Amsterdam in 1761. Charles Louis Auguste Fouquet, duc de Belle-Isle (1684-1761) was the grandson of the famous finance minister to Louis XIV. Chevrier's work was hugely popular, running to many editions in French and being translated into English as *The Political Testament of the Marshal Duke of Belle Isle*, London 1762. The subjects covered include taxation, commerce, law, imports, the celibacy of priests and luxury. Chapter Five (pp. 97-101) is about the history of the young pretender and the Stuarts. 'Je vois, avec douleur, que tous les Princes de la Maison de Stuard ont mérité l'horreur de leur situation par foiblesse, ou par nonchalance, & je pense qu'il faut regarder cette Maison comme éteinte, par le découragement de celui qui seul peut la relever' (p. 102).

OCLC lists BL, Cambridge, NLS, Yale, College of the Holy Cross, Princeton and Syracuse.

See Cioranescu 19479; Einaudi, 1076; Goldsmiths, 9713; INED, 379; Higgs, 2627

### **13. CHEVRIER, François-Antoine de (1721-1762).**

Oeuvres diverses de Mr. F.A. de Chevrier, Gentilhomme Lorrain. Tome Premier [-Quatrième]. Contenant la Bibi, & les Memoires d'une honnête Femme [II: Contenant le Colporteur, & l'Almanach des gens d'Esprit; III: Contenant Essai sur la Maniere de Juger les hommes, la vie du Pere Norberg, & l'Epouse suivante, Comedie; IV: Contenant l'Observateur des Spectacles. Tome Premier; V: ibid - Tome Second.] A Amsterdam, chez H. Constapel, Libraire, 1764.

[with:] Les Amusemens des Dames de B \*\*\*. Histoire Honnête. Et presque Edifiante. composé par feu le Chevalier de Ch\*\*\*\*\*. Et publiée par l'Auteur du Colporteur. Premiere Partie. [II: Les Trois C. Conte Metaphysique, imité de l'Espagnol, et ajusté sous des noms François, pour la Commodité de ceux qui n'entendent pas le Flamand. Par l'auteur du Colporteur, Seconde partie des Amusemens des Dames de B\*\*\*. A Nanci, chez Henri Gouvest... Cette present Année. III: Je m'y attendois bien. Histoire Bavarde, par l'auteur du Colporteur. Par Tout chez Maculature Imprimeur Ambulante des Bavards sédentaires. L'an des Méchancetés.

[with:] [Œuvres Completes de M. de Chevrier.] Les Ridicules du Siecle. Tome Troisième. A Londres, chez l'éternel Jean Nourse. L'An de la Vérité. 1774.

*Seven volumes, 12mo (150 × 85 mm), v. I: pp. [iv], 84; [vi] title page in red and black, 62, [iv], [67]-126, [iv], [131]-206; v. II: pp. [ii], 220; 134, [2] advertisements, both individual titles in red and black; v. III: pp. [ii], vi, [ii], 117, [3] advertisements; vi, [7]-147, both individual titles in red and black; 53; 88; v. IV: pp. [ii], [ii], 344, with extra engraved title-page and two engraved plates; the first part of the fifth volume, including the uniform title, bound at the end of the fourth volume: pp. [ii], 72 (with a note explaining the entry wanting at the end of the book), 77-124, bound without the music as mentioned at the end of a volume in a note to the binder; V: pp. [ii], [125]-324; 206, folding engraved plate of Fitz-Giggo, text cropped; v. VI: 198; v. VII: vi, [7]-335, [5], in contemporary calf, triple gilt filet to covers, flat spines decorated in compartments, red and green labels lettered and numbered in gilt, red edges, marbled endpapers, green silk markers, with a later heraldic bookplate in each volume.* **£2600**

An attractive collected set of the works of Chevrier comprising the scarce five volume *Oeuvres diverses*, printed by Constapel, Amsterdam 1764, an early edition of *Les amusemens des dames de B\*\*\** (which Cioranescu cites as the first edition) and *Les Ridicules*, volume three of the Nourse *Œuvres complètes*, Londres 1774, which also includes *Nouvelles libertés de penser* and *Essai sur les mémoires de M. Guillaume*. The set is uniformly bound in seven volumes in attractive contemporary bindings.

The fourth and fifth volumes contain Chevrier's important theatrical periodical, *L'Observateur des Spectacles*, 1762-1763, an ambitious project which put together news on the theatres of Paris, Liège, Brussels, Ghent, Louvain, Amsterdam, the Hague, London (Drury Lane), Copenhagen, Rome, Verona, Venice, Livorno, Bologna, Dusseldorf, Frankfurt and Vienna. Published every two weeks for the first half of 1762 and weekly for the first three months of 1763, the emphasis of the journal was on the actors and actresses and notable performances of drama and dance throughout Europe. Advertised in the *Gazette d'Amsterdam*, 18th December 1761: 'On trouve aujourd'hui chez H. Constapel... L'Observateur des spectacles ou Anecdotes théâtrales, ouvrage périodique de M. de Chevrier... Elle renferme un détail exact et critique de tous les théâtres de l'Europe, n'importe dans quelle langue, avec les anecdotes relatives aux auteurs, acteurs et actrices'.

Evidence of the immediacy of production for such a topical journal is visible throughout, from the sales pitches, 'N.B. Ce cahier se donne Gratuit aux souscripteurs seulement' (V, 276), to the notes to binders, conflicting volume statements (V, 277 & V, 324) and explanations of missing copy. The ninth issue, dated 17th April 1762, ends abruptly with the note, 'NB. Comme tous les Spectacles ont été fermé cette quinzaine a cause de la solemnité de Paques, les

correspondances ont été ininterrompues, nos lettres de Paris nous ont manqué, & quelque bonne volonté qu'on ait eüe, il n'a pas été possible d'étendre plus loin ce Cahier; mais on aura soin d'y suppléer l'ordinaire prochain' (IV, 72). The first two books of *L'Observateur des Spectacles* contain a 48 page prospectus followed by twelve parts, dated 1st January 1762 to 17th June 1762. A supplement to the final dated part, 'Suite de No. 12', contains a letter dated 18 June 1762 and the section concludes with a thirteenth part, 'Dernier Observateur des Spectacles', (V, 277-324), to be offered free to subscribers. This is followed by thirteen parts, each comprising pp. 16, dated 4th January 1763 - 29th March 1763. This concludes 'Fin du Tome Premier', but is apparently all that was published (*ictionnaire des journaux* calls only for the first eleven parts, ie. until 15th March 1763, not including the present nos. 12 and 13, dated 22nd and 29th March 1793, perhaps in error). A further anomaly in this copy is that the first part of the fifth volume of *Oeuvres diverses* is bound at the end of the fourth volume, so that the fifth volume of the set opens with *Suite de l'Observateur, des Spectacles. Année, 1763. Continué par Mr. \*\*\**, Amsterdam, Constapel, 1764.

Early collected works of Chevrier are surprisingly scarce. The only one listed in Cioranescu is the three volume *Œuvres complètes*, Londres, Jean Nourse, 1774, which is listed in OCLC at BN and BL only, and of which this set includes the third volume, *Les Ridicules*. OCLC lists *Oeuvres diverses*, Amsterdam, 1764, in five volumes, at Strasbourg only, with three volumes recorded in the Danish Union Catalogue. A six volume mixed set, Londres, Jean Nourse and Amsterdam, Constapel, is held at the Institut National d'Histoire de l'Art and at Rennes.

I: see Cioranescu 19427 (*Bi-bi*, Mazuli, 1746) & 19438; MMF 53.10 (*Mémoires d'une Honnête Femme*, 1753).

II: see Cioranescu 19477; MMF 62.11 (*Colporteur*, Londres 1751) & 19481 (*Almanach des gens d'esprit*, Londres 1762).

III: see Cioranescu 19436 (*Essai historique*, Londres, 1753) & 19491; MMF 63.22 (*Vie du fameux Pere Norbert*, Londres 1762) & 19448 (*Epouse suivante*, Paris 1756); 19492 (*Paris, histoire veridique*, La Haye, 1767, pp. 88, as ours).

IV: see Cioranescu 19488 (*Observateur des spectacles*, La Haye, 1762).

V: 'Suite de l'Observateur des Spectacles', second volume of the above.

VI: Cioranescu 19484; MMF 62.10 (*Les Amusemens des dames de B\*\*\**, Rouen, 1762).

VII: see Cioranescu 19434; MMF 52.20 (*Les Ridicules du Siècle*).



#### 14. CLAUDE, Isaac (1653-1695).

Les Amours de Madame d'Elbeuf. Nouvelle historique. Contenant plusieurs Anecdotes du Cardinal de Richelieu. A Amsterdam, chez Westein & Smith. 1739.

SECOND EDITION; FIRST EDITION UNDER THIS TITLE. *12mo*, (154 × 94 mm), pp. [ii], 220, title-page in red and black, some browning in the text, in contemporary dark speckled sheep, blind ruled border to covers, spine gilt in compartments with mustard morocco label lettered in gilt, marbled endpapers, red edges. **£450**

A scarce historical novel based on a love triangle between Catherine-Henriette de Bourbon, known as Madame d'Elbeuf (1596-1663), illegitimate daughter of Louis XIII, Louis de Bourbon, Comte de Soissons (1604-1641) and Cardinal de Richelieu (1585-1642). The Comte de Soissons was involved in political intrigues against the cardinal, whom he is said to have tried to assassinate at Amiens in 1636. The novel was first published under the title *Le Comte de Soissons et le cardinal de Richelieu rivaux de Madame la duchesse d'Elbeuf*, Paris 1677. The subject lends itself well to historical fiction and it was a popular novel, with several editions published years apart and well into the nineteenth century. The drop-head title to the text reads 'Les Amours du Comte de Soissons et de Madame la Duchesse d'Elbeuf'.

Gay I, 644; Lever, *La Fiction narrative en prose au XVIIe siècle*, 113.

#### 15. CUBIÈRES, Michel de Palmézeaux (1752-1820).

Les Hochets de ma Jeunesse. Par M. le Chevalier de Cubieres. Première [-Seconde] Partie. A Amsterdam, et se trouve à Paris, chez Valleyre, l'aîné, rue de la vieille Bouclerie. 1780.

FIRST EDITION. *8vo*, (190 × 110 mm), engraved frontispiece by David and pp. 180, [ii], [3]-140, further engraved vignette and cul-de-lampe by David, preface misbound after the first leaf of text (Aii bound after Aiii), in contemporary quarter calf over brown mottled boards, vellum tips, yellow morocco label on spine lettered in gilt, with the stamp of Parigot, Bellenot-sous-Ponilly on the front endpaper. **£500**

A delightful collection of amorous verse, including fables, epistles, dialogues, *contes*, madrigals, erotic poetry, odes and many other kinds of poems celebrating love and the pursuit of love. Many of the poems are accompanied by notes or are addressed to specific individuals, who are frequently cited by name. Subjects include love, jealousy, discretion, first kiss, unfaithfulness (and pardonable unfaithfulness), secrets, gifts in flowers and verse and the agonies of devotion. Poems of particular note include 'L'Opération Césarienne' (I, 59-66), which includes a lengthy note on the text and its subject, 'Le Français et le Siamois, Conte Oriental', 'Parallele des deux Rousseaux', 'A Madame la Comtesse de B\*\*\* en lui envoyant deux Volumes de Shakespeare' and 'Le Rêve d'un Courtisan'. Imitations of Prior, 'La Colombe perdue et retrouvée' and Gessner are also included.

The second part contains a number of fables: 'Le Chien-Tournebroche et le Cocqu-d'Inde'; 'La Mort du Loup'; 'L'Enfant et le Papillon'; 'La Guerre des Animaux'; 'Les Crimes et le Chatiment'; 'Les Censeurs du Rossignol' and 'La Bergere et le Rossignol'. There is a final section of verses addressed to Cubières by various authors, notably the Marquise d'Antremont, Fanny de Beauharnais, Parny and Dorat.

Cubières, known as the 'Poète de la Révolution', was a prolific poet and novelist in Fanny de Beauharnais' circle. For many years her lover, he was frequently credited with the authorship of some of her works and may have collaborated on some of them with his friend Dorat. Among his other close associates were Mercier, d'Alembert, Buffon and, to a lesser degree, Voltaire. He started writing while training for the priesthood at the seminary of St. Sulpice and published his first work, *Lettre de St. Jérôme à une dame romaine*, when still a novice there. However, the licentious nature of his writings, together with his well-known liaisons, prevented him taking orders and he left the seminary in order to devote himself to writing. He contributed works to the *Mercure de France*, the *Journal encyclopédique* and the *Décade philosophique* and supplied dozens of works for the French theatre in a variety of genres. During the French Revolution he was made secretary to the Paris Commune and celebrated many of the major events of the revolution in verse, from the storming of the Bastille to the death of Marat. On the death of Dorat in 1780, Cubières publicly demonstrated his homage by changing his name to Dorat-Cubières.

OCLC lists BL, Augsburg, Regensburg, Bibliothèque InterUniversitaire de lettres et sciences humaines, Zurich, Princeton, Thomas Fisher and UC Berkeley. Cioranescu 21962; Gay II, 606 (listing only 1781 edition); Cohen-de Ricci 268 (not mentioning the frontispiece).

## 16. DANIEL, Gabriel (1649-1728).

Voyage du Monde de Descartes. A Paris, chez la veuve de Simon Bénard, rue saint Jacques, vis-à-vis le College de Louis le Grand. 1690.

FIRST EDITION. 12mo, (163 × 92mm), pp. [xviii], [10], 11-437, [1] errata, with the folding engraved plate and illustrations in the text, some light browning throughout text, in contemporary mottled calf, head and foot of spine restored, gilt in compartments, brown morocco label lettered in gilt, 'THS' stamp on the title page and authorial attribution in brown ink. **£1200**

A fascinating imaginary voyage around the Cartesian universe, guided by the ghost of Descartes' close friend Father Mersenne. Gabriel Daniel was a Jesuit who taught rhetoric and philosophy in Rennes and Paris and is also remembered for his extensive *Histoire de France*, 1696. Written in the form of an interplanetary imaginary voyage, Daniel sets out to refute Descartes' system as illogical and based on pure supposition. In his preface, Daniel notes that there have been a number of refutations of Descartes' metaphysics, but no *exposé* of the inconsistencies of his mechanics and system of the world. The title refers to Descartes' *Le Monde*, written in the early 1630s and dedicated to Mersenne. Descartes suppressed its publication as a result of Galileo's trial and condemnation in 1633 and it only appeared after his death in 1664. Daniel's book was reprinted many times and translated into Spanish, Italian, English and Latin.

Gioranescu 23362; Williams p. 240; Sommervogel 1796.1; Lewis, *Utopian Literature*, p. 50.

## 17. DEFOE, Daniel (1661-1731).

La Vie et les aventures surprenantes de Robinson Crusoé, Contenant, entre autres événemens, le séjour qu'il a fait, pendant vingt-huit ans, dans une île déserte, située sur la côte de l'Amérique, près l'embouchure de la grande riviere Oroonoque. Tome Premier [-Quatrième.] A Londres [ie, Valade for Cazin]. 1784.

Four volumes, 18mo (122 × 70 mm), engraved frontispiece and pp. [iv], viii, 313; [iv], 320; [iv], 84, 157-168, 85-156, 169-298 (gathering O misbound); [iv], 316, with folding engraved map in volume one and thirteen further plates bound throughout the volumes, an attractive copy in contemporary mottled calf, triple fillet gilt to covers,

*flat spines gilt in compartments, black morocco labels lettered and numbered in gilt, marbled endpapers, gilt edges, with a later booklabel 'MK'.* £400

A scarce French edition of Robinson Crusoe in the French translation by Hyacinthe Cordonnier and Justus van Effen, first published in 1720. This attractive edition is published by Cazin, in what Corroëne describes as the 'Third Period' of Cazin's output, after his years of manic productivity came to an end with the death of Valade. This edition was printed by Valade's successors, his son and widow, shortly after his death. The third and fourth volumes contain Crusoe's return to the island and his further voyages. The text is accompanied by fourteen engraved plates, including the frontispiece, and a folding map, which bears the caption 'Edition de Cazin'. The frontispiece is dated 1785.

ESTC t72297; MMF 84.R28; Rochedieu p. 79; Corroëne, *Bibliographie exacte et complete de la collection de Cazin petits formats*, 1877, p. 137, no. LXXXIII.

## 18. DIDEROT, Denis (1713-1784).

Les Bijoux Indiscrets. Tome Premier [Second]. Au Monomotapa. [Paris, 1748.

FIRST EDITION. *Two volumes, 12mo (162 x 90 mm), engraved frontispiece bound facing the text and pp. [viii], 370; [iv], 420, five further engraved plates in volume one and two further in volume two, engraved vignettes on the titles, text fairly browned and damp-stained in places, title-page vignettes of canopy with cherub facing to the left (76 x 59), frontispiece with the figures to the left and the trees to the right, bearing the legend 'Imagination prenoit la plume des mains de la folie, et l'amour lui dictoit', in modern green vellum, red morocco labels on spines lettered in gilt, red edges.* £800

The first edition of Diderot's first novel, in a modern green vellum binding. Diderot's early best-seller was said to have been written 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 Grente's *Dictionnaire des Lettres Françaises*).

David Adams, *Bibliographie des œuvres de Denis Diderot 1739-1900*, BII; Tchemerzine II: 922 (IV, 430a); Jones p. 97; Darnton *Check List* 62; see also Darnton, *Forbidden Best-Sellers*, p. 90; Gay I, 303.

## 19. DIDEROT, Denis (1713-1784).

Les Bijoux Indiscrets. Tome Premier [Second]. Au Monomotapa [i.e. 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 with 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.

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

## 20. FORMEY, Johann Heinrich Samuel (1711-1797).

Anti-Emile par M. Formey. À Berlin, chez Joachim Pauli, Libraire sous les Arcades. 1763.

FIRST EDITION. 12mo (165 × 94 mm), pp. [viii], 253, title page within typographical border, head- and tail-pieces and decorative initials, numerous small manuscript corrections in the text in a contemporary hand, in contemporary quarter calf over mottled boards, boards a little worn, spine gilt in compartments with red morocco label lettered in gilt, red edges. **£1250**

Scarce first edition of this step by step refutation of Rousseau's *Emile*, presented as a close textual reading, with extracts from Rousseau's work given in italics, along with page numbers referring to Neaulme's four volume Amsterdam edition. This is the first of two attacks on *Emile* written by Formey, the second being his *L'Emile chrétien*, 1764. The present work uses as an epigraph on the title page the quotation from *Emile*, 'Tais-toi, Jean-Jacques'. Rousseau was to reply to Formey's attacks in a later edition of *Emile* printed at Deux-Ponts, in which he calls Formey an 'esprit borné' ('a limited soul'). Formey provides an interesting introduction on 'Anti' books, suggesting that in the case of personal attacks they are odious, but in the pursuit and defence of the truth - and in the criticism of dangerous books - they are necessary.

Formey concludes that, although the good and the excellent can be found in it, they are obscured by the bad and the dangerous, that it is a repertoire of maxims that will bury mankind in the ruins of religion and society. 'Une hauteur insupportable y domine: elle dégénère souvent en menace, & nous avons vu comment les injures y sont continuellement prodiguées' (p. 209). Appended to the work are two short essays, 'Réunion des principaux moyens employés pour découvrir l'origine du langage, des idées, et des connoissances des hommes' (pp. 211- 230) and 'Ebauche du système de la compensation' (pp. 231-253).

Formey was professor of rhetoric and philosophy at the French College in Berlin, a member of the *Académie royale des sciences de Prusse* and founder of the *Journal de Berlin*. At the instigation of Maupertuis, he became perpetual secretary of the *Académie de Berlin* in 1748. Friend and correspondent of Francesco Algarotti and Prosper Marchand, Formey's pupils included Louis de Beausobre, the political economist. In the way that Algarotti had published a book about Newton for the use of ladies, Formey spent some years working on an edition of Christian Wolff, *La Belle Wolfienne*, 1741-1753, which was intended to introduce women to Wolff's philosophy in an accessible and abridged form which was part fictional, part simple paraphrase. The present work is dedicated

to Prince Ferdinand, younger brother of Frederick II, under whose patronage Formey held his many posts in Berlin.

Gioranescu 29227; Buisson, *Dictionnaire de pédagogie*, I, 1039.

## 21. GALLAND, Antoine (1646-1715).

Les Mille et une Nuits, Contes Arabes, traduits en françois par M. Galland. Nouvelle Édition Corrigée. Tome Premier [-Sixième]. A Paris, par la Compagne des Libraires. 1774.

NEW EDITION. *Six volumes, 12mo (167 x 92 mm), pp. xvi, 350; xii, 358; viii, 419; [iv], 369; [iv], 416; [iv], 382, [2], in contemporary mottled calf, spines gilt in continuous pattern with mustard and brown labels lettered and numbered in gilt, with the slightly later ownership inscription of 'Daudé de la Valette (Etienne Louis Emile) avocat à St. Jean du Bruel'.* **£800**

An attractive copy of a scarce late edition of this popular collection of oriental tales translated by Antoine Galland, scholar, orientalist and archaeologist. First published between 1704 and 1717, Galland's translation was hugely successful and became the basis for all other editions and adaptations in France and throughout Europe right through to the end of the eighteenth century. It had a wide impact on European literature and can be seen as a precursor to the romantic movement: it was in Galland's version that Coleridge and de Quincey read *The Thousand and One Nights*.

At the age of twenty-four Galland went to Constantinople at the invitation of the French ambassador, de Nointel, in order to study the faith of the Greeks. He remained in Constantinople, as de Nointel's secretary, until 1675, during which time he made extensive literary studies and perfected his knowledge of the Arabic, Persian and Turkish languages. He collaborated with Barthélemy d'Herbolet de Molainville on his *Bibliothèque Orientale*, which he finished after the death of its author. He was Professor of Arabic at the *Collège de France*.

Although there were numerous editions of this work in several languages, many of them, including the present one, are fairly uncommon. Janine Miquel-Ravenel has pointed out the surprising rarity of some of Galland's works: 'le paradoxe que constitue la rareté des publications imprimées d'A. Galland' ('A la rencontre d'Antoine Galland', p. 28).

See Gioranescu XVII, 32146-32147.

**22. GAUDET, François-Charles (de Paris).**

Bibliothèque des Petits-Mâîtres, ou Mémoires pour servir à l'histoire du bon ton & de l'extrêmement bonne compagnie. [Paris] Au Palais-Royal, chez la petite Lolo, Marchande de Galanteries, à la Frivolité. 1761.

FIRST EDITION. 12mo, (127 x 72 mm), pp. [vi], 207, title page printed in red and black, in contemporary speckled calf, spine blind stamped with pale brown morocco label lettered in blind, red edges, gutters a little chipped, tiny amount of wear to extremities, otherwise an appealing copy with unidentified arms gilt on the front cover.

**£1200**

A scarce and highly successful satirical work on the dandies of the French court. 'Garishness, manners, a hint of intellect against a great background of fatuousness, that is the essence of a *petit-mâitre*, that species of feminised being, so infinitely rational in his judgement and so idiotic in ours'. Little is known of François-Charles Gaudet, who seems to have been a poet of fashion attached to the court. He wrote a number of commemorative poems and some verses addressed to leading figures. His other publications include *Almanach de la Frivolité*, Paris 1761 and a pair of works entitled *Les nouveaux hommes, ou le siècle corrigé*, Geneva 1760 and *Les nouvelles femmes, ou suite du siècle corrigé*, Geneva 1761. Of particular interest in the present work is the final section, which contains an imaginary library belonging to the late Ange-Rose Farfadet, abbé de Pouponville. Entitled 'Catalogue des livres de la Bibliothèque rare & curieuse de feu Ange-Rose Farfadet... La perle des Petits-Mâîtres (and a list of similar epithets)', it begins with a satirical notice on the abbot's life before listing twenty-five books. It is a facetious list, including such titles as, *La Raison des Femmes*, *Livre blanc*, written by a celebrated 'Rieniste des espaces imaginaires'; *L'Encyclopédie perruquière*, which, compiled between 1740 and 1760 and containing 7300 books, is written with a 'genie profond & miraculeux' and that well-known work by J.J. Rousseau, Citoyen de Genève: *Examen de cette question: Si les femmes doivent encore faire des enfants?*

No earlier editions are listed either by Quérard (who gives this as the first edition) or Cioranescu (who only lists a later edition). Gay lists two earlier editions of 1741 and 1742 but it seems likely that these are errors, based on the muddling of roman numerals either at compositor or catalogue stage. OCLC gives three locations for a 1742 edition: Harvard, Thomas Fisher Library (which is actually the 1767 edition) and Montreal, which is given as 1742, ie 1762. The Harvard and Montreal copies note that the author's name appears on p. 108 as the



anagram 'T.E.D.U.A.G.', and the note in the Montreal catalogue goes on to say that it is signed 'De Paris ce 24 mars 1760'. The only edition in the BNF has the present edition and two 1762 editions but nothing earlier. Additionally the text includes two references to works (albeit imaginary) published in 1740-1760 and 1759.

'Spécimen de la littérature des boudoirs et critique spirituelle des sentiments et du langage affété et précieux à la mode de cette époque' (Gay I, 390, who quotes extensively from the library catalogue).

Quérard, *La France littéraire*, III, 36; Cioranescu 30403 (1762 edition); Gay I 390-391 (citing also editions of 1741 and 1742); Conlon 14: 41: 492 (1741).

OCLC lists '1742' edition at Harvard, Montreal ('1742', ie 1762) and Toronto (actually 1767 edition); this edition at Utrecht, Linkoping, Herzogin Anna Amalia Bibliothek and Rostock.

### **23. GERARD, Philippe-Louis (1737-1813).**

Le Comte de Valmont, ou les Egaremens de la Raison. Lettres recueillies et publiées par M.... Tome Premier [-Troisième]... [with] Seconde Partie. Tome Quatrième [-Cinquième]. A Paris, chez Moutard, Libraire de Madame la Dauphine, rue du Hurepoix, A Saint Ambroise. [Vols. IV & V: A Paris, chez Moutard, Imprimeur-Libraire de la Reine, de Madame, & de Madame la Comtesse d'Artois, Rue des Mathurins, à l'Hôtel de Cluny.] 1774 [Vols. IV and V: 1778].

FIRST EDITIONS. *Five volumes, 12mo, (160 x 90mm), engraved frontispiece to each volume except volume three, where the three plates called for are bound in the text (as usual) and pp. xii, [iv], 551, with three extra engraved plates; [viii], 480, with two extra engraved plates; [viii], 530, [2] approbation, with three extra engraved plates; x, [ii], 491, with one extra engraved plate; [vi], 509, [1] errata, with one extra engraved plate, a total of fourteen engraved plates across the five volumes, similarly but not exactly uniformly bound in contemporary mottled calf, spines gilt in compartments with red and brown labels lettered and numbered in gilt, upper corner of the front board of vol. I slightly damaged, numbering label to the final volume largely chipped away, otherwise a good set with light wear to extremities, marbled endpapers and red edges, with the contemporary booklabel of 'Monsieur Vrait, Notaire' in the second volume but apparently removed from all the other volumes, with the later stamped booklabel of 'A. Vrait, Librairie de la Bonne Press, Brou Eure-et-L' in volume V only.*

**£2400**

The genuine, wonderfully illustrated first edition, of this best-selling eighteenth century novel. With a total of fourteen engraved plates, mostly numbered, comprising ten plates in the first three volumes, by Liot, engraved by Le Villain, and four plates by Monnet in the final two volumes, engraved by Dambrun and Louis Le Grand. This is the first edition throughout, not to be confused with the five volume collected edition published in 1777-1778. The first three volumes were published by Moutard in 1774 and were an immediate publishing triumph, with official reprints and piracies springing up in abundance. The fourth and fifth volumes were published by Moutard in 1778 as a continuation after the official fourth edition of the original three volume novel. An eleventh edition was published in 1811. A further continuation was published in 1801 under the title *La Théorie du bonheur, ou l'art de se rendre heureux mis à la portée de tous les hommes, faisant suite au Comte de Valmont, et à laquelle on a joint deux lettres, l'une sur un choix de lectures*, Paris 1801.

Broadly autobiographical, this is an epistolary novel telling of the author's adventures at court before entering the priesthood. It has a strong moral tone, which leads the reader to the conclusion that, for the virtuous, all roads lead to the church. It has been claimed that this is a source for Laclos' *Les Liaisons Dangereuses*, with similarities beyond the identical names of the heroes (q.v. Sandra Evans Preston, *Le Comte de Valmont considered as a possible source for Les Liaisons Dangereuses*, 1968). Summers notes an anonymous English translation published in 1805 under the title *The Count de Valmont; or, the Errors of Reason*. 'L'Abbé Gérard a transposé dans la société aristocratique et catholique française les problèmes de psychologie et de morale familiales qui faisaient la matière des romans de Richardson et de Rousseau; il y a ajouté les problèmes de la vie publique' (Henri Coulet, *Le Roman jusqu'à la Révolution*, p. 455).

The slightly confusing evidence of the remaining bookplates in this copy suggests that these volumes have always been together and that they had an extended stay in the Vrait family, from the original 'Monsieur Vrait, Notaire', whose printed booklabel is a small printed strip, apparently removed from all but one of the volumes, and who may have been the original owner of the volumes, to 'A Vrait' who appears to have established a bookshop, 'Librairie de la Bonne Presse'.

OCLC: Vols. I - III: BN, Sainte-Genevieve, Lyon, BL, Bayerische Staatsbibliothek, Princeton and Penn. Vols. IV - V: Stanford, Michigan, Xavier University and Toronto.

MMF 74.15 (vols I-III); MMF 78.21 (vols IV-V); Cioranescu 30922; Cohen-de Ricci 428-429; Gay I, 644; see also Summers p. 286 for the English translation of 1805.

**24. GIBBON, Edward (1737-1794).  
LECLERC DE SEPT-CHÊNES (d. 1788).**

Histoire de la Décadence et de la Chute de l'Empire Romain; Traduit de l'Anglois de M. Gibbon, par M. Leclerc de Septchênes, Secretaire du Cabinet du Roi. Tome Premier [-Quatrième]. A Paris, chez les Frères Debure, Libraires; Moutard, Libraire de la Reine, Quai des Augustins. 1786.

THIRD EDITION. *Four volumes, 12mo (164 × 94 mm), pp. xx, 328; [iv], 412; [iv], 410; [iv], 368, text browned in part, with the half-titles, in contemporary Austrian quarter calf over speckled boards, distinctive non-sectional gilding on the covers, yellow morocco labels lettered in gilt, bright blue geometric patterned endpapers, bright red edges, from the Starhemberg library at Schloss Eferding, with the library stamp and usual crayon shelf mark on the half-titles.* **£750**

A delightful copy of Sept-Chênes' translation of Gibbon's *Decline and Fall*, from the Starhemberg Library, in fresh condition in a typically Starhemberg binding. The translator, Leclerc de Sept-Chênes, was tutor to the young Louis XVI and the first volume was partly translated by the young king as an exercise in learning English. Sept-Chênes made corrections to the work of his Royal charge and completed the translation, which was first published in three volumes in 1776. Various other translators tackled the remaining volumes of Gibbon's work and it was finally published by Moutard in its entirety in 18 volumes, 1788-1795. 'Louis XVI, étudiant l'anglais sous la direction de Leclerc de Sept-Chênes, lecteur de son cabinet, s'est exercé sur le premier volume, publié en 1776, et, arrivé aux 15ème et 16ème chapitres, il abandonna l'ouvrage que revit, continua et fit imprimer M. de Sept-Chênes' (Brunet).

OCLC lists San Bernadino, Bamberg, Kassel, Gotha, Dresden and Pisa.  
See Cioranescu 38375; Norton 80.

**25. GIRY DE SAINT-CYR, Claude Otet Joseph de Vaux de (fl. 1742-1758).**

Catechisme et decisions de cas de conscience, à l'usage des Cacouacs; avec un Discours du Patriarche des Cacouacs, pour la Réception d'un nouveau Disciple. A Cacopolis [ie Paris]. 1758.

**[with:] GAUCHAT, Gabriel (1709-1774).**

Catéchisme du livre De l'Esprit. Ou Elémens de la Philosophie de l'Esprit, mis à la portée de tout le monde. [Paris, Herissant] 1758.

FIRST EDITIONS. 8vo (165 x 90 mm), pp. [ii], xlii, 107, [1] errata; [ii], 92, tear to top of Gauchat p. 1, just touching typographical head-piece on recto, with loss of much of 'Avant Propos' on the verso, some browning in text, in contemporary mottled calf, front joint a little worn, spine gilt in compartments, two brown morocco labels lettered in gilt, marbled endpapers, with the heraldic bookplate of Claret Delatourette and the contemporary inscription 'Critique des ouvrages et des opinions de différents Philosophes et notamment des auteurs de l'Encyclopédie'. **£1200**

A pair of spirited *anti-philosophes* pamphlets bound in one volume with an interesting provenance. The leading text in the volume is *Catechisme et décisions de cas de conscience*, Cacopolis, 1758, a well-known attack on the *philosophes* by the Abbé de Saint Cyr, member of the *Académie Française*. Saint Cyr takes up the mocking name of 'cacouacs' given to the *philosophes* in a pamphlet published in 1757 by J.N. Moreau. Moreau had described them as a newly discovered savage tribe living near the 48th degree of latitude north (ie Paris), who were more ferocious than the Carib Indians. Saint Cyr criticises their characters as being dominated by pride, their code as being the general destruction of all laws and their tactics as resting on flattery and pleasure. He challenges their right to dismiss the Christian mysteries and asks with what mysteries of their own they intend to replace them. He attacks predominantly the writings of Helvétius, Diderot, Voltaire 'le patriarch des Cacouacs' and Rousseau, 'le vieillard abrupt et rustique'.

The second work in the volume is another catechism, scarcer and less well-known than that of Saint Cyr, in which the author, the Abbot of Saint-Jean de Falaise, attacks Helvétius' *De l'Esprit*. A note on the verso of the title states 'Ce Catéchisme fait partie du Tome XII des Lettres Critiques ou Analyse & Réfutation de divers Ecrits modernes contre la Religion, par M. l'Abbé Gauchat'. Volume twelve, that is, out of nineteen volumes of dedicated attacks on the works of the *philosophes*, Gauchet was nothing if not determined. Voltaire described him to d'Alembert as one of the crowd of 'oddballs and knaves' who set themselves against them (letter to d'Alembert, 6th January 1761).

Provenance: Jacques-Annibal Claret Fleurieu de La Tourette (1692-1776), 'President Fleurieu', part of a long line of bibliophiles. Descended from needle merchants in Lyon, the family rose to prominence and wealth under the present owner's grandfather, Jean Claret, who bought the fortified mansion of La Tourette in 1681 and is known to have started the family collection of

books. Continued by his father, a noted patron of the arts, Jacques-Annibal was responsible for building the collection and making it one of the finest private libraries in Lyon. High magistrate of the city of Lyon, he served on many city boards and was admitted to the Academy of Lyon, becoming its secretary for life in 1736. His bookplate, which lists his many achievements, is usually dated 1719, although the Bibliothèque Municipale de Lyons holds one of his bookplates dated 1740, as here.

Giry de Saint-Cyr: Cioranescu 31323.

Gauchat: Cioranescu 30383.

**26. GODWIN, Francis (1562-1633).  
BAUDOIN, Jean, (1564-1650), translator.**

Voyage au Monde de la Lune, Découverte par Dominique Gonzales, Aventurier Espagnol, surnommé, Le Courier Volant. Traduit nouvellement de l'Espagnol. A Paris, chez Antoine de Heuqueville, Libraire, au coin de la ruë Gist-le-Cœur, à la Paix. 1731.

THIRD EDITION IN FRENCH. 12mo (156 × 90 mm), pp. [iv], 5-68, [2] approbation & privilège, [2] advertisements, in modern calf, spine gilt. **£400**

A scarce edition, in a modern binding, of Jean Baudoin's popular translation of Godwin's ground-breaking science fiction fantasy, *The Man in the Moone*, London, 1638. Baudoin's translation was first published under the title *L'homme dans la lune, ou le voyage chimérique fait au monde de la lune nouvellement decouvert, par Dominique Gonzales, aventurier espagnol, autrement dit le Courier volant*, Paris 1648. Godwin's work is important not only as an early interplanetary voyage with a utopian description of the society on the moon but also for its interpretation of the astronomical theories of Copernicus and Kepler. In this French translation, it was also a key inspiration for Cyrano de Bergerac's *Histoire comique contenant les Etats et Empires de la Lune*, Paris 1657.

Originally published posthumously and anonymously, the work is written in the first person by the protagonist, a Spaniard called Domingo Gonzalez, who is forced to flee Spain after killing a man in a duel. In the course of his travels, he develops a flying machine powered by a species of wild swan. In attempting to escape from hostile natives, Gonzalez flies higher and higher and eventually, after a flight of twelve days, reaches and lands on the moon, where he discovers a society of tall, peaceful Christians called the Lunars. Gonzalez spends six months living in this peaceful Utopian society, before returning to earth in his

swan-powered flying contraption and passing on his remarkable adventures to the Jesuits.

See Gioranescu XVII, 10464; Versins p. 32.

OCLC lists BN copy only.

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

## 27. GOUDAR, Pierre Ange (1720-1791).

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

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

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

*L'Espion français à Londres* first appeared in London, where it was published in instalments between 1778 and 1779, but no copies of this original periodical appear to have survived. The first book edition followed in 1779, printed in France under a false 'Londres' imprint, as here. It is very rare, with only a handful of known copies in institutions and no copies of either that or the present edition in auction records for the past thirty years. Mars describes the present edition as a Paris piracy, but suggests the possibility that Goudar himself may have had something to do with the printing of one or other of these editions. A contemporary account of the original London printing, which talks of Goudar's 'goût de terroir', shows that the extant editions vary considerably from the original English printing.

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

ESTC t97973, at BL, Cambridge, Bodleian, Taylorian, Rylands; several copies in Poland and two in France; Harvard, Queen's University, Stanford and Clark.

*of cheats and gamblers, by the master of them all*

## 28. GOUDAR, Pierre Ange (1720-1791).

L'Histoire des Grecs, ou de Ceux qui Corrigent la Fortune au Jeu. Première [-Troisième et Dernière] Partie. A La Haye. 1762.

*Three volumes, 12mo in sixes (150 × 85 mm), pp. [iv], v-xxiv, v-viii ('Épître aux Grecs François'), 215 (ab<sup>6</sup>; □<sup>2</sup>; AS<sup>6</sup>); [ii], 239; [ii], 179, [18], marginal tear on v. I, N2, with no loss, some browning in the text, in contemporary mottled calf, spines gilt in compartments, red morocco labels lettered and numbered in gilt, red edges, marbled endpapers, green silk markers.* **£1650**

An attractive copy of an unrecorded reprint of Goudar's classic account of gambling, first published in 1757. Friend and travelling companion of Casanova, adventurer, acidulous pamphleteer and self-professed gambler, Ange Goudar wrote on a wide variety of subjects but probably none nearer his heart than the present. Written in three parts, this treatise presents a vivid portrait of the gambling world of the *ancien régime*, criticising the prevalent mania for gambling and examining its causes. Goudar cites the Mississippi bubble as one of the principal factors in the increase in gambling, due to the enormous fortunes that were made and lost. He examines the psychology of the gambler, describing it as an interesting mix of boredom and greed. He also discusses the pressures that lead to wide-spread cheating, linked to addiction to the luxuries that success at the gaming table could supply. Goudar's treatise gives a detailed picture of the economics of gambling, of its practicalities - with descriptions of the actual games played in Paris - and of its toll on the individual. He argues that state interference and attempts to curb gambling would be counter-productive and recommends State controlled gambling with licensed gaming houses that could be easily regulated.

'L'Histoire littéraire du Siècle des Lumières compte encore beaucoup des zones d'ombre. Combien d'écrivains - mineurs ou minimes certes, mais qui ont eu leurs heures d'influence et de gloire - qui, même pour les spécialistes, ne sont plus qu'un simple nom. Ange Goudar est un des ces oubliés et dédaignés.

Cet héritier de la crise de conscience européenne, ce disciple de Montesquieu... cet observateur infatigable qu'un critique florentin appelle "l'historien politique du siècle", ce musicographe intolérant, ce romancier picaresque, ce polémiste redouté, ce libertin cynique, ce libertaire instable, cet homme enfin, quelle pâture s'offre à qui le voudrait connaître?' (Mars, p. 1).

Not in Mars but see nos. 40-43; not in Cioranescu but see 31481-31483; see also Steinmetz, *The Gaming Table*, 1870 and Dunkley, *Gambling: a Social and Moral Problem in France, 1685-1792*.

Not in OCLC.

## 29. GRANDIN, Charles François Grandville (1772-1836).

Paulin, ou les Aventures du Comte de Walter. Tome Premier [-Deuxième]. A Paris, chez Desenne, Libraire, au Palais-royal. L'Esclapart, Libraire, rue du Roule. Au Cabinet Littéraire de Voltaire, Boulevard du Temple, près la rue Xaintonge. Et chez tous les Marchands de Nouveautés. 1792.

SECOND EDITION. *Two volumes in one, 12mo, (163 x 92 mm), engraved frontispiece to each volume and pp. [iv], iv, 124, [2] contents; [iv], 117, [2] contents, [1], in contemporary mottled calf, joints restored, spine gilt in compartments, orange morocco label lettered in gilt, red edges.* **£400**

A scarce novel first published earlier the same year under a false 'Philadelphie' imprint. Set in Paris and provincial France, the novel is concerned with the travels, misfortunes, entanglements and romantic adventures of the hero, Paulin, 'un coquin charmant' and the Comte de Walter. Full of incident, the novel includes an ambush, kidnappings, a hermit, mistaken identities, touching heroics and faithful lovers, who are happily reunited in the closing chapter.

The author, Charles François Grandville, was a prominent actor who had a successful career at the Comédie-Française throughout the 1820s. This is his only published work, written as a young man who describes himself as a 'Comédien du Boulevard'. The work is prefaced by a 'Conversation sur l'Auteur et son Roman', in which two young girls, Claire and Rose, discuss the novel. Rose has been reading the book and is half in love with its hero, Paulin. She eventually persuades Claire, who dislikes reading, to go to the bookseller and buy a copy before it sells out and she is forced to wait for a second edition.

OCLC records one copy at the Deutsche Nationalbibliothek and one in Poland only. MMF 92.17; see Cioranescu 31865.



**30. HAGEDORN, Christian Ludwig von (1712-1780).  
JANNECK, Franz Christoph (1703-1761).**

Lettre à un Amateur de la Peinture avec des Eclaircissemens Historiques sur un Cabinet et les Auteurs des Tableaux qui le composent. Ouvrage entremêlé de Digressions sur la vie des plusieurs Peintres modernes. A Dresde, 1755. Chez George Conrad Walther, Libraire du Roi. [1755].

FIRST EDITION. 8vo (188 x 120 mm), pp. [iv], 368, [14], the preliminary leaves including the frontispiece illustration, text fairly heavily browned, uncut throughout, in the original drab boards, spine lettered in ink. **£900**

An attractive, unsophisticated copy of the first edition of 'Lettre à un Amateur de la Peinture' by Christian Ludwig von Hagedorn, one of the most important art historiographers of the Enlightenment. A diplomat and director of the royal picture collection in Dresden, Hagedorn also assembled a significant collection of paintings, which are described and offered for sale in this work. Hagedorn's 'Lettre', which occupies the first twenty pages, is followed by 'Eclaircissemens historiques', by Franz Christoph Janneck, the Austrian painter known for his paintings of festive gatherings who was much admired by Hagedorn. Janneck provides a description of the works in Hagedorn's private collection, along with a series of biographical sketches and anecdotal digressions about various other painters. Janneck provides a wealth of information about both greater and lesser artists: the index designates those painters represented in the collection as well as other artists discussed in the digressions. Those painters thought to feature for the first time in a volume about painting are marked with an asterisk. The frontispiece is an etching by Pierre-Jules Hutin (ca. 1720-1763), notable for its inclusion of a female figure engaged in aesthetic debate. The engraving depicts an artist's studio with two groups of figures deep in discussion. In the foreground is a painting of Leda and the Swan with three figures clustered around it. Standing immediately next to the painting is a woman intently discussing the painting with two male connoisseurs. The more elegant of the men is seated, the other man holds up a glass to the painting and the woman is holding either a pointer or a paint brush.

Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Bologna 19798, no. 1162.

### 31. HARTIG, Franz de Paula von.

Variétés. Imprimé à Cythère. [1789.]

FIRST EDITION. 12mo, (138 × 78 mm), pp. 102, in contemporary mottled calf, extremities rubbed, flat spine gilt in compartments, red morocco label lettered in gilt, inscription on a front blank, 'Ce petit volume du Comte d'Artigue est equivalent à une manuscrit', several manuscript insertions in the text in a contemporary hand, ownership inscription of Jules Bobin and the later booklabel of the Comte H. de la Bédoyère, with unusual coloured endpapers and gilt edges. **£2400**

Only edition of this very rare travel journal. Written in the form of a letter addressed to 'Mon Cher Ami!', the author apologises for his not having written for four weeks, but explains that he has been on a journey to Dresden and Leipzig. The voyage was undertaken by the author with his wife, 'la Chanoinesse Comtesse de \*\*\*' and a very jolly professor of natural history. The author gives details of the lamentable roads, the poor weather, the roadside inns, the churches, paintings, fascinating collections of natural history and an array of interesting people who received them during their travels, both in the small towns along the way and in Dresden and Leipzig. Throughout the text there are poems and songs, some of which are supplied with details as to what tunes they should be sung to.

Completing his travels, the author and his companions return home, 'enfin tranquilles dans mon Habitation champêtre', where he concludes the letter to his friend, adding to it another work, 'Lettre a Mgr. le Prince de \*\*\* en lui envoyant plusieurs de mes Ouvrages Littéraires', which he hopes is worthy to be kept in his friend's portfolio. This final part comprises a number of poems and five letters, written in the manner of Tibullus' *Elegies*.

This is a properly rare book, as witnessed by the contemporary inscription: 'Ce petit volume du Comte d'Artigue est equivalent à une manuscrit'.

Provenance: Comte de la Bédoyère, with his bookplate. With the manuscript note: 'Ce petit volume du Comte d'Artigue est equivalent à une manuscrit'.

OCLC lists one copy only, at Dresden.

Not in Cioranescu.

**32. HERAULT DE SEHELLES, Marie-Jean (1759-1794).**  
**LA SALLE, Antoine de.**  
**SALGUES, Jacques-Barthélemy, editor.**

Théorie de l'Ambition. Par feu Hérault de Séchelles. Avec des Notes par J.B.S. Paris, chez Bouquet, libraire, rue de Thionville, au bon Sterne. An X. - 1802.

SECOND EDITION; FIRST EDITION UNDER THIS TITLE AND WITH THE NOTES. 8vo (195 x 120), pp. [iv], x, [11]-102, some damp-staining in the text, in later orange paper wrappers, with an engraved portrait of the young Hérault loosely inserted. £250

A scarce book of quotations and maxims on the subject of political science and the education of princes. It was written by the judge and politician, Marie-Jean Hérault de Séchelles, an early proponent of Revolutionary ideas who took part in the storming of the Bastille. He became King's Advocate, acted as deputy at the legislative assembly in Paris and was on the Reign of Terror's Committee of Public Safety; for a short while he was president of the Convention before being guillotined in 1794.

First published as *Codicile politique et pratique d'un jeune habitant d'Épône*, 1788, most of the original edition was destroyed by the author's friends for fear of reprisals. A note in the introduction to this edition states: 'L'écrit que l'on publie aujourd'hui doit paraître en 1788. C'était l'époque où tous les élémens des discordes révolutionnaires étaient en fermentation... Jamais une foule d'ambitieux plus nombreuse ne s'étoit montrée sur la scène du monde. C'étoit une occasion bien favorable pour publier une Théorie de l'Ambition. Celle-ci fut donc imprimée, et il est probable qu'elle aurait été lue avidement si elle n'eût été étouffée à sa naissance. Les amis de l'Auteur, qui en prirent connaissance, furent effrayés des dangers qu'elle pouvait avoir pour sa réputation; car alors la réputation étoit encore quelque chose. Ainsi l'ouvrage fut supprimé, et tous les exemplaires imprimés, anéantis; mais il en resta une copie manuscrite: c'est sur cette copie, conservée par un ancien ministre, qu'on a fait cette édition' (pp. 1-2).

The author's introduction concludes with the observation that the essence of this book is to be found in the sixth paragraph of the fourth chapter, as follows: 'Voulez-vous maintenir votre caractère à la même température, garantir vos résolutions des vicissitudes de la chaleur et des mouvemens alternatifs de votre sang, méditez bien de vos résolutions pour le présent et pour l'avenir; écrivez-les en style simple et précis, puis allez de suite, agissant à l'heure marquée' (pp. 49-50).

The editor's preface (pp. 1-viii) and notes, pp. 93-100, are supplied by Jacques-Barthélemy Salgues.

OCLC lists BN, Lyon, Montpellier, BL, Harvard, Penn, Maryland, Northwestern, Newberry and Berkeley (*Codicile politique*, 1788, not in OCLC).  
Cioranescu 33862.

*'livre dangereux', says Voltaire*

**33. HOLBACH, Paul Henri Thiry, baron d' (1723-1789).**

**FRERET, Nicolas (1688-1749), attributed.**

**NAIGEON, Jacques-André (1738-1810), attributed.**

Lettre de Thrasibule à Leucippe. Ouvrage posthume de M. F.... à Londres. [i.e. Netherlands? 1768?]

FIRST EDITION. *8vo (152 x 92 mm), pp. [xiv], 15-312, [1] errata, in contemporary mottled calf, some light erosion to covers, spine attractively gilt in compartments, red morocco label lettered in gilt, marbled endpapers, marbled edges.* **£1600**

An attractive copy of the first edition of an important anti-religious work that had long been circulating in manuscript. Its authorship is still contested: the 'M. F..' of the title-page is assumed to refer to Fréret, though as the DLF remarks, numerous anti-religious works were wrongly attributed to him after his death. The most generally accepted attribution now seems to be Holbach, with input from Nageon. This is an important work, one of the key texts in the diffusion of materialist theories through France.

'Livre dangereux' is what Voltaire wrote in his copy of this work. 'J'ai lu Thrasibule, mon cher ami', he declared in a letter to Damilaville in 1765, 'il y a de très bonnes choses et raisonnements très forts. Ce n'est pas le style de Fréret, mais n'importe d'où vienne la lumière pourvu qu'elle éclaire'.

'Traduction fictive de l'anglais sur un texte byzantin tout aussi fictif. Examen comparé des religions de l'antiquité. Le Christianisme est un croisement du Judaïsme et des religions d'Égypte. Mise en garde contre la superstition s'appliquant parfaitement au Christianisme et exaltation du rôle de la raison' (Vercruysse, *d'Holbach et ses Amis*, pp. 38-39).

ESTC t133130; Cioranescu 29709 and 47752; Darnton, *The Corpus of Clandestine Literature in France, 1769-1789*, no. 357; Tchermizine VI, 253.

### 34. [HOLBACH.]

**BOULANGER, Nicolas Antoine (1722-1759).**

Recherches sur l'origine du Despotisme Oriental. Ouvrage Posthume de Mr. B.I.D.P.E.C... A Londres [ie Netherlands] chez Seyffert, Libraire in Pall-Mall. 1762.

[with:] DISSERTATION SUR ELIE ET ENOCH. Par l'Auteur (Mr. Boulanger) des Recherches sur l'Origine du Despotisme Oriental. Et servant de suite à cet Ouvrage. Au Dix-Huitième Siècle. [1764].

SECOND EDITION; FIRST EDITION. *Two volumes, 12mo, pp. xviii, [19]-264; xiv, [15]-216, folding engraved plate at ii, 94, in contemporary mottled calf, spines gilt in compartments with red morocco labels lettered and numbered in gilt, all edges red.* **£500**

An important work, edited by Holbach, and first published in 1761, Boulanger's *Recherches sur l'Origine du Despotisme Oriental* was intended as an introduction and key to Montesquieu's *Esprit des Loix*. An important and widely-read treatise, it was incorporated in shortened form in the *Encyclopédie*, under the title 'Oeconomie politique'. It is offered here complete with the first edition of its companion volume, the so-called continuation by Boulanger, entitled *Dissertation sur Elie et Enoch*. The two volumes are uniformly bound and the second work comes complete with both the half-titles, the 'Dissertations' half-title and the additional half-title which links it to the *Recherches*, this latter being more often discarded. Included also in this volume (pp. 159-216) is Benjamin Stillingfleet's *Traité Mathématique sur le Bonheur* with an introductory letter by the translator, Etienne de Silhouette.

Recherches: see Cioranesco 13420.

Dissertation: Cioranesco 13421.

### 35. JULLIEN, Jean-Auguste, dit Desboulmiers (1731-1771).

Mémoires du Marquis de Solanges. Première [-Seconde] Partie. A Amsterdam; et se trouvent à Paris, chez l'Esclapart le jeune, Libraire; Quai de Gesvres, & la veuve Duchesne, Libraire, rue Saint Jacques. 1766.

SECOND EDITION. *Two parts in one volume, 12mo, (162 x 90mm), pp. [iv], 151, [1]; [vi], 171, [1]; in contemporary quarter calf over yellow boards, spine gilt*

*in compartments with red and green morocco labels lettered and numbered in gilt, red edges.* £350

A light-hearted sentimental novel set in diplomatic circles in Brussels and the Hague. The author, an officer in the cavalry, was a popular novelist 'connu comme littérateur dans le genre léger où il a fait preuve d'un certain esprit' (DLF). Desboulmiers, as he was known, also had an interest in the theatre and a broad knowledge of its history. His two most important works on theatre history, *Histoire anecdotique et raisonnée du théâtre italien*, Paris 1769 and *Histoire du théâtre de l'Opéra-Comique*, Paris 1769, are still consulted today.

This is one of three novels first published in 1766 by Desboulmiers, the others being *De tout un peu ou les amusements de la campagne*, Amsterdam 1766 and *Honny soit qui mal y pense ou histoires de filles célèbres du XVIIIe siècle*, Londres 1766. This is the second of two editions of this work which appeared in the same year under the same imprint. MMF record a further three editions.

OCLC lists Amsterdam, McGill, UCLA, NYPL and Vanderbilt.  
Cioranescu 34767; Gay III, 163; MMF 66.27.

*proto science fiction*

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

Le Philosophe sans prétention, ou l'Homme Rare. Ouvrage Physique, Chymique, Politique et Moral, dédié aux Savans. Par M.D.L.F. A Paris, chez Clousier, Imprimeur-Libraire, rue Saint-Jacques. 1775.

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

First edition of this popular science book and imaginary voyage. A visitor from the advanced civilisation on Mercury arrives on earth in an electric flying machine. This is the first description of a space ship - or any kind of flying machine - to be powered by electricity and is considered as the forerunner of the dynamo. It is also the first flying machine not to use wings. The narrative is presented by an Arab who tells of a visitor from outer space, Ormaris, a former resident of the planet Mercury who came to earth in the newly invented space ship. Elaborate details of the space flight are given and of its crash

landing on Earth. The visitor then proceeds to explain to the residents of Earth various topics in electricity, gravity, chemistry, geology and medicine. The novel is significant for its scientific accuracy in the descriptions of space and its discussions of the scientific controversies of the time - such as Priestley's theories of 'fixed air' and Meyer's researches into 'acidum pingue' - in which La Folie shows himself to be well versed.

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

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

**37. LA FONTAINE, Auguste Heinrich Julius (1759-1831).  
CERENVILLE, Jeanne Eleonore de (1738-1807), translator.**

*Fleming Fils, ou la Manie des Systèmes*, traduction libre de l'allemand, d'Auguste Lafontaine, par Madame de Cerenville, traducteur du baron de Fleming. Tome Premier [-Troisième]. A Paris, chez Renard, Libraire, rues de Caumartin, no. 750, et de l'Université, no. 922. An XII - 1803.

FIRST EDITION IN FRENCH. *Three volumes, 12mo, (168 x 90mm), pp. [iv], xxii, [ii] blank leaf, 208; [iv], 212; [iv], 187, 188-189 advertisements, [1] blank, [193]-216 advertisements, wanting a leaf, presumably blank, between the two sets of publishers' advertisements, small marginal tear III, 99, some dampstaining at the end of the first volume, scattered foxing, in contemporary half roan over plain blue boards, flat spines simply ruled and gilt in compartments, black morocco labels and numbering pieces, lettered and numbered in gilt, with the contemporary ownership inscription of Charlotte Hornby, 1804, in each volume, first volume also inscribed 'Bequeathed to Sophia Hesketh Nov. 2 1805', with the heraldic bookplate of Sir Thomas Hesketh in each volume and the Easton Neston Library shelfmark label.* **£350**

An attractive copy of the first French translation of the second part of Lafontaine's *Leben des Quinctius Heymeran von Flaming*, Berlin 1795. This novel was one of Lafontaine's biggest successes and shows the author at the height of his fictional genius.

'*Leben und Thaten des Freiherrn Quinctius Heymeran von Flaming* (Berlin, 1795-6) shows how Lafontaine was able to exploit the new wave of *ritterromane*, and at the same time could refer to and profit from the already firmly established

popularity of Siegfried von Lindenberg (1779) by Johann Gottwerth Müller, the so-called 'Itzehoe-Müller', as he critically dealt with the controversial ideas about physiognomy... This way of profiting from earlier success stories was one important aspect of Lafontaine's own success. He never aspired to create originally conceived works and did not wait for an inspirational impetus: he was an extraordinarily hard-working man who made his living out of writing. Furthermore, he made clever use of what was to be one of the fundamental characteristics of the popular literary field: the principle of repetition... That William Lane's Minerva Press became the principal publisher of Lafontaine's novels in English is hardly surprising. Of the twenty-three translations into English published between 1797 and 1813, eight came from Minerva: the character of the Lafontaine novels suited the Minerva Press excellently, and one could easily have expected an even more dominant Minerva participation' (Margareta Björkman, 'High and Low, Some Remarks on the Reading Culture of the Late Eighteenth and Early Nineteenth Centuries', in *Romantic Textualities*, Issue 3, September 1999).

OCLC lists UCLA, Yale, Hagley and Cabrini College Library.

### **38. LA HARPE, Jean-François de (1739-1803).**

Tangu et Félimé, poème en IV chants par M. de La Harpe de l'Académie Française. Paris chez Pissot, Libraire, Quay des Augustins. [1780].

FIRST EDITION. *Small 8vo (185 × 117 mm), pp. [ii] engraved title-page, 64, four engraved plates, in contemporary mottled calf, triple gilt filet to covers, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers and edges, green silk marker.* **£650**

A very attractive copy of this exotic Arabian poem by La Harpe in which Tangu, betrayed by Felime, revenges himself by means of some enchanted figs. This copy has good, large margins and is possibly a large-paper copy, in an elegant, slim binding. The engraved title-page and four plates are by Marillier ('jolie figures' says Cohen) and are engraved by Dambrun, de Ghendt, Halbour and Ponce. Marillier's plates are the perfect accompaniment to the text: full of oriental mystery and exquisitely executed. Ray classes Marillier 'among the most accomplished and abundant of eighteenth century illustrators... Nearly all his designs are characterized by grace, liveliness, and firmness of drawing'.

Cioranescu 35899; Cohen-de Ricci 589; Gay III, 1176.



### 39. LA MARRE, Marie-Jeanne de.

Description Historique de l'Italie, en forme de Dictionnaire; 1. Contenant la Géographie tant ancienne que moderne, l'état des Royaumes, Républiques, Principautés, Etats & Villes qui composent cette Contrée; 2. L'esprit de leur Gouvernement tant civil que politique; 3. Le Génie des Habitans, leurs Mœurs, leurs Usages & leurs Commerce; 4. Un détail circonstancié des Monumens antique, Amphithéâtres, Colonnes, Obélisques, Pyramides, Statues, Vases & autres Raretés; 5. La Description des Eglises, Palais & Edifices publics; les Bibliothèques & précieuses Collections qu'elles renferment; 6. Un détail des Peintures en Mosaïques & Tableaux répandus dans les Eglises & Galleries des Princes; l'Historique de leurs Sujets, & le Nom des Artistes qui les ont produits. Par M. de L.M. de l'Académie de S. Luc à Rome. Ouvrage enrichi d'une Carte Géographique de l'Italie, & de quarante Planches en Taille-Douce. Tome Premier [-Second]. A La Haye, chez Pierre Gosse, Fils, Libraire. 1776.

FIRST EDITION. *Two volumes, 8vo, engraved folding map of Italy as frontispiece to the first volume and pp. vii, [i], 384, no half-title; frontispiece to the second volume and pp. [iv], 404, including the half-title; forty further plates of which 29 are folding, some small tears at the fold of the bigger plates, in contemporary mottled calf, volumes misnumbered on spines, hinges cracking, head of spines chipped, spines gilt in compartments, red and black morocco labels lettered and numbered in gilt, marbled endpapers, red edges, bindings generally rather worn.* **£850**

A scarce and wide-ranging work on the history of Italy, copiously illustrated with engraved plates of palaces, churches, architectural details, plans and drawings, antiquities, vases and paintings. The text also deals with contemporary society, from weddings to local government, with details on manners, trade, maritime developments and geography. Arranged in the form of a dictionary with hundreds of definitions covering a multitude of subjects and including numerous longer entries up to several pages in length. Lavishly illustrated with many folding plates (including vertical folding) of varying complexity, depicting all the obvious buildings and many less well-known ones, as well as portraits, vases, boats and even a very striking image of a tarantula.

OCLC lists Zurich and Lucerne only.

**40. LA MORLIÈRE, Charles Jacques Louis August Rochette, Chevalier de (1719-1785).**

Angola, Histoire Indienne; Ouvrage sans vraisemblance. I. [-II] Partie. A Agra [i.e. Paris?]. Avec Privilège du Grand-Mogol. 1746.

FIRST EDITION. 12mo, (162 × 92 mm), pp. [ii], 20, [vi], 162; [iv], 199, in contemporary calf, rebound retaining the original spine, red morocco label lettered in gilt, spine gilt in compartments, marbled endpapers, red edges. **£650**

First edition of this famous satire on Paris society, ‘chef d’œuvre de la littérature galante’ and one of the best-sellers of pre-Revolutionary France. Set in the exotic Indies, where La Morlière creates an imaginary and fantastical world, the nature of which allows him great scope in satirising contemporary French society. The novel opens with the marriage of the just king, Erzeb-can, to Princess Arsenide, a relation of the Fée Lumineuse, queen of a neighbouring nation. It is their son, Angola, the eponymous hero, whose adventures during his travels through the Indies and Arabia make up the body of the narrative. Edouard Thiery called this novel ‘le miroir du siècle, le livre des jolies boudoirs, le manuel charmant de la conversation à la mode’. The dedication, bound as usual after the preface and the contents, is addressed ‘aux petites maitresses’ and sets the tone for the ‘free and licentious’ spirit of the text. By far the most successful of La Morlière’s works, it ran to numerous editions throughout the eighteenth century, with at least ten further ‘Agra’ printings in the decade following publication.

‘The reader is continually invited to laugh mockingly at the frivolity of a world where only fashion reigns. La Morlière’s characters exist as functions of their pleasures: the theater, the opera, receptions, reading, hunting, gambling, and - above and before all else - the dynamics and delights of the bedroom. While the narration of these pleasures can never be the equivalent of experiencing them, what La Morlière does offer is a diction of flippancy and cynicism that invites his readers to share an assumed superiority to characters whom in most cases they would be delighted to replace; (Thomas M. Kavanagh, *Enlightened Pleasures*, 2010, p. 32).

Libertine, musketeer, theatrical critic and associate of Voltaire, La Morlière established his headquarters in the Café Procope where a clique of journalists soon formed around him. He was a great operator in the theatrical world, both in the ‘Théâtre français’ and the ‘Comédie italienne’, where he was known for

the dubious nature of his dealings. However, his theatrical career came to a fairly abrupt end when he thought that by engineering applause in the usual way he could guarantee the success of his own plays, a mistake for which he paid the price of his career.

Cioranescu 36472; Jones p. 92; Gay I:221; Darnton 38; Hartig p. 50.

#### 41. L'AULNAYE, François Henri Stanislas de (1739-1830).

De la Saltation Théâtrale, ou Recherches sur l'Origine, les Progrès, & les Effets de la Pantomime chez les Anciens, avec neuf Planches coloriées; Dissertation qui a remporté le Prix double à l'Académie des Inscriptions & Belles-Lettres en Novembre 1789; par M. de l'Aulnaye. A Paris, chez Barrois l'aîné, Libraire, Quai des Augustins, no. 19. 1790.

FIRST EDITION. *8vo*, (210 × 135 mm), pp. [iv], 100, *civ*, with nine hand-coloured engraved plates, uncut throughout, binding slightly sprung with first and final gatherings a little loose, in contemporary mottled wrappers over printer's waste. **£1600**

A lovely fresh copy of this treatise on classical pantomime and its pedagogical significance by François de l'Aulnaye, barrister, librarian, editor of Rabelais and translator of Cervantes. This was a prize-winning essay for a competition held by the Paris *Académie des Inscriptions et Belles Lettres* in 1787 and 1789. A wide-ranging and considered study, the separately paginated scholarly notes extend to more pages than the text itself. It is illustrated with a suite of nine striking plates, seven of which are coloured.

L'Aulnaye's response was the only one that this academy received which was thoroughly rooted in both sensationalist language theory and contemporary ethnography. The barrister used these sources to evoke a distant, primitive society in which pantomime had functioned simultaneously as a powerful political language, a "Catechism of Morality, more efficient than all of our pedagogical institutions because of the attraction that it had for these Peoples", and as an irresistible incentive to "join together with our fellow men". L'Aulnaye lamented the historical demise of this socially integrative sign system just as he despaired about the state of contemporary mores. However, he refused to give up hope for the restoration of this older form of communication. L'Aulnaye believed that certain signs, such as a red flag, which he called "a thousand times more eloquent than all the proclamations in the world", continued to suggest that the propagation of such energetic and iconic signs could actually

help bring back the natural values and “fixed” moral notions of an earlier age’ (Sophia Rosenfeld, *A Revolution in Language: the Problem of Signs in late eighteenth century France*, p. 119).

Cohen-de Ricci 106-107: ‘9 curieuses planches coloriées’.

#### **42. LE SAGE, Alain René (1668-1747).**

*Le Bachelier de Salamanque, ou les Memoires de D. Cherubin de la Ronda, tirés d’un Manuscrit Espagnol, par Monsieur Le Sage. A Paris, rue de la Vieille Bouclerie, près le Pont S. Michel. Chez Valleyre Fils, à l’Annonciation et Gissey, à l’Arbre de Jessé. 1736.*

FIRST EDITION. *12mo, (155 × 84mm), pp. [viii], 378, [5], with three engraved plates, one to accompany each section, outer corner of text dampstained in the last few leaves and some light browning to the prelims, in contemporary or slightly later free-style tree calf with an attractive simple gilt border on the covers, the spine stained green, gilt in compartments with gilt lettering, marbled endpapers, Chiswick bookplate. £250*

A handsome copy of the first part, containing the first three books, of one of the most popular picaresque novels of the French eighteenth century. Although it is stated on p. 378, ‘Fin du troisième & dernier Livre’, a second volume appeared two years later, containing books four to six (*La Haye, Pierre Gosse, 1738*).

Although not in quite the same league as his *Gil Blas*, Le Sage’s *Bachelier de Salamanque* shares many of the same features, from the successful formula of the hero’s many adventures loosely bound together to the enduringly popular Spanish theme common to many of Le Sage’s novels. There were numerous editions throughout the century and beyond.

‘He was a writer for his time, an artisan of letters, and a supporter of the *modernes* in the *Quérelle*. He wrote for a broad public, and *Gil Blas* in particular was much appreciated by readers of many countries for two centuries. Critics have sometimes viewed him rather more patronisingly, condemning the diffuse nature of his narratives and the banality or superficiality of his morality and his psychology. Yet he is in many ways a fascinating witness of his period. His writing is sharp and up to date, he has a gift for the dramatic scene and a keen eye for the masks and pretences of a corrupt society. While reusing old literary material, he nevertheless gives us a strong sense of life in a real, unidealized world’ (Peter France in the *New Oxford Companion to Literature in French*).

Jones p. 59; Cioranescu 39528 (giving p. 383); Cohen-de Ricci c. 635; Tchermertzine VII, 206.

### 43. LEVESQUE, Pierre Charles (1736-1812).

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

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

Scarce first edition of a popular work of ethics by one of Diderot's protégés. The son of an engraver, Levesque worked for a while in the family business while publishing numerous literary and philosophical works which gained him considerable attention.

In 1773, Diderot recommended him to Catherine II, and soon afterwards he became a professor at the *Ecole des Cadets* in Saint Petersburg, where he remained for seven years. On his return he published the work which made his name, *Histoire de Russie, tirée des chroniques originales de pièces authentiques et des meilleurs historiens de la nation*, 1782, which was hugely popular both in France and Russia. He was elected to the *Académie des Inscriptions* and then to the *Collège de France*. He later translated Xenophon, Plutarch and Thucydides into French for Didot's series of *Moralistes anciens* and collaborated with Watelet on a dictionary of painting and sculpture.

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

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

Cioranescu 40097.

*'Il y a plus d'amour charnel que d'amour religieux  
dans ce roman tout profane'.*

**44. LONGCHAMPS, Pierre Charpentier, l'abbé de (1740-1812).**

Mémoires d'une Religieuse, Ecrits par Elle-Même; et recueillis par M. de L... Première [-Seconde] Partie. A Amsterdam, et se trouvent à Paris, Chez l'Esclapart le jeune, Libraire, Quai de Gêvres, la Veuve Duchesne, Libraire, rue S. Jacques au Temple du Goût. 1766.

FIRST EDITION. *Two volumes in one, 12mo (160 x 89 mm), pp. [iv], xii, 208; [iv], 208, with the half-titles, markings from previous wrappers visible on half-titles, in nineteenth century quarter calf over marbled boards, spines simply decorated in gilt, red and black morocco labels lettered and numbered in gilt, marbled edges, green silk markers, with a slightly later inscription on the front endpaper (perhaps contemporary with the binding) about the nature of the text and its authorship (see below). £650*

Scarce first edition of these false nun's memoirs, purportedly written by herself, but in fact penned by a cleric, Pierre Charpentier de Longchamps, member of the *Académie de la Rochelle*. The novel is a tale brimming with intrigue in which the misfortunes and romantic adventures of a young girl are narrated with some gusto. At the end of it all, the heroine undergoes a conversion and becomes a nun.

It was later republished under the title *La soeur Adélaïde, ses égaremens et ses vertus, ses foiblesses et son repentir, ouvrage posthume du plus éloquent écrivain de ce siècle, 'Au Paraclet', 1785*. The reference to the 'plus éloquent écrivain de ce siècle' on the title page was intended to pass the work off as if by Rousseau, no doubt to cash in on his saleability (see Barbier IV 508, 'on a voulu passer cet ouvrage comme étant de J.J. Rousseau').

A previous owner has made the following observation in a neat hand: 'il est assez singulier qu'un ecclésiastique, l'abbé de Longchamps, membre de l'Académie de la Rochelle, ait composé, avec un soin complaisant, ce roman d'amour, dont quelques tableaux sont d'une grande nudité'.

MMF 66.31; Gay III, 154 (giving 1725, which MMF suggest is an error for the 1785 edition); Cioranescu 40816.

OCLC lists Maryland, Texas and BN (Marie Antoinette's copy).

#### 45. LOUVET DE COUVRAY, Jean-Baptiste 1760-1797.

Emilie de Varmont, ou le Divorce Nécessaire, et les Amours du Curé de Sévin, par l'Auteur de Faublas. Tome Premier [-Troisième]. A Paris, chez Bailly, Libraire, rue S. Honoré, vis à vis la Barriere des Sergens, et chez les Marchands de nouveautés. 1791.

FIRST EDITION. *Three volumes in one, 12mo in sixes, (124 x 75mm), engraved frontispiece by Lorieux after Chaillou to each volume and pp. [iv], [5]-160; [iv], [5]-174; [iv], 191, [1], occasional light dampstaining, in contemporary quarter green calf over marbled boards with vellum tips, flat spine ruled and decorated in gilt, lettered in gilt, with the contemporary heraldic bookplate of E.W. Wynne Pendarves. £850*

An attractive copy of Louvet de Couvray's novel, with the rare and rather striking frontispieces present in each volume. Uncommon in any state, it is particularly hard to find with the plates, which are not mentioned in any of the references noted below but which evidently belong here and greatly add to the dramatic impact of the narrative.

Taking as its subject matter divorce and the marriage of priests, it is a racy tale with forced vocations and amorous adventures. Set in provincial France, it is written as an epistolary novel featuring Dorothee and Emilie de Varmont, Monsieur Bovile and Madame d'Etioles. It had considerable political influence in France, producing two memorable decrees of the National Convention, the one authorising divorce and the other allowing priests to marry. A piracy of the text gave rise to a court case (Daloz, *Jurisprudence générale du royaume*, 1830, XI, 481 and note). Further editions appeared in 1792, 1794 and 1815. It was published more recently by the Université de Provence, Aix-en-Provence, 2001. An English translation was published under the title *Emily de Varmont, or Divorce dictated by Necessity, to which are added, the Memoirs of Father Sévin*, London, G. Kearsley, 1798 and an American edition, in a translation by Melatiah Nash, was published in New York in 1799 under the title *Emilia de Varmont, or the Necessary Divorce, and Memoirs of Curate Sevin: a Moral and Political Tale*.

Gioranescu 40897; MMF 91.34; Oberlé 142; Cohen-de Ricci p. 661 (1794 edition).

**46. MABLY, Gabriel Bonnot de (1707-1785).**

Des Droits et Devoirs du Citoyen. Par M. l'Abbé de Mably. A Kell. 1789.

FIRST EDITION. *12mo (168 x 95 mm), pp. [iv], 367 in contemporary calf-backed pale speckled boards, flat spine attractively gilt in compartments, red morocco label lettered in gilt, yellow edges.* **£200**

An important work by Mably, the political philosopher and early precursor of socialism. In this posthumously published essay, Mably's most important works supports the system of community in goods and tries to analyse just how far one should take opposition to an unjust government. Written as early as 1758, it is really the first expression of Mably's communist principles and is remarkable in its foreshadowing of the French Revolution.

'Not only were these works [*Des Droits et Devoirs du Citoyen & Entretiens de Phocion*] Mably's first exercises in the philosophical dialogue, his genre of preference thereafter, but they also contain his earliest appeals to natural law and the the psychology of the 'passions', which provided the conceptual foundations for all of his later writings' (Johnson Kent Wright, *A Classical Republican in Eighteenth Century France*, 1997, p. 21).

Cioranescu 41188; Quérard V, 405; Tchemezine VI 271 (b).

**47. MAILHOL, Gabriel (1725-1791).**

**DES BIEFS, Louis (1733-1760?).**

Le Cabriolet. Avec le Passe-Tems des Mousquetaires, ou le Tems Perdu. Par M.D.B\*\*. A La Haye, 1760.

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

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

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



The second edition of a scarce libertine novel by Gabriel Mailhol, first published in 1755 when the vogue for the new open carriage was the theme of several novels. Told in the first person, the novel tells of young Nina's sentimental education, starting with her first encounter with a young man at a dance. Her parents having died when she was six, her guardian, Madame Daronville, enlightens her about the facts of love, telling her that from this moment all men become her potential lovers and all women her enemies. Using thinly veiled language about her colourful and much desired cabriolet, Nina relates her adventures as she lends her cabriolet during the night to the young man of the dance, Dorincour, and then during the day to a financier, Olimpodore, where she drives with him to Cythère, his house in the country. This is a very scarce novel, with no earlier editions listed in OCLC.

Reprinted as a companion text to Mailhol's *Le Cabriolet* is Louis Desbief's *Le Passe-Tems des mousquetaires, ou le tems perdu*, first published circa 1755. Originally consisting of fifty licentious verse *contes* by Desbiefs followed by a collection of epigrams by various authors, the present edition contains sixty verse *contes* but does not contain the lengthy section of epigrams by other authors. There were two undated editions of the original work, with slightly different titles (the other being subtitled 'ou les Loisirs bien Employés' in place of 'ou le temps perdu') both dated by Cioranescu as 1755. The work was reprinted by Gay in 1866. Cioranescu gives priority to the Berg-op-Zoom (Frankfurt) edition, a priority born out by the preface, in which the author discusses his title. The first part of the title was suggested by the indulgence of 'some of those gentlemen', ie musketeers, and 'Le Tems Perdu' was even more appropriate, he suggests, as he has lost his time in making the book and others - perhaps the whole of France, he wishes - will lose theirs in reading it.

'Ce recueil est de Louis Desbiefs, avoué, né Dole en 1733, mort en 1760. Les contes, la plupart très licencieux, facilement mais lâchement écrits, sont de Desbiefs' (Viollet-Leduc, quoted in Gay).

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

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

See MMF 55.29; Cioranescu 41349; for Des Biefs see Cioranescu 23092-23093; Gay I661-662;

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

*marked up for a second edition?*

**48. MARCHAND, Jean-Henri (d. 1785).**

Testament histori-morali-politique de Monsieur R.\*\*\* Ecrit & publié par lui-même. A la Courtille. Aux dépens de l'Auteur. 1760.

**[with:] MARCHAND, Jean-Henri (d. ca. 1785).**

Testament Politique de M. de V\*\*\*. A Geneve [ie Rouen.] 1771.

**[with:] GOUDAR, Pierre Ange (1720-1791).**

Testament Politique de Louis Mandrin, Généralissime des Troupes des Contrebandiers, écrit par Lui-même dans sa Prison. Septième Édition. A Genève. 1756.

FIRST EDITION; NEW EDITION; 'SEVENTH EDITION'. *Three works in one volume, 12mo, pp. vi, [vi], 246, marked up throughout in a contemporary hand; Testament: pp. [iv], [5]-71, typographical ornament, with crown at upper centre, on title page, leaf Eiv signed Evi; Goudar: pp. iv, 5-48, significant dampstaining, in contemporary mottled calf, spine gilt in compartments with red morocco label lettered in gilt, marbled endpapers, red edges, with the bookplate of Lucian Choudin. £1200*

Three scurrilous false memoirs bound together in one volume including two works by Jean-Henri Marchand, master of the literary hoax, and one by Ange Goudar, the multi-talented adventurer, gambler and friend of Casanova. The volume begins with the scarce first edition of Marchand's supposed confessions of Jean Ramponneau, the celebrated innkeeper and cabaret manager. Written in the first person, it contains lively accounts of Ramponeau's amorous adventures and of his altercations with members of the public and the authorities. The imprint, 'à la Courtille', refers to the location of Ramponeau's famous cabaret in an area of Paris dedicated to taverns and drinking establishments. This copy has been carefully marked up and corrected in a neat contemporary hand in what looks like preparation for a second edition, even though no second edition is known. The corrections and notes seem too careful and punctilious to be those of a simple owner and reader.

The second work in the volume is a reprint of Marchand's *Testament Politique de M. de V\*\*\**, first published a year earlier, in 1770. This much reprinted work is a vicious attack on Voltaire, inspired by the success of Marchand's earlier anti-Voltaire lampoon, *Requête du curé de Fontenoy*, 1745. Voltaire referred to Marchand's work as an 'odious libel'.

The final work in the volume is Goudar's supposed autobiography of the French Robin Hood, the famous highwayman, Louis Mandrin (1725-1755). Said to have been written by him in prison, the work presents a highly romanticised version of Mandrin's life as an outlawed brigand, the victim of repressive laws and hero of the people. Goudar uses the fictional structure to present an impassioned attack on the *Ferme générale*, the tax collecting agency of the ancien régime. This was a very popular work which saw a number of editions, although they are all now very scarce. An English edition appeared in 1755 under the title *Authentic memoirs of the remarkable life and surprising exploits of Mandrin, captain-general of the French smugglers who for the space of nine months resolutely stood in defiance of the whole army of France : with the copy of an intercepted letter, from one chief to another, relating some curious particulars, concerning the taking of Mandrin : translated from the French : to which is added, a geographical description of those cities, towns and castles on the frontiers of Savoy and Switzerland, and... France, which were the principal scenes of action*, London, M. Cooper, 1755. Modern scholarship has shown considerable interest in the work and numerous editions have been published in recent years: 'This work, untraceable nowadays, has played an important role in the spread of the popular myth of Mandrin' (Gerits catalogue, offering 1976 reprint).

Marchand, *Testament histori-morali-politique de Monsieur R\*\*\**. MMF 60.25; Quérard, *Supercheries littéraires*, III, 318; not in Cioranescu; OCLC lists BN, Sainte-Geneviève, Wurttembergsche Landesbibliothek and Yale only.

Marchand, *Testament politique de M. de V\*\*\**. BN Voltaire Catalogue 5598; Darnton, *Corpus of Clandestine Literature in France, 1769-1789*, no. 672; see Cioranescu 42428; OCLC lists University of Glasgow and Texas only.

Goudar, *Testament Politique de Louis Mandrin*: see BN Voltaire Catalogue 5591 for edition of Geneva 1755 (also pp. 48); no other editions listed. OCLC lists BN only under 1756; for 1755 editions OCLC lists BN, Geneva, Princeton, Randolph-Macon College and Auckland.

#### **49. MARECHAL, Pierre Sylvain (1750-1803), compiler.**

Le Répertoire amusant, Etrennes dédiées aux Gens de Gout, contenant un choix de Morceaux de Poésie & de Prose, des Chansons, des Contes, des Enigmes, &c. A Londres; et se trouve à Paris, Chez Fournier, Libraire, rue du Hurepoix près du quai des Augustins. 1786.

FIRST EDITION. 12mo (132 × 78 mm), pp. [iv], 325, [1] errata, [1] later manuscript table of 'Contes et Fables', in contemporary mottled calf, blind filet to covers, flat spine continuously gilt with red morocco label lettered in gilt, marbled endpapers, red edges, with the later bookplate of Mirault and a contemporary ownership inscription on the title-page. **£1400**

A scarce poetical almanac compiled by Sylvain Maréchal after the hugely popular *Almanach des Muses*, which ran from 1765 to 1798. The collection contains eleven pieces by Sylvain Maréchal, some of which are signed 'le Berger Sylvain', and twelve fables, some anonymous and others by the Marquis de Fulvy, Hoffman and Le Bailly. Most of the fables are printed here for the first time: the Marquis de Fulvy's Fables were not printed until 1798, those by Hoffman were printed in 1786, but several months after the present publication and some of the Le Bailly pieces did not appear until 1813 (although some of them had appeared in 1784).

Most of the pieces by Maréchal are fairly light pieces of occasional verse. The final one is perhaps the most interesting, given his moniker: 'Dialogue entre une bergère et un enfant' (pp. 323-324). Others signed by him include 'Quatrain. Inscription pou une Bibliothèque' (p. 266), an imitation of Anacreon, a distich on Jean-Jacques Rousseau (p. 279) and an epitaph on 'Mlle M.L. Constance R-N' (p. 278). Throughout the compilation are numerous poems on balloon flights including 'Parodie du Récit de Thérémène dans la Tragédie de Phèdre, à l'occasion de la terreur panique des Habitans de Gonesse, lorsqu'ils virent descendre le Ballon aérostatique du Champ-de-Mars' (pp. 200-201), an epitaph to a deceased aeronaut (p. 317) and a fable about two balloons (pp. 15-16). Other authors represented include Maupertuis, Mérard de Saint Just, Mayer, Cubières and Theveneau.

This appears to have been the first of two annual productions in what may have been intended as a more long lasting project, but just the present work and one for the following year survive. The Clark library copy has the two works bound together.

Provenance: from the collection of Mirault, with his bookplate and with an additional table, 'Contes et Fables', supplied by him in manuscript and bound after the text. Mirault was a well-known collector of fairy tales and fables; also from the collection of Claude Lebedel.

See Grand-Carteret 856 for the 1787 edition; this edition unknown to him; not in Barbier, Gioranescu or Quéard.

Not in ESTC; OCLC lists Clark, Columbia and Vanderbilt only and Clark only for the 1787 edition.

## 50. MAYER, Charles Joseph de (1751-?).

Lisvart de Grèce, Roman de Chevalerie; ou Suite d'Amadis de Gaule. Par M. de Mayer. Tome Premier [-Cinquième]. A Amsterdam, et se trouve à Paris, rue et hôtel Serpente. 1788.

FIRST EDITION. *Five volumes, 12mo, (139 x 78mm), pp. [iv], xii, 298, with four leaves of engraved music; [iv], 334, with one leaf of engraved music; [iv], 314, with three leaves of engraved music; [iv], 309, with two leaves of engraved music; [iv], 330, with two leaves of engraved music (a total of 12 leaves of engraved music), in contemporary pale mottled calf, the boards coloured with a red pigment leaving the spines pale but speckled (I don't think they are just faded), green morocco labels lettered and numbered in gilt, flat spines gilt in compartments, simple tooled border to covers, dark blue endpapers, gilt edges.* £800

An attractive set of a scarce chivalric romance 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. The present novel, intended as a continuation of Tressan's version of *Amadis de Gaul*, published in 1779, follows the adventures of Lisvart, the son of the Emperor of Constantinople. In keeping with Mayer's interest in the fairy tale, *Lisvart de Grèce* includes plenty of fantastical sequences alongside the chivalric. In a fascinating introduction, in which Mayer talks of his involvement with Tressan in the *Bibliothèque universelle des romans* and discusses the state of French literature, he advises readers to start by reading Tressan's work before moving on to his continuation, to save confusion between the different characters and generations. He suggests that this is a good time to publish the romances of chivalry, to restore a little French colour into a literature that has of late been besieged by translations from the English and the German. Following the lead of Tressan, Mayer has also attempted to update the genre to make it more accessible to a contemporary audience.

J'ai cru devoir imiter le Comte de Tressan... supprimer, ajouter, créer, polir, substituer, arrondir, & rapprocher un peu de nos tems & de nos mœurs la scene ancienne & le vieux théâtre; briser enfin le verre d'un tableau de lanterne magique, pour faire des tableaux vrais & les portraits ressemblans... Je devrois peut-être faire observer que le moment de mettre en lumière les Romans de Chevalerie est plus favorable qu'on ne feroit tenté de le croire. Depuis quelques années, la France ne reçoit & ne lit que des traductions de Romans Anglois, & des fictions prises dans les Auteurs Allemands: il me semble que toutes nos couleurs soient épuisées... il paroît même que les teintes légères réussiroient; car nos passions paroissent entierement purgées de cette maniere noire qui a marqué nos Romans' (pp. vi-x).

The novel is accompanied by a sequence of twelve 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. Following the novel are two short stories by Mayer, *Amours de Guillaume de St.- Vallier, Troubadour*, (V, 255-294) and *Amours de Jeanne, Reine de Jérusalem, de Naples, de Sicile, Comtesse de Provence; Roman Historique*, (V, 295-330).

OCLC lists DLC and Cleveland Public Library only.

Gioranescu 44113; MMF 88:91.

### 51. MAYER, Charles Joseph de (1751-1825?).

Genevieve de Cornouailles et la Damoiselle Sans Nom. Roman de Chevalerie. Par Monsieur de Mayer. Tome Premier [-Second]. A Londres, et se trouve à Paris, chez Buisson, Libraire, rue des Poitevins, hôtel de Mesgrigny. 1786.

THIRD EDITION. *Two volumes, 12mo (166 × 90mm), pp. [xxii], 146; [iv], 194, [2], in contemporary colourful mottled calf, triple gilt filet to covers, flat spines decorated in compartments with red and green morocco labels lettered and numbered in gilt, marbled endpapers, gilt edges.* **£600**

A lovely copy of this chivalric romance first published in 1783. Set in Wales and London in the middle ages, the novel follows the fortunes and amorous adventures of the seventeen year old Geneviève, living with her strange silent mother in a castle in France, and 'le Damoiselle sans nom', a young boy whose identity is shrouded in mystery. Brought up in Wales in Harlech Castle in Merioneth, he sets out to discover his name and revenge his unknown father. Following the dedication to the Duchesse de Polignac, governess to the children of the royal household, Mayer addresses 'Madame de \*\*\*' on the merits of chivalric romance: 'C'est d'élever l'ame, d'inspirer tout à la fois l'orgueil du nom, la sensibilité la plus vive & une galanterie décente & délicated... Quand on les ayoit lus, on étoit plus tenté de croire à tous les prodiges de la valeur & de la tendresse, en se sentoît exalté autant qu'ému... Qu'on ne me parle ni de nos lumières, ni de nos découvertes, ni de notre philosophie. Cette philosophie si vantée, ne passe pas même les fauxbourgs... Les vieux anathèmes nous frappent toujours; & tandis que nos mœurs & l'opinion vont & viennent, varient à l'infini, les préjugés & les loix restent sur pied dans l'antique costume menaçant & terrible' (pp. x-xviii).

A popular novel, this is the third of three editions published under false 'Londres' imprints.

ESTC t98113, listing BL, Biblioteka Narodowa, Brown and Yale. OCLC adds Cambridge, NLS, Northwestern and Harvard. MMF 86.R81; see Cioranescu 44109.

**52. MERCIER, Louis-Sébastien (1740-1814).  
DUNKER, Balthazar Anton (1746-1807).**

Tableau de Paris, ou Explication de différentes figures, gravées à l'eau-forte, pour servir aux différentes Editions du Tableau de Paris, par M. Mercier. Yverdon. 1787.

*8vo, (197 x 115 mm), pp. 63, with engraved frontispiece and 95 further engraved plates, in contemporary quarter calf over drab patterned boards, spine gilt in compartments, black morocco label lettered in gilt.* **£6000**

A fabulous suite of satirical plates by the German landscape painter and etcher, Balthasar Anton Dunker. Designed to accompany Mercier's *Tableau de Paris* and first published in Yverdon, 1785, these humorous plates are delightfully observed and make the perfect accompaniment to Mercier's vivid portrayal of Parisian life. A brilliant satirist, Dunker's fine observation and caricature sit very well with the immediacy of Mercier's prose. As with many of his works, Mercier's *Tableau de Paris* saw numerous expansions and editions as Mercier constantly reinvented and represented his text. These plates charmingly capture and bring to life a contemporary interpretation of his work.

'Cette suite humoristique, dans laquelle Dunker n'a pas été tendre pour les Parisiens de son temps, a été faite pour joindre au *Tableau de Paris* de Mercier, édition de Neuchatel, 1781, 2 vlol. in -8vo, ou d'Amsterdam, 1782-89, 12 vol. in -8° (Cohen-de Ricci, 701).

First published in Yverdon, 1785, with further editions of Berne 1787 and the present edition, this suite of plates is rare and highly desirable. Mercier has previously been thought to have engraved some of the plates himself, but Cohen-de Ricci is not convinced by the theory.

OCLC lists National Library of Switzerland, BN, Bodleian, NLS, Munich, Morgan and Princeton only.

Cohen-de Ricci 701-702 ('très spirituelles').

**53. MERCIER DUPATY, C.M., Jean-Baptiste (1746-1788).**

Lettres sur l'Italie en 1785. Tome Premier [-Second]. A Rome; et se trouve à Paris, chez De Senne, Libraire de Monseigneur Comte d'Artois, au Palais Royal. De Senne, Libraire, au Luxembourg. 1788.

FIRST EDITION. *Two volumes in one, 8vo, pp. [iii]-viii, 320; [iv], 320, marginal tear on II, 167, not affecting text, repaired, in contemporary quarter calf over blue boards, spine gilt in compartments, red and green morocco labels lettered and numbered in gilt, marbled endpapers.* **£500**

An important account of Italy written in a series of one hundred and fifteen letters. A good number of subjects is covered in the course of the letters, from economics, social institutions and local customs to the natural and artistic beauty of Italy. Beginning in the south of France and approaching Italy via Geneva, the author works down the country through Lucca, Pisa, Florence, Rome and Naples. Mercier Dupaty was an academician and magistrate, who was responsible for carrying the enlightened ideas of Voltaire and Beccaria into the courts and reforming the French legal system. This work enjoyed a significant popularity, was frequently reprinted and was translated into English in the same year.

Cioranescu 26684.

**54. MONTESQUIEU, Charles de Secondat, baron de (1689-1755).**

Lettres Persanes, Nouvelle Edition Augmentée d'un Sommaire à chaque Lettre & d'une Table. Tome Premier [-Second.] A Cologne, Chez Pierre Marteau, Imprimeur-Libraire, près le Collège des Jésuites. 1752.

NEW EDITION. *Two volumes in one, 12mo, (158 x 90mm), pp. [iv], 214, [9]; [iv], 238, [9], with a final table of contents to each part, title-pages in red and black, with charming vignettes, in contemporary quarter calf over yellow boards, slightly scuffed, spine brightly gilt in compartments with red and green morocco labels lettered and numbered in gilt, red edges, green silk marker.* **£300**

An attractive copy of one of the dozens of reprints of Montesquieu's seminal work, published under the same fictional Cologne imprint as the first edition of 1721. This edition includes the full 150 letters, as in the original printing, rather



than the 140 included in Montesquieu's expurgated version. Not originally intended as a novel, it spawned so many imitations in the form of novels (Lettres juives, Lettres chinoises, Lettres d'une Péruvienne etc) that even Montesquieu realised he had started a vogue: 'My Lettres persanes taught people to write letter-novels' (Montesquieu's *Mes Pensées*: no. 1621).

OCLC lists several copies in Europe and Israel, Montreal and UCLA.  
MMF 52.R37; En Français dans le texte, no. 138.

*'the most beautiful creatures of imagination that ever were devised'* (Southey)

**55. PALTOCK, Robert (1697-1767).  
PUISIEUX, Philippe-Florent de (1713-1772), translator.**

Les Hommes Volans, ou les Aventures de Pierre Wilkins, Traduites de l'Anglois, & ornées de Figures en Taille-douce. Tome Premier [-Troisième]. A Londres, et se vend à Paris, chez la veuve Brunet, Imprimeur de l'Académie Française, Grand'Salle du Palais, & rue Basse des Ursins. 1763.

FIRST EDITION IN FRENCH. *Three volumes, 12mo, pp. [ii], xvi, 312; [ii], 330; [ii], 318, marginal tears on I B3 & B4 (just touching page number), II \*1 (title page) and A\* (both to the outer margin) and III O3 & O4, torn across text but with no loss, restored in the margins, slightly clumsily, with six engraved plates, including one folding, and an extra part-page illustration (III, 148), in contemporary mottled calf, spines gilt in compartments, double yellow morocco labels lettered and numbered in gilt, marbled endpapers, red edges, green silk markers, with a contemporary manuscript inscription on the title pages, dated 1773.* **£4500**

The scarce first edition in French of this magical utopian romance, first published in English in 1751. The novel tells of a shipwrecked sailor, Peter (or Pierre) Wilkins, and of his remarkable discovery of a society of flying people, the Glums and Gawrys, living in the island of Zap in the Antarctic Seas. Wilkins' fascination with the flying men and women culminates in his rescue of a young woman, who eventually agrees to marry him. With delightful illustrations depicting the Glums and Gawrys in various postures including full flight. In this French translation, by Philippe-Florent de Puisieux, Paltock's work provided the inspiration for Restif's *La Découverte Australe*, 1781.

The original English work was not received with much critical acclaim. The *Monthly Review* described it as 'a very strange performance indeed. It seems to

be the illegitimate offspring of no very natural conjunction betwixt Gulliver's travels and Robinson Crusoe; but much inferior to the meaner of these two performances, either as to entertainment or utility... However, if the invention of wings for mankind to fly with, is a sufficient amends for all the dulness and unmeaning extravagancies of this author, we are willing to allow that his book has some merit; and that he deserves encouragement at least as an able mechanic, if not as a good writer' (Monthly Review, IV, 1750, 157).

However lacking in praise its contemporary reviewers, however, the novel was extraordinarily popular and ran to dozens of editions. Later critics have given Paltock's novel a more distinguished place in the history of utopian literature. Gove quotes many examples, most notably Southey's rapturous claim that Paltock's winged people were 'the most beautiful creatures of imagination that ever were devised' (Southey, Poetical Works, London 1838) and Edmund Gosse's description: 'a beautiful dream of a winged race... in its isolated way... a minor classic' (Gosse, English Literature, 1905, III, 327).

The full title in English gives a little more clue as to the contents of the novel than this abridged French title, and is therefore worth quoting in full: The life and adventures of Peter Wilkins, a Cornish man: relating particularly, his shipwreck near the South Pole; his wonderful Passage thro' a subterraneous Cavern into a kind of new World; his there meeting with a Gawry or flying Woman, whose Life he preserv'd, and afterwards married her; his extraordinary Conveyance to the Country of Glums and Gawrys, or Men and Women that fly. Likewise a Description of this strange Country, with the Laws, Customs, and Manners of its Inhabitants, and the Author's remarkable Transactions among them. Taken from his own Mouth, in his Passage to England, from off Cape Horn in America, in the Ship Hector. With an Introduction, giving an Account of the surprizing Manner of his coming on board that surprizing Manner of his coming on board that Vessel, and his Death on his landing at Plymouth in the Year 1739. Illustrated with several Cuts, clearly and distinctly representing the Structure and Mechanism of the Wings of the Glums and Gawrys, and the Manner in which they use them either to swim or fly. By R.S. a passenger in the Hector, London 1751.

This is the first and only separate French edition to be published in the eighteenth century. It was also reprinted in Garnier's *Voyages imaginaires*, 1787-1789.

ESTC n17427, listing Brotherton, Lodz, Berlin, Columbia, Huntington, DLC, Clark, Kansas, Michigan, Minnesota and Pretoria State. OCLC adds BN, Lyon and NLS. MMF 63.37; Cioranescu 51646; Gove p. 320; Versins pp. 648-650.

**56. POELLNITZ, Karl Ludwig, Freiherr von (1692-1775).**

La Saxe Galante. Ou Histoire des Amours d'Auguste I. Roi de Pologne. A Amsterdam, aux dépens de la Compagnie. 1736.

THIRD EDITION. *12mo (146 x 88 mm), pp. [ii], 416, title page printed in red, first and final leaves a little dampstained, binding internally sprung but externally sound, in later vellum, marbled endpapers, spine simply ruled and lettered in gilt, with the ownership inscription 'A. de Meslon' (?).* **£200**

A scarce early edition of one of the cheekiest plagiarisms of the eighteenth century. Frequently reprinted, this *chronique scandaleuse* claims to contain true details of the love life of the King of Poland, Augustus of Saxony, known as 'the German Casanova' and said to have fathered some 400 illegitimate children. 'Cet ouvrage du baron de Poellnitz est un plagiat des plus audacieux. - Ce n'est autre chose que le charmant roman de la *Princesse de Clèves* de Mme de La Fayette, que le baron de Poellnitz a mis sous son nom, en changeant tout simplement les noms des personnages et le lieu de l'action. Quant aux phrases et au style, on n'a même pas pris la peine de les déguiser' (Gay III, p. 1028-1079). Gay goes on to say that according to Paulmy this 'roman très agréable et très amusant' was the 'fruit of the youth' of the chevalier de Solignac, who was witness to most of the adventures recounted in it. It was translated into German as *Das Galante Sachsen*, Frankfurt, 1739.

See Jones p. 54; Cioranescu 50714; Gay III, 1078-1079; MMF 63.R.37.

Not in OCLC, which lists an ebook, linked to a digital version of the Harvard copy.

**57. POINSINET DE SIVRY, Louis (1733-1804).**

La Berlue. A Londres, à l'Enseigne du Lynx. 1759.

FIRST EDITION? *18mo (124 x 70 mm), pp. x, 166, marginal tear to A2, with loss of upper margin, repaired, just touching the 'R' of 'Épître' on the verso, title-page printed in red and black within decorative border, with central bird ornament, in later quarter vellum over patterned boards, spine neatly lettered in red ink.* **£400**

A scarce edition, possibly the first, of this *jeux d'esprit* by Poinsinet de Sivry. The phrase 'j'ai la berlue' translates roughly as 'I must be seeing things'; the

title here serves to introduce the piercing sight of the author. Born in the middle of the night and kept in a darkened room for the first three weeks of his life, the author is free from that false sight which characterises most human beings. Therefore, in an age of telescopes, lunettes and microscopes, he alone possesses unimpeded natural sight. 'Les uns cherchent dans la lune des habitans qui n'y sont pas, les autres croient dans une mouche des beautés que le microscope y met; les Egyptiens trouvent Dieu dans un oignon; les Romains prennent l'amour-propre pour la vertu; les Zulins, le libertinage pour la liberté, la débauche pour la volupté. Le monde a-t-il les yeux bien clarifiés?' (pp. 13-14). The dedication (signed 'XRDGISKNPMBF') is to the 'illustrious eagle', king of airy space whose vision pierces the clouds.

ESTC lists three different 'Londres 1759' editions. Priority has not been established, but the old adage of the greater number of pages would suggest this to be the first. Cioranescu gives priority to ESTC t200360 (pp. x, 124) which is held at the Taylorian, Texas and four copies at the BN. ESTC t230225 (pp. [vi], 160) is the scarcest of the three, with only two copies listed, at the Sorbonne and Toronto. The present edition, ESTC t128931 (pp. x, 166), is at the BL, Cambridge, Bodleian, Taylorian; two copies at the BN, four copies in Poland and Wisconsin-Madison, UCLA and Maryland only in America. The work later appeared as *La Berlue, ou Nouvelles découvertes sur l'optique*, Londres, 1760.

See Cioranescu 50761; Gay I 376.

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

La Découverte Australe par un Homme Volant, ou le Dédale français; Nouvelle très philosophique: Suivie de la Lettre d'un Singe, &c... Premier Volume: [- ] Imprimé à Leïpsick: et se trouve à Paris. [1781].

FIRST EDITION, FIRST ISSUE. *Four volumes in two, 12mo (168 x 90 mm), [iv], [5]-240; [ü], [243]-436; [ii], [439]-624, 92; [ü], [95]-422, [10], with twenty-three engraved plates, one folding, in contemporary mottled calf, joints neatly repaired but still tender, triple gilt filet on covers, flat spines gilt in compartments, red and green morocco labels lettered and numbered in gilt, blue speckled edges, with the manuscript ownership labels (or binder's ticket) of 'M. Lemoyné à Clamecy'.* **£18,000**

First edition of one of the most remarkable of French imaginary voyages, celebrated for its stunning suite of engravings. Victorin and Christine travel to

the Pacific in an amazing flying contraption of an umbrella-like bodysuit with wings. They visit numerous islands inhabited by different hybrid beings, partly human and partly frog, lion, bird, goat, snake, ape etc. After this they discover the utopian land of Megapatagonia, a land to the south east of New Zealand, where everything is upside down: ‘a true antipodean world where everything is a mirror-image of European normality: shoes are in the shape of hats and hats in the shape of shoes, the language is back-to-front French, the capital is not Paris but Sirap, and so on’ (Dunmore). The perfect society of Megapatagonia is based on five simple tenets: ‘Do unto others as you would have done to yourself; treat animals fairly and in a way that you would want a superior animal to act toward you; all property is the property of all; everyone works for the common good; everyone participates equally’ (Lewis).

This copy contains all the suppressed material in the final two volumes, including the final five diatribes at the end of volume IV (pp. 337-422), which are frequently missing: ‘Les exemplaires dans lesquels se trouvent les six Diatribes sont de la plus grande rareté’ (Lacroix). The half title to the first volume reads *OEuvres posthumes de N. \* \* \* \* \*. OEuvre S. de la Decouverte australe ou Les Antipodes: Avec une Estampe à chaque Fait principal. 1781*. The ‘N’ is thought to refer to Nougaret. The text of *La Découverte Australe* ends on p. 566 and it is followed by another distinct work, *Cosmogénies, ou Systèmes de la Formation de l’Univers, suivant les Anciens et les Modernes* (pp. 567-624). This in turn is followed by *Lettre d’un Singe*, which has its own pagination and is continued in the final volume. The final unpaginated five leaves contain six pages of untitled note, contents to the four volumes and a list of the author’s works.

‘Cet ouvrage est l’un des plus bizarres de Restif et l’un des moins communs. Les récents progrès de l’aviation ont attiré l’attention des curieux sur ce livre que nous croyons devoir augmenter rapidement de prix’ (Cohen-de Ricci, 877).

Cioranescu 52646; MMF 81:29; Cohen-de Ricci coll. 877; Rives Child, *Bibliographie des Ouvrages de Restif*, 23.1 (pp. 278-279); Lacroix, *Bibliographie Raisonnée des Ouvrages de Restif de la Bretonne*, XXIV, (pp. 198-207); Gove pp. 371-372; Hartig p. 65; Lewis, *Utopian Literature in the Pennsylvania State University Libraries*, p. 157 (microform only); Bibliothèque nationale de France, *Utopie, la quête de la société idéale en Occident*, 107.

**59. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866), attributed to.**

Tableaux de la Bonne Compagnie de Versailles et de Paris; ou Traits caractéristiques, Anecdotes secretes, Politiques, Morales & Littéraires, recueillies dans les Sociétés du bon ton, pendant les Années 1786 & 1787. Par M. le

Ch. de B\*\*\*. Tome Premier [-Second]. A Paris, Chez tous les Marchands de Nouveautés. 1787.

THIRD EDITION. 8vo, (197 × 112 mm), pp. [ii], [3]-198; [ii], [3]-176, tear on E2 (pp. 67-8) through the page number but with no loss, in contemporary mottled calf, rubbed at extremities, spine gilt in compartments, brown morocco label lettered in gilt, head and foot of spine chipped, marbled endpapers, red edges. **£900**

A delightful and vivid portrayal of the salons and artistic haunts of Paris society. Presented in a series of short chapters, with plentiful dialogue, short anecdotes and lively descriptions, the subjects covered include a music lesson, a scene in a café, an evening at the Tuilleries, the opera, a ball, a visit to the doctor, a supper party, dreams, rebels, springtime and ‘the real pleasures’ of life. The dedication is addressed ‘O Vous, Sexe charmant, qui savez tout embellier, malheureusement même jusqu’au vice... Les femmes sont chez nous les véritables précepteurs des hommes: elles aiment les sciences, les arts, les talens & les encouragent; elles veulent les trouver dans le cercle qui les entoure’.

Authorship of this work has been hotly contested over the years. Paul Lacroix, in his bibliography of Restif, not only attributed the work to Restif, but claimed it to be among his best writings: ‘Ce sont les plus agréables pages que Restif ait écrites, et tout ce que nous avons lu dans ce joli ouvrage est bien du Restif, de l’excellent Restif’ (Lacroix p. 334). Rives Child, on the other hand, states that the *Tableaux* are the work of the Prince de Ligne and adds, ‘Je ne vois absolument rien de Restif là-dedans. A mon avis, cet ouvrage fut écrit par quelqu’un qui a passé pas mal de temps au Pays-Bas, peut-être un diplomate français’ (Rives Child, *Restif de la Bretonne, Témoignages et Jugements. Bibliographie*, 1949, p. 312). In Cohen-de Ricci it is listed under Restif but with the proviso that all the chapters were not written by Restif. It has more recently been attributed to Stanislas Jean de Boufflers.

First published earlier in the same year, the work was originally intended to accompany a suite of plates by Moreau. These were reused in a number of later editions but were not included in the present edition, which has been entirely reset and which, unlike other editions, has no mention of plates on the title-page. The chapters of later editions also vary, but in this edition they are the same as listed by Lacroix for the first edition and all appear in the same order. MMF 87:19; Jacob, *Bibliographie et Iconographie de tous les ouvrages de Restif de la Bretonne*, pp. 333-334; see Cohen-de Ricci 879 (under Restif).

OCLC lists this edition at the BN and Biblioteca Nacional de Espana.

**60. RICCOBONI, Marie Jeanne Laboras de Mézières, Madame (1713-1792).**

Histoire de M. le Marquis de Cressy, Traduite de l'Anglois par Madame de \*\*\*.  
A Amsterdam. 1758.

FIRST EDITION. *12mo in eights and fours, (162 x 92mm), pp. [ii], 176, 3 errata, text a little browned and creased in part, in contemporary mottled calf, slightly rubbed, head and tail of spine slightly chipped, marbled endpapers, red edges, with the contemporary ownership inscription of Ernest d'Aumont.* £600

First edition of one of Riccoboni's scarcer early novels. Written in the third person, as against the epistolary form that came to be her preferred genre (although some ten letters are given in the body of the text and those mostly in the first half), *Histoire de M. le Marquis de Cressy* is an analytical sentimental novel in which the egotistical and ambitious Cressy seeks, Valmont-like, to forward his career and his fortune through a series of well-placed seductions. Riccoboni's interest, as always, lies in the collateral damage done to the female characters through their involvement with the hero and it is in the subtlety and astuteness of Riccoboni's psychological analysis that the strength of the novel lies.

'The best [of Riccoboni's novels] is her *Histoire de M. le marquis de Cressy* (1758), in which the conflict of motive happens to be in the mind of a man. The middle-aged marquis has engaged the affections of a young girl, and for a moment hesitates between the charm of her youth and the worldly advantages of marriage with a beautiful widow who will second his ambitions. He writes one of those sophisticated letters in which Madame Riccoboni excelled, explaining to the unfortunate girl that although his heart burns for her he must sacrifice his dreams of happiness. She feels that life for her is over, and takes the veil, bidding her perfidious lover adieu. She loves him yet, though she knows now that she has loved an illusion: it is not the lover that is most regretted, but the sentiment, the enchantment that has flown, the bliss of loving. That is the consolation of the sentimentalist' (Ernest Albert Baker, *The History of the English Novel*, v.1 p. 137).

This was a very popular novel, with several other editions of the French text following in 1758 and subsequent years. An English translation was published in 1765 under the title *The History of the Marquis of Cressy. Translated from the French* (Block p. 197).

OCLC lists BN, BL, Göttingen, London Library, British Columbia, UCLA, Yale and Williams College.

MMF 58:17; Cioranescu 53041.

## 61. ROSNY, Antoine-Joseph-Nicolas de (1771-1814).

Mes Vingt-Cinq Ans, ou Mémoires d'un Jeune-Homme, Fidèlement rédigés et recueillis par lui-même. A Paris, chez A. J. Rosny, Libraire, rue Neuve Roch. An IV [1796].

FIRST EDITION. *12mo, (160 x 90 mm), pp. [vi], [5]-189, a small text block in wide margins, in contemporary olive morocco with gilt filet in a geometric design rules on the covers, pink silk endpapers, gilt dentelles, spine gilt in compartments, black morocco labels lettered in gilt.* **£4000**

A scarce epistolary novel and one of the earliest works by Joseph Rosny, a fascinating literary figure of the revolutionary period. His output was extraordinary for its variety and although he has fallen into obscurity, Rosny is becoming more interesting to modern scholarship for what his writings tell us of the writer during revolution. This novel, written by Rosny at the age of 26 and presented as the memoirs of a 26 year old, is an interesting example of where memoir meets fiction. Printed by the author for private circulation, it is extremely rare and this is a beautiful copy in an elegant binding of the Directory period.

‘En étudiant la trajectoire complexe de Joseph Rosny, il s’agit de s’interroger sur la position complexe de l’homme de lettres en Révolution et sur les différentes actions d’écriture dont ce que l’on a coutume de classer sous la notion de littérature n’est qu’un aspect particulier. Parce que Rosny ne peut être réduit au seul statut « d’écrivain », il permet de mieux comprendre la place des activités d’écriture dans des stratégies qui dépassent largement les contours du seul « espace littéraire ». Il ne s’agit pas de rajouter le nom d’un écrivain inconnu au Panthéon littéraire, mais au final de mieux comprendre les processus à partir desquels des écrivains particulièrement productifs pendant la période révolutionnaire ont pu être progressivement marginalisés et « oubliés » par une histoire littéraire qui, en forgeant des archétypes, ont exclu de fait les acteurs aux identités polymorphes’ (Jean-Luc Chappey, *Les Tribulations de Joseph Rosny*).

Not in Cioranescu; MMF 95.53; Gay III 210 ‘Imprimé à très petit nombre pour être distribué à quelques intimes’.

OCLC lists BN, Munich and BL.



**62. [ROUSSEAU.] DOPPET, François-Amédée (1753-1799).**

Mémoires de Madame de Warens, et de Claude Anet, Pour servir de Suite aux Confessions de J.J. Rousseau. Edition originale.

A Chambéry, et se trouve à Paris, chez Leroy, Libraire, rue Saint-Jacques, vis-à-vis celle de la Percheminerie. 1786.

FIRST EDITION. 8vo, (190 × 120 mm), engraved portrait frontispiece and pp. [vi], xvi, 237, head- and tail-pieces to each section, in contemporary quarter calf over yellow boards, spine simply ruled with mustard morocco label lettered in gilt. £300

First edition of these popular apocryphal memoirs of Rousseau's mistress and mentor, Louise Eleonore de la Tour du Pil, Baronne de Warens (1699-1759). Rousseau famously lived at Chambéry in a ménage à trois with Madame de Warens and her steward, Claude Anet between 1732 and 1740, after which the relationship ended bitterly. Claude Anet (1706-1734) taught the young Rousseau about botany, sparking an interest that he continued, publishing his *Lettres élémentaires sur la botanique*, in 1771-1773.

The author of the *Mémoires de Madame de Warens*, which form the main part of the text (pp. 1-114) is thought to be General François-Amédée Doppet, a leading military figure who led the French army in the Alps and directed the siege of Lyons in 1793. The memoirs of Claude Anet (pp. 151-220) are attributed to Doppet's brother, Claude-Antoine. Also included in the volume are 'Pensées diverses de Madame de Warens' (pp. 115-150) and 'Lettres écrites d'une lieue de la Tour-du-Peys, par Madame de Warens, à Mlle. de F.. à Villeneuve' (pp. 221-237). Other bibliographers have suggested that the editor was Nicolas-Jean Hugon de Basseville.

MMF 86.32; Cioranescu 25064; Gay III: 131-2; Conlon 707.

**63. SWIFT, Jonathan (1667-1745).**

Le Conte de Tonneau, Contenant tout ce que les Arts et les Sciences ont de plus sublime et de plus mystérieux; Avec plusieurs autres Pièces très-curieuses. Par le fameux Dr. Swift. Traduit de l'Anglois. Tome Premier [-Troisième]. A La Haye, chez Henri Scheurleer. 1757.

Three volumes, 12mo (158 × 90 mm), engraved frontispiece and pp. [viii], xvi, [2], 312, the three title-pages in red and black, with seven further engraved plates; iv, xii, 296, with small tear on p. 127, through text but with no loss; iv, xvi, 280, in

*contemporary mottled calf, blind file to covers, spines attractively gilt in compartments, red and black morocco labels lettered and numbered in gilt, blue marbled endpapers and edges.* **£300**

An attractive early edition of the French text of Swift's *Tale of a Tub*, printed in the Hague by Henri Scheurleer, who publisher who printed the first French edition in 1721. The translation is by Justus van Effen (1684-1735), and is based on a 1720 English edition printed in Holland. It was in this translation that Swift's work swept through Europe and reached an unrivalled readership both in the French and German speaking world. Numerous editions were printed both in The Hague and in Switzerland. Van Effen's preface is also of interest for his comments on the Tale, which he admired as a work of art, 'full of fire and imagination' but found at times a little lacking in propriety.

The first two volumes are the same printing as the first two volumes of the Scheurleer 1755 edition (Teerink 269), with new titles; the eight engraved plates are identical. The third volume is the same printing as the third volume of the Lausanne & Geneva printing of 1755 (Teerink 283), with new half-title and title-page. The second volume contains a translation of the 'Battle of the Books', with its famous plate, along with several other satires and Bickerstaffe pieces.

Teerink 270; Rochedieu, p. 322; see Cioranescu 62843.

#### **64. SWIFT, Jonathan (1667-1745).**

**DESFONTAINES, Abbé Pierre François Guyot (1685-1749), translator.**

Voyages de Gulliver. Tome Premier [-Second]. A Paris, chés Hypolite-Louis Guérin, ruë Saint Jacques, à S. Thomas d'Aquin, vis-à-vis S. Yves. 1727.

FIRST PARIS EDITION, FIRST ISSUE, AND FIRST PRINTING IN FRANCE.  
*Two volumes in one, 12mo in eights and fours, pp. [vi], [vii]-xli, [v], 123, [1]; [125]-248; [vii], [i], 119, [1]; [121]-289, [3], with four engraved plates, unsigned, one to each part, in contemporary calf, sympathetically rebacked, spine gilt in compartments, red morocco label lettered in gilt, red edges, marbled endpapers, with the later bookplates of Henri Beraldi and La Goualante.* **£800**

*Gulliver's Travels* was an overnight best-seller in France. Following swiftly on the publication of the English text in late October 1726, the first French language edition, by an anonymous translator, appeared in the Hague in January 1727.

This Desfontaines translation followed some three months later, in April 1727. Although it was less faithful to the original, being heavily abridged and at times almost closer to an adaptation than a translation, it was in Desfontaines' version that *Gulliver* took France by storm. This is the first issue of the first appearance of that translation and the first publication of *Gulliver* in France. The *Privilège du Roy*, advertised at the foot of the imprint, had been granted to Hypolite-Louis Guérin on 20th March 1727. On the following day he shared it with two other local printers: 'faisant part du present Privilege aux Sieurs Gabriel Martin & Jacques Guérin'. Accordingly, the same printing of this first edition appears with two other imprints on the titles of both volumes.

It was in this translation by Desfontaines' that Swift's work had a profound influence on French literature: 'this shoddy but elegantly written version was repeatedly reissued in France well into the late 19th century, with a record 180 editions by the 1920s' (Paul-Gabriel Boucé). Desfontaines went on to write his famous continuation, *Le Nouveau Gulliver*, which was also very popular and in turn saw translations into English, German and Italian. Graebar, who says that Desfontaines' translation 'outshines all later ones', suggests that it was partly the abridged nature of Desfontaines' version that ensured its success: 'by reducing it to the expectations of his addressees, an approach that proved immediately as well as lastingly successful'.

OCLC lists twenty copies, but only Getty, DLC, Delaware, Illinois, Harvard, Princeton and Morgan in America.

Cohen-de Ricci 210; not in Cioranescu; Teerink-Scouten 383.

## 65. THIEBAULT, Dieudonné (1733-1807).

Mes Souvenirs de vingt ans de séjour à Berlin; ou Frédéric le Grand, sa famille, sa cour, son gouvernement, son Académie, ses écoles, et ses amis littérateurs et philosophes; par Dieudonné Thiébault, de l'Académie Royale de Berlin, de la Société libre des Sciences et Arts de Paris, etc. Seconde Edition, revue et corrigée. Tome Premier [-Cinquième]. Frédéric le Grand. A Paris, chez F. Buisson, Libraire, rue Hautefeuille, no. 20, An XIII [1805].

SECOND EDITION. *Five volumes, 8vo (190 x 115 mm), pp. [viii], xlvii, [i], [49]-372, [4]; [iv], 375, [1]; [iv], 383, [1]; [iv], 331, [1]; [iv], 426, final gathering of volume four misbound; signed by the publisher and author, in contemporary half calf over pale speckled boards, orange and black morocco labels and numbering pieces, black morocco labels lettered in gilt 'Pillet Will' at the foot of each spine. £500*

Second edition of Dieudonné Thiebault's detailed memoirs of the court of Frederick II covering Frederick himself, his family, the court, the Academy, schools, philosophers and intellectuals, and the military and civil government of Prussia. Thiebault had first gone to Berlin in 1765 to take up a post as Professor of Literature at the Academy on the recommendation of d'Alembert. He subsequently became an advisor to the king, helping him with his addresses to the *Académie des sciences de Berlin* and editing many of his works prior to publication. Thiebault remained in Berlin for twenty years, where he was given a place in the Academy and was granted a pension by Frederick.

Provenance: Michel-Frédéric Pillet-Will (1781-1860), with black labels lettered 'Pillet-Will' in gilt at the foot of the spines.

See Cioranescu 61689-61692.

*eugenic fantasy*

## **66. TIPHAIGNE DE LA ROCHE, Charles-François (1722-1774).**

*Amilec*, ou la Graine d'Hommes. [s.l.] 1753.

FIRST EDITION. 12mo, pp. xi, [i], 174, vignette on title-page, with a half-title, in contemporary mottled calf, joints restored, not all that neatly, spine gilt in compartments, brown morocco label lettered in gilt, marbled endpapers, red edges, with the *Le Large d'Eaubonne* armorial bookplate. **£1200**

The scarce first edition of a bizarre and highly entertaining philosophical fantasy, the first novel by Tiphaignie de la Roche, 'l'un des plus savants adeptes du XVIIIe siècle' (Fulcanelli, *Demeures Philosophiques*). As in many of his later novels, Tiphaignie de la Roche weaves scientific knowledge into fantasy: written in the form of a dream sequence, *Amilec* includes discussions on eugenics, sperm banks, genetic manipulation and the potential for life on the moon and other planets. The hero has the power of reproducing men from seeds and his progeny are distributed among various habitable planets in the solar system. The origin of the universe is explained by a 'big bang' theory: 'Cette multitude innombrable de tourbillons, de soleils, de terres habitables qui composent ce vaste univers... tout cela a été autrefois contenu dans un grain dont la grosseur égaloit à peine celle d'un pois'.

Tiphaignie expanded this work for the 'third' edition of 1754, which appeared

under the title *Amilec, ou la graine d'hommes qui sert à peupler les planètes, par l'A.D.P. \*\*\**. Troisième Edition... A Luneville, Chr. Hugene à l'enseigne de Fontenelle, [1754]. An English translation was published in 1753 under the title *Amilec, or the Seeds of Mankind*, but it is very rare. Both Cioranescu and Quérard cite an edition of pp. 126 as the first edition, but Martin, Mylne and Frautschi call for pagination of xi, 174, as in the present edition. MMF list a further five editions, four of which were printed in 1753 and 1754, attesting to the popularity of this strange work.

OCLC lists BL, Wellcome, Brotherton, McGill, Harvard, Yale and Cornell.  
Cioranescu 61972; MMF 53.33.

*'the perfect realization of the age of enlightenment'* (Soboul)  
*'un ouvrage très étonnant'* (Versins)

## **67. VILLENEUVE, Daniel de, pseud. LISTONAI.**

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

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

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

Hartig criticises some of Villeneuve's fictional devices as being unoriginal, such as the hero's transportation from Rome to Paris in 48 minutes, or to Japan in 16 or 17 hours, achieved by the author's being suspended in air while the earth rotates. This apparently was an idea first advanced by Fontenelle in 1686 and subsequently refuted. For all that, it is a nice conceit and, scientific accuracy apart, it makes for good fantasy. Hartig further condemns the work for its second volume, which contains only philosophical digressions, 'd'intérêt médiocre'. But Versins devotes a considerable amount of time to the work, which he hails as 'très étonnant' in many aspects, in being pre-Mercier as a utopia set in future time and in being pre-Tiphaigne de la Roche in its communications theories and in its ground-breaking introduction of the astronaut. Hartig adds that the work was severely criticised in the *Journal encyclopédique*, 1761. Albert Soboul, in his *Utopies aux Siècle des Lumières*, calls this work 'the perfect realization of the age of enlightenment' (see Lewis, p. 195).

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

*including the Cathéchisme de l'honnête homme*

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

L'Évangile de la Raison, Ouvrage Philosophique. [Holland?] 1765.

*8vo, (192 x 115 mm), pp. viii (paginated '6'), 254, some scattered light foxing in the text, in contemporary calf, front joint splitting at head and foot, spine gilt in compartments, red and brown morocco labels lettered in gilt, the top label lettered 'Oeuvre de Voltaire', evidently this work bound uniformly with other volumes not present here, marbled endpapers, red edges.* **£1000**

A scarce Dutch edition of this key compilation of four inflammatory works by Voltaire, first published in 1764 and condemned. The works are *Testament de Jean Meslier*, *Catéchisme de l'Honnête-Homme*, *Sermon des cinquante* and *Saül et David*. A fifth work, *Examen de la Religion*, is thought to have been written by La Serre and not by Voltaire. This is the first of several similar compilations edited and published by Voltaire under provocative titles.

'Ce recueil, probablement imprimé en Hollande et publié en 1764, réunit cinq ouvrages explosifs contre le christianisme, tous anonymes naturellement...

le titre montre, à côté des ‘Sermons’, ‘Catéchismes’, ‘Homélie’s’, l’étonnante récupération, de la part d’un auteur qui juge incompatibles christianisme et raison, de la terminologie de l’adversaire. La composition de ce livre était due à Voltaire lui-même, qui réalisa là sa première ‘collection’ d’écrits contre l’Infâme’ (Marie-Hélène Cotoni, *Inventaire Voltaire*, p. 513).

This edition contains the same pieces as the first edition, with *Saül* being placed as the last piece in the collection and being described on the half-title as an ‘hyperdrame’ rather than a ‘tragédie’. This is a translation from the English, *The man after God’s own heart*, London 1760, by Peter Annet (1693-1769). The other pieces are in the same order and all, with the exception of *Testament de Jean Meslier*, have half-titles. The half-title to *l’Examen* bears the date 1764.

BN *Voltaire Catalogue* 5229; *Bengesco 1897 A*, p. 389.

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

*Zadig, ou la Destinée, Histoire Orientale* par Mr. de Voltaire. Londres, Imprimé chez G. Sidney, in Leadenhall Street, pour G. Polidori. Il se vend chez le Propriétaire, no. 42, Broad Street, Carnaby Market. 1799.

FIRST POLIDORI EDITION. 24mo, (123 x 70 mm), engraved frontispiece portrait and pp. [iii], 4-204, with thirteen further engraved plates, bound without the terminal colophon leaf, the plates with small impression within wide borders, slightly foxed, in contemporary red morocco, single filet gilt to covers, flat spine gilt in compartments, lettered in gilt, rubbed at extremities and along the edges, some light staining, marbled endpapers, with the armorial bookplate of ‘Belper’ and the inscription of John Beaumont £300

A scarce illustrated edition of Voltaire’s philosophical novel, printed in London for Gaetano Polidori (1764-1853), father of John William Polidori and grandfather of Dante Gabriel and Christina Rossetti. Gaetano Polidori came to London in 1790 where he taught Italian as well as translating a number of works into Italian, including Horace Walpole’s *The Castle of Otranto* and John Milton’s *Paradise Lost*. He published a number of works, including those of his grandchildren, and set up a private press in his house in London.

This is a delightful pocket edition of Voltaire’s enlightenment tale, first published in a slightly shorter form under the title *Memnon* in Amsterdam, 1747, with the full text appearing in the following year under the title *Zadig*. Second only to *Candide* among Voltaire’s *contes philosophiques*, and based on the Persian

tale *The Three Princes of Serendip*, Voltaire uses the oriental setting to explore religious and metaphysical orthodoxy through the moral development of the protagonist. The oriental backdrop allows for thinly disguised references to the political and social problems of contemporary France.

The text is accompanied by a very attractive suite of thirteen aquatint plates and two vignettes drawn and engraved by Le Cœur. 'Jolie petite édition peu commune de ce roman. Les figures existent imprimées en couleurs' (Cohen-de Ricci).

ESTC t178499, at BL, Cambridge, Bodleian, New York Public Library and Texas only. Cohen-de Ricci 1038; not in BN Voltaire Catalogue.

## 70. [VOLTAIRE: FREDERICK II].

Les Matinées de Roi de Prusse. A Berlin. 1784.

*12mo (138 x 86 mm), engraved frontispiece and pp. 60, partly uncut, text slightly browned, in the original wrappers, apparently covered in marbled paper at a later date, said to be from the library of Pillet-Will, but with no bookplate. £150*

An attractive copy of a scarce edition of this well known apocryphal pamphlet first published in Berlin in 1766. Written as if by the hand of Frederick II, it has frequently been attributed to Voltaire but also to Baron Patono and to Bonneville, *aide de camp* to Maréchal de Saxe. Quérard says that if it was not written by Frederic II, the author was 'quelque observateur malin, qui a bien saisi sa physionomie, ses habitudes, son esprit et jusqu'à son style'. It was republished frequently under numerous titles, including *Soirées du roi de Prusse*, *Les six matinées du roi de Prusse* and *L'Art de régner*. The editions vary in size as to the number of parts, or 'matinées' included; the present edition includes five.

BN Voltaire Catalogue 5531; see Quérard II, 92.

*anti-Hume tract, translated under Montesquieu's supervision*

## 71. WALLACE, Robert (1697-1771). JONCOURT, Elie de (1700?-1770?), translator.

Essai sur la différence du nombre des hommes dans les tems anciens et



modernes, dans lequel on établit qu'il étoit plus considérable dans l'antiquité. Traduit de l'Anglois de M.R. Wallace, Chape;ain de S.M.B. & Membre de la Société Philosophique d'Edimbourg. Par M. de Joncourt, Professeur de langues etrangeres à Paris. A [ie Paris?] Londres. 1754.

FIRST EDITION IN FRENCH. *Small 8vo, pp. [ii], ii, ii, 292, several tables in text, in contemporary polished calf, spine gilt in compartments, red morocco label lettered in gilt, edges red, marbled endpapers: a very good, crisp copy.* **£400**

An excellent, fresh copy of the first French translation of Wallace's *Dissertation on the numbers of mankind in antient and modern times*, first published in Edinburgh in 1753. 'An acute and suggestive contribution to economics' (Alexander Gordon in DNB), the work included a vigorous though unsuccessful attack on Hume's *Political Discourses*, notably on his chapter on the 'Populousness of Ancient Nations'. This French translation was made under the supervision of Montesquieu. A further English edition was published with a prefatory memoir in 1809.

ESTC n7385; Cioranescu 34599; Chuo University, David Hume and the eighteenth century British thought, 222.

## 72. ZACCHIROLI, Francesco.

Description de la Galerie Royale de Florence. par M. François Zacchirolì Ferrarois. A Florence. Chez Pierre Allegrini. 1783.

FIRST EDITION. *Small 8vo, (160 x 115 mm), pp. xvi, 190, [2] blank; [ii] section title, 3-154, [2] blank; [ii] section title, 3-149, [1], uncut throughout, in the original wrappers, worn at extremities, paper label on spine with title in manuscript.* **£950**

A good, unsophisticated copy of the first systematic description of the works of art on display at the Uffizi Gallery in Florence. Zacchirolì, poet and art critic, was closely involved in the reorganisation of Florence's cultural institutions in the 1780s. His full scheme for the modernisation of the Florentine academies, based on Paris' *Académie Royale des Inscriptions et Belles Lettres*, was rejected on grounds of cost, but many of his recommendations were adopted as the city's major societies and museums came under state control.

The Gallery was first opened to the public in 1769, under the reign of Grand Duke Peter Leopold, whose contribution to the Gallery Zacchirolì hyperbolically describes as equal to that of the Medicis themselves. It was at

this time that the gallery was completely reorganised according to the new scientific criterion of the Enlightenment and the collections were divided according to type.

Zacchioli suggests that a description of the actual collections, as against the history of the gallery itself, has long been required. The sheer scale of the collections make it unlikely that the foreigner should remember one hundredth of what he sees and perhaps only four or five great works will be remembered in any detail. To this end, Zacchioli has written a guide in French for the benefit of travellers: 'Cet ouvrage est sur tout consacré à l'instruction des voyageurs, qui ne savent pas l'italien. C'est pour eux que j'ai choisie la langue française; c'est assurément la langue universelle de tous les européens, qui ont reçu quelque'éducation' (p. xiii).

