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Cover design is taken from item 13. Bernard; the frontispiece is taken from 9. Voltaire.

Springtime in Paris! We can't be there this year, so we just have to close our eyes and imagine it. And it lifts the spirits just to do so, as happy memories of book fairs and glorious trips to Paris over the years crowd into the mind. At least, even if we are all distant, our books can be gathered together and represent us. Our warm thanks to the organisers of this virtual fair.



Welcome to our imaginary booth and thank you once more for taking the time to join us in it. This Paris book fair stand contains the maximum of 24 books, six of which are hidden on the website to pop out and replace sold books. In this catalogue, all 24 books are revealed at once: an easy to view eight shelves, with three books on each shelf. We start with Soldier Stories, three very different tales of military derring-do, move on to Theological Controversy, Contes Philosophiques, and Politics & Revolution. As always, we include a wide range of fiction, with one novel celebrating the survival of the virtuous and another lamenting the corruption of the innocent, with French novels under false 'Londres' imprints and Helen Maria Williams' translation printed at the English Press in Paris during the Revolution. A small section of Entertainment includes one representative each of Paintings, Songs and Fables and the final shelf is dedicated to Love and Scandal, with an eye both to Rake and Romantic.

I hope that you enjoy this glimpse of an armchair Paris book fair. Stay safe and thank you for visiting.



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## SHELF I

### Soldier Stories:

#### 1. JOURDAN, Jean-Baptiste (1711-1793).

Le Guerrier Philosophe; ou Memoires de M. le Duc de. Contenant des reflexions sur divers Caracteres de l'Amour, & quelques Anecdotes curieuses de la derniere Guerre des Francois en Italie. 1744.

FIRST EDITION. *Two volumes in one, (168 x 95 mm), pp. [iv], xxii, 324; [iv], 535, ie. 335, [1] errata, tear from second half-title with loss of corner to margin but not touching text, a lovely copy in contemporary blonde polished calf, spine gilt in compartments, red morocco label lettered in gilt, unidentified heraldic bookplate, red edges, marbled endpapers.* €1250

A delightful copy of a scarce novel by the Marseilles born playwright, Jean-Baptiste Jourdan, author of numerous plays and several translations and supposed memoirs. Presented in the form of a military memoir, the novel is a highly digressive and entertaining work, containing anecdotes on romantic liaisons, tales of derring-do in the army and fictitious accounts of an officer's life on the battlefield. With a long preface in which Jourdan discusses the history and uses of the novel with reference to Plutarch, 'Servantés', Scarron and the elegant translation into French of Joseph Andrews.

Jourdan's most successful work was *L'Ecole des Prudes*, which was performed at the Italian Theatre in 1750. Another edition of the present novel was published in 1744, in Amsterdam 'aux dépens de la Compagnie'.

OCLC lists Gottingen and Mecklenburg only; Cioranescu 34737; Jones p. 85.



## 2. JULLIEN, Jean-Augustin-Julien, called Desboulmiers (1731-1771).

Rose ou les Effets de la Haine, de l'Amour et de l'Amitié, Première [Seconde] Partie. 'Londres' & Paris, Robin, 1765.

FIRST EDITION. *Two volumes, 12mo (178 x 108 mm), pp. [iii]-xvi, 122; [ii], 142, [1], the second volume stained throughout in the lower corner, wanting the half titles, uncut throughout in the original pale blue wrappers, rather tatty, headcaps chipped and lower part of the spine largely missing, white paper label across the top of the spine, lettered and numbered in ink, small circular shelf marks on the lower spines.* **€1200**

An unsophisticated copy of this delightful and very scarce sentimental novel which charts the fortunes of the eponymous heroine who despite her modest birth - 'd'une petite naissance' - is elevated in society by the intervention of generous benefactors. It was republished under several different titles, L'Education de l'Amour, followed in 1769 and finally Agathe et Clairfons ou les effets de la haine, de l'amour et de l'amitié, 1796.

The author, an officer in the cavalry who went under the name Desboulmiers, was a popular novelist 'connu comme littérateur dans le genre léger où il a fait preuve d'un certain esprit' (DLF). He 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.

ESTC t220632, listing BL and BN only.

MMF 65.26.



### 3. LA SOLLE, Henri Francois, Marquis de (d. 1761).

Amusemens des eaux de Passy par M. Lasolle, Auteur des Mémoires de Versorand. Tome Premier [-Troisième]. Paris, Poinçot, 1787.

FIRST EDITION. *Three volumes, 12mo, (178 × 110 mm), pp. [xx], 368 (final leaves misbound), [4] contents, approbation & privilege, 4 advertisements; [iv], 514; [iv]; 423; advertisements printed on verso of half-title of volume one, uncut throughout, a lovely unsophisticated copy in the original (faded) blue paper wrappers, printer's waste used as pastedowns, pages a little dog-eared, faded white paper labels on spines, lettered in ink, small shelfmark labels at foot of spines.* €1250

A lovely copy of La Solle's loosely entwined collection of short stories. A fairly traditional construct, La Solle's 'novel' features three friends, one of whom is sent there for his health, rent a house at Passy and occupy themselves by telling each other stories. There is, however, a particular piquancy in the juxtaposition of the three characters: the narrator, the patient and the patient's wife. The patient, Monsieur Dursilly, is a distinguished soldier of fifty-two who has been sent to Passy because of health problems caused by thirty-five years of soldiering and six months of marriage. His wife is young and pretty. The narrator is invited to Passy by the husband and persuaded to go by the wife. 'Je connoissois tous mes torts. J'avois vu les défauts de Madame Dursilly en même tems que sa beauté. Je voulois en faire ma maitresse, & non pas mon amie' (p. 77).

The first tale to be narrated is found in a heap of papers by the roadside and picked up by the narrator. It is a Conte Moral, with the legend: 'Quand on a perdu sans ressource l'objet d'une passion heureuse & constante, il ne faut plus prétendre aux vrais plaisirs ni au bonheur', (I, 9-73). Other stories follow, some narrated by the many new acquaintances made in Passy, some by our three central characters. There are also short fictions by way of essays on different subjects, such as: 'Question Galante. Doit-on préférer la mort de l'objet aimé à son infidélité?



(II, 273-292), 'Pensées sur les Plaisirs' (III, 38-102) and 'Comme quoi une jeune personne entre dans le monde par la mauvaise porte' (II, 396-435).

Based on the more famous *Amusemens des Eaux de Spa*, La Solle has made a few changes, such as limiting the geographical descriptions before they become boring: 'Il est juste de faire connoître ses acteurs, & le lieu de la Scene; mais ces fortes de détails ne doivent être que préliminaires; quand ils reviennent dans le cours de l'action principale, ils en dérangent la marche, & réfroïdissent les événemens...' (p. ix).

La Solle's novel mentioned on the title-page, *Mémoires de Versorand*, was translated into English by John Hill as *Memoirs of a Man of Pleasure*, London 1751. He also wrote the rather enticingly titled novel, *Bok et Zulba, histoire allegorique traduite du portugais de Don Aurel Eniner*, 1740. Another edition of the present novel was published in Paris & Lausanne, 1789. La Solle committed suicide in Paris in 1761.

OCLC lists BN, BL, Cambridge, Zurich and the Harold B. Lee Library.  
MMF 87.51; Cioranescu 37327.



## SHELF 2

# Theology and Religious Controversy:

### 4. CHAVIGNY DE LA BRETONNIERE, François de (1653-1705).

Le Cochon Mitré; Dialogue. 1689.

MANUSCRIPT IN INK. *8vo (135 x 95mm), pp. 32, neat calligraphic manuscript on vellum, with pen and ink frontispiece of a pig in a bishop's mitre, text in black and red, all pages ruled in red and blue with characters and initials in red, decorative floral title-page vignette, head and tail-pieces and decorative initial at the start of the text, with catchwords and signatures throughout, bound in eighteenth century green goatskin, decorated double filet to covers enclosing an elaborate border of flowers and dots, flat spine with similar decoration, ruled into compartments and with red morocco label lettered in gilt, with yellow moire endpapers and simply ruled gilt dentelles, gilt edges, some wear to binding and lower joint slightly cracking, a small scuff on the front cover and the extremities rubbed.* **€7000**

A delightful manuscript copy of this infamous late seventeenth century diatribe against high-ranking members of the clergy first published in 1684 and immediately condemned by the authorities, put on the Index and, as many copies as could be found, destroyed. Written on vellum in an astonishingly neat, quasi-typographical hand, in roman and italic, this manuscript has been prepared as a close imitation of a printed text. Written in black ink with red ink used for the characters and first initials of each section, ruled in blue and red, it includes catchwords and signatures throughout, just as in the original. The frontispiece is a delightful pen and ink drawing of a pig in a bishop's mitre, also a close copy of the printed version.

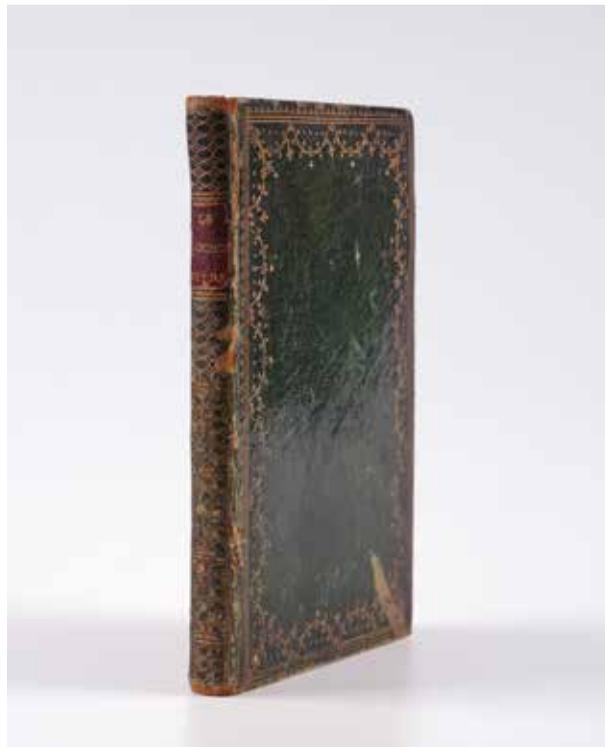
Set in hell and written as a dramatic dialogue between Scarron and the Abbé Furetière, this is a satire against some of the most influential members of the French court and Church hierarchy, notably François Michel Le Tellier, Marquis of Louvois, who was secretary of State for War under Louis XIV, who later exacted revenge on the author by having him extradited and imprisoned. The title refers specifically to Louvois' brother, Charles Maurice Le Tellier (1642-1710), Archbishop of Rheims and the text deals at length and in lurid detail with the latter's supposed affairs, notably with Madame de Créqui. François de Harlay, Archbishop of Rouen and later Paris, also comes in for harsh treatment: 'un Bouc n'a pas plus de poils, que ce Prélat a de Maîtresses'.



Although published anonymously, this vehement satire against the church is generally assumed to have been the work of François Chavigny de la Bretonnière, a defrocked Benedictine monk who was expelled from the Order after publishing attacks on Louis XIV and the *Académie Française*. Pursued by the authorities, he escaped to Holland, where the present work was published. He was later extradited by Louvois and was imprisoned, first in the Bastille, and later in Mont Saint-Michel, where he is said to have spent his final years confined in a wooden cage without heat or light.

‘Diatribes violente contre les moeurs sans frein des prélats français. Si de toutes ces anecdotes scandaleuses, un quart seul est vrai, c’est encore trop pour l’honneur de la robe rouge ou violette. Toutes vérités ne sont pas bonne à écrire, surtout quand elles sont si sales’ (*Bibliothèque Clérico-Galante*, p. 49).

Cioranescu 110953; *Bibliothèque Clérico-Galante*, p.48.





## 5. NUSSE, Jean-Francois (1741-1798).

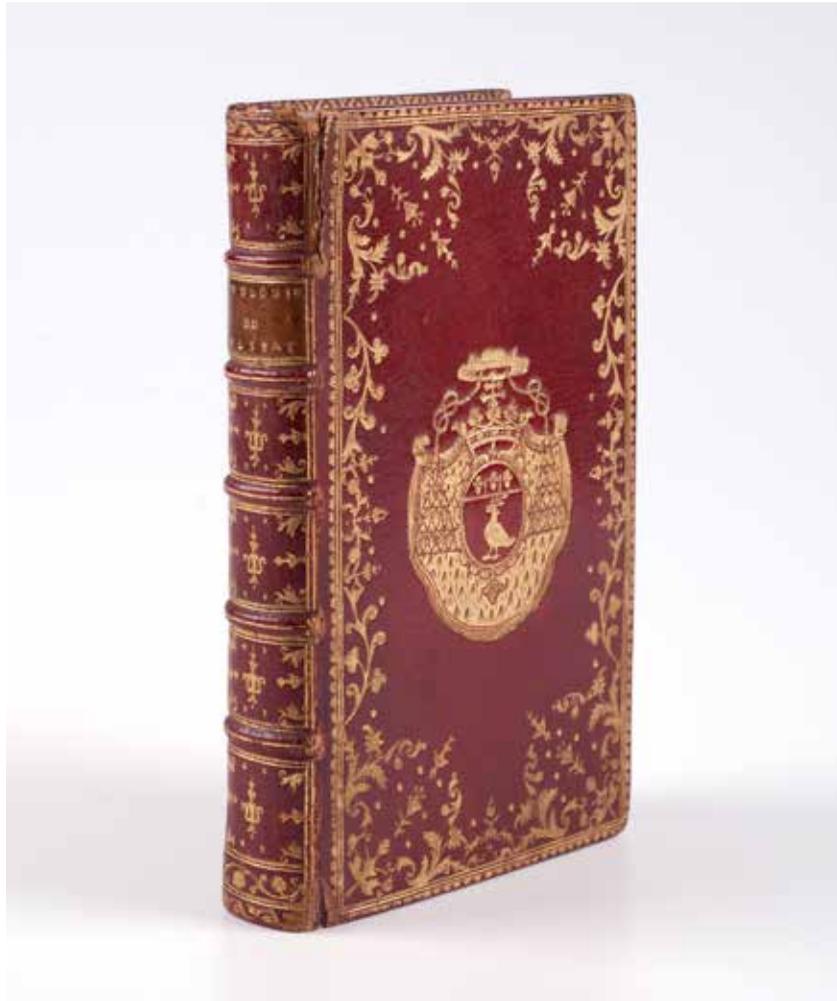
L'Ecclésiastique Citoyen; ou Lettres sur les moyens de rendre les personnes, les établissemens & les biens de l'Eglise encore plus utiles à l'Etat & meme à la Religion. Londres, 1785.

FIRST EDITION. *12mo (185 x 110 mm), pp. [iv], xx, 4 [ie. 21-24], 25-480; uncut throughout, in contemporary blue and orange patterned wrappers, paper signed 'A Orleans chez Letourmi', wrappers a little frayed, chipped along the lower part of the joints, original paper label, hand lettered, generally some wear but a lovely, unsophisticated copy.* **€2000**

A fascinating analysis of the priest as citizen written in the period immediately before the French Revolution. Nusse, who gained some notoriety for his criticism of senior clerics, was both parish priest and mayor for the town of Chavignon, north-east of Paris. In this work, he discusses the relationship between Church and State and the mutual duties and links between them. His central tenet is that the churchman, because of his love of humanity, makes the perfect citizen, but that it is necessary for the individual priest to take a stand against the abuses within the church. The work comprises seventeen extended letters discussing the current role of the Church, the division of Church property, the role of the parish priest, including his duties and his relationship with his parishioners, the roles and statutes governing curés and canons and the inequalities among priests, with the problems caused by the extremes either of wealth or poverty. He also discusses the religious orders and communities, suggesting that these would be more profitably used as centres of education. Nusse then proposes a series of reforms at a parish level, for the maintenance of church fabric, religious houses and education of children, integrating church affairs and the parish priest more into the wider community.

Conlon: 85: 247; see R. Attal and A. Blanchard, 'Le clergé du Soissonnais pendant la Révolution', Fédération des sociétés d'histoire et d'archéologie de l'Aisne, Mémoires, XXXIV, 1989, p. 189.

ESTC n28874, listing BN and Harvard only; OCLC adds Berlin and NLS.



**6. VILLIERS, Marc-Albert de (1730?-1778).**

Apologie du célibat chrétien. Par M. l'Abbé \*\*\* Prêtre & Licencié Paris, La veuve Damonville, Musier fils, Vatel, la veuve Berton, 1761.

[with] Sentimens des catholiques de France. [s.p.], [s.n.], 1756.

FIRST EDITIONS. *Two works in one volume, 12mo (168 x 92 mm), pp. [ii], [xii], [2], 414, [2]; [2], 14, with occasional slight browning, small paper flaw to lower outer blank corner of 15, bound in handsome contemporary crushed crimson morocco, with an elaborate border of double gilt fillet, feather tools, fleurons and tendrils along inner border, gilt centrepieces with the arms of Cardinal G. Doria Pamphili, spine with raised bands, gilt in compartments, with green morocco label lettered in gilt, with blue silk endpapers, gilt dentelles, all edges gilt, the upper joint partly split at head with small loss, minimally repaired at foot, head and foot of spine a bit rubbed, endpapers a little faded, with the nineteenth century ownership inscription of Pietro Ceriani and the nineteenth century bookplate of Bernardine Murphy, with manuscript shelfmark to front pastedown, red ink stamp of Libreria Colonna to front free endpaper, title and final blank, with some offsetting.* **€2200**

A superbly bound copy of two scarce religious works, with an illustrious provenance. Originally bound for the Cardinal Giuseppe Maria Doria Pamphili (1751-1819) with his arms gilt on both covers. Pamphili was apostolic nuncio in France between 1773 and 1785 and was later Secretary of State for the Holy See. In the nineteenth century, it passed into the library of the major Roman family of the Colonna, who were related to the Doria Pamphili.

The priest and doctor of law Marc-Albert de Villiers was the author of at least four pamphlets blending Christian philosophy, theology and canon law. Both works in this volume are concerned with marriage. The first is a defence of clerical celibacy, against the 'libels full of the most horrible impieties, the grossest obscenities and the greatest hate towards the Christian and

Catholic religion'. The second is a critique of J.-P.-F. de Ripert-Monclar's *Mémoire...sur les mariages clandestins des protestants en France*, 1750, which advocated the legalisation of Protestant marriages. He was especially opposed to Protestants who feigned conversion to Catholicism just to be allowed to marry Catholics, returning later to their Protestant convictions.

I: OCLC lists BN, Sainte-Geneviève, Cornell and Penn.

II: OCLC lists BN, Sainte-Geneviève, Cambridge, Bowdoin and Library of Congress.



## SHELF 3

# Contes Philosophiques:

### 7. BRICAIRE DE LA DIXMERIE, Nicolas, (1731-1791).

Contes Philosophiques et Moraux. Par M. de la Dixmerie. Tome Premier [- Second]. Londres & Paris, Duchesne, 1765.

FIRST EDITION. *Two volumes, 12mo, (165 × 90 mm), engraved frontispiece, by Danzel after Larrieu, to the 1st volume and pp. [xx], 360; [iv], 360, frequently misnumbered, in contemporary marbled calf, spines with raised bands gilt in compartments, red and brown morocco labels lettered and numbered in gilt, marbled endpapers, red edges.* **€1000**

The scarce first edition of a collection of short stories and moral tales by this prolific journalist and writer of fiction across multiple genres. He began his career by collaborating with La Place at the *Observateur littéraire* from where he was poached by the *Mercure* in January 1762 in order to supply the place previously held by Marmontel and provide them with short stories: ‘pour la partie des contes dont il a le privilège exclusif, ou du moins en chef’. The majority of the *contes* included in these volumes were previously published in the *Mercure*.

The selection includes his ‘L’Oracle journalier’, ‘Le Huron réformateur’ and ‘Azakia, anecdote Huronne’, as well as oriental tales, magical stories, moral and historical tales, with settings from Canada to Greece and Persia to the Pyrenees and stories telling of kings and financiers, lovers and philosophers.

An interesting preface, which gives background detail and information on many of the *contes*, begins by poking fun at ‘le grand mot de philosophie’ as chosen by him for his title: ‘ce mot est



CONTES  
PHILOSOPHIQUES  
ET MORAUX.

PAR M. DE LA DIXMERIE.  
1<sup>er</sup> vol. en 1754. — 2<sup>e</sup> vol. en 1779.  
TOME PREMIER.



A LONDRES,

Et se trouvent à Paris,  
Chez DUCHESNE, Libraire, rue S. Jacques,  
au-dessous de la Fontaine S. Benoît,  
au Temple du Goût.

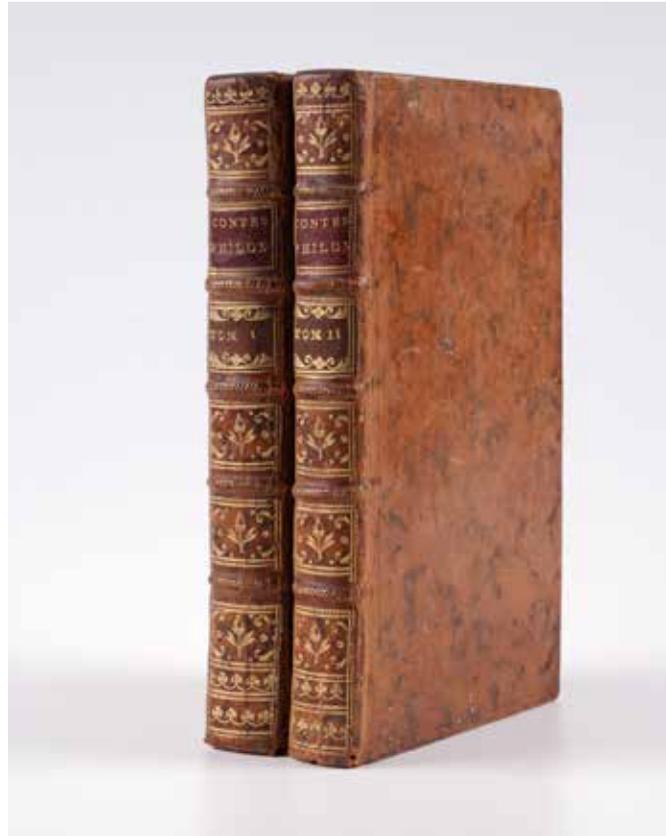
M. DCC. LXV.

devenu comme le passe-port banal de tous les Ouvrages de ce tems. Essais, Pensées, Réflexions, Amusemens, Bagatelles, &c. tout est philosophique, ou promet de l'être. Pourquoi des Contes ne jouiroient-ils pas au moins de ce dernier privilège?' He also explains that, while the tales may have previously been published, he is here gathering them together and publishing them under his own name. The preface concludes by comparing the *conte* as a literary form with the architecture of Versailles versus the Château de Marly: 'Dans le premier Palais tout est grand, mais on risque de se trouver soi-même petit. Dans le second, tout est plus à notre portée; notre existence nous est plus sensible. On se perd dans l'un, on se retrouve dans l'autre' (I, xx).

This being one of his earlier works, Bricaire de la Dixmerie went on to write a number of utopias and imaginary voyages such as *Le Sauvage de Taiti aux Français, avec un envoi au philosophe ami des Sauvages*, Londres & Paris, 1770 and *L'Île taciturne et L'île enjouée, ou Voyage du génie Alaciel dans ces deux îles*, in Garnier's *Voyages imaginaires*, 1787-1798. He was also involved in the production of the *Bibliothèque Universelle des Romans*.

ESTC t165438, listing Cambridge, Brotherton, Berlin, Corvey, Wisconsin-Madison and Clark.

Cioranescu 13879; MMF 65.17





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

Hurone eine wahre Geschichte. Berlin & Leipzig, 1784.

FIRST EDITION IN GERMAN. *12mo, (158 x 90 mm), pp. [ii], [3]-159, engraved full-length portrait of Voltaire on the title-page, in contemporary half calf over speckled boards, spine gilt in compartments with yellow morocco label lettered in gilt, some worm damage to upper joint, initials 'IVP' stamped at the foot of the title-page, the front endpaper inscribed in a contemporary hand 'Egeres oberforfer'.* **€1600**

The scarce first German edition of Voltaire's *L'Ingénu*, one of Voltaire's most important fictional works, first published in Geneva in 1767. Voltaire himself thought it a superior work to *Candide*, because it was more realistic: a young Frenchman brought up among the Hurons returns to a corrupt France, to be met by false imprisonment, religious intolerance and a tragic ending.

OCLC lists Munich, Berlin, Göttingen and Princeton.

BN Voltaire Catalogue 2862.

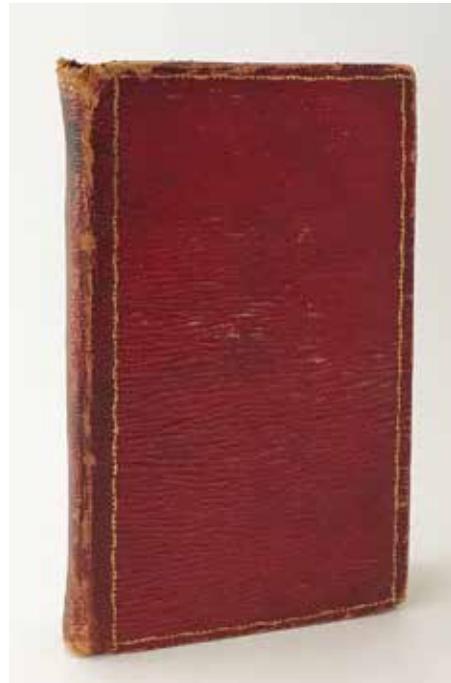


## 9. VOLTAIRE, François Marie Arouet de (1694-1778).

Zadig, ou la Destinée, Histoire Orientale par Mr. de Voltaire. Londres, G. Sidney for Polidori, 1799.

FIRST POLIDORI EDITION. 24mo, (123 × 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

€350



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.

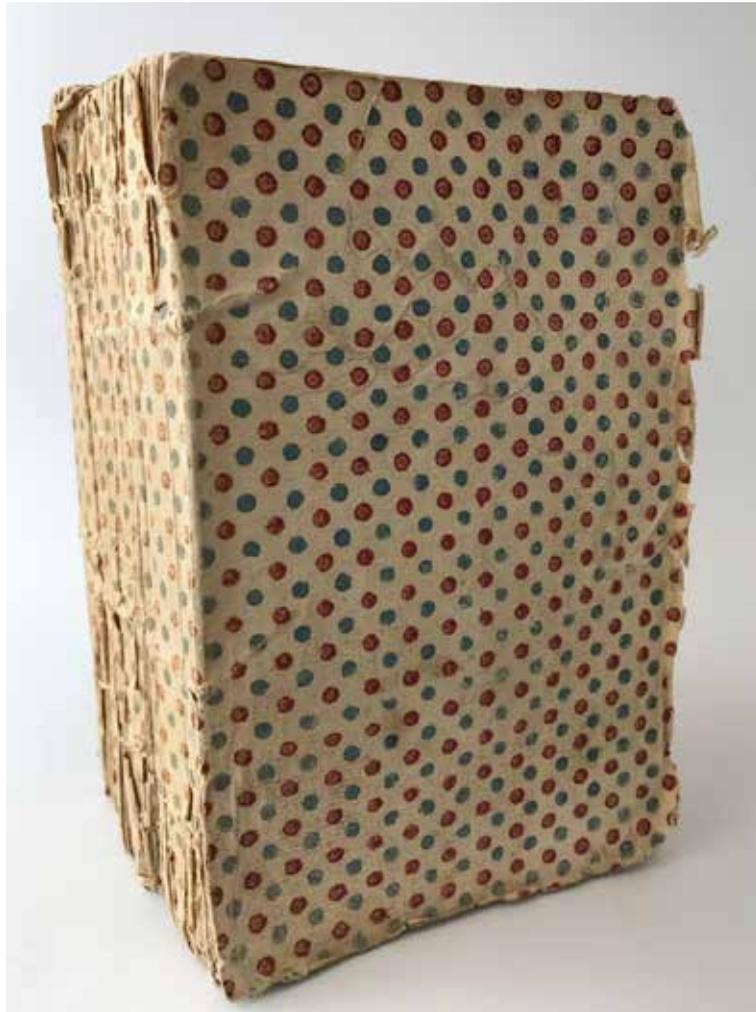
This is a delightful pocket edition of Voltaire's enlightenment tale, first published in a slightly shorter form under the title *Memnon* in Amsterdam, 1747, with the full text appearing in the following year under the title *Zadig*. Second only to *Candide* among Voltaire's *contes philosophiques*,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





## SHELF 4

### Travel and Recollections:

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

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

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

An attractive, unsophisticated copy in contemporary decorative wrappers of this Prussian officer's account of England and Italy. A professor of history with an interest in contemporary European politics, Archenholz wrote widely on current events. From 1791 he lived in France and ran a German language newspaper, *Minerva*, which reported the events of the French Revolution. His initial enthusiasm for the Revolution was challenged by its increasing violence and in 1792 the opinions expressed in his paper forced him to flee France in order to escape the guillotine.

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

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

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



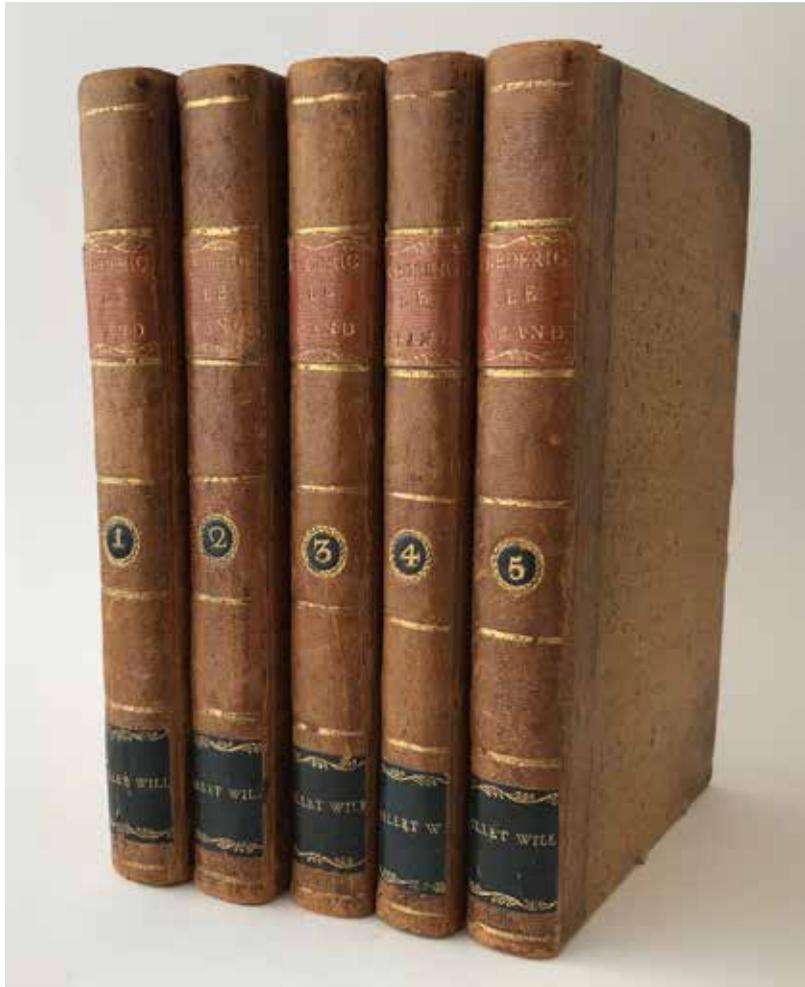
**11. FALLE, Philip (1656-1742).  
LE ROUGE, Georges-Louis (1712-1790), translator.**

Histoire Détaillée Des Isles De Jersey Et Guernsey, Traduite De L'Anglois Par Mr. Le Rouge, Ingénieur Géographe du Roi & de S.A.S. M. le Comte de Clermont. Paris, la Veuve Delaguette & Duchesne, 1757.

FIRST EDITION IN FRENCH. *12mo (158 x 90 mm), pp. [ii], iv, [ü], 181, [3], including one whole page woodcut diagram and two part page woodcuts in text, two large folding maps (330 x 225 mm and 315 x 425 mm), two small wormholes at the head of the first three leaves, in contemporary mottled sheepskin, corners and headcaps chipped, smooth spine divided into six panels with gilt compartments, lettered in the second on a tan label, the others tooled with a flower, stars and sprigs, edges of the boards tooled with a gilt roll, plain endleaves, red edges, preserved in a recent quarter red goatskin box, spine lettered in gilt.* **€1600**

A delightful copy of this scarce French translation of Philip Falle's historical account of the Channel Islands, translated by Le Rouge, who also supplied the folding map of the islands and commends the map by Dumaresq as 'sans contredit la meilleur jusqu'à présent'. Born on Jersey, Falle's *An Account of the Isle of Jersey, the Greatest of those Islands that are now the only Remainder of the English Dominions in France*, London, John Newton, 1694, was the printed first account of the island. Falle also supplied the description of the Channel Islands for Bishop Gibson's 1722 translation of Camden's *Britannia*, and in 1734 he published an enlarged version of his history of Jersey.

OCLC lists four copies in continental Europe and Cambridge, Leeds, Dartmouth (UK), Bodleian, Harvard and Goucher.



**12. 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. Paris, Buisson, 1805.

FIRST 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.



## SHELF 5

### Politics and Revolution:

#### 13. BERNARD, François (fl. 1775-1788).

Avis respectueux et désintéressé à Guillaume V Prince d'Orange, Stadhouder, Capitaine et Amiral-Général de l'Union; sur le parti à prendre, dans l'état actuel de la République, par Un vrai Ami de la Patrie & de l'Illustre Maison de Nassau-Orange. 'En Holland', ie. Leiden, De Does, 1783.

*8vo (202 x 115 mm), pp. xvi, 72, in contemporary quarter calf over speckled boards, slim spine gilt in compartments with orange and green morocco labels lettered ('Guillaume V') and stamped in gilt, a little rubbed at extremities, the Starbemberg copy with the usual stamp and crayon shelf mark on the half-title and with typically lovely patterned endpapers in red and green with cross-hatching and floral strips, red edges.* **€500**

A scarce *libelle* against William V, Prince of Orange (1748-1806), the last Stadtholder of the Dutch Republic. François Bernard was a French journalist who spent a number of years in Leyden and Amsterdam, where he taught mathematics, geography and French. He became closely involved in the patriotic movement in the Netherlands and was a key member of a group of French writers including Antoine Marie Cerisier and Dumont-Pigalle, who aimed to influence the broader European community on behalf of the anti-Stadtholder faction. Bernard edited the *Gazette d'Amsterdam*, 1786-1787 and the revolutionary journal, *De Batavier*, which was published in Dutch. Although written in French, the text of this important *libelle* was first published in Dutch in a translation by a lawyer named Blom, as *Aan zyne doorluchtige hoogheid Willem den Vyfden, Prins van Oranje*, 1783. A German translation, *Ehrfurchtsvoller und uneigennütziger Rath an Wilhelm*, was also published in 1783.

OCLC lists BL, BN, Koninklijke, Berlin, Augsburg, Bamberg, Trinity Dublin and Harvard; Cioranescu 11370.

**14. FELLOWES, William Dorset (1769-1852)**

Paris; During the Interesting Month of July, 1815. A Series of Letters, Addressed to a Friend in London. By W. D. Fellowes Esq. London, Gale & Fenner, 1815.

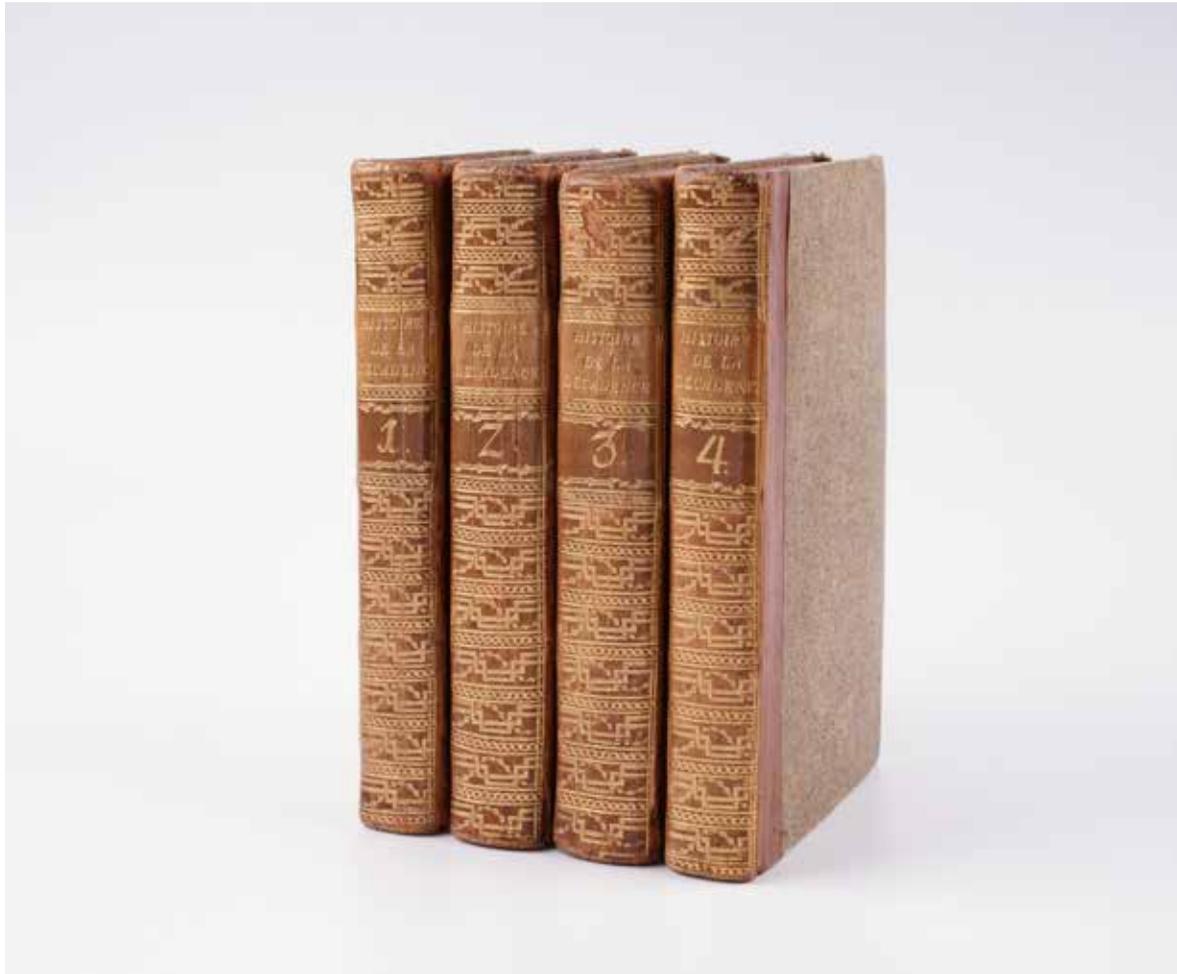
FIRST EDITION. *8vo (230 × 150mm), hand-coloured stipple-engraved frontispiece and pp. v, [i], 165, [3] advertisements, 8 publisher's catalogue at end, two further hand-coloured stipple-engraved plates, engraved title vignette, uncoloured, uncut throughout in the original paper backed blue boards, printed label on spine largely chipped away, binding generally worn and dusty but sound and authentic.* **€650**

A nice unsophisticated copy of this extraordinary account of Paris in the aftermath of Napoleon's defeat at Waterloo. In his preface, the author describes how he made his way to Paris as soon as it was possible to do so when the borders were reopened. Presented as a series of letters to a friend, his work has a remarkable immediacy to it, conveying the bustle and confusion, the conflicting reports and lack of information across the city as he and his companions go about their lives, having breakfast, watching the allied armies go past, visiting the theatre and the opera and writing up his experiences of the day late into the night in his hotel.

'Being anxious to witness the second entry of the allies into that city, which, it was to be expected, would take place after the battle of Waterloo, the Author proceeded to Calais, as soon as the communication was opened; and he had the good fortune to be again present at the extraordinary and splendid scenes which presented themselves in Paris during the month of July last... From the unsettled state of France, and the suspense and anxiety of every class as to the result of affairs, added to the difficulty of obtaining information, it was not possible to enter into a full detail of events; but they are shortly described as they occurred, the Author having wrote his remarks at the moment, according to the impressions which they made upon his mind' (Preface, pp. iii-v).

William Dorset Fellowes was the son of Dr. William Fellowes (b.1738), a surgeon in the armed forces who became physician extraordinary to George IV. William Dorset Fellowes was so named after being born on board the Dorsetshire during a voyage to Minorca in 1769. As a young man he joined the navy and was on board the 'Lady Hobart' when she hit an iceberg off the coast of Newfoundland and sank. Fellowes was one of eighteen survivors, including three children, who escaped in a lifeboat and managed to avoid sinking and starvation (and a series of other 'deplorable calamities') before being rescued over a week later. Hester Lynch Piozzi was a close friend of the Fellowes family and William's younger brother, Sir James Fellowes, was Piozzi's literary executor.





**15. 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, Secetaire du Cabinet du Roi. Tome Premier [-Quatrième]. Paris, Debure & Moutard, 1786.

THIRD EDITION. *Four volumes, 12mo (164 x 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 Gioranescu 38375; Norton 80.



## **SHELF 6**

### **Fictional Best-Sellers:**

*Early edition not in ESTC*

**16. MONTOLIEU, Jeanne Isabelle Pauline Polier de Bottens, dame de Coussaz, baronne de (1751-1832).**

Caroline de Lichtfield. Par Madame de \*\*\*. Publié par le Traducteur de Werther. Tome Premier [-Second]. Londres, Buisson, 1786.

SECOND EDITION; FIRST EDITION UNDER THIS TITLE. *Two volumes, 12mo (170 x 100mm), pp. [iv], [5]-292; [iv], [5]-257, with half-titles, a lovely copy in contemporary tree-calf, flat spines gilt in compartments with palm trees, red morocco labels lettered and numbered in gilt, with the pictorial bookplate of Robert J. Hayhurst in the first volume. €500*

A handsome copy of the true second edition of his hugely popular and influential novel. First published in Lausanne, ‘aux dépens de l’auteur et chez François La-Combe’, 1786, as simply ‘Caroline’, this is the first edition to use the full title under which the novel was subsequently printed and known. Buisson published two more editions in 1786, one designated ‘seconde édition’ (ESTC t136845) which has title-page vignettes of a landscape with trees (volume I) and buildings and a parley of instruments (volume II) and one designated ‘nouvelle édition, avec des corrections considérables’ (ESTC t136846) with title-page vignettes of an a flower (volume I) and two horsemen and a dog (volume II). The present edition, which was probably printed in Paris, is not the same as ESTC n42696, with its fruit basket title-page ornament and probable

manuscript asterisks, but both title pages have the same small vignette, of a garlanded cherub on fronds and the asterisks on the title-page are printed. The translator of *Werther*, as mentioned on the title-page, is Jacques Georges Deyverdun.

Countless editions were published, in French and English: ESTC lists eight editions of the French text published under British imprints. Most of these imprints are false but they do include some piracies which would be genuine London printings using spurious Paris printers' names. MMF list 16 editions of the French text between 1786 and 1828. Thomas Holcroft translated the novel into English and his version was treated with critical acclaim. Samuel Babcock in the *Monthly Review* wrote: 'In this beautiful and interesting novel, the lights and shades of character are blended with great ingenuity: and in every part of it we discover the hand of an elegant and skilful artist. With wonderful energy and address, the Authoress unfolds the secret springs and complex movements of the human heart; and so forcibly are the different feelings that agitate the soul, delineated by her magic pencil, that they strongly awaken the sympathy of the reader, and interest him in the distress of the story' (March 1787, pp. 265-266, see Raven & co., 1786:34).

Not in ESTC; see MMF 86.52; see Cioranescu 47072-47076.

*translated in prison by Helen Maria Williams; printed in Paris by her lover*

**17. SAINT-PIERRE, Jacques Henri Bernardin de (1737-1814).**

**WILLIAMS, Helen Maria (1762-1827).**

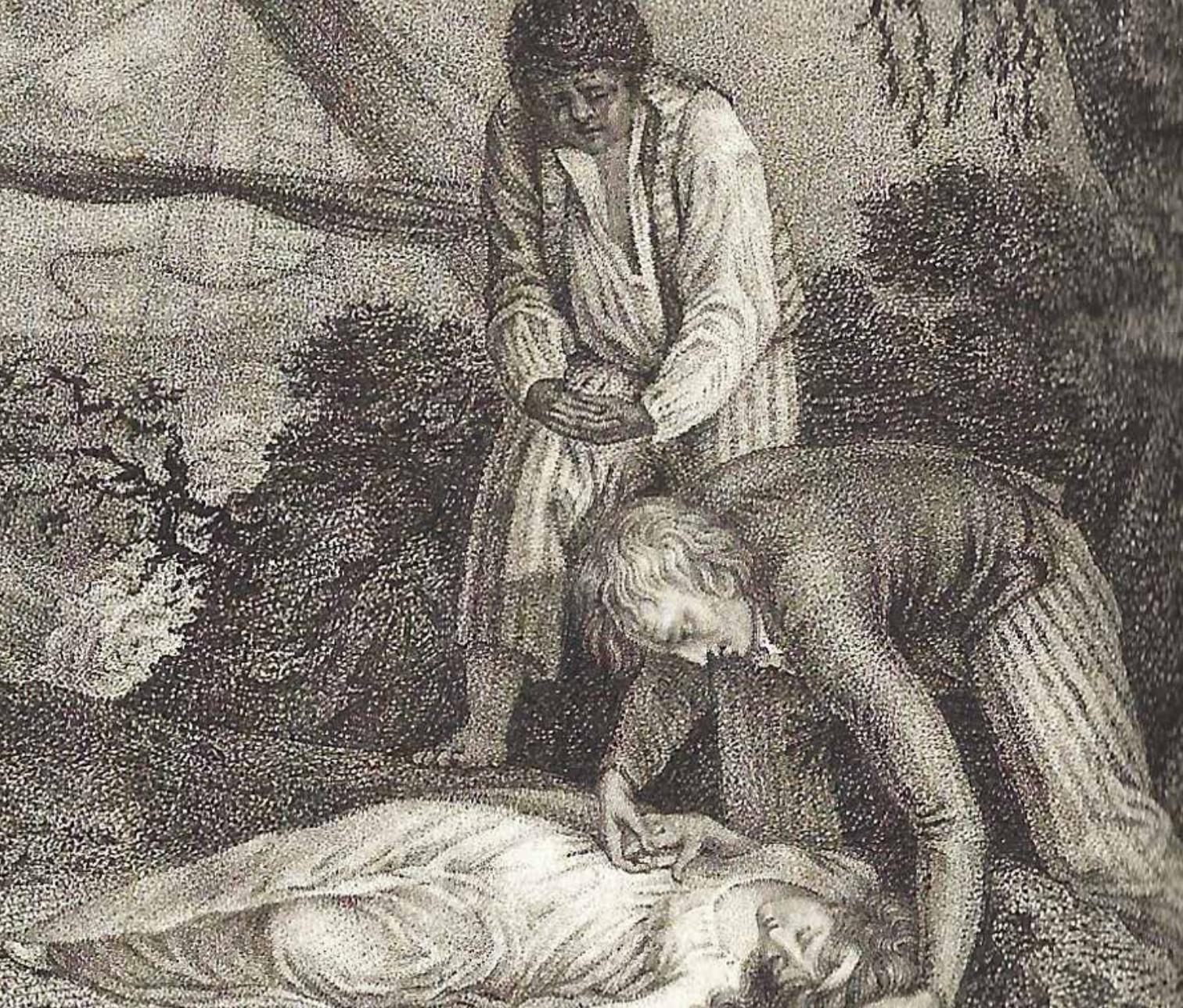
**DUTAILLY (fl. 1810-1812), illustrator.**

Paul and Virginia. Translated from the French of Bernardin Saint-Pierre; by Helen Maria Williams, author of Letters on the French Revolution, Julia a Novel, Poems, &c. Paris, John Hurford Stone, 1795.

FIRST EDITION OF THIS TRANSLATION. 8vo, pp. [ii], viii, [2], 9-274, with six stipple engraved plates, by Lingée, Lefebvre and Clément, two after designs by Dutailly, tissue guards to all but one of the plates, some scattered foxing, the text printed on mixed stock, much of which is slightly blue-tinted and watermarked 'P Lentaigne', occasional light spotting, small marginal hole on D1, one gathering sprung, in contemporary calf, worn at extremities, head and foot of spine chipped, roll tool border to covers within double fillet gilt, corner fleurons and circles gilt, flat spine gilt in compartments, blue morocco label lettered in gilt, both covers badly scratched, with bright marbled endpapers and gilt edges. **€3000**

An elegant if slightly damaged copy of the scarce first edition of Helen Maria Williams' translation of Saint-Pierre's best-selling *Paul et Virginie*. This English translation was also to prove enormously popular, with many printings in England, but this first appearance, thought to have been printed in Paris at the English press of Williams' lover, John Hurford Stone, is scarce. Additionally, this copy includes the suite of six engraved plates, found only in a few copies.

In 1792, two years after her first visit to Paris, Helen Maria Williams returned to live there permanently. Her salon on the rue Helvétius became a meeting place not only for her Girondist circle but also for a large number of British, American and Irish radicals, writers and public



figures, including Mary Wollstonecraft, Thomas Paine, Joel Barlow and Charles James Fox. It was at this time that she became involved with John Hurford Stone (1763-1818), a radical English coal dealer who was working as a printer in Paris. Their involvement caused huge scandal in England, as Stone was married. He divorced his wife in 1794 and it may be that he was married to Williams in the same year. On October 11th, 1793, during tea with Bernardin de Saint-Pierre, Williams had learnt that all British citizens in France were to be arrested, following the French defeat at Toulon. The next day she and her family were taken to the Luxembourg prison where they stayed until 26th October, when they were moved to the English Conceptionist Convent, otherwise known as the Couvent des Anglaises. It was here that Williams began this translation. She was released in April of the following year on the condition that she left Paris: she and Stone went together to Switzerland until they were able to return to Paris in 1795, when Stone printed the completed work.

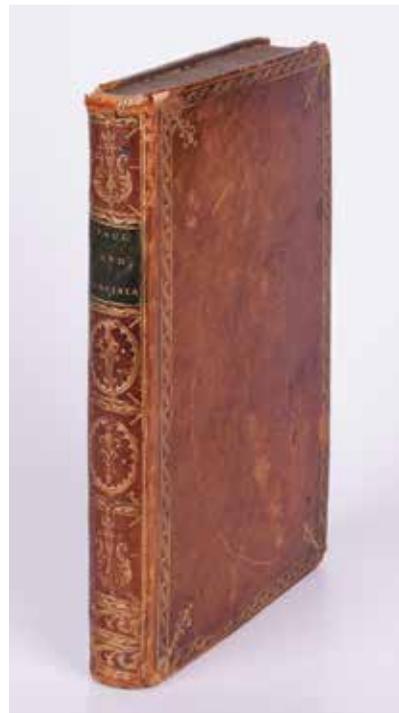
Of the copies listed in ESTC, only three copies, Virginia, Morgan and Penn have the plates, although the BN copy also has the plates. Of the Morgan copy, John Bidwell writes in their catalogue: ‘Given the French origins of the paper, type, plates, and binding, and the quality of the typesetting, this edition was printed in Paris, almost certainly at the English press of the expatriate radical John Hurford Stone, who was living with Helen Maria Williams at the time. Cf. Madeleine B. Stern, “The English Press in Paris and its successors,” *PBSA* 74 (1980): 307-89’. Adding another level to the interchange of nationalities in this edition, although French, the type was of English origin, being cast from Baskerville’s punches by the *Dépôt des caractères de Baskerville* in Paris, established by Beaumarchais in 1791 and closed c.1795–6. Beaumarchais, a great admirer of Baskerville, purchased the bulk of the Birmingham printer’s punches from his widow after his death (John Dreyfus, “The Baskerville punches 1750–1950”, *The Library*, 5th series 5 (1951), 26–48).



‘The following translation of Paul and Virginia was written at Paris, amidst the horrors of Robespierre’s tyranny. During that gloomy epocha, it was difficult to find occupations which might cheat the days of calamity of their weary length... In this situation I gave myself the task of employing a few hours every day in translating the charming little novel... and I found the most soothing relief in wandering from my own gloomy reflections to those enchanting scenes of the Mauritius, which he has so admirably described... the public will perhaps receive with indulgence a work written under such peculiar circumstances; not composed in the calm of literary leisure, or in pursuit of literary fame; but amidst the turbulence of the most cruel sensations, and in order to escape from overwhelming misery’ (Preface, signed Helen Maria Williams, Paris, June, 1795).

ESTC t131741, listing BL, Bodleian, Wisbech; Cornell, Harvard, Morgan, Penn, Princeton, Smith College, Toronto, UCLA, Chicago, Illinois, Virginia and Yale.

Cohen-de Ricci 932 (calling for only 5 plates); no details given in Garside, Raven & Schöwerling, see note on HMW’s translation in 1788:71.





*from pious Christian marriage to the gaming tables ...*

**18. VERNES, Jacob, (1728-1791).**

Confidence Philosophique. Londres, ie. Geneva, 1771.

FIRST EDITION. 8vo (212 x 145 mm), pp. [viii], 381, [1], uncut throughout and partly unopened, in the original blue wrappers, some light browning, considerably worn to extremities and spine but cords holding and part of the spine preserved, an unsophisticated copy with generous margins, with a colour postcard bookmark dated 1822, without free endpapers, printer's waste used for the pastedowns, with a section of reverse calligraphy on the front pastedown. **€1000**

The scarce first edition of this anti-enlightenment novel by the Geneva pastor Jacob Vernes, friend and correspondent of Rousseau and Voltaire. Vernes was a frequent visitor to Ferney and Voltaire welcomed Vernes' unorthodox approach to religion. Despite their friendship, however, this epistolary novel is a direct attack on Voltaire and the *philosophes*. The novel emphasises the shallowness of enlightenment ideas and the moral duplicity of their exponents. The anti-hero is a Parisian philosopher, brimming with charm and enlightenment, who takes as a student a pious married woman. Systematically he persuades her of the errors of her Christian faith and as she replaces it with his philosophy, she abandons all the principles of her life that had been grounded in it. Finally, she abandons her family and friends, becomes his lover and gives herself up to a life of dissipation and gambling.

Vernes' novel struck a chord: it became a best-seller in France, where it saw 5 pre-Revolutionary editions and was also very popular in England, where at least three editions were published, and the Netherlands. MMF notes that several of the later editions that claim to be 'augmentées', have almost nothing new in them but have had the order of the letters rearranged. Clever trick.

OCLC records a number of copies in France, and BL, NLS, Leeds, Texas, Princeton, Minnesota, Illinois, Delaware and UCLA; MMF 71.42.



## SHELF 7

### Entertainment and the Arts:

#### 19. AESOP (c. 620-560 BC).

Sixty Amusing and Instructive Fables, in French and English. Divided into Sections, and the Two Languages answering almost verbatim, for the Greater Convenience of Learners. The Whole adorned with Cuts. Designed principally for Schools. The Fifth Edition, Carefully Corrected and Improved. London, Johnson, 1773.

FIFTH EDITION. *12mo (162 × 108 mm), pp. [iv], 139, [1] advertisements, with 60 part-page woodcut illustrations throughout the text, printed in two columns in English and French, uncut throughout in the original plain paper covered boards, some light staining but sound.* **€2200**

A delightful children's edition of sixty of Aesop's fables, printed in parallel text in English and French, with woodcut engravings throughout. The woodcuts, one to accompany each fable, are mostly unsigned, but a good number bear the initials 'JE' or 'WP'. This selection was first published in 1732 as *Amusing and instructive fables in French and English*, and all earlier editions are scarce. The 1732 edition is not in ESTC but OCLC lists a copy at Trinity College Dublin; both OCLC and ESTC lists one copy only of the 1738 'second edition' (second volume dated 1736), at the National Library of Scotland. ESTC also lists two copies of the 1747 second edition of Vol II and the 'third edition' of Vol I (both at BL and Bodleian only). This title was first used in the 1760 edition, located in OCLC at Princeton only and not listed in ESTC.



‘It was thought necessary to adorn these Fables with Cuts, as daily experience shews, that young People are fond of pictures; and that many Children, who would never look into books, were they unadorned, are thereby often allured, and invited to turn them over. The delight Cuts give to the eye, makes young People attend with pleasure to the explanation of them; and by this means they imbibe, at an age when they are most susceptible of impression, many solid and rational principles, which are of use ever after’ (Preface, pp. iii-iv).

ESTC n23674, at BL, Bodleian, Toronto, Trinity College (Watkinson Library) and UCLA; OCLC adds Creighton University.

Not in Osborne.

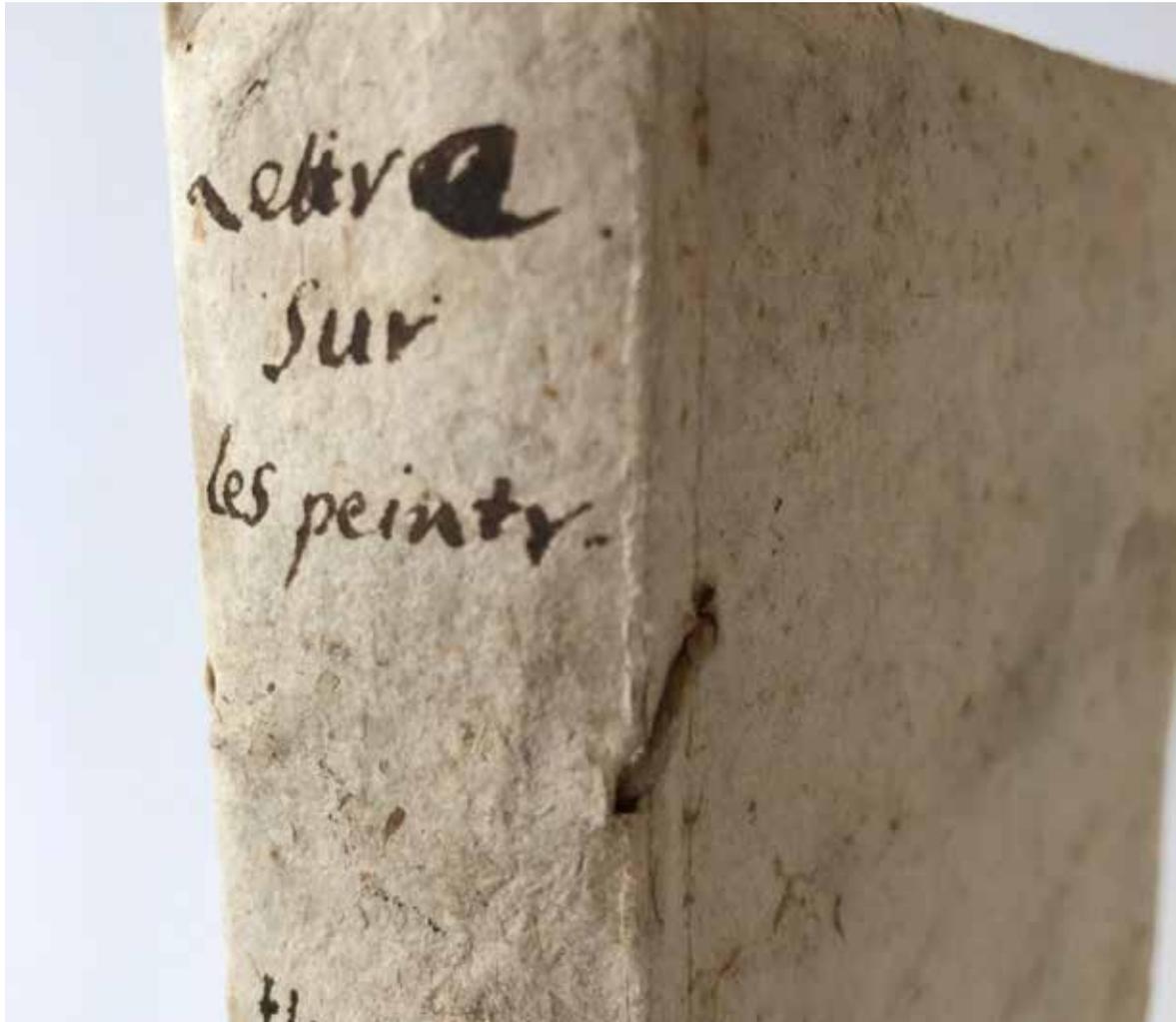


**20. HAGEDORN, Christian Ludwig von (1712-1780).  
JANNECK, Franz Christoph (1703-1761).**

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. Dresden, George Conrad Walther, 1755.

FIRST EDITION. 8vo (188 × 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. **€1000**

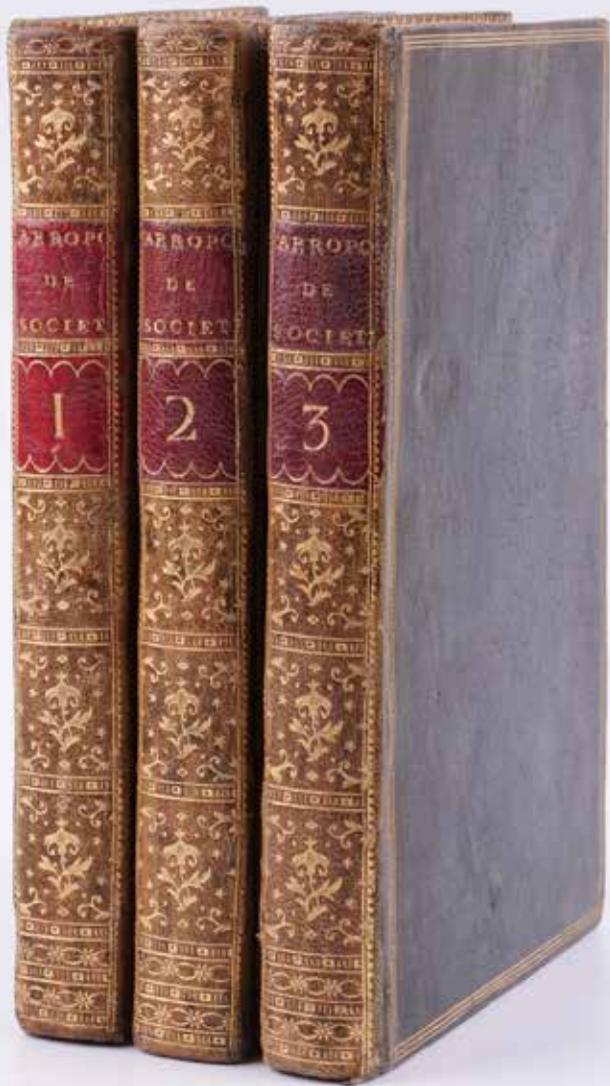




An attractive, unsophisticated copy of the first edition of *Lettre à un Amateur de la Peinture* by Christian Ludwig von Hagedorn, one of the most important art historiographers of the Enlightenment. A diplomat and director of the royal picture collection in Dresden, Hagedorn also assembled a significant 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 1979, no. 1162.



*de Goncourts' copy in contemporary green morocco*

**21. LAUJON, Pierre (1727-1811).**

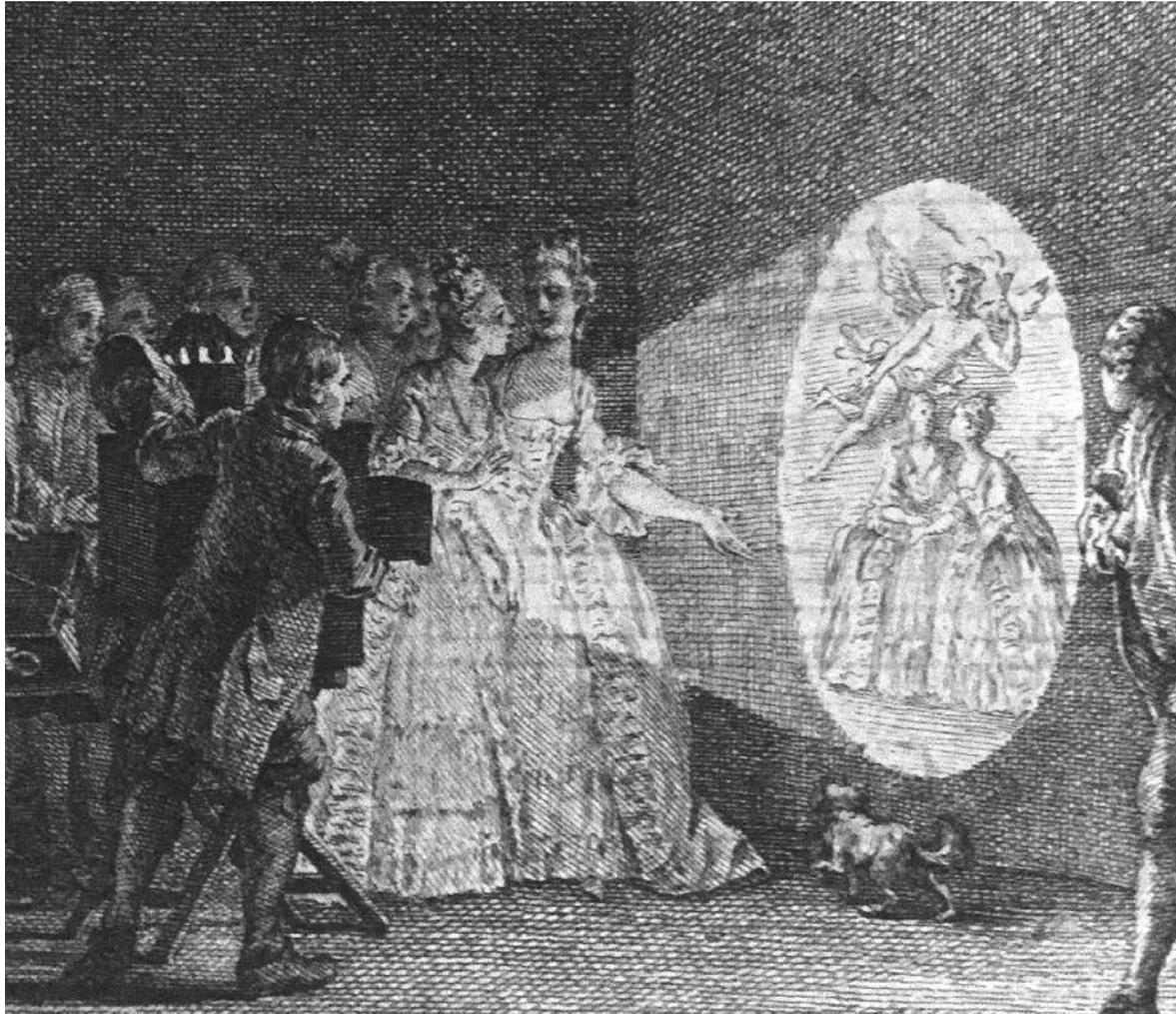
**MOREAU, Jean Michel, 'le jeune' (1741-1814), illustrator.**

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

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

FIRST EDITIONS. *Three volumes, 8vo, (180 x 105 mm), engraved frontispiece and engraved title-page to each volume and pp. [iii]-x, 302; 316; [iii]-vi, 319, [1] errata, each volume with additional engraved head- and tail-piece, all by Moreau, engraved by Launay, Simonett, Duclos and Martini, additional vignettes throughout the text, in contemporary green morocco, triple gilt fillet to covers, spines gilt in compartments, two red morocco labels on each spine, lettered and numbered in gilt, marbled endpapers, gilt edges, with the ex libris of Henri Bonnasse and an unidentified one with the monogram 'CC' (?) on the front pastedown and the bookplate of the Goncourt brothers, designed by Gavarni and engraved by Jules de Goncourt, on the front endpaper of the first volume, with the inscription in red ink, 'Une des plus delicates illustrations de Moreau, de Goncourt', from the library of Claude Lebedel.* **€4000**

Edmond and Jules de Goncourt's copy of this popular French song book, elegantly printed with fabulous illustrations by Moreau. Pierre Laujon was a celebrated society host, who organised *soirées* and entertainments for a select few, at which his songs and ballads would be performed. His ballets, operas and verse were moderately popular and, eventually, at the advanced age of eighty, gained him his place in the *Académie française*. This collection contains the melodies and lyrics to 264 songs and ballads. Mostly written in a lively and humorous style, the songs celebrate love and drunkenness, birth and marriage, the follies of old age and the daily social whirl and pastimes of the *ancien régime*. Moreau's illustrations are particularly evocative of Laujon's world



of aristocratic entertainment, as shown in the vignette in the second volume which depicts a magic lantern show and its enraptured audience.

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

Altogether the three volumes include three elegant engraved title-pages by Moreau (that of the first volume is used again in the second, with only the volume number changed), a frontispiece by Moreau, engraved by Launay, Simonet and Martini and three engraved head-pieces by Moreau, engraved by Duclos and Martini and three tail-pieces by Moreau, engraved by de Launay (vols 1 & 2) and by Moreau himself (vol. 3). The text itself is elegantly printed with abundant decoration, typographical ornaments and small vignettes. The third volume, which is usually found with the first two, has the title 'Les A Propos de la Folie, ou Chançons Grotesques, Grivoises et Annonces de Parade'.

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

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

Cioranescu 37506 and 37505; Cohen-de Ricci 604; *Bibliothèque des Goncourt*, 391: 'Bel exemplaire. Les illustrations par Moreau de ces deux ouvrages sont très remarquables'.



## SHELF 8

### Love and Scandal:

#### 22. LOAISEL DE TREOGATE, Joseph Marie (1752-1812).

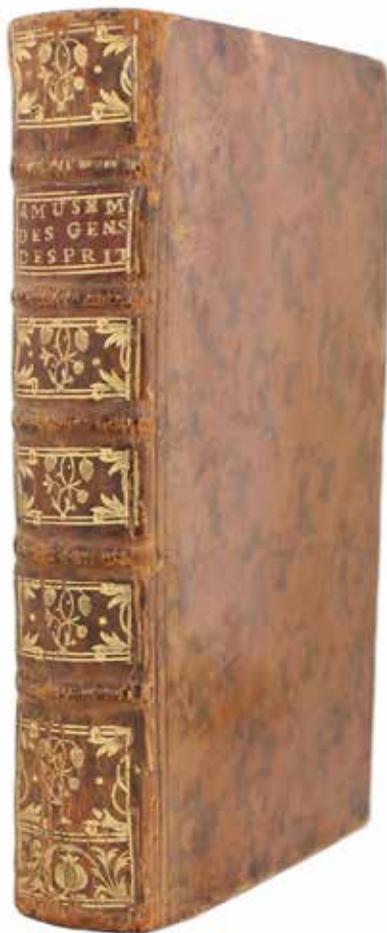
Ainsi finissent les Grandes Passions; ou les Dernières Amours du Chevalier de... Première [-Seconde] Partie. Paris, Poinçot, 1788.

FIRST EDITION, SECOND ISSUE. *Two volumes, 12mp (180 x 105 mm), pp. [iv], 5-240; [iv], [5]-247, II F1 torn at base with loss to margin, not touching text, uncut throughout in the original drab wrappers, paper labels and small paper shelf mark labels, lettered and numbered in ink, a little worn but a nice, unsophisticated copy.* **€650**

A lovely, unsophisticated copy of this scarce sentimental novel, first published in 1788 and apparently reissued here with a new title-page (as suggested by MMF but I have not compared copies). Set in Paris and provincial France, this epistolary novel explores the connections, romantic and otherwise, between Madame Eugénie de V. and the Chevalier de..., demonstrating the importance of the purity of passion (not ‘l’amour héroïque’ but ‘l’amour avec toutes ces foiblesses’) and the call for a return to nature.

With a longish preface on love and fiction: ‘Enfin, quoique ce Livre soit un Livre d’amour, nous le croyons cependant très-moral...si toutefois on peut appeller Roman un Livre où il n’y a point d’aventures, où l’action est bien moins dans les incidens que dans les images, où les sentimens abondent, où tout est en réflexions & en développemens’.

See MMF 8754bis; Gay I, 39.



*Scarce libertine novel bound with licentious verse contes*

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

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

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

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

*Second Editions. Two works in one volume, 12mo (164 x 90 mm), Massac: pp. xii, 268; Mailhol & Des Biefs: pp. [iv], [5]-158, some pages considerably browned, in contemporary mottled calf, spine gilt in compartments, red morocco spine lettered in gilt, with the later bookplate of Mr. le Vicomte Emile de Guizelin.* **€2500**

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 Daronvile, 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, Olimpidore, 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.

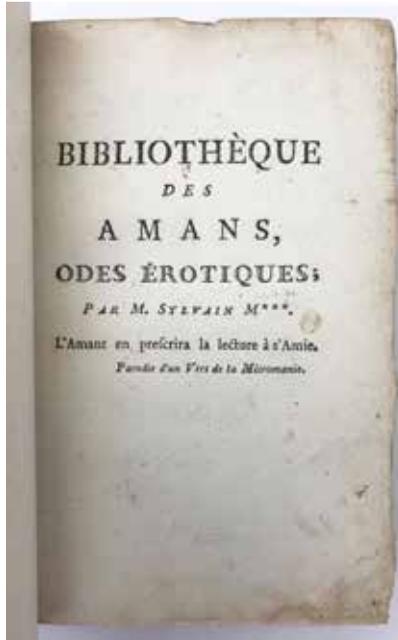
See MMF 55.29; Cioranescu 41349; for Des Biefs see Cioranescu 23092-23093; Gay II 661-662;

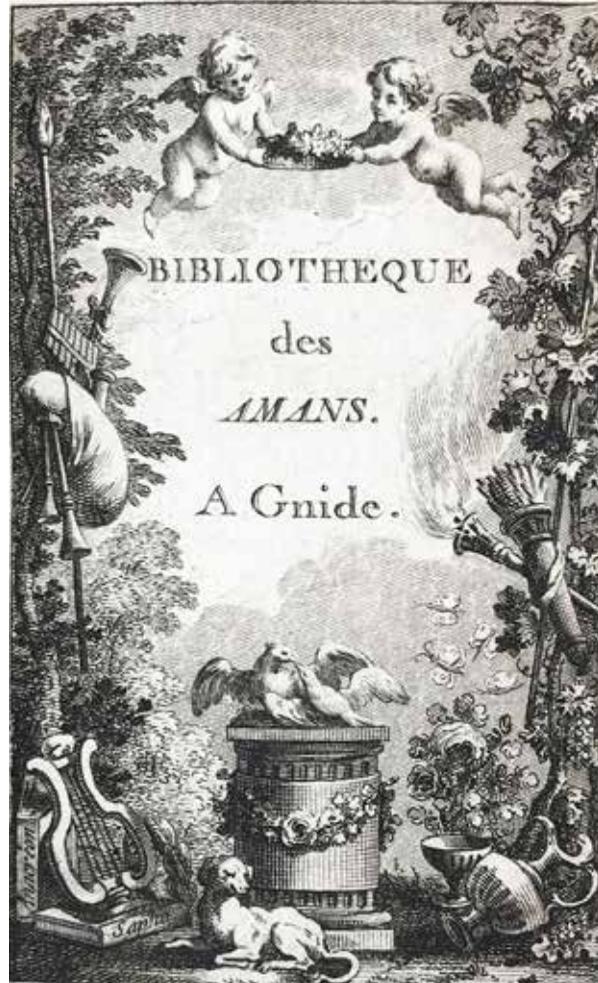
Massac: OCLC lists Cambridge, Bodleian, Dresden and Chicago only. Cioranescu 43457.

## 24. MARECHAL, Pierre Sylvain (1750-1803).

Bibliothèque des Amans. [Odes Erotiques; par M. Sylvain M\*\*\*. ] A Gnide. Paris, Veuve Duchesne, 1777.

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





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

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

