

CATALOGUE 45

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2022

AMANDA HALL RARE BOOKS

Easton Farmhouse
Berwick St John
Shaftesbury
Wiltshire
SP7 0HS
England

Tel: + 44 (0) 1747 898330

Tel: + 44 (0) 7976 842982

Email: amanda@amandahall.co.uk

Cover design taken from 19. 'Bob Short', ie George Wright; inside cover illustrations from 41, Willem den Elger.

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Catalogue 45

Berwick St John

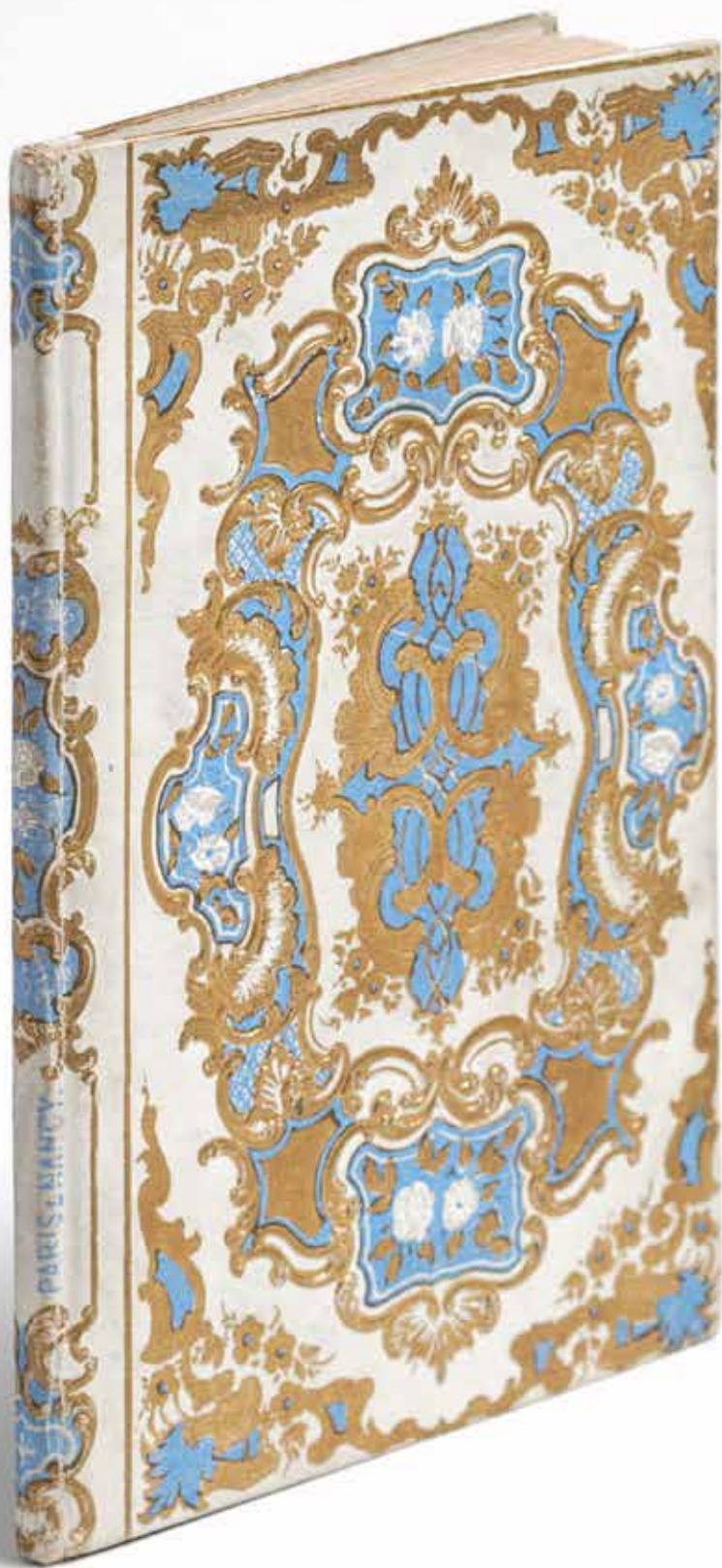
2022



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CHAPTER ONE: AMERICA

1. BARTOLOZZI, Francesco (active 18th century.)

Apologia delle Ricerche storico-critiche circa quali puo servire d'Agguinta scritta da Francesco Bartolozzi in confutazione della Lettera Seconda allo stampatore data col nome del Padre Caonvai delle scuole pie. Florence, Gaetano Cambiagi, 1789.

FIRST EDITION. *4to (195 x 143 mm), pp. 40, two gatherings slightly misbound but text complete, printed on thick paper with wide margins, in the original carta rustica wrappers.* **\$600**

An important work in the Vespucci controversy, this is the first edition of Bartolozzi's spirited defence of his *Ricerche storico-critiche circa alle scoperte d'Amerigo Vespucci con l'aggiunta di una relazione del medesimo fin ora inedita*, Florence, Gaetano Cambiagi, 1789. Bartolozzi's publication was the first printed version of Vespucci's *Letter from Lisbon*, 1502, which is itself a continuation of the letter started in Cape Verdi. Bartolozzi divides the present work into six parts: a general examination of the second letter to the printer, a survey of opinions about trade in the time of Vespucci, a discussion about the island of Haiti ('Isola Antiglia'), an examination of Vespucci's error in his location of the 'Cape of Cattigara', a new examination of Vespucci's methods in determining longitude and a final discussion of some interesting facts which are revealed in the 'Letter to the Printer'.

Sabin 3799.

2. CORNELIUS, Elias (1794-1832).

La jeune captive. Histoire véritable d'une petite fille Osage. Paris & Strasbourgh, Veuve Berger-Levrault et fils, circa 1850-1872.

FIRST EDITION? *Small 12mo (139 x 85 mm), engraved frontispiece and pp. 51, [1], with three further engraved plates, all landscape format, with a folding sheet of music with words bound after the text, in contemporary decorative publisher's boards, highly ornate with blue colouring and plentiful gilt tooling, the gilt filet surrounding the central pattern on front and lower board wrapped around onto the pastedowns, the spine lettered 'Berger-Levrault Paris & Nancy'.* **\$1,650**

A delightful copy in an elegant colourful binding of this scarce juvenile captivity narrative featuring a young native American girl from the Osage nation. Set in 1817, a French missionary discovers a little six-year old girl being held prisoner by a group of Cherokee warriors who brandish the scalps of her parents. After a number of setbacks, the missionary manages to ransom the little girl and take her to school where she is adopted by a new family. Beautifully illustrated with a frontispiece and three further plates, the text is also accompanied by a folded song sheet, printed on both sides and containing music by Theodore Parmentier (1821-1910). Éléonore Berger-Levrault operated the long-standing family printing business under the name 'Veuve Berger-Levrault et Fils' from 1850 until 1871, after which the firm left Strasbourg and opened a printing office in Nancy. The present copy has the Paris and Strasbourg imprint but also has 'Paris & Nancy' on the binding.

OCLC has seven entries dated between '1820s' and 1870, all with the same publishers (the BN has entries dated 1847, 1852, 1858 & 1868) with copies located at the BN, New York Historical Society Library and Newberry only.



*noble savage in America***3. MERCIER, Louis Sebastien (1740-1814).**

L'Homme Sauvage, Histoire traduite de ... Par M. Mercier. Amsterdam, Zacharie, 1767.

SECOND EDITION. *12mo (162 x 94 mm), pp. [iv], [7]-309, [1], lacking the front and rear blanks but with extra endleaves, in contemporary mottled calf, spine gilt in compartments, dark red morocco label lettered in gilt, marbled endpapers, red edges, old casemark to front free endpaper.* **\$2,200**

A significant work in the Mercier canon treating of the concept of the noble savage and following the adventures of two children born and raised - 'élèves dans la nature' - in Peru. This is an important work in the French utopian tradition, representing Mercier's early treatment of the theme that came to fruition in his *L'An Deux Mille Quatre Cent Quarante*, 1771, the work which led to his being dubbed 'the father of the modern utopia'. It also shows how much Mercier was influenced by Rousseau, perhaps earning him one of his less flattering sobriquets, 'le singe de Jean-Jacques'.

The novel is largely told in the first person by the noble savage of the title, Zidzem, who lives in an idealised society in Peru. Zidzem's adventures with his sister are the focus of the novel, against a backdrop of the Chebutois' resistance against the Spanish colonisation of Peru, as they are forced to fight or escape to surrounding territories. Inspired by Rousseau, it presents a sharp contrast between the brave and loyal natives and the violent and rapacious European invaders: 'Je suis né parmi les Chébutois, peuple du sud de l'Amérique; peuple long-tems illustre & vainqueur'.

Despite being banned on publication, *L'Homme Sauvage* was an immediate publishing triumph, with three editions in the first year alone and some fifteen editions before the end of the century. The first edition was published by the veuve Duchesne and although this has the same pagination, it has been entirely reset. 'This novel is little remembered today, accessible only in the rare book collections of a few limited libraries. During its time, however, it made something of a splash in Europe - it was edited in French, German, and Dutch between 1767 and 1787' (Prasad, 'Colonialism', p.76). Inspired by Pfeil's utopian novel *Der Wildeman*, but generally accepted as mostly by Mercier (see Winfried Engler, *Merciers Abhängigkeit von Pfeil und Wieland*, *Arcadia*, III, 1968, 251-261, and T.E. Annandale, 'Johann Gottlob Benjamin Pfeil and Louis-Sébastien Mercier', *Revue de litt.*, 44. année, no. 4, oc-déc, 1970, 444-459).

MMF 67:42; Cioranescu 44548; Higgs, *Bib. of Economics*, 4232; Palau 165160.

fer

S u r o n e
eine
wahre Geschichte,
von
Voltaire.



Berlin und Leipzig.

1784.

I. V. P.

4. RAYNAL, Guillaume Thomas François (1713-1796).

Revolution de l'Amerique. Par M. l'Abbé Raynal, auteur de l'Histoire Philosophique et Politique des Etablissemens, et du Commerce des Européans dans les deux Indes. Londres, 1781.

SAME YEAR AS THE FIRST EDITION. *8vo, pp. viii, 173, [3], D2 cut along the margin with loss, but nowhere near text, contemporary ownership inscription of 'B.Imbert fils' on the title page, in contemporary mottled calf, flat spine gilt in compartments with green morocco label lettered in gilt, some slight erosion to boards but generally an attractive copy.* **\$450**

A scarce pirated edition of the Abbé Raynal's popular work which ran to several editions in 1781, many of which bear the 'Londres' imprint. In the present case, the Londres imprint is probably false; ESTC suggests a French or Dutch printing.

ESTC n12895, at the BL, Cambridge, Reading, Amsterdam, American Philosophical Society, Brown, Gonzaga, Harvard, Lehigh, Princeton, San Antonio College and the Lilly Library. See Gioranescu 52363 and 52364; Sabin 68103.

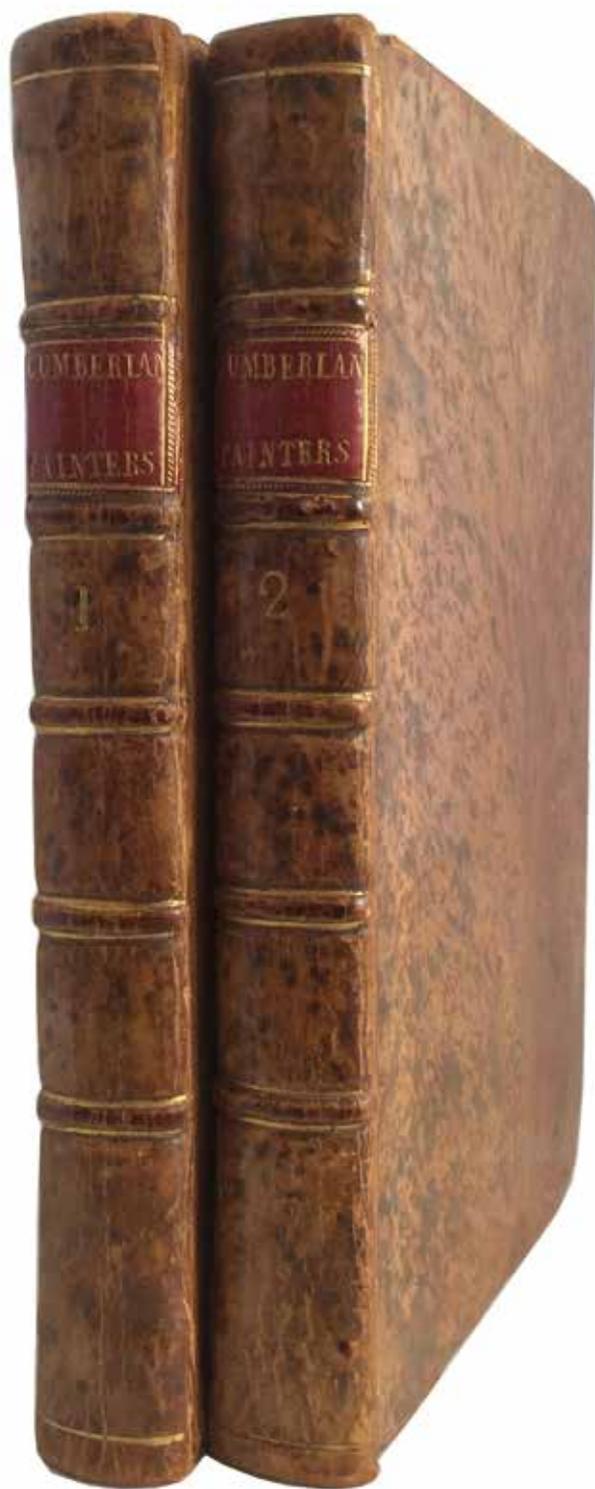
5. VOLTAIRE, François Marie Arouet de (1694-1778).

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 'TVP' stamped at the foot of the title-page, the front endpaper inscribed in a contemporary hand 'Egeres oberforfer'.* **\$1,900**

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.



CHAPTER TWO: ART

6. CUMBERLAND, Richard (1732-1811).

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

FIRST EDITION. *Two volumes, 12mo (156 × 95 mm), pp. [iv], 225, [1], [2] index; [iv], 224, [1] index, [1], in contemporary tree calf, spines ruled in compartments and numbered in gilt, red morocco labels lettered in gilt.* **\$900**

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

In 1780, Cumberland was sent on a confidential mission to Spain in order to negotiate a peace treaty during the American War of Independence that would weaken the anti-British coalition. Although he was well received by Charles III of Spain and his government, the sovereignty of Gibraltar proved insurmountable and Cumberland was forced to return to England empty handed. The government then refused to repay his expenses, even though he was out of pocket to the tune of £4500, a blow to his finances that he never really recovered from. One of the few positive results of his time in Spain was the research that he did for this book.

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

ESTC t116936.

**7. 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 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. **\$1,250**

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.

*prints for British tourists in Italy***8. HAMILTON, William RA (1751-1801), after.
DALL' ACQUA, Giuseppe (1760-circa 1829), engraver.**

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

Four sheets, (362 × 260 mm), stipple-engraved prints, platemarks measuring 246 × 177 mm, the images presented in elegant slim ovals (198 × 98 mm), double ruled, each plate bearing an English title of one of the elements and signed 'W. Hamilton delinet' and 'Giuseppe dall' Acqua di Cristoforo scul. 1787', the first print (Earth) also with 'no. 343', two pin-holes at the top of each sheet, with very light creasing and soiling but generally a very fresh, clean set with generous margins. **\$3,500**

A lovely set of this rare series of prints depicting the Elements. This is a charming Italian and English collaboration, engraved and printed in Italy from an original by an English artist, using English language headings and presumably sold in Italy to an English market. The combination of the English artist and the use of English titles would have had a particular appeal to the traveller on the Grand Tour. The prints may have originally been published by a London print gallery, to whom Hamilton supplied a number of drawings, but we have traced no other version.

The British painter William Hamilton had initially trained as an architect but was sent to Italy by the neoclassical architect Robert Adam, who employed both Hamilton's father and the young Hamilton, whose first job was working for Adam as a decorative painter. Hamilton spent two years in Rome where he studied under the painter Antonio Zucchi, who later married Angelica Kauffman. On his return to England Hamilton established a reputation for himself painting theatrical portraits and illustrating scenes from Shakespeare. He was commissioned to create works for Boydell's Shakespeare Gallery and was one of three principal illustrators of Boydell's illustrated edition of Shakespeare, a massive project which ran from 1786 to 1805. He also contributed illustrations to Bowyer's *History of England* and Thomas Macklin's *Bible*, many of which were widely reproduced and sold as popular



prints. Hamilton's style was reminiscent of the cult of sentiment prevalent at the time and his work was clearly influenced by Angelica Kauffman and Henry Fuseli. These classical representations of the four Elements are typical of Hamilton's output in combining sentimental interpretation with distinctively dramatic settings.

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

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

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

9. PEACOCK, James (1738-1814).

Oikidia, or, Nutshells: being Ichnographic Distributions for Small Villas; chiefly upon oeconomical principles. In seven classes. With occasional remarks. By Jose Mac Packe, a Bricklayer's Labourer. Part the first, containing Twelve Designs. London, for the Author, 1785.

FIRST EDITION. 8vo, (212 x 121mm), two engraved frontispieces and pp. [iv], 89, with numerous tables in the text and twenty-five engraved plates, each facing its description, the text proper being in the appendix, beginning at p. 51, plate xviii misnumbered xvii, in contemporary calf, red morocco label on spine lettered in gilt, spine ruled in gilt, joints repaired, with the early ownership inscription of James McDonall of Lagan. \$650

A charming book written as a guide to the ordinary person wishing to build a house in the country. Peacock had worked as principal assistant to the architect George Dance and as Clerk of Works to the City of London Corporation and therefore had considerable experience, belying the anagrammatic pseudonym 'Jose Mac Packe', a 'bricklayer's assistant', as given on the title page. He fears that some might suspect this and reassures them as to his station in life, expressing the hope that 'the sourest critic will upon the whole allow, that he has acquitted himself as well as might be expected for a Bricklayer's Labourer' (Preface). The twenty-five plates give plans of examples with comments and detailed measurements, showing Peacock's skill with relatively small sites. The appendix (which, written under the guise of bricklayer, includes some advice on how to deal with your architect) is a humorous guide for the layman on how to build his own house: 'let him procure a design upon paper, of a new House ... whether it be from some Fan-painter, Toy-man, Lace-man, Paper-hanger, or Undertaker ... if it happens to be the production of a wonderful genius, not of the profession, it will not be unwise in him to consult some clumsy mechanic, or other, who can readily distinguish a brick from a pantile' (pp. 53-54).

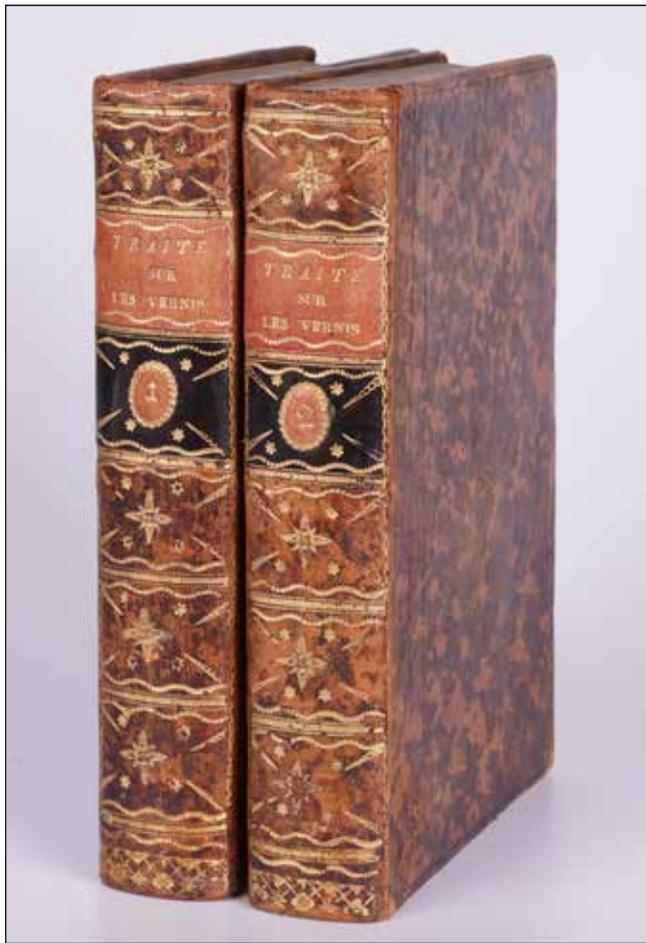
Eileen Harris, *British Architectural Books and Writers 1556-1785*, 694; Berlin Katalog 2295. ESTC t42147.

preparation of paints and varnishes

10. TINGRY, Pierre François (1743-1821)

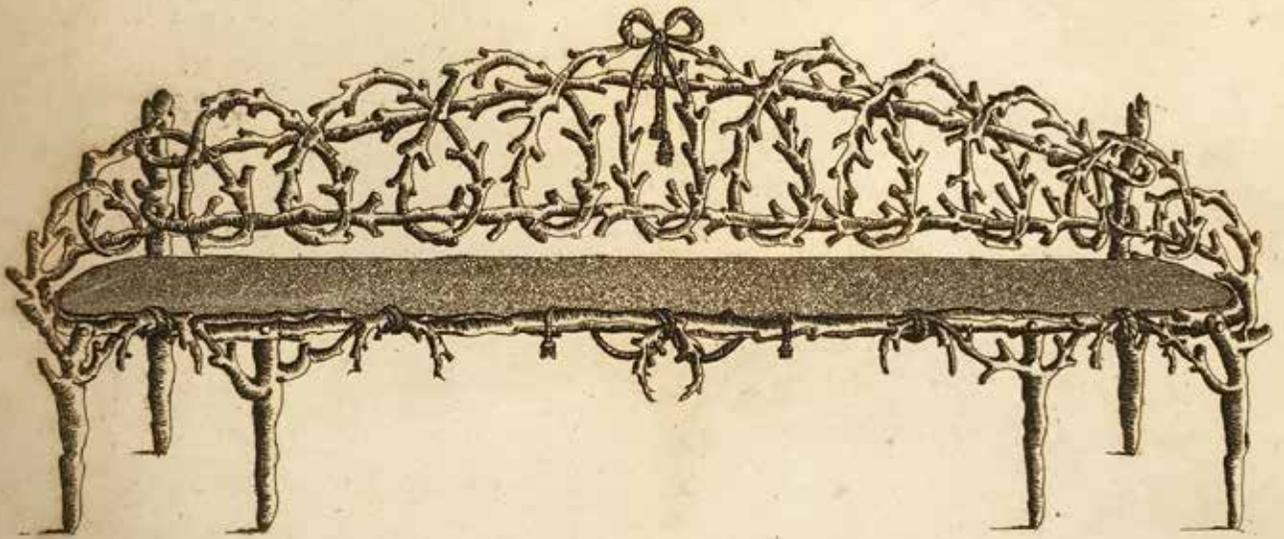
Traité théorique et pratique sur l'art de faire et d'appliquer les vernis; sur les différens genres de peinture par impression et en décoration, ainsi que sur les couleurs simples et composées: accompagné de nouvelles observations sur le copal; de notes historiques sur la nature des matières et sur les procédés mis en usage par les compositeurs des couleurs et de vernis, et par les peintres vernisseurs et décorateurs, &c. &c. &c. An XI. (1803).

FIRST EDITION, FINE PAPER COPY. *Two volumes, 8vo, (198 x 124 mm), pp. [iv], xlviii, 326, [1] errata, [1] blank; [iv], 351, [1] errata, woodcut device on each title, with five etched plates (four folding) in vol. 1 and a folding printed table in vol. 2, printed on thick, blue tinted paper, in contemporary mottled calf, flat spines attractively gilt in compartments, with orange and black lettering pieces, a circular numbering piece in contrasting orange on the black label, lettered and numbered in gilt, with red sprinkled carmine edges, liberally applied leading to the partial closure of a couple of pages, a little rubbed at extremities but a handsome set, with the bookplate of the Bibliothèque de Mr. de Barante on the pastedowns.* **\$2,200**



A lovely fine-paper copy of this important illustrated work on varnishes. Pierre François Tingry was a Geneva pharmacist who worked in minerology, botany and applied chemistry and is credited with the discovery of Epsom salts. His detailed work on varnishes and their application became a standard text book, was translated into both English and German in 1804, and saw several reprints of the French text. 'A comprehensive treatise on the preparation and use of varnishes, paints and colors. Tingry gives descriptions and results of his many experiments and, in general, supplies the principles and operations which were missing in Jean Félix Watin's *L'art de faire et d'employer le vernis*, Paris 1772, to which there are frequent references.' (Cole 1287 describing the English edition.)

Printed on thick, light blue paper, this copy is suitably bound in an attractive and well-executed contemporary binding with mottled boards, contrasting orange and black spine labels and stylish gilding. This fine paper copy feels significantly more luxurious than the standard issue. The British Library copy, which is on thinner, white paper, measures a total combined thickness for the text block of both volumes of 38.5mm compared to our a total thickness of 51 mm in the present copy (BL 18.5 & 20 mm vs. 26 & 25 mm), being about a third thicker than the ordinary copies.



London, Printed for

I. & J. Taylor, No. 68. Holborn.

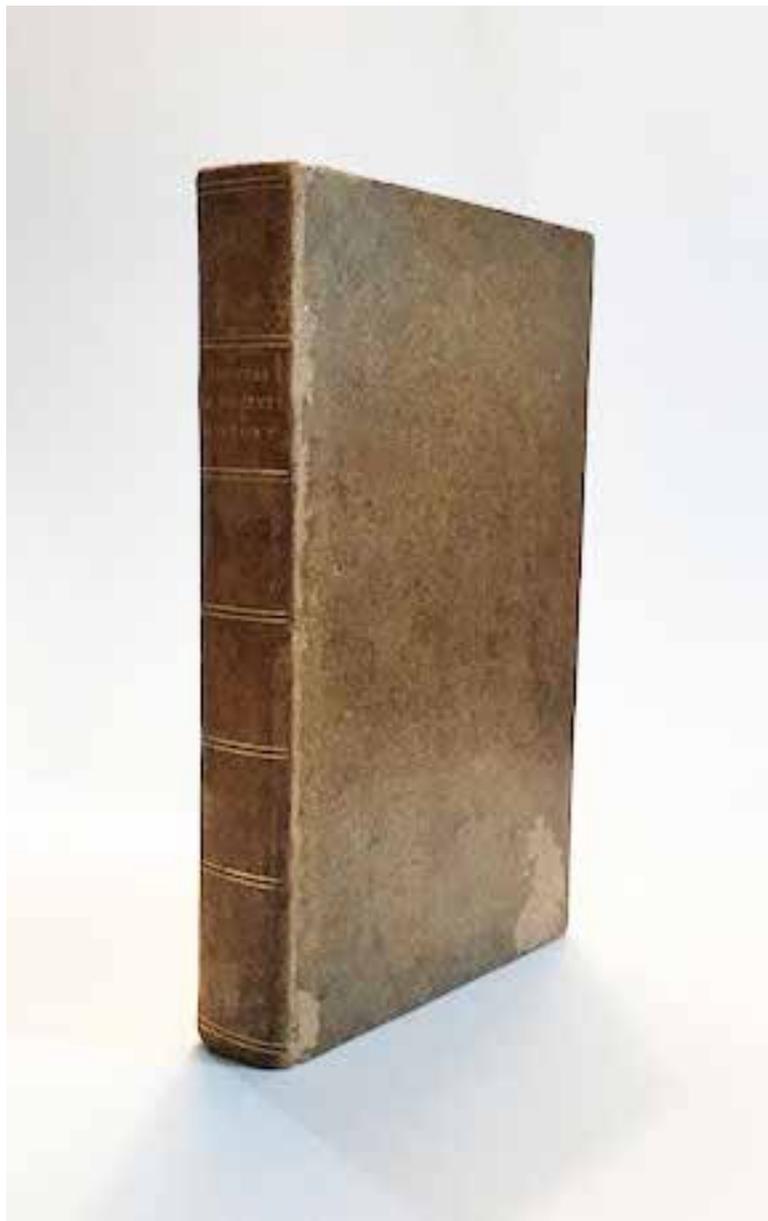
11. WRIGHT, William

Ideas for Rustic Furniture; proper for Garden Seats, Summer Houses, Hermitages, Cottages, &c. on 25 plates. London, I. & J. Taylor, the Architectural Library, circa 1800.

FIRST EDITION. 8vo, (235 × 145 mm), 25 engraved plates including the title, some staining, particularly to the title-page, in contemporary or slightly later marbled wrappers, resewn and repaired. **\$2,800**

A delightful suite of plates showing designs for rustic furniture to be used either in the garden or inside modest country dwellings or cottages. Fourteen designs for chairs are included on the first seven plates, two long stools, four sofas (decorative but perhaps rather uncomfortable), three tables, one bason [sic] stand, six mirrors on three plates and three large chimney pieces. The title-page and final leaf, both unnumbered, are captioned 'Frontispiece' and represent decorative entrances and exits to a garden. Wright is mostly remembered for his very popular *Grotesque Architecture*, which was first published in 1767 and ran to numerous editions. A much larger work than the present, it included a number of rustic seats as well as architectural and garden plans.

ESTC t146494, at BL, RIBA, The National Trust, V & A and Massachusetts Institute of Technology only; the Met also has a copy.



CHAPTER THREE: CHILDREN'S BOOKS

12. ADAMS, Rev. John (c. 1750-1814).

The Flowers of Ancient History; Comprehending, on a new plan, the most remarkable and interesting events, as well as characters, of Antiquity. Designed for the Improvement and Entertainment of Youth. By the Rev. John Adams, A.M. London, G. Kearsley, 1788.

FIRST EDITION. *12mo (164 x 94 mm), pp. xi, [i], 348, manuscript correction of 'Pompey' for Anthony both in the table of contents and in the relevant chapter, p. 247, in contemporary speckled calf, a couple of small surface abrasions to the covers, otherwise a good, clean copy, flat spine ruled in gilt, brown morocco label lettered in gilt.* **\$1,200**

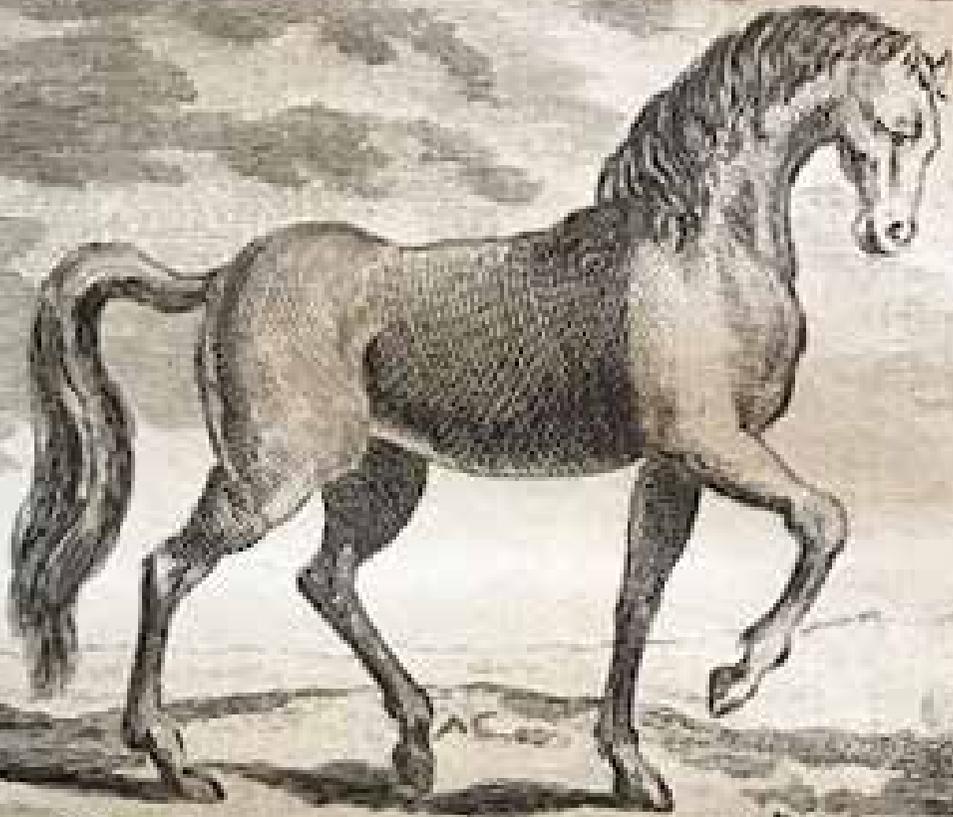
A scarce history of the classical world written by the Scottish educationalist, John Adams, minister of the Scotch church in Hatton Garden, and founder of a successful academy at Putney. Intended for the use of young people, Hill's classical history is presented in bite-size pieces with a total of 123 chapters which take the young reader from creation to Seneca. In addition to biographical detail and the great events of history, Hill includes entertaining chapters on subjects such as the roman calendar, water clocks, hieroglyphics, chariot races, theatre, lotteries, food and fashion. There are also chapters on literature with several comparisons between writers, such as between Virgil and Homer.

'As the Abridgements of Ancient History, hitherto published, present us with little more than a series of chronological events, which leave no permanent impression on the mind, the Compiler of the following Performance has endeavoured to explain, at some length, all the transactions of antiquity that principally merit attention. If the Account which he has given of the Heroes, Legislators, Philosophers, Orators, Poets, Manners and Customs of the Ancients, shall inspire the reader with a taste for the study of useful History, his end will be fully answered' (Advertisement, p. iii).

A note below the imprint reads 'Mr. Adams' Flowers of Modern History are in the Press, and will shortly be published'. Adams' *Flowers of Ancient History* was a very popular work which ran to at least three London editions and two Dublin editions. Jacob Johnson published an edition in Philadelphia in 1795.

This first edition not in ESTC; OCLC locates it at the BL and Mainz.
Not in Osborne.

Horse



Ox



'In making amusement the vehicle of instruction, consists the grand secret of early education'

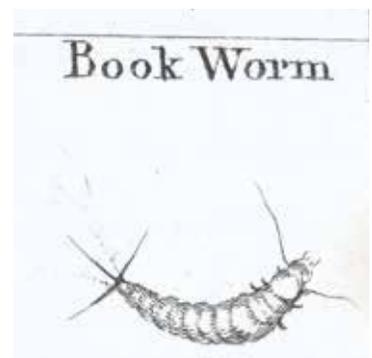
13. FENN, Lady Eleanor (1743-1813).

The Rational Dame; or, Hints towards supplying Prattle for Children. London, John Marshall, circa 1784-1786.

FIRST EDITION. 12mo (166 x 100 mm), engraved frontispiece and pp. [iv], xviii, 19-115, [1] errata, with 9 further engraved plates in the text, closed tear to one plate, some browning and some foxing, evidently a much loved copy, binding a little bit sprung, in contemporary unlettered sheep backed marbled boards, worn and rubbed at extremities, with the contemporary ownership inscription of Mary Ann Oates on the front endpaper (written up against the edge of the paper: Oat/es), large manuscript 'M' on the half-title (for Mary?) and 'Mrs Oates 1/2 0 d'? on errata leaf. **\$7,000**

First edition of this delightful and beautifully illustrated natural history book for children. Presented in easy sections, starting with Animals, which are divided into Whole Hoofed, Cloven Hoofed and Digitated, also with Pinnated (seal) and Winged (bat), followed by Reptiles and Insects, which are divided into seven sections. An index is supplied after the text, which is accompanied by nine engraved plates depicting some ninety native mammals, reptiles and insects. The final plate includes an illustration of a book worm. In the Preface, Fenn sets out her philosophy of education, concluding that the 'Rational Dame' of the title should be 'a sensible, well-informed Mother'. The second part of the Preface contains 'Extracts from Superior writers, whose sentiments agree with those of the Compiler of this little volume'.

'To form the constitution, disposition, and habits of a child, constitutes the chief duty of a mother ... Perhaps nothing could more effectively tend to infuse benevolence than the teaching of little ones early to consider every part of animated nature as endued with feeling; as beings capable of enjoying pleasure, or suffering pain: than to lead them gently and insensibly to a knowledge how much we are indebted to the animal creation; so that to treat them with kindness is but justice and gratitude. We should inculcate incessantly that man is the lord, but ought not to be the tyrant of the world' (Preface).





The frontispiece, which shows a mother taking her two children on a nature walk, is by Royce after Daniel Dodd. This was a very successful publication for John Marshall, who went on to publish a further five editions, all undated and all similarly scarce (ESTC t206781, t168244, t122971, n23617, with combined locations: BL, Bodleian, NLW, Birmingham, Yale, UCLA, Columbia, Lilly, Toronto, Penn and Virginia). A Dublin edition was also published, by T. Jackson, in 1795 (ESTC t168223, at Cambridge, NLI and Rylands).

ESTC t46303 lists BL, Bodleian, Birmingham, Indiana and UCLA. Osborne I, p. 199 (second edition).

14. FIELDING, Henry (1707-1754).

The History of the Adventures of Joseph Andrews, and his friend Mr. Abraham Adams. By Henry Fielding, Esq. London, Newbery & Dublin, Walker, 1776.

FIRST DUBLIN JUVENILE EDITION. *16mo, (122 x 72 mm), engraved frontispiece (shaved at head) and pp. [xii], 166, many pages cut very close at the top, shaving a couple of headlines and page numbers, text generally grubby with a few pages particularly dog-eared, in the original Dutch floral boards, sometime rebacked (not very sensitively) with Dutch floral paper, internal paper restoration to front gutter, with a contemporary ownership inscription on the front free endpaper 'Mr[s] Dealy oner [sic] of this Book ... (?) June the 13th 1816' and with contemporary manuscript accounts on the rear pastedown.* **\$5,000**

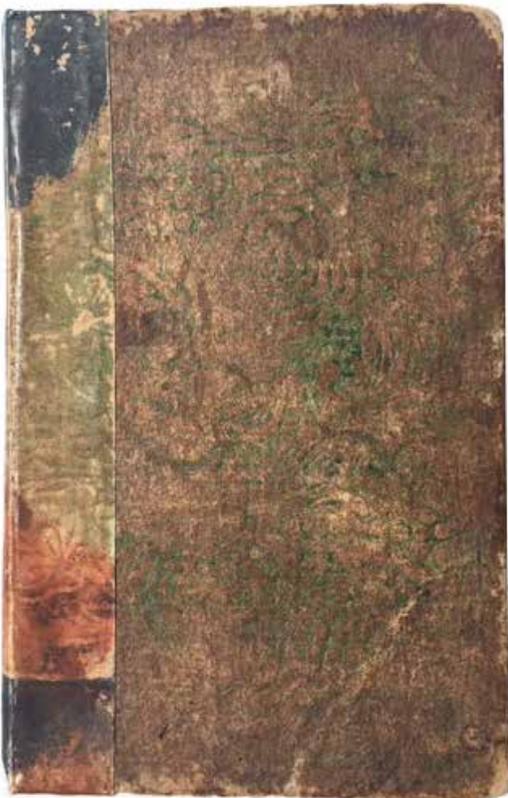
A scarce Dublin printed abridgement of Joseph Andrews aimed at the children's market. This is an excellent example of the middle ground of children's literature, where juvenile fiction intersects with and borrows from mainstream literature. Considerably fatter than most children's books, this juvenile Fielding has very much the feel of a book: it is chunky, but it fits easily into a pocket, and, crucially, is bound in Dutch floral boards, the trademark binding of younger juveniles.

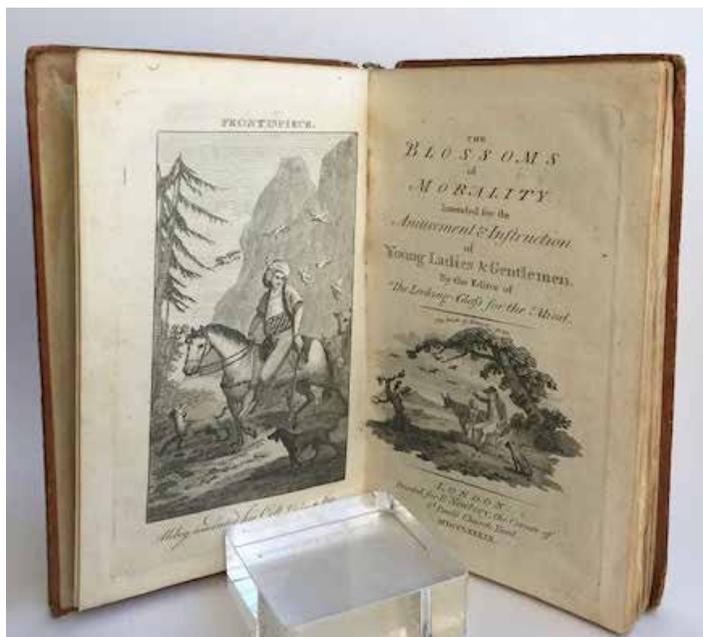
Francis Newbery first published an abridged version of Joseph Andrews in 1769, accompanied by a frontispiece and five other engraved plates, an edition that Gumuchian describes as 'excessively rare'. Further Newbery editions appeared in 1784, 1793, both with the illustrations and in 1799, without. This Dublin printed juvenile edition probably has nothing to do with the Newbery family, save the respectability of the borrowed name on the title-page.

ESTC has five entries for actual Newbery printings of this title:

- i. London, F. Newbery, 1769 (Roscoe J131 (1), pp. xii, 149, [1], plates) ESTC t89898, at BL only. Cotsen also has an imperfect copy.
- ii. London, F. Newbery, 1769 (not in Roscoe), pp. x, 176 (ie. 196), plates) ESTC n4293, at Harvard only.
- iii. London, E. Newbery, 1784 (Roscoe J131 (2), pp. x, 163, [1], plates) ESTC t89899, at BL, Harvard, Morgan (2 copies), Toronto and Yale. Cotsen also has a copy, wanting two of the plates.
- iv. London, E. Newbery, 1793 (Roscoe J131 (3), pp. 180, plates) ESTC n17521, at Morgan only.
- v. London, E. Newbery, 1799 (Roscoe J131 (4), pp. 136, [8], frontispiece) ESTC n6990, at BL, Cambridge and UCLA.

Not in Roscoe, but see J131; see also Gumuchian 2522 (Elizabeth Newbery's 1784 edition, 'excessively rare') and 2523; ESTC t225861, at the British Library only.





15. JOHNSON, Richard, compiler (1733 or 1734-1793).

The Blossoms of Morality. Intended for the Amusement & Instruction of Young Ladies & Gentlemen. By the Editor of The Looking-Glass for the Mind. London, E. Newbery, 1789.

FIRST EDITION. 12mo (170 x 100 mm), attractive engraved frontispice and pp. [vi], 212, engraved title-page vignette, tear to p. 85, through text but with no loss, in contemporary plain sheep, spine cracking, some scuffing to covers, plain spine ruled in gilt with faded ink title, headcap chipped, worn at extremities, with the contemporary ownership inscription of Ann Elliot on the front pastedown. **\$1,800**

The scarce first edition of this delightful collection of moral tales, attributed to the prolific children's writer Richard Johnson. Illustrations by Bewick were added to the second and subsequent editions, of which there were many, including four in America, in Philadelphia, Wilmington and New York. The author is given on the title page as 'by the editor of the Looking Glass for the Mind', which was printed by Newbery in 1787 and which was actually by the French children's writer Arnaud Berquin. It was translated by 'J. Cooper', one of the many pseudonyms of Richard Johnson.

In his preface, the editor praises Berquin and other foreign writers whose books for the juvenile market 'merit the highest encomiums' and who have humbled themselves to deal in 'the plain language of youth, in order to teach them wisdom, virtue, and morality'. The text comprises some 23 short stories, of varied length, style and setting, including such titles as 'Juvenile Tyranny conquered', 'The Book of Nature', 'The happy Effects of Sunday Schools on the Morals of the rising Generation', 'The Happy Villager', 'The Indolent Beauty' and 'Female Courage properly considered'.

*Nimble the mouse in 46 woodcuts***16. KILNER, Dorothy (1755-1836).**

The Life and Perambulation of a Mouse. In Two Volumes. Vol. I [-II]. London, John Marshall, ca. 1790.

Two volumes, engraved frontispiece to each volume and pp. [iii]-xii, [13]-91; [iii]-xi, [i], [13]-84, [6] advertisements, title-pages engraved with calligraphic lettering and vignettes, with 46 part page woodcut illustrations in the text (25 + 21), both volumes skilfully rebacked, with new endpapers, the final leaf of the first volume (which was torn, just touching one letter, and a little stained) laid down, final leaf a little stained, title-page of Vol. II with offsetting from the dark impression of the plate, in the original Dutch floral boards with the dominant blue dye particularly noticeable in the first volume. **\$5,000**

A delightful set of a scarce children's book, generally acknowledged to be Dorothy Kilner's best work. In it she follows the loveable mouse Nimble in his escapades through various households. Kilner's desire to instruct children is a given, but this is carefully achieved through entertainment as children are encouraged - both through the text and the illustrations - to enjoy following the mouse in his travels. The text is accompanied by two full-page frontispieces and a total of 46 woodcut illustrations in the text. These illustrations capture not only numerous hilarious incidents involving the mouse's interaction with the humans of the story but also portray charming details of daily life and childhood occupations.



The introduction to the second volume reads: 'It is now some months ago since I took leave of my little readers, promising in case I should ever hear any further tidings of either Nimble or Longtail, I would certainly communicate it to them: and as I think it extremely wrong not to fulfil any engagement we enter into, I look upon myself bound to give them all the information I have since gained, relating to those two little animals; and doubt not but they will be glad to hear what happened to them, after Nimble was frightened from the writing table by the entrance of my servant' (p. vii).

In the *Guardian of Education*, Kilner's friend Mrs Trimmer described this work as 'one of the prettiest and most instructive books that can be found for very young readers. A book, indeed, which Mothers and even Grandmothers may read with interest and pleasure'.

First published in a single volume complete in itself in 1783. This is one of several editions of the two volume work to be printed by Marshall. In this edition, 'To the Reader' is signed 'M.P.', as in Mary Pelham (after Maryland Point), the pseudonym of Dorothy Kilner, and is undated. The catchword on I, 15 is 'colours' and below the imprint in both volumes the price is given as 'Price Six Pence in Gilt Paper'.

ESTC t92772, at BL, Bodleian, Harvard, Miami, North Carolina at Greensboro, Southern Mississippi and Yale.

Gumuchian 3506; Osborne I p. 273 (the single volume first edition, imperfect).



Miss Pelham subscribes but Miss Kilner owns

17. PEACOCK, Lucy (active 1785-1816).

The Knight of the Rose. An allegorical narrative; including Histories, Adventures, &c. Designed for the Amusement and Moral Instruction of Youth. By the Author of *The Adventures of the Six Princesses of Babylon*, &c. and Editor of the *Juvenile Magazine*. London, Hookham & Carpenter and by the Author, at the Juvenile Library, 1793.

FIRST EDITION. 12mo (170 x 96 mm), pp. xix, [i], 209, [1], a fair amount of browning and spotting throughout, particularly prominent on the title-page, a brown stain running through a few of the final leaves, in contemporary quarter calf over marbled boards with calf tips, boards rather dusty, flat spine ruled into compartments, black morocco label lettered in gilt, with the contemporary heraldic bookplate of the Kilner sisters. **\$4,500**

A wonderful association copy of a scarce children's book: subscribed to by Dorothy Kilner under her nom de plume, 'Miss Pelham', but owned under her real name and bearing the Kilner bookplate: a fascination demonstration of the public and private personae. Both Dorothy Kilner and her sister, Mary Ann Kilner, were close associates of Lucy Peacock and contributed to her *Juvenile Magazine*, a periodical which Peacock ran from her bookshop in Oxford Street. Both sisters used pseudonyms, Mary Ann writing under 'S.S.', which stood for Spittal Square, her home in London, and Dorothy writing under 'M.P.', for their childhood home in Essex, which she expanded to 'Mary [or Miss] Pelham', when later pressed by her publisher to provide a name.

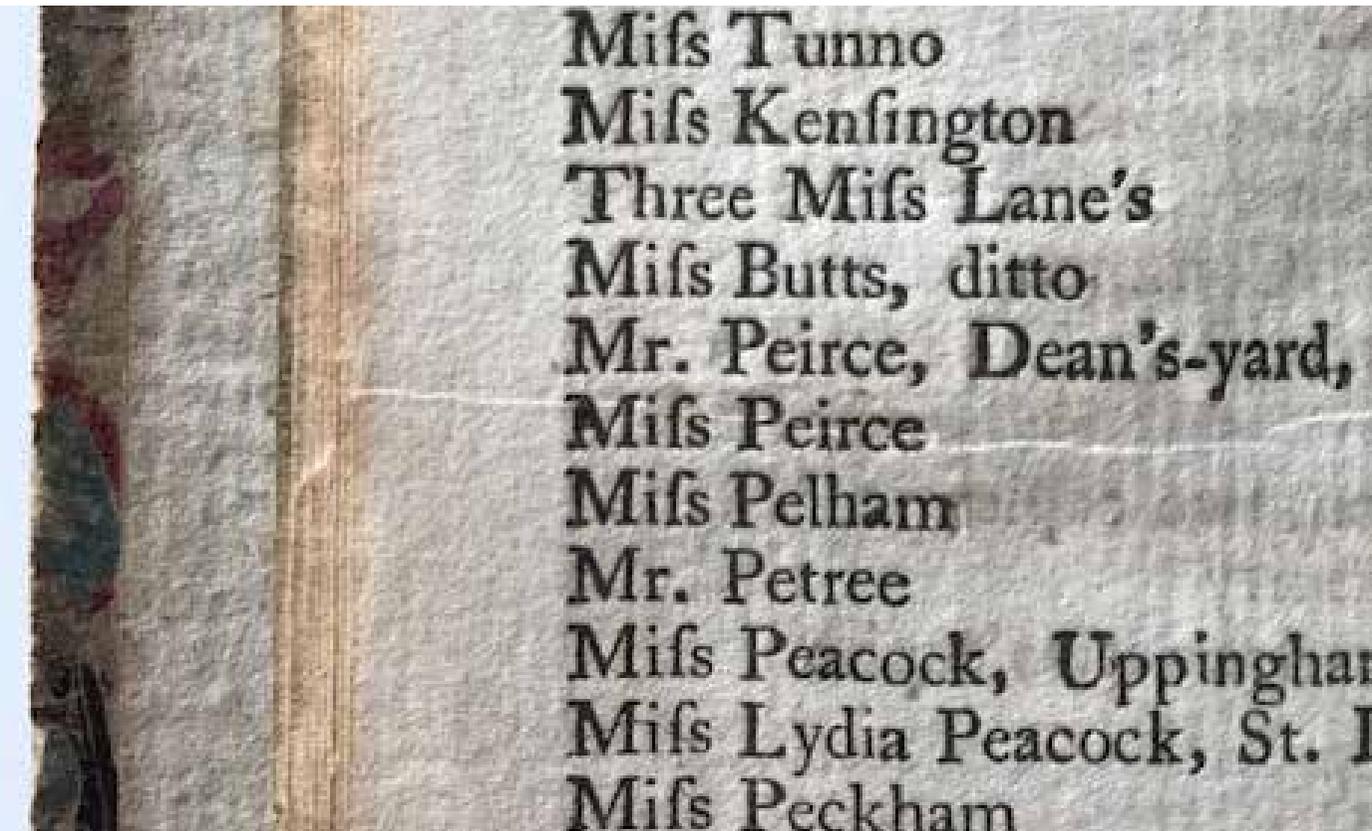
Just as Peacock's first work, *The Adventures of the six princesses of Babylon*, had been in 1785, the present work was published by subscription although unlike that best-seller, *The Knight of the Rose* appears only to have been published this once. The subscribers' list is an interesting one: overwhelmingly female, both married and single readers, it contains some 430 names. The male subscribers tend to be either clergymen, aristocratic patrons or booksellers. Several of the booksellers take multiple copies, such as William Lane, who takes 6 copies, Rivington, who takes 12 and Robinson and H.D. Symonds, who take an endorsing 25 copies each.



Following the success of her *Adventures of the six princesses of Babylon*, which had been an adaptation of the first part of Edmund Spenser's *Faerie Queene* for the use of children, Peacock was encouraged to make another attempt and adapt the second book of the *Faerie Queene* for a juvenile audience. *The Knight of the Rose*, published by Hookham and Carpenter, was the result. In the brief advertisement, Peacock claims the work to be intended for youth rather than younger children, for whom Allegory may be 'considered [as] an unfavourable vehicle to convey instruction'.

A German translation followed, *Der Rosenritter, lehrreiches Buch für die Jugend*, Halle 1794 and a later English edition was published in 1807, but this second visit to Edmund Spenser brought Peacock nothing of the success of her first attempt. The writer in the *Critical Review* dismissively observed that 'when the moral is trite, and the imagination languid, we fear the attempt will not be attended with much success' (*CR*, January 1794). William Enfield in the *Monthly Review* was slightly more encouraging: 'To compare this allegory with the Fairy Queen would be trying it too severely; but to those young readers for whose use it is designed, we may fairly promise, from the perusal, much useful instruction, and some amusement' (*MR*, November 1793, p. 340).

ESTC t57360, at BL, Bodleian, McMaster, UCLA, Yale and two copies in Australia; OCLC adds NYPL and Leipzig.
Garside, Raven & Schöwerling 1793:34; Summers p. 380; Osborne Collection II, p. 921 (1807 edition).



Mifs Tunno
Mifs Kensington
Three Mifs Lane's
Mifs Butts, ditto
Mr. Peirce, Dean's-yard,
Mifs Peirce
Mifs Pelham
Mr. Petree
Mifs Peacock, Uppingham
Mifs Lydia Peacock, St. I
Mifs Peckham

18. POTTIER, Adrien, attributed.

Abécédaire récréatif, ornée de vingt-six jolies gravures, propres a piquer la curiosité des enfans. 36e Edition. Paris, Devaux, 1802.

12mo (155 × 95 mm), pp. [ii] half title and avis, [iv] engraved frontispiece and engraved title, 6, [4], 7- 96, with 6 engraved plates, four of them with 6 images each, two with engraved letters; tear on pp. 5-6, through the letters but with no loss, skillfully repaired, some pages a little dog-eared and dust-soiled, in contemporary vellum over boards, slightly sprung; spine lettered in ink. **\$1,800**

A scarce early edition of a charmingly illustrated Abécédaire, also published under the title *Méthode Amusante pour Enseigner L' A.B.C.* The individual letters are introduced, followed by syllables, and brief stories. Particularly appealing are the engraved plates, illustrating the letters of the alphabet with the help of a telling image. They are accompanied by brief chapters on the items, mostly animals, but also professions illustrated. So we have pithy little characterisations of ostrich and elephant, giraffe and zebra. A guide to pronunciation and punctuation marks is also included.

The little booklet covers 'Des phrases courtes, divisées en syllabes'; 'L'explication des gravures correspondantes aux vingt-six lettres de l'alphabet'; 'Des historiettes et des contes'; 'Des fables très-courtes'; 'Des principes d'orthographe'; 'Un petit traité d'arithmétique'; 'Deux tableaux des chiffres romains et arabes'; 'Des pensées morales propres à servir d'exemples d'écriture' and 'Des modèles d'écriture gravés'.

Barbier III, 972; see Gumuchian 192 for a 1792 edition under the title *Nouvelle Méthode*; not in *Children's World of Learning*.

OCLC lists BN and Zurich only; KVK adds International Youth Library, Munich (this edition).





*Pastoral poetry for children***19. SHORT, Bob, pseud., ie WRIGHT, George.**

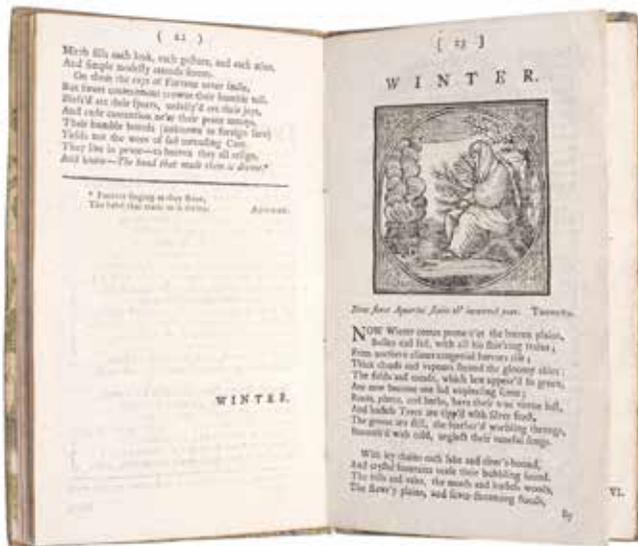
The Four Seasons of the Year, to which are added Rural Poems, and Pastoral Dialogues, Imitated from Mr. Gay, with occasional Notes and Illustrations, for the Use and Entertainment of young Gentlemen and Ladies. By Bob Short. Author of the Country Squire, &c. &c. London, H. Turpin & C. Stalker; Pearson and Rollason, Birmingham, and E. Andrews, Worcester, 1787.

FIRST EDITION? 12mo (164 x 100 mm), pp. 48, with eight part-page woodcuts in the text, on the section titles, dampstaining to the title-page and first three leaves, otherwise occasional blemishes and some light browning, several leaves cut close but no actual shaving to page numbers or text, wanting the endpapers, in the original green Dutch floral boards, with faded gilding, spine a little worn but largely present: a lovely copy preserved in a folding box. **\$9,000**

A very scarce rewriting of Thomson's *Seasons* for a juvenile market, together with 'The Shepherd's Day', a pastoral dialogue written in imitation of John Gay, and other poems. Published under the pseudonym Bob Short - a nom de plume used throughout the eighteenth century by writers including Eliza Haywood, Robert Withy and Robert Wiley - and attributed by E.W. Pitcher to George Wright, author of *The Country Squire*, 1781, *The Rural Christian*, 1772, and a frequent contributor to the *Lady's Magazine*. One of three short poems that conclude the volume is a four stanza idyll under the title 'Colin, a Pastoral, on the Death, and in Imitation of Mr. John Cunningham'; this has the footnote, 'Mr. Cunningham would frequently lie about in the fields, under an hedge or a tree, in which situation he wrote many of his pastorals'. This is a delightful copy of a large format book of verse for children bound in Dutch floral boards.

'The following Poems are recommended to the Perusal of young Gentlemen and Ladies, who are fond of rural Scenes, and the Pleasures of Country Life; as they describe the Innocence, Simplicity, and unenvied Happiness of Sylvan Retirement, in a natural, concise, and entertaining manner; while the Seasons of the Year are taken from, and pourtrayed in the lively Colours of the late Mr. Thomson, but in common Verse, for the use of those who are not fond of blank poetry, nor long descriptions' (Advertisement).

ESTC records another edition of this work printed in London by H. Turpin &c. in 1787 (with the same collaborative imprint as this edition) but with pp. 96. This other edition appears to be printed in the smaller format associated with children's books, ie. 16mo (the Bodleian copy measuring height 9.5cm), which would account for the greater number of pages (see ESTC n18595, at



Bodleian and Toronto only). We have not been able to compare copies of the two works, but a possible explanation would be a simultaneous publication of editions for children (the pocket-sized edition) and for young people (the present edition). The choice of Dutch floral boards puts this copy firmly in the category of children's books, but this unusually large format, suited to the more slightly more sophisticated subject matter, does suggest that it may have been intended for rather older 'young ladies and gentlemen'.

See Osborne Collection I, p. 78 for the 16mo edition (under Bob Short).
 ESTC t72853, at BL, Bodleian, Cornell and Harvard only.

recreations for rich and poor children alike

20. [SPORT & GAMES.]

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

UNAUTHORISED EDITION., 32mo, (95 x 58 mm), pp. [32], wood-engraved vignette on title-page, including 15 full-page wood-engravings, in the original gilt-speckled yellow wrappers, spine repaired. **\$3,500**

A scarce American piracy of this delightful book of children's pastimes, illustrated with a wood-engraved vignette on the title-page of a boy in a barrow and 15 charming full-page wood engravings depicting different children's games, with a caption title to identify each plate. Each page has an illustration on one side and text on the other, where details of the particular sports or



games are described. The woodcuts depict Battledoor & Shuttlecock, Trap Ball, Hop Scotch, a Rocking Horse, Marbles, Trundling a Hoop, 'Have a ride in my chair', Swinging, Foot Ball, Flying a Kite, Bow and Arrow, 'I Spie! Hi!', Blind Man's Buff, Skipping along rope and Bait the Bear.

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

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

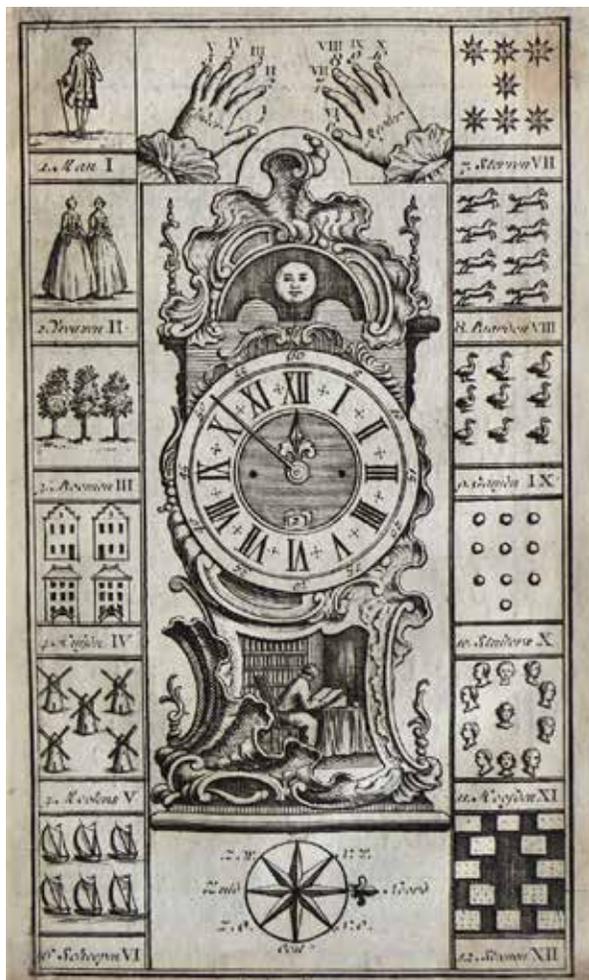
This title was first issued by Darton and Harvey in London in 1801 when it formed part of 'The Infant's Own Book-Case', a boxed library set for children. OCLC lists the original Darton edition at the V&A, Princeton, Indiana and UCLA. This book has continued to catch the popular imagination and has been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

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

*Innovative Dutch ABC in original wrappers***21. WIT, Kornelis de (fl. 1736-1762).**

Een Nieuwlyks Uitgevonden A.B.C. Boek. Om de kleine kinderen, op eene gemakkelyke Wijze de verscheide Soorten van Letteren te leeren kennen en noemen: door Middel van Figuren, by de Kinderen bekend: en welker Naamen de Klank der Letteren zo veel mogelijk Uitdrukken. Hier by is gevoegd Enn nieuw Manier om de kinderen, door Afbeeldingen, te leeren Tellen: D byzondere Soorten van Cyfer - Letters te leeren kennen en noemen...
Amsterdam, Kornelis de Wit, circa 1755.

FIRST EDITION? 8vo (155 × 93 mm), engraved title-page, pp. [xxiv], including 4 numbered engraved ABC plates with letterpress text to verso, 1 unnumbered plate illustrating numbers and time, 3 numbered engraved plates of coins, two with letterpress text to verso, pp. 24 letterpress, printed on thick, clean paper, with good strong impressions of the illustrations, in the original printed wrappers, with the publisher's advertisement on the lower wrapper, spine restored but otherwise good and clean.

\$2,500

An excellent, fresh copy of this highly innovative Dutch ABC book. Kornelis De Wit, a successful Dutch bookseller and publisher, abandoned the usual Hahnenfibel format and in this slim work produced an entirely new genre of primer. Aware that children happily and easily memorise from looking at pictures, especially when they illustrate everyday familiar objects, de Wit uses this to introduce not only the letters of the alphabet, but also numbers and, curiously, coins. In helpful repetition the alphabet is introduced four times, using black letter and Roman script in both upper and lower case and in italics. Each letter is presented with a simple picture, so the letter A is illustrated by a little image of an 'Aap' (Ape), c by a circle and g for glass, etc. Similarly numbers are illustrated with

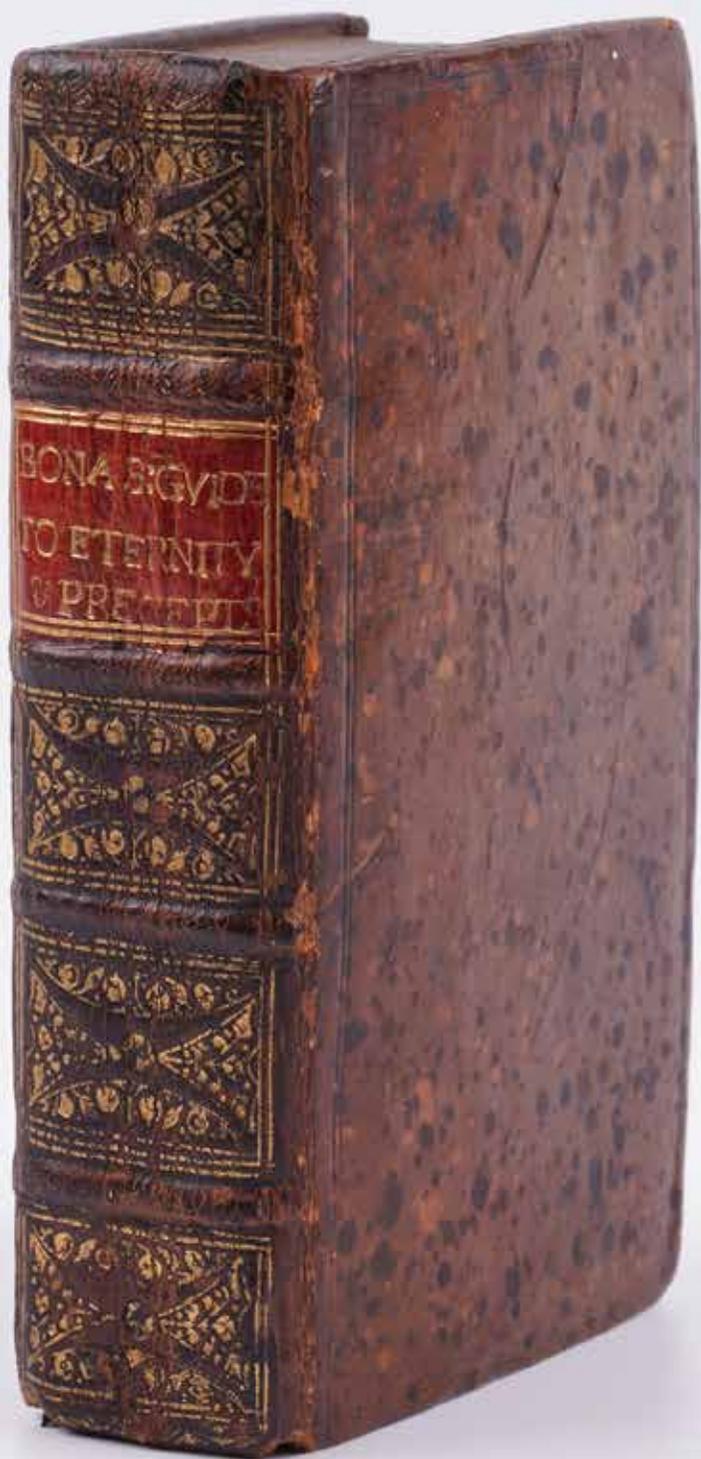
repeated objects. The introduction to coins and their respective values is rather unusual for the intended age group and was perhaps included to appeal to the wealthy merchant families. The second half of the little primer is more traditional, containing the usual Scripture questions, the Ten Commandments, the Lord's Prayer and a number of other daily prayers. The book was popular and was reset and reprinted in 1759.

The idea of visual education steadily won over the enlightened minds of northern Europe. In 1759 (1755) Kornelis de Wit published *Een nieuwlyks uitgevonden A.B.C. Boek* - a newly invented ABC Book in Amsterdam, while the German Karl Philipp Moritz produced *Neues ABC Buch* (New ABC Book) in 1790. The images, accompanied by simple and rhythmic prove were intended to develop the elementary bases of reflection through observation'.

Children's World of Learning (1759 edition), 98; second edition 1759, see B. Kuemmerling-Meibauer, *The Routledge Companion to Picturebooks*, 2017.

OCLC lists Rotterdam, Royal Library, Groningen, Amsterdam & Tresoar (no copies outside the Netherlands).





BONA REGVIDE
TO ETERNITY
& PRESENTI

CHAPTER FOUR: DEVOTIONAL WORKS

22. BONA, Giovanni (1609-1674).

L'ESTRANGE, Roger, Sir, (1616-1704), translator.

A Guide to Eternity: Extracted out of the Writings of the Holy Fathers, and Ancient Philosophers. Written originally in Latine, by John Bona: and now done into English, by Roger L'Estrange Esq; the Second Edition. London, Henry Brome, 1680.

[with:] BONA, Giovanni (1609-1674).

BEAULIEU, Luke (1644/5 - 1723), translator.

Precepts and practical rules for a truly Christian life. Being a summary of excellent directions to follow the narrow way to bliss. In two parts. Written originally in Latin by John Bona. Englished by L.B. London, M. Clark [Pt. 2: A.C.] for H. Brome, 1678.

SECOND [FIRST] EDITION IN ENGLISH. *12mo (133 × 67 mm), pp. [xiii], 188, [4], advertisements, preliminary leaves including additional engraved title-page; engraved frontispiece and pp. [xlvi], 108, [2], 126, [4] advertisements, the frontispiece to the second work shaved close to the image (but not touching it) but with loss to some of the caption below the image, in contemporary mottled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled edges, with the Hayhurst bookplate. \$1,800*

Two scarce English translations of Italian devotional works, bound together in an attractive seventeenth century binding. Giovanni Bona was a Cistercian cardinal from Northern Italy known for his scholarship and simple manner of life. The first work in this volume is his *Manuductio ad coelum*, first published in 1658 and first translated into English in 1672. It has often been compared to Thomas a Kempis' *Imitation of Christ*, on account of the simplicity of the style in which the doctrine is explained. It was a hugely popular work, seeing a dozen editions by the end of the century and being translated into Italian, French, German, Armenian and Spanish as well as English. The second work in the volume is a translation of Bona's *Principia et documenta vitae Christianae*, a comparable work which focuses on the principles of Christian conduct. The translation is usually ascribed to Luke Beaulieu.

The first work has an additional engraved title-page by Frederick Hendrick van Hove (1629?-1698). The second work has an engraved frontispiece depicting Christ during his passion, also by F. H. van Hove.

Guide to Eternity: Wing B3545; ESTC r23243, at BL, CUL, Bodleian, King's Lynn; Harvard, Huntington, Union Theological, Illinois and Yale.

Precepts: Wing B3553; ESTC r17339, at BL, CUL, Downside, Bodleian and Sion College; Columbia, Folger, Huntington, Union Theological, Clark, Illinois and Yale.



23. [HOURS].

Uffizio della B.V. Maria. Per tutti i tempi dell'anno coll'uffizio de' morti, della SS. Croce, e dello Spirito Santo: e co i Sette Salmi Penitenziali, ed altre divotissime Orazioni. Rome, Vatican Press [Giovanni Maria Salvioni], 1725.

Two parts in one volume, 8vo (198 × 128 mm), second with separate title-page and continuous pagination, engraved frontispiece by Arnold Westerbout after Joseph Passarus and pp. [32], 336, [xxxviii], [2], printed in red and black throughout, engraved printer's device on title-pages, 14 engraved plates by Jo. Hieronymus Frezza after Joseph Passarus, engraved tailpieces and woodcut initials, slight browning and light marginal dampstaining to first four gatherings and a handful of other leaves, including blank margins of frontispiece and first plate, verso of last leaf a bit soiled, in crimson morocco, covers bordered with gilt chain roll and feather and star roll, with gilt urns to corners, spine gilt in compartments, pink and blue marbled endpapers, all edges gilt, gauffered and painted in red and green to a floral pattern, green silk marker, extremities a little bumped, a trifle dusty, ownership inscription of Tammaro de Marinis pencilled on front endpaper. **\$3,500**

An exquisitely bound copy of the 'horae' of the Virgin Mary, once in the library of the great Neapolitan collector, bibliophile, bookseller and bookbinding scholar, Tammaro de Marinis (1878-1969).

It was printed by Giovanni Maria Salvioni (1676-1755), who was in charge of the Vatican Press from 1717. The elegant binding was probably produced after the style of the Salvioni workshop, known for its use of painted edges - 'a revival of a form of decoration unknown in Rome since the reign of Pius V', who died in 1572 (Hobson, *French and Italian Collectors and Their Bindings*, p.190). In it, the gilt and lavishness of the Roman fashion merges with the charming modesty of provincial workshops.

The 'Uffizio' includes a calendar of mobile feasts and saints' days, instructions on recitation, the psalm, readings and hymns for each hour of the day during the liturgical year, followed by the Office of the Dead, the Seven Penitential Psalms and others prayers and orations. Although it was originally intended for the religious, lay people were also encouraged to devote part of their day to the recitation of the 'horae' to the Virgin Mary. The handsome engraved illustrations in this edition, both delightful and useful as *aides-mémoire*, were produced by Arnold Westerbout, Joseph Passarus and J. Hieronymus Frezza. They portray key scenes from the Old Testament, such as Adam and Eve being banned from Eden (in the frontispiece), and scenes from the life of the Virgin.

OCLC lists a handful of copies in Italy, and V&A, Harvard and Brown.

apostate's copy of cut-out manual for confession

24. LEUTERBREUVER, Christophe.

La Confession Coupée, ou, La méthode facile pour se préparer aux confessions particulières & générales. Dans laquelle est refermé l'Examen général de tous les pechez qui se commettent par les personnes de toutes sortes d'estats & conditions; lesquels sont tous coupez, & disposez de maniere que sans rien écrire on leve chaque article dont on se veut confesser. Avec un Traité des pechez plus commun des personnes mariés. Reveuë & corrigée en cette dernière Edition. Paris, Michel Vaugon, 1702.

THIRD EDITION? 12mo (148 × 78 mm), pp. [lii], 188, including two full-page engravings of St. Peter and St. Mary Magdalene (pp. xviii and l), text printed within a typographical border throughout, gatherings A-E and G (pp. 1-60 and pp. 69-80) have been printed one side only, with leaves 1-6 of each gathering pasted onto leaves 7-12, each sin on the page has been cut on three sides, with the short left hand side only remaining attached, the short right hand side slipped under the typographical border, the outer side of the border pasted on, only a few slips on p. 16 showing evidence of use and not returned to place, small tear on pp. 31-32, with no loss, text lightly browned, in contemporary sprinkled calf, spine gilt in compartments, raised bands, red morocco label lettered in gilt, head of spine chipped exposing headband, upper section of front joint cracking, extremities and surfaces worn, with two early ownership inscriptions ('Victoire' and 'Zouffart') on the front endpapers. **\$3,000**

An ingenious manual for confession with hundreds of lifting flaps designed as a reusable *aide mémoire* for the penitent. First published in 1677, Leuterbreuver's invention found a ready market and ran to many editions with the latest appearing in 1751. It combines the role of devotional work, including spiritual guidance and numerous prayers, with that of a practical aid to confession. Six of the gatherings are devoted to the actual sins that a penitent might need to confess and it is these gatherings that turn the book from devotional work to *livre à système*. Printed on one side only, the pages list hundreds of individual sins, each separated by a single rule and printed within a typographical border. Each sin has then been carefully cut along three sides, so that it can be lifted away from the extra typographical border and stand proud or be folded during confession, and then replaced after confession so that anyone else examining the book afterwards would be none the wiser. This privacy aspect is accentuated as one of the selling points of the work, as noted on the title: 'sans que d'autres personnes puissent connoistre les pechez, dont on s'est accusé'. In practice, the slips would have been more easily visible during confession if folded, so clues as to the book's use - and the penitent's chosen sins - are clearly revealed.

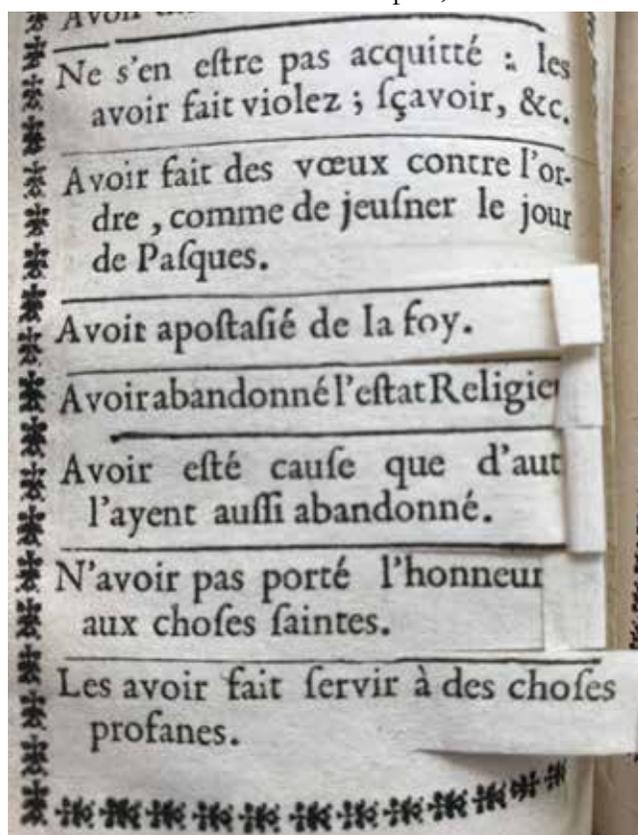
This copy is of particular note as it evidently belonged to someone who had given up his or her faith. The only tabs that are out of place are five on p. 16 and all relate to a state of apostasy and turning away from the Catholic faith: 'Avoit apostasié de la foy'; 'Avoir abandonné l'estat Religieux'; 'Avoir esté cause que d'autres l'ayent aussi abandonné'; 'N'avoir pas porté l'honneur aux choses saintes' and 'Les avoir fait servir à des choses profanes'. These are possibly the gravest sins in the book - and it has an extremely fruity selection - simply because they put the sinner out of the reach of confession and absolution.

The sins are arranged according to the ten commandments and provide a magnificent parade of human failings or temptations, many universal and applicable to our age and some - such as the harbouring of deserters - belonging more commonly to an earlier era than our own. Justin Croft, in his excellent blog (<https://www.justincroft.com/blog/>) has suggested that the popularity of this work may have had more to do with the public fascination for 'the dark side of the soul' than with simple religious use. Leuterbreuver combines the sixth and ninth commandments together and provides a scintillating catalogue of possible infringements: 'Avoir eu des pensées & des désirs lascifs. Y avoir eu de la délectation... Avoir prêté consentement aux illusions nocturnes... Avoit employé l'art magique des breuvages, & choses semblables, pour engager quelque personne en amour... Avoir dit des chansons lascives. Avoir dit les contes, & tenu des entretiens lascifs. Avoir fait des billets & écrits lascifs. Avoir eu, lû, & donné les Livres lascifs... Avoir jetté des regards deshonnêtes...'

Although a number of editions were printed, most of them are pretty scarce and not all are listed in OCLC. The first edition of 1677 is listed in two copies, at Ohio State and the Bridwell Library at SMU. The 1695 edition is not listed in OCLC which then lists subsequent editions of 1713 (UCLA only), 1721 (Huntington and Monash) and slightly more common editions of 1739 and 1751.

This was one of the books included in Edward Brooke-Hitching's Madman's Library, his ultimate collection of 'bizarre books' (<https://www.theguardian.com/books/2020/oct/01/browsing-the-madmans-library-edward-brooke-hitching>).

OCLC lists a single copy at the Pontificia Università Gregoriana.





25. NATTER, Johann Joseph (b.1797).

Katholisches Gebet & Erbauungsbuch im Geiste der Religion Jesu. Prague, 1814.

8vo (170 x 98 mm), pp. [iv], vi, [2], 284, frontispiece with steel engraving of Virgin and Child, occasional very minor toning, slight foxing to frontispiece and title-page, in contemporary freestyle sheepskin, single gilt fillet bordered with gilt stylised floral roll, small gilt stylised clovers to corners, spine gilt, red striped endpapers, a.e.g., preserved in original marbled and floral paper slipcase, leather surface a bit creased, joints, head and foot of spine minimally rubbed. **\$850**

A successful German work of Catechism and moral edification, in an exquisite early nineteenth-century Czech binding. First published in 1800, it was written by the Prague-born theologian Johann Joseph Natter, author of devotional handbooks less heavily concentrated on the Scriptures, instead focussed on encouraging charity and a peaceful state of mind. The present work features daily prayers and meditations and those for specific religious occasions. As a contemporary periodical wrote, 'the form and the content justify the favourable reception it has obtained everywhere' (*Allgemeine Zeitung Munchen*, 1830, 19).

OCLC lists this edition at Freiburg, Cologne and the National Libraries of Poland and the Czech Republic.

26. [SALZBURG UNIVERSITY].

Exempla Christianae Fortitudinis; e sinceris SS. martyrum actis collecta, et continuata ab alma congregatione majori Benedictino-Salisburgensi. sodalibus in strenam data. Salzburg, Johann Joseph Mayr, 1768.

Small 8vo (148 x 85 mm), pp. [xiv], [xxiv], 179, [1], [27], with 12 part-page engravings in the text and several head-and tail-pieces, in contemporary red gilt floral wrappers, spine faded and dusty, edges gilt. **\$1,800**

A delightful devotional work produced for the Marian confraternity at Salzburg University, the Congregation of the Assumption of the Blessed Virgin. Arranged to provide devotional guidance throughout the year, the first part of the work contains a hagiography of a dozen saints, arranged according to their feast days, with one chosen for each month of the year. Engraved on the recto of these leaves is a narrative portrait of the saint set within an oval cartouche surrounded by scenes from his or her life, labelled with the saint's name and accompanied in some cases with small bits of text for extra clarification. On the verso of each of these leaves is a short biography of the featured saint.

Several editions of this work exist for different congregations and while the text is similar, the saints tend to vary. In this edition, where the roll of saints include some lesser known ones, the 12 featured saints are St. Aldegundis, SS. Germanus & Randoaldus, St. Aldemarius, St. Wicterpus, SS. Paul, St. Bardo, St. Tatwinus, St. Canoaldus, St. Edith, St. Desiderius, St. Portianus and St. Jodocus. Set out according to the calendar year rather than the liturgical year, the work is described on the title as a 'strena' or 'New Year's gift'. Similar works also appeared under different titles, such as *Orationes Partheniae* and *Officia sodalis Mariani*, but with the same basic content. Given how many are likely to have been produced, it is surprising that individual editions such as the present have survived in such small numbers.

Following the main text is a table of contents and various lists of the members of the confraternity. These begin with the most senior appointments but also include a list of all new student members who have joined in 1766 and 1767, listed according to their discipline. The final list gives the names of all those community members deceased from 1764 to 1767.

OCLC lists only the Amberg copy which is incomplete; KVK locates a single copy at Freising.





CHAPTER FIVE: EDUCATION

27. AMAR DURIVIER, Marie Auguste (1765-1837). & JAUFFRET, Louis Francois (1770-1840).

La Gymnastique de la Jeunesse, ou Traité des Jeux d'Exercice, considérés sous le rapport de leur utilité physique et morale.... Ouvrage orné de 30 Gravures. Paris, A.G. Debray, An XI (1803).

FIRST EDITION. *8vo (157 x 93 mm), pp. 64, 59-289, [1] publisher's advertisement, with thirty finely engraved plates of children's exercises, all bound in landscape format, front free endpaper pasted inside board, resulting in some damage to gutter margin of half title and obscuring a booklabel beneath, otherwise an excellent copy in contemporary full marbled calf, flat spine with Empire style gilt decoration in compartments, red morocco label lettered in gilt, with the bookplate of J.M.A. Bernigaud de Granges on the rear pastedown.* **\$2,250**

First edition of the first French book on gymnastics and physical exercises for the young, with a suite of wonderful illustrations. In the first part the authors stress the importance of exercise for the development of the child. In the second they describe all the forms of exercise and games, both ancient and modern, and point out the relevant benefits for the young. The final part concentrates on exercising the senses. All three parts together aim to offer a complete course of physical exercise. The individual games and exercises are analysed according to their benefits, whether they provide training of strength, agility or grace.

The finely engraved plates of children's exercises cover a mix of exercises for fitness and endurance and those that are just offered for fun and diversion. Included are Hide and seek, High jump and pole vaulting, Hop scotch, 'Cheval fondu' (a point-scoring hybrid of piggy back and tag), Les barres (similar to tag), Blind-mans bluff (2 plates), Wrestling, Different swimming strokes (mock naval battle in background), Archery and diabolo, Le ballon – a popular Italian game similar to squash but with more players and a larger ball, Palm tennis, Shuffleboard, Bowles, Ten-pin bowling, Billiards, Kite flying, Spinning top, Rope climbing and swinging, Walking on balance bars, Swings, Stilt-walking and acrobatics, Skating, Skipping-rope, Cartwheeling and tumbling, Horse-riding, Roundabout/carousel, Dancing and Fencing. The plates are clearly inspired by the illustrations used in GutsMuths' *Gymnastik für die Jugend*, the founding text for modern physical education.

The emphasis on physical education in addition to or as a complement to academic education had started in Germany in the late eighteenth century, first with Basedow and then, more importantly With GutsMuths, generally regarded as the ‘grandfather of modern gymnastics, whose *Gymnastik für die Jugend* (1793; *Gymnastics for Youth*) enjoyed a wide circulation. This renewal of physical culture came an emphasis on such activities as wrestling, running, riding, fencing, vaulting, and dancing.

Gumuchian 331-332 ‘Curieux ouvrage, le premier traité élémentaire de gymnastique à l’usage des enfants’; Huguet, *Les Livres pour l’Enfance et la Jeunesse de Gutenberg à Guizot*, 16; not in *Kinetic Jottings*; not in *Children’s World of Learning*.

first use of the term ‘éducation physique’

28. BALLEXSERD, Jacques (172601774).

Dissertation sur l’Education physique des enfants; depuis leur naissance jusqu’à l’age de puberté. Ouvrage qui a remporté le prix le 21 mai 1762, à la Société hollandoise des sciences. Par M. Ballexserd, Citoyen de Geneve. Paris, Vallat-la-Chapelle, 1762.

SECOND EDITION. 12mo (175 × 110 mm), pp. [xvi], 189, [1], title-page copperplate vignette of Juno, in contemporary pale blue wrappers, wanting most of the spine with remnant of white paper title (or reinforcement) strip, front wrapper partly detached, extremities a little rubbed, but a nice unsophisticated copy, uncut throughout. **\$1,100**

An important Enlightenment essay on the health and ‘physical education’ of children from earliest infancy through to the teenage years. A physician from Geneva, Jacques Ballexserd was a contemporary of Jean Jacques Rousseau, although there was no love lost between the two. Published the same year as Rousseau’s *Emile*, Ballexserd’s prize-winning dissertation places great significance on the natural aspects of education and is also credited with the first use of the term ‘éducation physique’. A huge controversy followed its publication, as Rousseau accused Ballexserd of plagiarism, a charge which was angrily refuted by Ballexserd.

After an introduction stressing the importance of a mother’s way of life during pregnancy, Ballexserd divides his treatise into the four stages or *époques* of childhood: the first starts with the care of the new-born baby through to

weaning, including the importance of breast-feeding both for mother and baby, to the introduction of exercise and learning to walk at nine months, with warnings about too much kissing and petting from strangers and the dangers of swaddling and rocking babies; the second stage follows the early infancy from weaning through to the age of five or six and is interesting for its perception of the sensitivity of the small child and the dangers both of neglect and 'over-parenting'; appropriate exercises are also suggested and the importance of plenty of fresh air throughout the seasons. It is also stressed that entertainment rather than instruction is important in guiding a young child's physical exercise. The third section follows the child through to the age of ten or eleven: the age when in eighteenth century Europe boys changed their clothing and in twenty-first century Europe, they go to secondary school. This section gives details on clothing, nourishment, general health and dentistry, the importance of good sleep and clean air, inoculation and the importance of exercise, which includes the habit for standing for as much of the day as possible, as well as exercises to maintain the body's natural development and to aid circulation: plenty of outside time is recommended in such pursuits as walking, climbing trees and ice-skating. Walking about the house without shoes on is also recommended. The final section follows the child through the teenage years up to about the age of 16: this section continues with advice on food and clothing, but also on melancholy and temperament, with suitable games and recreations and a final section on the uses of tobacco.

This was a popular work with two editions in 1762, one in 1763 and an expanded edition in 1780, along with translations into German, *Wichtige Frage, Wie soll man Kinder, von ihrer Geburtsstunde an, bis zu einem gewissen mannbaren Alter (so alhier in das 15te oder 16te Jahr gesetzt wird) der Natur nach erziehen, daß sie gesund bleiben, groß und stark werden und ein langes Leben haben können?: aus dem Französiscjem übersetzt*, Strasburg, 1763, and Italian, *Dissertazione sull' educazione fisica de' fanciulli dalla loro nascita fino alla pubertà*, Naples 1763.

See Blake p. 29 (1762, pp. 238); Grulee 579 (1762, pp. 238) and 580 (1780); Forum, 4673; not in Cioranescu.





*Education for poor girls in Milan***29. [CHARITY SCHOOLS].**

Regole per le maestre pie nelle scuole di carità per le povere figlie. Milan, Gartano Motta al Malcantonè, 1807.

FIRST EDITION. *8vo (198 x 132 mm), pp. 19, [1] blank, some light staining on the inside wrappers but text clean and printed on good quality paper, in contemporary red and olive green patterned paper wrappers.* **\$1,800**

An extremely scarce publication detailing the rules and objectives for Charity Schools in Milan set up by the Unione di Carità e Beneficenza in 1807. Much of the work is concerned with the duties of the teachers, who were mostly female lay volunteers dedicated to the education of poor girls. The final part of the publication details the school rules, stating that girls should be between 5 and 14 years old, their families too poor to pay for an education elsewhere, that they should dress and behave with decorum, be in a good state of health and be free from lice or other infestations.

The teacher volunteers are instructed to teach their charges in religion, writing and mathematics, encouraging them to learn a trade suited to their individual inclination and talents, so that they might be in a position to earn an honest living on leaving the school. Virtues of humility, obedience and modesty were to be inculcated in the girls from an early age while vanity, giddiness and deceitfulness were to be strictly avoided. Discipline was encouraged alongside impartiality, with punishments suiting the misdemeanours and preventative measures suggested such as only allowing the girls to go to the loo one at a time, all intended to keep the girls' behaviour seemly, charitable and industrious. Advice was to be given to older girls as they reach the top of the school and prepare either to get married or to go into service.

Not in OCLC; one copy traced at the Biblioteca Salita dei Frati at Lugano.

30. POUILLINS DE FLEINS, Henri-Simon-Thibault (1745-1823).

Plan d'un cours de littérature françoise; proposé pour l'usage de Monseigneur le Dauphin. 1784.

FROM THE FIRST AND ONLY EDITION. 16mo (133 x 76 mm), pp. [ii] section title, 23-106, in contemporary polished calf, blind border to covers, spine gilt in compartments, lettered in gilt, extremities worn, marbled endpapers, edges gilt, with the contemporary ownership inscription of Boissonade on the section page, early notes on the front endpaper and bibliographical notes on the initial blank, 'par de Fleins, vers 1784 (Barbier). Poullin de Fins est auteur de l'*Almanach Dauphin* qui parut en 1784 et dont cet opuscule parait faire partie'. **\$900**

A slim pocket volume containing a course of education prepared for the dauphin and originally published as a part of the *Almanach Dauphin avec un plan d'un cours nouveau de littérature française, à l'usage de ce prince*, 1784, by Poullin de Fleins, a Royal councillor who worked as an examiner of accounts. The *Almanach Dauphin* is very scarce, being known in a single copy at the BN, and we have not compared the texts, but it seems probable that this volume comprises the text removed from the almanac.

Poullin de Fleins' curriculum is divided into the three sections: the first concerned with details that are common to all genres, equally prose and verse; the second section looking into details that distinguish poetry from oratory and other genres and the third section treating of each genre in a separate article. The first section is divided into 'des figures, des pensées & des Images' and it is recommended that the most time possible is spent on this section, because it is amusing, the pupil will not be required to concentrate too hard and the teacher will be able to supply a large variety of examples. The second part is divided into six lessons: what distinguishes Poetry from Eloquence; Expression, Style; Interest; Customs and Fables (the last two chapters are specified but have no content or advice). The shorter third part gives an introductory section on the different genres and has a dedicated section on Criticism. The volume concludes with 'Hymnes de Callimaque', comprising three extended prose accolades to Jupiter, Apollo and Delos.

See Gioranescu 51189 (*Almanach Dauphin*); see Grand-Cartaret 757.

OCLC lists *Almanach Dauphin*, 1784, at BN only.

a guide for young citizens of both sexes

31. PREVOST, Nicolas (d. 1799?), attributed.

Véritable civilité républicaine, à l'usage des jeunes citoyens des deux sexes; présentée à la Convention nationale. Rouen, Seyer & Behourt & Paris, Langlois fils, IIIe. Année Républicaine [1794-95].

FIRST EDITION. 12mo (155 x 100 mm), pp. [iv], [5]-55, [2] table, [1], with the final blank, printed mostly in civilité type, a small paper flaw at the blank foot of the title page, which is considerably browned and stained, as is the rest of the work, some corners a little creased, faint remnant of a circular library stamp on the title-page, stab-sewn in a fragment of manuscript accounts on vellum, worn, creased and dusty but still an appealing object. **\$1,800**

A scarce French Revolutionary courtesy book bound in a manuscript fragment on vellum, making a delightful slim volume. Aimed at the youth of both sexes and printed - appropriately - in civilité type, the work is a guide to becoming a good citizen of the Republic. Attributed to the bookseller, Nicolas Prévost, the work opens with an introduction to what it means to be a 'true republican citizen', enjoying liberty and divested of the servitude and class distinctions inherent in education during the ancien régime.

This little treatise offers chapters on cleanliness, bathing and care for one's physical health, the appropriate manner of dress, being not too rich or showy (which is deemed to be a theft from the state), the traditional virtues of good faith, prudence, temperance, strength and politeness, the importance of exercise and advice given on celibacy, marriage, religion and the nature of man.

OCLC lists Trinity College Dublin and UC Berkeley only.



CLERIMONT,

O R,

MEMMOIRS

O F T H E

LIFE AND ADVENTURES

O F

M R. B * * * * *

(WRITTEN BY HIMSELF.)

Interspersed with ORIGINAL ANECDOTES of
LIVING CHARACTERS.

LIVERPOOL:

PRINTED BY CHARLES WOSENCROFT.

M, DCC, LXXXVI.

CHAPTER SIX: ENGLISH NOVELS

scarce provincial novel in unusual format

32. BRISCOE, C.W.

Clerimont, or, Memoirs of the Life and Adventures of Mr. B*****. (Written by Himself.) Interspersed with Original Anecdotes of Living Characters. Liverpool, Charles Wosencroft, 1786.

FIRST EDITION. *8vo in fours (208 x 120 mm), pp. vi, [7]-351, in contemporary sheep, front joint weak, general wear to binding, red morocco label gilt.* **\$5,500**

Scarce only edition of this provincially printed novel charting the life and adventures of a feckless but charming rogue. Printed in Liverpool, in an unusual format for a novel, it tantalisingly combines an arch style with the possibility that its claims to being a factual account - that old turkey - might in this case actually be true. Whatever the answer to that tricky question, the romps and romantic escapades of the hero make for a very good read as we follow him through Manchester, Dublin and Liverpool to London.

With a humorous dedication 'To his most Potent, Puissant, High and Mighty Serene Highness, The Lord Oblivion' which begins, 'Voracious Sir, Without leave, I presume to dedicate the following labors of my pen to you, not like a number of my contemporary brethren, whose works involuntarily fall to your share; no, revered sir, I step out of the common tract of writers, who pretend to consign their works to immortal fame, which, only mistaking, are in reality [sic] meant for you; but as a benefit, if conferred with an ill grace, loses much of its intrinsic value, so these, my lucubrations, [as no doubt all revolving time will give them into your possession] will come with a much better appearance, presented to you, thus freely, from myself'.

ESTC t68953, at BL, Liverpool, Bodleian and Yale only; OCLC adds Chapel Hill. Garside, Raven & Schöwerling 1786:19; Block p. 27.

heroine finds true love after smallpox

33. COLLET, John, attributed.

Chit-Chat: Or Natural Characters; And the Manners of Real Life, represented in a Series of interesting Adventures. Dublin, Henry Saunders, 1755.

FIRST DUBLIN EDITION. *Two volumes in one, 12mo (170 × 100 mm), pp. [ii], 222, including a final page of advertisements, woodcut vignettes on title-pages, initials and head-pieces, bound in contemporary plain calf, a little worn at extremities, contemporary ownership inscription of Isabella Monck on the title-page, woodcut titles, initials and head-pieces.* **\$2,250**

Charlotte Byersley is nineteen when the novel opens and has just lost her mother. She has been brought up quietly by her parents and although she has had a reasonable education, she knows little of the ways of the world. Her father, anxious to supply her with a woman's care, naturally chooses very badly and finds her a companion in the giddy and superficial Miss Arabella Seward, whose 'outward behaviour was polish'd, specious and insincere' and who had 'no other aim but to secure a rich husband'. Shortly after Arabella's arrival, Charlotte meets the son of her father's friend, young Welford, recently down from Cambridge but the course of true love does not, of course, run smoothly. All is resolved in time, however, after a series of adventures involving them and many other characters. One unusual incident is that the heroine develops smallpox, is extremely ill with the disease but recovers fully except for the loss of her complexion. This she mourns greatly on her recovery as she assumes that with her lost looks, she has also lost all hopes of being loved by Welford. Abandoned in her illness by the worldly Arabella, Charlotte finds a new confidante and nurse in Mrs Bootle, who persuades her to believe that Welford 'had too much good sense to place his affection meerly on a set of features, or fine complexion' (p. 111).

'To say the best of this performance, it contains nothing indecent or offensive to the chaste and modest ear; but, at the same time, it must be confessed, the reader of taste will here find nothing to excite and keep up his curiosity, engage his attention, or interest his heart. The author has involved about half a dozen couple of insipids, in certain *uninteresting* adventures and difficulties, out of which they are extricated at last; -- and all is conducted in the modern way, without energy, humour, or spirit' (*The Monthly Review*, XII, April 1755, p. 388).

Despite this review, this is an interesting novel which addresses issues of female education, parenting and the importance of female appearance. This is a scarce Dublin reprint which is designated as, and printed in, two 'volumes' and four parts, but with continuous pagination and register and bound in one volume. The first volume concludes on p. 107, 'The End of the Second Book', there is a separate title-page to 'Vol. II' and then the story continues with 'Book the Third' on p. 111. The novel concludes on p. 221 with 'The End of the Fourth and Last Book' and there is a final page of bookseller's advertisements on p. 222. First published by Dodsley earlier in the same year (ESTC t70728,

at BL, CUL, Bodleian, Duke, Huntington, Indiana, Chicago, Penn and Yale), this is often listed as anonymous but has been attributed to John Collet, an attribution followed by James Raven and based on that of the British Library copy.

ESTC n44248, at BL, Newberry and Yale only.

See Block p. 40; Raven 307.

34. DEFOE, Daniel (1661-1731).

Memoirs, Travels, And Adventures, of a Cavalier. A new Edition, being the Second. In three volumes. Vol. I [-III]. First published from the original Manuscript, by the late Mr. Daniel Defoe, Author of the Adventures of Robinson Crusoe, and many other Books of Entertainment. London, Francis Noble, 1784.

'SECOND EDITION', IE. 'NEW EDITION'. *Three Volumes, 8vo (160 x 100 mm), pp. [viii] 232, 236, 234, [6] advertisements, some light foxing throughout, in contemporary tree calf, flat spines ruled in gilt, red morocco labels lettered in gilt, circular numbering labels missing, with John Congreve's armorial bookplate in each volume.* **\$800**

A scarce edition, under a slightly different title, of Defoe's *Memoirs of a Cavalier*, first published in 1720. A work of historical fiction, it is set during the Thirty Years' War and the English Civil War, with the action taking place in Germany and England. Defoe uses a first person narrative - the story is presented as the discovered memoir of the Shropshire born Colonel Andrew Newport - to unfold political and historical events. Newport leaves for his travels on the Continent in 1630, goes to Vienna and travels with the emperor's army. He is present at the siege of Magdeburg and describes the sack of the city in vivid detail. He returns to an England in Civil War, joins the king's army and fights first in Scotland and then against the parliamentarian forces. Critics are divided as to Defoe's purpose in writing the novel, which is highly political - a warning against the horrors of civil war, an appeal for strong monarchy, an attack on aristocratic kingship - but the novel is also interesting for its portrayal of the cavalier and his martial or masculine identity.

ESTC t21604, listing Birmingham, Cambridge, Leeds, Boston PL, Rice, Alberta and Virginia; OCLC adds Miami.

narrator imprisoned in a cork-screw

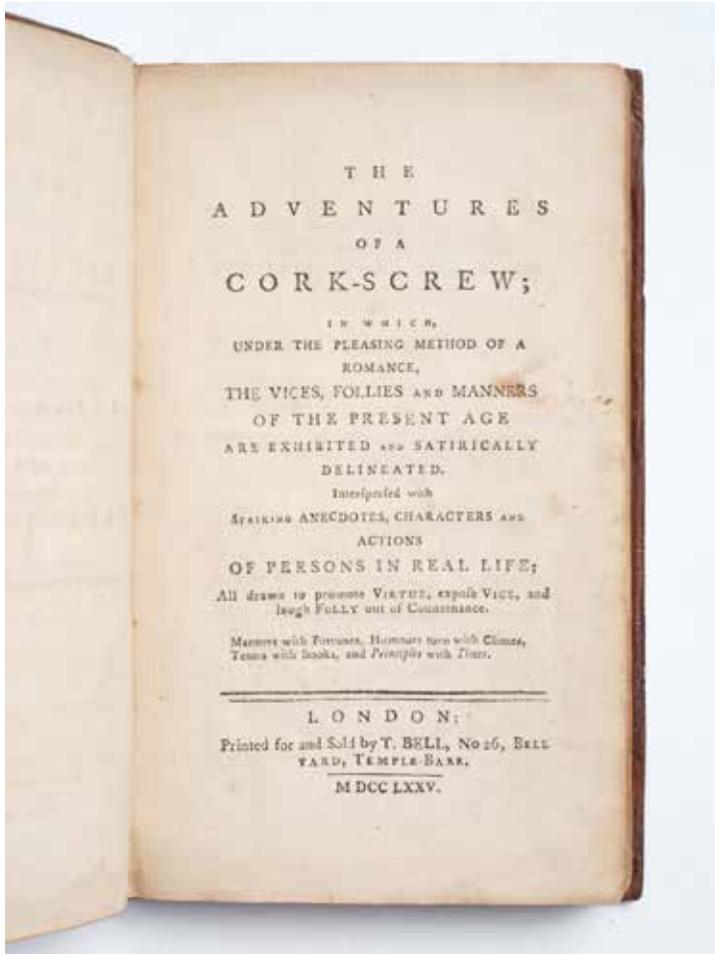
35. [IT-NOVEL.]

The Adventures of a Cork-Screw; in which, under the pleasing method of a romance, the vices, follies and manners of the present age are exhibited and satirically delineated. Interspersed with Striking Anecdotes, characters and actions of persons in real life; All drawn to promote Virtue, expose Vice, and laugh Folly out of Countenance ... London, T. Bell, 1775.

FIRST EDITION. 12mo (171 x 100 mm), pp. [iv], xv, [i], [iv] contents, 170, marginal tear on p. xiii (a9), with loss, touching text but with no loss to text, some browning throughout text, offsetting from pastedowns on endpapers, in contemporary speckled calf, spine simply ruled in gilt with raised bands, joints and corners repaired, pencil annotations on front pastedown. **\$6,000**

A scarce it-novel written in a humorous style and attempting a caustic satire on the follies and vices of society. An increasingly fashionable genre by the 1770s, this tale follows a procession of bank-notes, coins, toys, dolls and other anthropomorphised objects that replicate or replace the human as the central character of the novel. The approach here is slightly different, as the opening pages of the novel present to us a corkscrew as a mere inanimate object which a man takes from his pocket in a debtor's jail. Suddenly, it flies from his hand and becomes 'a bright incorporeal substance, whose form commanded respect' and begins to address the prisoner. It turns out that the corkscrew contains the spirit of a man, condemned by his debaucheries to be enclosed within the confines of a corkscrew until released by an innocent and suffering man. Notions of self and identity are explored as the spirit of man in corkscrew form tells the prisoner all about his experiences during this strange imprisonment.

'As exotic and manufactured commodities filled its social landscape, eighteenth-century England's human inhabitants encountered new tools for devising novel versions of the self. Within this world of goods, the centrality of the object - as manifested in the material goods themselves, the idealized and ideologically shaped models of the self, and most generally, the perception of a thing - created a rich and exotic idiom for selfhood ... Almost like children themselves - indeed, the child was a frequently invoked subject for the philosophical narrative of enlightened becoming - eighteenth century consumers were discovering how to develop identities in a strange and newly object-laden world through striking fanciful and intense relationships with those objects' (Park, Julie, *The Self and It, Novel Objects in Eighteenth Century England*, 2022, pp. i/xxi).



This was not a novel that did very well. A Dublin edition was published by Whitehouse in the following year (ESTC n4789), and a German translation also appeared, *Abendtheuer eines Korkenziehers, eine lehrreiche Erzählung*, Leipzig 1776, but no spate of editions followed, though it is readable and thought-provoking enough. The *Critical Review* damned it with faint praise: 'Though this production cannot be admitted to an uncommon degree of merit, it may prove equally entertaining with others of the kind, which have not been ill received by the public' (*Critical Review*, 39:510, June 1775). John Noorthouck, meantime, had some fun with it in the *Monthly*, commenting wryly, 'This corkscrew is made of bad metal, ill tempered, and of coarse manufacture' (*Monthly Review*, 52:557, June 1775). I wonder how good tempered Noorhouck might have been if he had been trapped inside a corkscrew for his sins.

ESTC t57421, at BL, Harvard (3 copies), UCLA, Chicago, Penn and Yale; OCLC adds Illinois. Garside, Raven & Schöwerling 1775:1; not in Block or Hardy.

36. NIXON, Captain (fl. 1788).

The Ramble of Philo; And His Man Sturdy. Dublin, W. Gilbert [&c.], 1789.

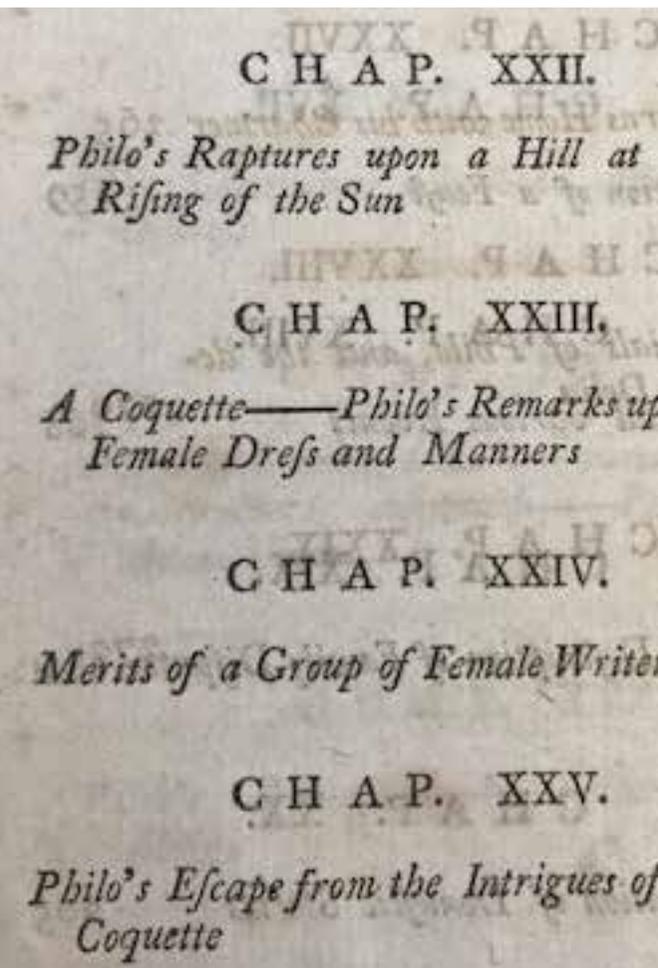
FIRST DUBLIN EDITION. 12mo (180 × 110 mm), pp. xi, [i], 273, [1], some light foxing in the text, which is printed on fairly poor quality paper in a dense text block and small type face, in contemporary plain calf, flat spine simply ruled in gilt, red morocco label lettered in gilt, some wear to extremities and a couple of small stains on the lower cover but generally good, with the contemporary ownership inscription 'J. Congreve May 30th 1789' on the title-page, with a shelf-mark (or price?) on the front endpaper and with the contemporary heraldic bookplate of John Congreve. **\$1,800**

A scarce ramble novel first published by William Lane at the Minerva Press in 1788. A well-established and popular genre by this date, the present novel has all the prescribed elements including a peripatetic travel narrative featuring a male hero, in this instance an unworldly country gentleman flanked with a male servant as travelling companion, an easy comic style and frequent encounters with Low-Life figures through which the protagonist learns valuable lessons as he approaches maturity. As with many ramble novels, the clue to the present novel's genre is plainly indicated in the title, 'The Ramble of Philo' and in the text which begins 'Philo, the Hero of this Ramble, was the only son of a gentleman

who lived in a sequestered part of England'. William Lane did not invent the ramble novel, which predominated much earlier in the century with such best-sellers as Smollett's *Roderick Random*, 1748 and Fielding's *Tom Jones*, 1749, but he clearly found a steady market for it as productions such as the present continued to pour out of the Minerva Press throughout the 1780s and into the 1790s. These novels are of particular interest in the light of contemporary gender studies as they represent a male dominated foil to the emerging female-dominated novel of manners led by Fanny Burney.

This is a rather delightful copy despite its plain and modest binding, with a contemporary heraldic bookplate and matching ownership inscription.

ESTC t168150 lists BL, Cambridge, NLI, NT, Harvard, Yale and McMaster; OCLC adds Minnesota.



37. SCOTT, Sarah Robinson (1720-95).

The History of Cornelia. Dublin, John Smith, 1750.

FIRST DUBLIN EDITION. *12mo (175 × 110mm), pp. [iv], 271, [1] advertisements, small marginal tear to the final leaf, advertisements a little obscured by staining, some intermittent browning, bound in contemporary mottled calf, some surface abrasion to both covers, more noticeable on the front cover, plain spine with raised bands and red morocco label lettered and ruled in gilt, with the contemporary ownership inscription of 'Hen Moore 1750' on the front pastedown.* **\$2,100**

The scarce first Dublin edition of Sarah Scott's first novel, written shortly before her marriage and nine years after she had contracted smallpox. At the time, smallpox was regarded as disastrous for a woman on account of its harmful effect on physical beauty which would lower a woman's value in the marriage market. The illness had had a life-changing impact on Scott and her literary output as it directed her away from a life of 'social success ... towards a life dedicated to writing, domestic female friendship and Christian philanthropy'.

The circumstances of Scott's disastrous marriage and its abrupt end have never been revealed, but in 1752, her family intervened and removed her from her husband's home, after which she went to Bath to live with her earlier companion, Lady Barbara Montagu (c. 1722-1765). Here they established a small community, offering a basic education in literacy, numeracy and needlework to poor children, particularly to young girls. Scott started writing again in order to help with the expenses of their philanthropic projects. It was this community, and its underlying philosophy, that was to inspire her most well-known work, the utopian *A Description of Millenium Hall and the Country Adjacent*, 1778.

This is one of only two editions of *The History of Cornelia*, which was first published by A. Millar in London, earlier the same year (ESTC t119494, at BL, Cambridge, Bodleian, Bristol, Hull, Cornell, Harvard, Huntington, Indiana, Newberry, Ohio State, Princeton, Stanford, Alberta, British Columbia, Bncroft, Clark, Chicago, Illinois, Penn and Yale).

ESTC t68564, BL and National Library of Ireland only.

Raven 39; see Block p. 209.

38. SMOLLETT, Tobias George (1721-1771).

The Adventures of Ferdinand Count Fathom. By the Author of Roderick Random ... In two volumes. Vol. I. [-II]. London, Johnston, 1753.

FIRST EDITION. *Two volumes, 12mo, (164 × 95 mm), pp. [ii], 262; [ii], viii, 315, the dedication misbound at the start of the second volume, in contemporary speckled calf, double filet gilt to boards, spines attractively gilt in compartments, red morocco labels lettered in gilt, numbered in gilt on the spines, red speckled edges, with Thomas Salwey's armorial bookplate in both volumes.* **\$2,200**

A handsome copy of Smollett's popular romance about the dastardly villain and self-styled count, Ferdinand. Hailed as one of the earliest novels to feature a proper anti-hero, Count Fathom is an aberrant, criminal character with few redeeming qualities. Smollett uses gothic melodrama to accentuate the vile nature of the protagonist and the society he represents. As a portrait of villainy, this is a magnificent novel, which uses a blend of fiction and apparent history as a tool for a broad satire on society, lambasting the military, legal and medical professions.

This is one of two 1753 editions, the other with 'T. Johnson in the imprint, also 'at the Golden Ball in St. Paul's Church-Yard'. This is not a rare book, but it is uncommon in this fresh condition.

Raven 192; ESTC t55294.

39. THOMSON, James, Rev. (fl. 1790-1816).

Major Piper; or the Adventures of a Musical Drone. A Novel. In two Volumes. By the Rev. J. Thomson. Vol. I [-II]. Dublin, P. Wogan [&c.], 1794.

FIRST DUBLIN EDITION. *Two volumes, 12mo (170 × 100 mm), pp. [iv], 312; [ii], 307, some browning and creasing in text, a couple of gatherings very slightly sprung, in contemporary mottled calf, flat spines pressed out a little where the lower raised band would have been, spines ruled in gilt with red morocco labels lettered in gilt, rubbed at extremities, front joint of Vol. I slightly cracked, generally a handsome copy.* **\$4,000**

A scarce comic novel by an obscure cleric from the Lake District whose literary output seems to have been confined to three novels which have all but disappeared. He is known to have lived in Westmoreland, where he supported a large family on the proceeds of a small curacy and a school, but whether his income was notably supplemented by the success of his writings is unknown. His first publication was *The Denial; or, the Happy Retreat*, London 1790, which was sufficiently popular to run both to a Dublin and a second London printing (each of which is listed in ESTC in a couple of copies).

The present novel, originally published in London in the previous year by the

Robinsons, is a substantial work of fiction which first appeared in the unusual format of five volumes. The first edition is similarly scarce, with ESTC (n4436) listing copies in the BL, Bodleian (ESTC appears to have listed the five volumes as five copies) and Minnesota (OCLC adds Berkeley). A second edition was published by Lane and Newman (though not designated as the Minerva Press) in 1803. Thomson's third and final novel, *Winifred, a tale of wonder*, only survives in a London edition of 1803 (not in ESTC, though the BL has a copy).

In the brief preface, Thomson describes the 'two principle motives' of fiction as being to amuse and instruct, suggesting that in combining the two in the present work, the more intelligent reader is likely to find but an 'insipid entertainment' in the 'succession of incidents, and the narration of improbabilities, however surprizing, or however brilliant' whereas he fears that other readers may find the moral reflections to be insipid. Contemporary reviewers seem to have focussed on the bizarre narrative structure and the humour rather than the moral and didactic passages. 'He has published some novels of more ingenuity than morality' concluded *A Biographical Dictionary of Living Authors* in 1816, whereas an earlier reviewer objected to the style of humour, comparing it to the less successful parts of Smollett's writings: 'Manners mistaken and misrepresented: conduct ridiculously absurd in characters laboured with the greatest care: adventures too improbable to amuse, and a vein of broad grotesque humour, of outré description, which Smollett introduced, and which his masterly hand could scarcely wield without exciting, at times, disgust. Under Mr. Thomson's management, it is intolerable' (*Critical Review*, 10: 472, April 1794).

See Garside, Raven & Schöwerling 1793:40; Block p. 235; not in Hardy.

ESTC t135341, at BL, Harvard & Library Company; OCLC adds NLS.

MAJOR PIPER;
OR THE
ADVENTURES
OF A
MUSICAL DRONE.

A NOVEL
IN TWO VOLUMES:

By the Rev. J. THOMSON.

VOL. I.

DUBLIN:

PRINTED FOR MESSRS. P. WOGAN, P. STREFF, AND
W. JONES:

1754.



CHAPTER SEVEN: FABLES & EMBLEM BOOKS

40. AESOP (c. 620-560 BC).

LA FONTAINE, JEAN DE (1621-1695).

LEGRAND, Augustin Claude Simon (1765-1856), engraver.

HUET, Jean-Baptiste (1772-18?), engraver.

Recueil de Fables d'Ésope, et autres Mythologistes; les mêmes, mises en vers par La Fontaine, ornées de gravures par Augustin Legrand, ouvrage destiné à l'Instruction et à l'Amusement des Enfants et de la Jeunesse. Paris, Marcilly, 1799.

FIRST EDITION. *4to (235 x 155 mm), engraved frontispiece and pp. [iv], vi, 150, [1] errata, [2] contents, [2] bookseller's advertisements, [2] final blank, with 75 part page engravings (each circa 105 x 70 mm) on the verso pages, one to each fable, internal tear to frontispiece skilfully repaired on verso, two clean tears on M2 (pp. 80-81), with small repairs at the margin (making it a closed tear), two small paper repairs on M3 (pp. 82-82), some foxing and scattered staining in the text, text within typographical border, in contemporary mottled calf, gilt border to covers, flat spine elegantly gilt with black morocco label lettered in gilt, spine restored and with later marbled endpapers.* **\$2,250**

A delightful illustrated collection of 75 fables with engravings by Augustin Legrand. As stated on the title-page, this edition was prepared for the 'Instruction and Amusement' of both children and young people. The editor's preface states the intention that the prose version of the fables - much shorter, with the moral printed separately a little way below the main text - is intended for the use of children, where older readers, 'la jeunesse', will find an additional pleasure in the immortal verse of La Fontaine. The fine engravings on each page clearly add to the delight of readers of all ages and the charming combination of all three suggests a successful outcome for the hope modestly expressed in the editor's preface: 'Pussions-nous avoir rempli le but que nous nous sommes proposés dans notre titre'.

Each fable occupies a double page spread, with the prose version given on the left hand page underneath the illustration and La Fontaine's verse fables given on the right hand page. The running title to the prose fables is 'Fables d'Ésope', with the exception of numbers 7, 11, 14, 17-20 and 22 which have the running title 'Fables ***', while the running title to the recto leaves, above La Fontaine's verse fables, is 'Fables Choiesies' throughout.

OCLC lists BN, Paris-Institut, Princeton, Claremont Colleges and Virginia.

Not in Gumuchian, Osborne, Cohen-de Ricci or Brunet.

41. ELGER, Willem den.

Zinne-beelden der Liefde, met Puntdigten en Aanteekeningen. Amsterdam, Jan Roman de Jonge, 1732.

THIRD EDITION. 4to (200 × 150 mm), engraved allegorical title, Hillebrand van der Aa, pp. [x], 368, illustrated with 50 copperplate emblems; bound by Pierson for Vittorio Massena, Prince d'Essling, in fine red crushed morocco; both boards with the crowned and supported arms of Prince d'Essling, monogram VM (for Vittorio Massena, Prince d'Essling) to spine, spine ruled and lettered in gilt; double fillets on board edges, gilt dentelles **\$1,800**

A charming emblem book, first published in 1703, illustrated with fifty fine copperplate engravings, based on *Amoris divini et humani antipathia*, adapted for use by Protestant readers. Elger's approach to emblems was innovative, rather than starting from the religious point of view, he illustrates love and then links it to religious concepts. Each emblem includes a Dutch motto and a hexameter followed by poetry in Dutch, French, Italian and Latin. The emblems depict both divine and human love, and the charming engravings include an image of Cupid and a girl skating in winter scenery, Amor teaching a young boy a croquet-like game, Cupid playing cards, Cupid and a girl counting money, or playing backgammon. A young man and woman are tuning their lutes - two hearts, tied together...

This copy, albeit not in a contemporary binding, is in a very splendid one, bound by Pierson for Vittorio Massena, Prince d'Essling, one of the greatest collectors in nineteenth century France.

Landwehr 62 c; Praz p. 323.



42. GRAF, Christian Ernst (1723-1804).

Vingt Cent Fables dans le gout de M. de la Fontaine, en musique pour le Chant et Clavecin, composés par C.E. Graaf. Directeur de Musique de S.A.S. Monseigneur le Prince d'Orange, Stadthouder hereditaire des Provinces unies des Pais bas &c. &c. &c. Tome Premier Livre I. Oeuvre XXI. The Hague, Wittelaar, circa 1780-1783

FIRST EDITION. Oblong 4to (195 x 275 mm), engraved outer wrapper as title-page, within scroll border and pp. 33, [1], engraved throughout with musical score and words, on thick paper, title-page and final blank making outer wrappers, a little browned and stained, restored along gutter, the pages loosely inserted, as issued, and apparently never sewn. **\$1,800**

A delightful adaptation of 25 fables by La Fontaine, retold in verse and set to music for the voice and harpsichord. Although the title calls this 'Livre I' and 'Opus XXI', as if it is part of a much larger work, this was in fact all that Graf published at this time, although he went on to set another twelve fables to music in the 1790s, which became his Opus XXXII.

'In January 1751 [Graf] performed at Arnhem, and he seems to have settled in the Netherlands at about this time, directing the Collegium Musicum at Middelburg from c.1752 and then serving as composer to the Dutch court at The Hague from 1757 or early 1758. He conducted a concert given by Mozart and his sister at The Hague on 30 September 1765; a year later the young Mozart published a set of keyboard variations (K24) on Graf's *Laat ons juichen, Batavieren!*, composed for the inauguration of Willem V. Graf was Kapellmeister at the Dutch court from 1766 until his retirement in 1790. He remained active, continuing to provide music to the court in the 1790s and composing and conducting at the age of 79 a well-received oratorio celebrating the peace between England and France in 1802' (*New Grove*).

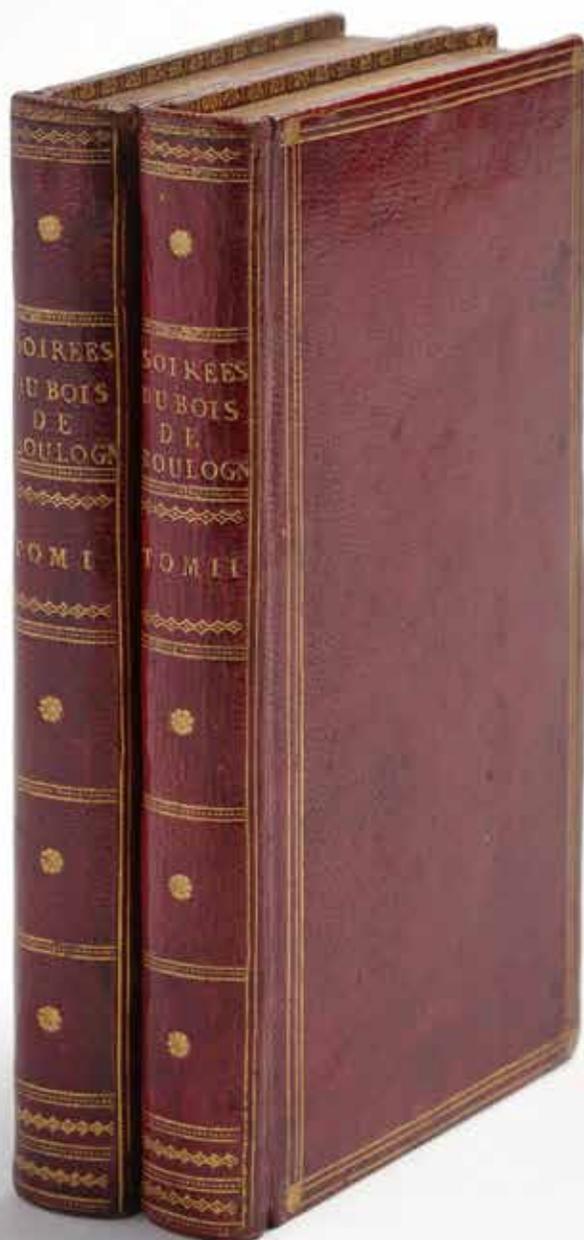
OCLC lists Utrecht, Nederlands Muziek Instituut and BL; RISM G3306.

Andante

FABLE I.
La Flatterie

Le Corbeau et le Renard

Un Corbeau tenoit un fromage, et sur un arbre etroit perché, vint un Renard son personnage, quel'odeur avoit alle chi le drole lui tint ce langage: peut on voir



NOIRRES
DU BOIS
DE
ROULOGN

TOME I

NOIRRES
DU BOIS
DE
ROULOGN

TOME II

CHAPTER EIGHT: FRENCH FICTION

convents, the Old Pretender and the galleys

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

Soirées du Bois de Boulogne, ou Nouvelles Françaises et Angloises. Par M. le Comte de ****. I. [-II.] Partie. 1754.

SECOND EDITION. *Two volumes, 12mo, (138 x 68 mm), pp. xii, 265; iv, 280, text fairly browned in part, in contemporary red morocco, covers with triple filet gilt, flat spines ruled in compartments with sunburst tool in each compartment, lettered and numbered in gilt, marbled endpapers, gilt edges, gilt dentelles, with an unidentified red heraldic booklabel stamped in gilt and the heraldic bookplate of Baron James de Rothschild in each volume.* **\$3,800**

A lovely copy of this scarce novel by the Comte de Caylus, first published in 1742. An aristocratic dilettante, Caylus was a popular novelist and writer of short stories or *contes badines* - ranging from fairy tales to sentimental intrigue and oriental fables - which are always witty and usually slightly disreputable. Alongside this reflection of his place in the gayest circles of Paris society, Caylus was also a great collector of art and antiquities, a scholar and connoisseur, painter, etcher and patron of contemporary artists. His major work of scholarship, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, is increasingly recognised for its significant importance in the development of modern archaeology.

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

The first story, which has for title 'Histoire du Commandeur Hautpré', begins with a summary of all the romantic novels he had been reading which had

determined him to find his Angélique or his Clorinde. The second story is told by the young Englishwoman, Madame de Rockfields, who, after complaining about being forced to entertain them in a foreign language, insists that her story will have nothing about convents in it. 'In France', she says, 'it is always about convents'. The Marquis de Montgeüil follows, and tells the audience of his going into Spain, 'la Patrie du Roman', narrating the 'Histoire de l'Abbé de Longuerive'. The second volume begins with the fourth soirée, 'Histoire du Comte de Prémaille' which tells of his love for the beautiful Constance and of her being sent to a convent. The fifth story gives the 'Histoire du Comte de Crémailles', including the correspondence between the unhappy fugitive, Mlle de Vauxfleurs, and an Abbess (more convents ...). The final story is another English one, 'Histoire de Mylord Wynghton', a tragic tale which hurtles from the birth of the French court of the exiled James II and the birth of his son, the Old Pretender, to the political turbulence of the hero's homeland - 'L'Angleterre le pays du monde le plus fertile en Mécontents' - where the hero and Dorothy fall in love but through a series of disasters and misunderstandings, mistaken identities, unforgiving parents, spells in Newgate and galleys bound for America, Dorothy takes her own life and dies in her lover's arms in the final 'sanglante Catastrophe'.

OCLC lists BN, BL, Leeds, Danish Royal Library, Augsburg, Goettingen, Koninklijke Bibliotheek, Sainte Genevieve; for the 1742 edition, OCLC adds Princeton and Ottawa.

Cioranescu 16256; Jones p. 78; Gay III, 1123.

44. CHARRIERE, Isabelle-Agnès-Elisabeth van Tuyll van Serooskerken van Zuylen, Madame de (1740-1805).

Lettres Ecrites de Colombier, près de Neuchatel. Pour servir de Supplément aux Lettres Neuchâtelaises. [Colombier, 1780s?].

FIRST EDITION. *8vo (160 × 108 mm), pp. 7, [1], drop-head title only, some light staining and wear, sewn as issued in the original colourful patterned wrappers. \$1,800*

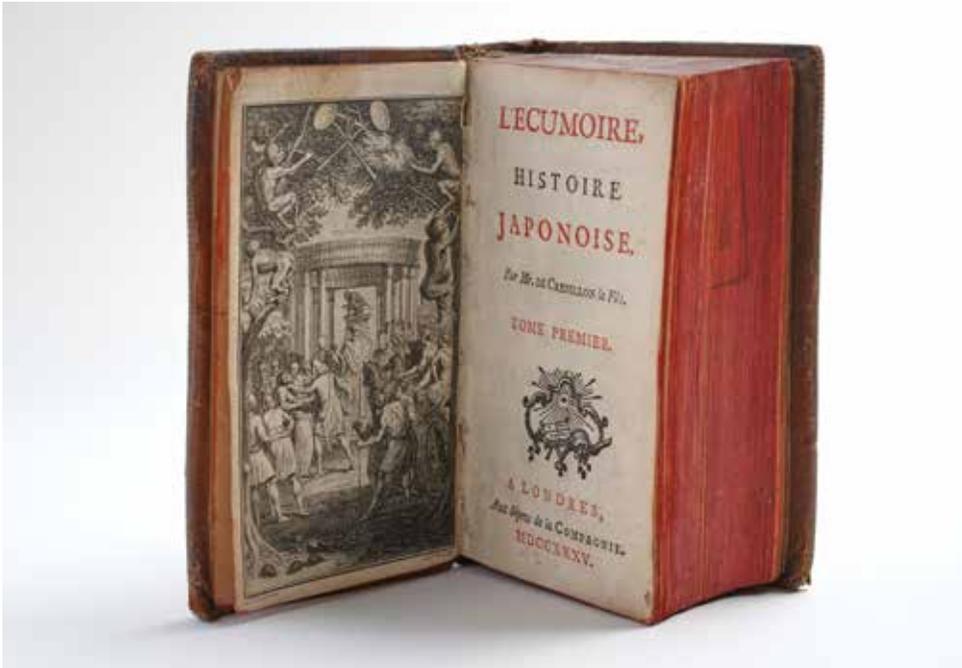
A scarce survival of an anonymous attack on Madame de Charrière, claiming to be written by her as a supplement to her *Lettres Neuchâtelaises*. In these two supposedly additional letters, Madame de Charrière is presented as being self-abnegating and in complete agreement with the contemporary criticisms of herself and her writing. 'Oui, je l'avoue', begins the first letter, 'plaire, briller par l'esprit; voilà ce qui peut seul m'intéresser: aucune considération ne m'arrête'. She 'admits' that the *Lettres de Lausanne* had no moral purpose and that she

knew nothing of the city, having spent less than 24 hours there. In the second letter the confessional tone of the 'author' goes even further: 'I want to talk about myself a moment', it begins, 'I am rude on principle, contemptuous by system, bizarre by vanity ... I desire only the pleasures of pride, and a restless spirit follows me everywhere'.

Isabelle de Charrière's two major epistolary novels, *Lettres Neuchâtelaises*, Amsterdam 1784 and *Lettres écrites de Lausanne*, Toulouse 1785, together with its genuine continuation, *Caliste, ou la continuation des Lettres écrites de Lausanne*, were outspoken attacks on Swiss society in which she argued against political corruption and aristocratic privilege in favour of moral, religious and social emancipation. It is not entirely surprising that her writings provoked such an attack as this. What is particularly interesting is the spiteful personal nature of this attack

Not in Cioranescu; OCLC lists a single copy, in Zurich.





45. CREBILLON, Claude-Prosper Jolyot de (1701-1777).

L'Écumoire, Histoire Japonoise. Par Mr. de Crebillon le Fils. 1735

Two volumes in one, 12mo (130 × 80 mm), engraved frontispiece signed L.F.D.B. repeated in each volume (as required) and pp. [ii], xviii, [iv], 208; [vi], 328, titles in red and black, in contemporary calf, spine gilt in compartments, orange morocco label lettered in gilt, fairly worn with staining to covers, spine splitting a little down the centre, still very much holding, marbled rear pastedown, red edges, Leipzig University stamp cancelled, with the later booklabel of Fedor v. Zobeltitz and pictorial bookplate of Robert J. Hayburst, with the early manuscript note 'édition extrem. rare'. \$650

An early edition of this popular satirical and licentious novel which was first published under the title *Tanzai et Néadarné, Histoire Japonoise*, printed in 'Pekin', or Paris, in 1734. The narrative provides a thinly veiled satire on the Cardinal de Rohan and the Duchesse de Maine. It tells of the love story between Prince Tanzai and Princess Néadarné. *L'écumoire*, or *Tanzai et Néadarné*, was widely criticised as a shocking demonstration of political and social criticism, and Crebillon was publicly shamed for being irreligious. As well as criticising Cardinal Rohan, the novel was seen as an attack on the papal bull *Ugenitis* and Crebillon was imprisoned briefly in Vincennes. The novel, of course, became all the more popular: orientalism was all the rage, and the libertine values and personal attacks found a ready audience in pre-revolutionary Paris.

See Cioranescu 21739; Jones p. 52 (also p. 51 for an edition, possibly spurious, of 1733); Gay II, 68; Cohen-de Ricci p. 266.

'I want to be my original and my imitation ... [Rousseau] I take you for my Mentor'

46. HUERNE DE LA MOTHE, François-Charles (18th cent).

L'Enfantement de Jupiter, ou la Fille Sans Mère. Première [-Seconde] Partie. Amsterdam [ie Paris?], 1763.

FIRST EDITION. *12mo (165 x 90 mm), pp. [iv], 239, [1]; [iv], 170, both half-titles present, engraved headpieces to both parts carefully coloured in yellow, in contemporary pale polished calf, triple gilt filets to upper and lower covers, an unusual treatment of the calf resulting in a pattern of very thin lines, small surface tear on the front board and some staining on the lower board, spine attractively gilt in compartments with floral tooling, red morocco label lettered in gilt 'La Fille sans Mere', marbled endpapers, binder's ticket and possibly bookplate removed, red edges and green silk marker.* **\$2,000**

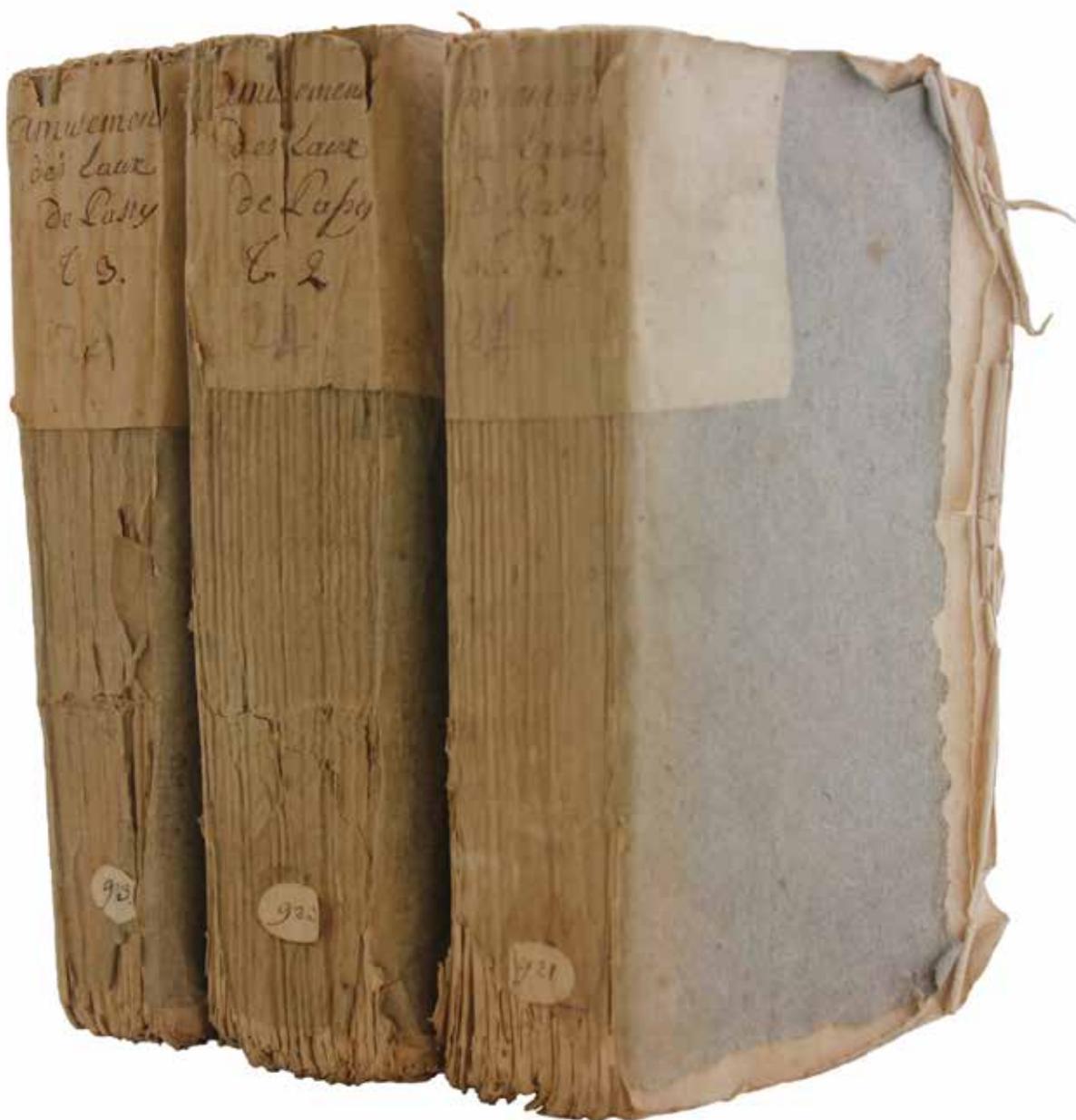
A scarce imitation of Rousseau featuring a feisty heroine of uncertain birth. Written in autobiographical style, the novel parodies the memoir-novels topping the best-seller lists of the time such as Marivaux' *Vie de Marianne*. It is a romantic adventure story, satirical and conversational in tone, recounting the travels and adventures of Margot des Pelotons, 'une fille du peuple'. The story begins, traditionally enough, with a humorous account of the circumstances of her birth and proceeds to a description of the three claimants to the title of 'mother', including an explanation of the origins of her rather strange name. Alongside the narrative of Margot's life, her amorous adventures and exploits, Huerne de la Mothe sustains a commentary, partly sub-textual, on the genre of the novel. A footnote early in the novel explains that all philosophical maxims in italics are taken either from Rousseau's *La Nouvelle Héloïse* or from his *Émile*.

'Je ne prends point pour modèle de l'Histoire de ma vie, ni la sage Pamela qui avoit pere & mere, ni la prude Cécile ... Je ne prends point pour original ni la Paysanne à vertus postiches, ni la Marianne au vernis philosophique; la vérité ne me plait que dans sa nudité. Enfin, je ne prétends point me comparer à la tendre Julie du Philosophe de Genève, dont le coeur étoit aussi voluptueux que le mien ... Je veux être seule mon original & ma copie. J'aime le naturel ... A moi! mon cher J.... J.... R.... je vous prends pour mon Mentor'.

Another edition was published later the same year with a 'Londres & Paris' imprint and it subsequently appeared under the title *Histoire nouvelle de Margot des Pelotons, ou la galanterie naturelle*, Geneva 1775 and 1776.

Outside Continental Europe, OCLC lists BL, Yale, McGill.

MMF 63.32; Cioranescu 34283; Gay II, 568.



47. 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.¹² *Three volumes, 12mo, (178 x 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.* **\$1,600**

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, & refroidissent 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.

48. LOUVET DE COUVRAY, Jean-Baptiste 1760-1797.

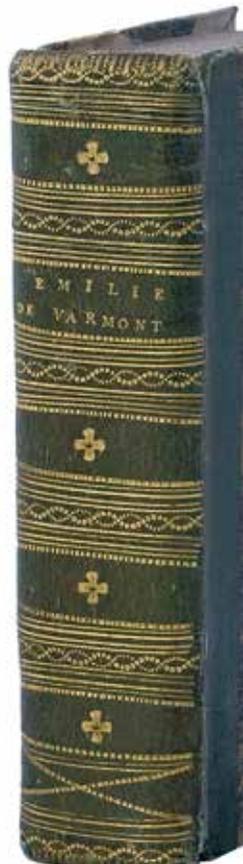
Emilie de Varmont, ou le Divorce Nécessaire, et les Amours du Curé de Sévin, par l'Auteur de Faublas. Tome Premier [-Troisième]. Paris, Bailly, 1791.

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. \$700*

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 Dorothée 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 (Dalloz, *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*.

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



49. MALARME, Charlotte de Bournon, comtesse de (1753-ca. 1830).

Tout est possible à l'Amitié, ou Histoire de Milord Love-Rose et de Sophie Mostain. Par Madame de Malarmé, de l'Académie des Arcades. Première [-Seconde] Partie. 'Londres', ie Paris?, Thomas Hookham & la veuve Duchesne, 1786.

FIRST EDITION. *Two volumes in one, 12mo (162 x 90 mm), pp. [iv], [5]-155; [iv], [3]-224, with the half-titles, contemporary paper patch on the verso of the first half-title, partially obscuring several words, some minor browning and occasional stains, in contemporary mottled sheep, flat spine gilt in compartments with red and black morocco labels lettered and numbered in gilt, with paper shelf-mark label in manuscript in upper compartment and red ink library crest on the first title, some wear to extremities, attractive red patterned endpapers and red edges.* **\$2,250**

An attractive copy of this scarce sentimental novel by the prolific novelist and anglophile, Madame de Mallarmé. Set largely in England, the novel features a selection of deliciously named characters and bizarre sounding places. In addition to Milord Love-Rose and his paramour Sophie Mostain, we follow the fortunes of Charles Huricanne, Sir John Sigh, an untrustworthy valet called Triff, a penniless Oxford student called Shadiness and Henriete Mizzling, the widow of Lord Splim. The action takes place in Near-Wood, Well-town and Warbbor, alternatively spelt Warboor. The likely-sounding but slightly out of kilter names, both for people and places, is a feature of this novelist. A glance at the advertisements on the verso of the half-title shows how Malarmé, a member of the *Académie des Arcades de Rome*, returns to an English setting time and again for her novels. Four titles by the same author are listed, including the present novel, and the other three are similarly mock-English: *Anna Rose-Trée*, nouvelle édition, 1784, *Histoire d'Eugénie Bedford, ou le Mariage cru impossible*, 1784 (both titles slightly obscured by a paper repair) and *Richard Bodley, ou la Prévoyance malheureuse*, 1785. Narrated in the third person with sections of first person narrative and correspondance, with a central first-person narrative, 'Histoire de Henriete Mizzling, épouse et veuve de Milord Splim' (II, 3-38), it is described in MMF as a collection of 'intrigues mondaines et sentimentales, aventures romanesques; sensibilité'.

ESTC t221550, listing Bibliothèque Mazarine, Clark and Nebraska-Lincoln only; OCLC adds Bodleian and Texas; MMF adds BN.

MMF 86:48; Cioranescu 41932 (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]. Amsterdam, 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.* **\$850**

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.

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.

Early edition not in ESTC

51. MONTOLIEU, Jeanne Isabelle Pauline Polier de Bottens, dame de Croussaz, baronne de (1751-1832).

Caroline de Lichtfeld. 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.* **\$650**

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.

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

first book by 'that swine of a Restif'

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

La Famille Vertueuse. Lettres traduites de l'Anglais. Par M. de la Bretonne. Première [-Quatrième] Partie. Paris, la veuve Duchesne, 1767.

FIRST EDITION. *Four volumes, 12mo in eights and fours, (162 x 90mm), pp. xxxvi, 251; [iv], [5]-288 (A7 and D1-4 misbound); [iv], [5]-300; [iv], [5]-299, [13] table, the title pages within the usual ornamental borders, tear III 109-112, touching text but with no loss, repaired, in contemporary sheep-backed green boards, brown and black morocco labels lettered and numbered in gilt, simply gilt rules to the foot of the spines, red edges.* **\$2,250**

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

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

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

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

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

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

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***. Paris, tous les Marchands de Nouveautés, 1787.

THIRD EDITION. 8vo, (197 x 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. **\$1,200**

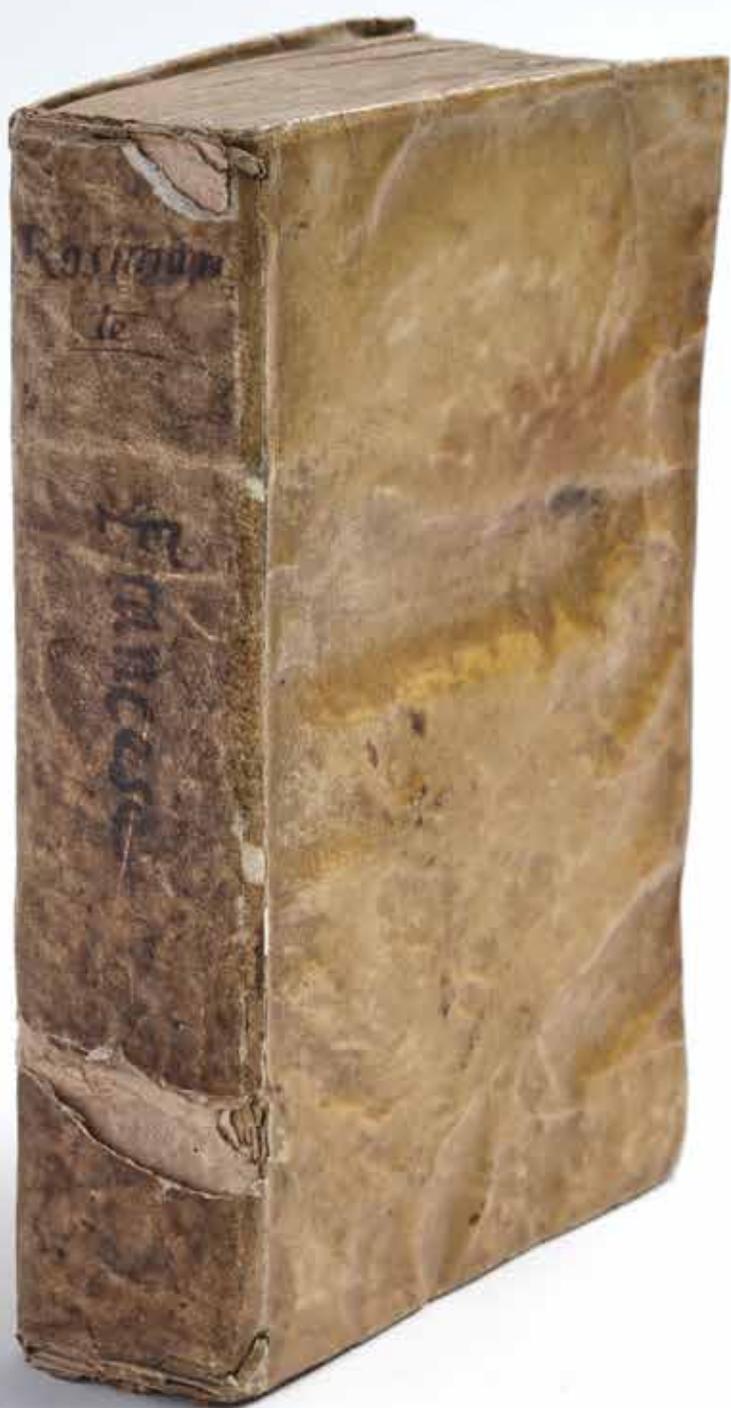
A delightful and vivid portrayal of the salons and artistic haunts of Paris society. Presented in a series of short chapters, with plentiful dialogue, short anecdotes and lively descriptions, the subjects covered include a music lesson, a scene in a café, an evening at the Tuilleries, the opera, a ball, 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 talents & 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 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.



Regium
te

Francisco

54. [ROSIMANTE.]

L'illustre Rosimante dédié aux Dames. Paris, Toussaint Quinet, 1642.

FIRST EDITION. 12mo (168 x 100 mm), pp. [xii], 54, 53-67, 80-491, *without the frontispiece, damp-staining on the title-page and dedication leaf, text fairly browned throughout, with some gatherings more pronounced than others, in contemporary limp vellum, rather worn and creased, the spine dusty and the vellum torn in two places, lettered in ink 'Rosimante' and 'Francese'.* **\$1,800**

'Desia [Déjà] la Perse, & la Grèce poussées d'une égale ambition se disputoient avec autant d'opiniastreté que de courage, la Monarchie de tout le monde', begins this very scarce novel, unknown to most bibliographies. Written in four books, the majority of the text is written in the third person but there are so many letters included that this becomes an interesting early work in the development of the epistolary novel.

The dedication, 'Aux Dames', is four pages of self-abnegation in which the author begs the 'Belles Ames' to indulge him, at once the principal object and the 'worker' or author of the piece, having no wish to dazzle their eyes, so accustomed to the portraits of fabled heroes, but instead presenting them with a gentleman whose birth is good enough for consideration and whose qualities are not so poor that he should not merit the approval of the most delicate of readers.

Madame de Pompadour had a copy of this first edition and it is listed in her library catalogue but we have not been able to trace it.

Internal evidence suggests that this copy lacks a frontispiece although Lever makes no mention of any frontispiece in his bibliography of prose fiction, where he cites the 1643 edition, adding 'Ach. d'impr. pour la 1re fois le 31 mai 1642'. Georges Duplessis, in his *Catalogue de l'oeuvre de Abraham Bosse*, quotes the frontispiece as belonging to this edition. Duplessis adds that it was also used for another novel, *Clytophon et Leucipe*, 1633, and describes that it features a central cartouche depicting the figure of Love, seated, watching two lovers seen on a lake. We have been able to trace no other copy of this 1642 edition. Of the 1643 edition, we have traced two copies in France, one at Dijon, with the frontispiece, and one at the BN, also lacking the frontispiece. No other copy of this first edition traced.

Lever, *La Fiction narrative en prose au XVIIème siècle*, p. 230; *L'Ère baroque en France: répertoire chronologique*, 18134; *Catalogue des Livres de la Bibliothèque de fene Madame la Marquise de Pompadour*, 206; not in Gay; not in Coulet, *Le Roman jusqu'à la Révolution*.

Not in OCLC, which lists two copies of the 1643 edition, at BN (also lacking frontispiece) and Dijon.



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

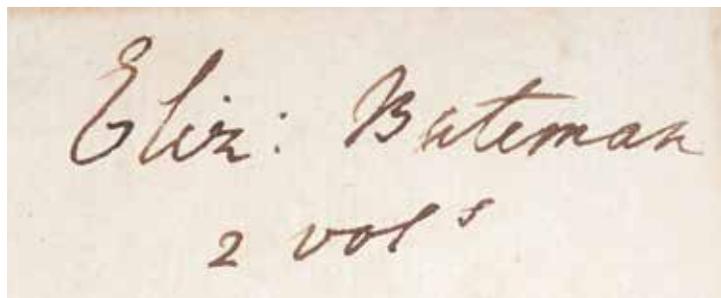
Les Confessions de J. J. Rousseau, suivies des Réveries du Promeneur Solitaire. Tome Premier [-Second]. [with:] Second Supplément a la Collection des Oeuvres de J. J. Rousseau, Citoyen de Genève. Tome Premier [-Second]. [with:] Seconde Partie des Confessions de J. J. Rousseau. Suivie d'un nouveau choix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

FIRST EDITION OF VOLUMES III AND IV; VOLUMES I AND II SAME YEAR AS THE FIRST EDITION. *Five volumes, 12mo, (164 x 92mm), pp. [iv], 316; [iv], 396; 439, with the final page beginning 'ses mortelles'; 403, with the last line of the final page beginning 'cette lecture'; [ii], 444, in near-uniform contemporary speckled morocco, joints weakening, some signs of wear with staining and rubbing, with some careful restoration, spines gilt with red and green morocco labels lettered in gilt, with the contemporary ownership inscription of Elizabeth Bateman in each volume, trimmed close with some loss in the final three volumes.* **\$1,500**

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

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

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





CHAPTER NINE: FINE & PRIVATE PRINTING

56. CERATI, Antonio, Count (1738-1816). CRETENSE, Filandro.

Le Ville lucchesi con altri opuscoli in versi e in prosa di Filandro Cretense. Parma, Stamperia Reale, 1783.

[with:] Versi per la promozione al vescovato di Piacenza del padre D. Gregorio Cerati abate cassinese. Parma, Filippo Carmignani, 1783.

FIRST EDITIONS. *Two works in one volume, 8vo (200 x 140 mm), pp. [ii], [viii], 195, text printed within decorative border throughout, page numbers also set in a typographical surround, the text block small within a large page, followed by Versi: pp. 24, unpressed throughout, with a small hole to the lower blank margin of the first three leaves, traces of adhesive to lower edge of pp. 97-114, in contemporary block-stamped paste-paper boards in olive green with pattern of black and gold squares, the surface of the paper worn at extremities, binding very slightly sprung, contemporary manuscript shelf mark in ink on the rear pastedown and with contemporary manuscript additions to the errata of the first work, possibly in the same hand.* **\$1,400**

A delightful production by Bodoni, with the text printed within lovely typographical borders throughout and bound in thick block-stamped paper boards. It is a collection of texts by Antonio Cerati, a member of the Accademia dell'Arcadia. The first and best of the two works is a poetic celebration of the villas belonging to the Marchese Francesco Buonvisi in Lucca, where he had resided for some time to recover from an illness - an interesting example of eighteenth century Italian topographical poetry. The second part, which is addressed to specific dedicatees, moves from love poetry to political commentary.

The second work, printed by Filippo Carmignani in Parma, is a poem celebrating the promotion of Cerati's brother to the bishopric of Piacenza.

I. Brooks 239, var. A; Cerati VIII, 195.

II. OCLC lists three copies, only Getty in America.



**57. DELLA TORRE REZZONICO, Carlo Gastone (1742-1796).
 DAFNEIO, Dorillo, pseud.**

Versi sciolti e rimati di Dorillo Dafneio. Parma, Stamperia Reale, 1773.

FIRST EDITION. 8vo (208 x 135 mm), pp. [ii], [viii], 137, [1], lacking the final blank as usual, including engraved title with carved marble stone surrounded by garlands and an urn, small engraved head- and tailpieces, lower edges uncut, light ink marks to H7-8 and G5-6, occasional very slight marginal spotting, K1 unobtrusively strengthened at gutter, bound in contemporary block-stamped plain paper boards with olive-green zig-zag pattern, stitched as issued, a bit faded (old water stain) towards foot of spine, extremities a little worn. **\$1,200**

A scarce and delightful work by the prolific Della Torre Rezzonico, writing under the pastoral pseudonym of Dorillo Dafneio. Produced at the press of Giambattista Bodoni (1740-1813), this is one of numerous occasional publications, adorned with handsome engraved typographical ornaments, which he printed at the Royal Press of Duke Ferdinand of Parma and the Archduchess

of Austria, Maria Amalia. Count Carlo Gastone dell Torre di Rezzonico was the darling of Roman society, a member of the Roman Accademia dell'Arcadia and a fashionable and accomplished poet, amateur musician and the organiser of legendary court parties. The philosophical, ornate verse in this collection, dedicated to Ferdinand and Maria Amalia, was typical of the Count's activity at the court of Parma; for this work he was appointed chamberlain and colonel.

Worldcat lists BL, Northwestern, Case Western, SMU, UCLA and St Catherine. Brooks 40; Cicognara 1343. Not in De Lama.

in green morocco by Thomas Van Os

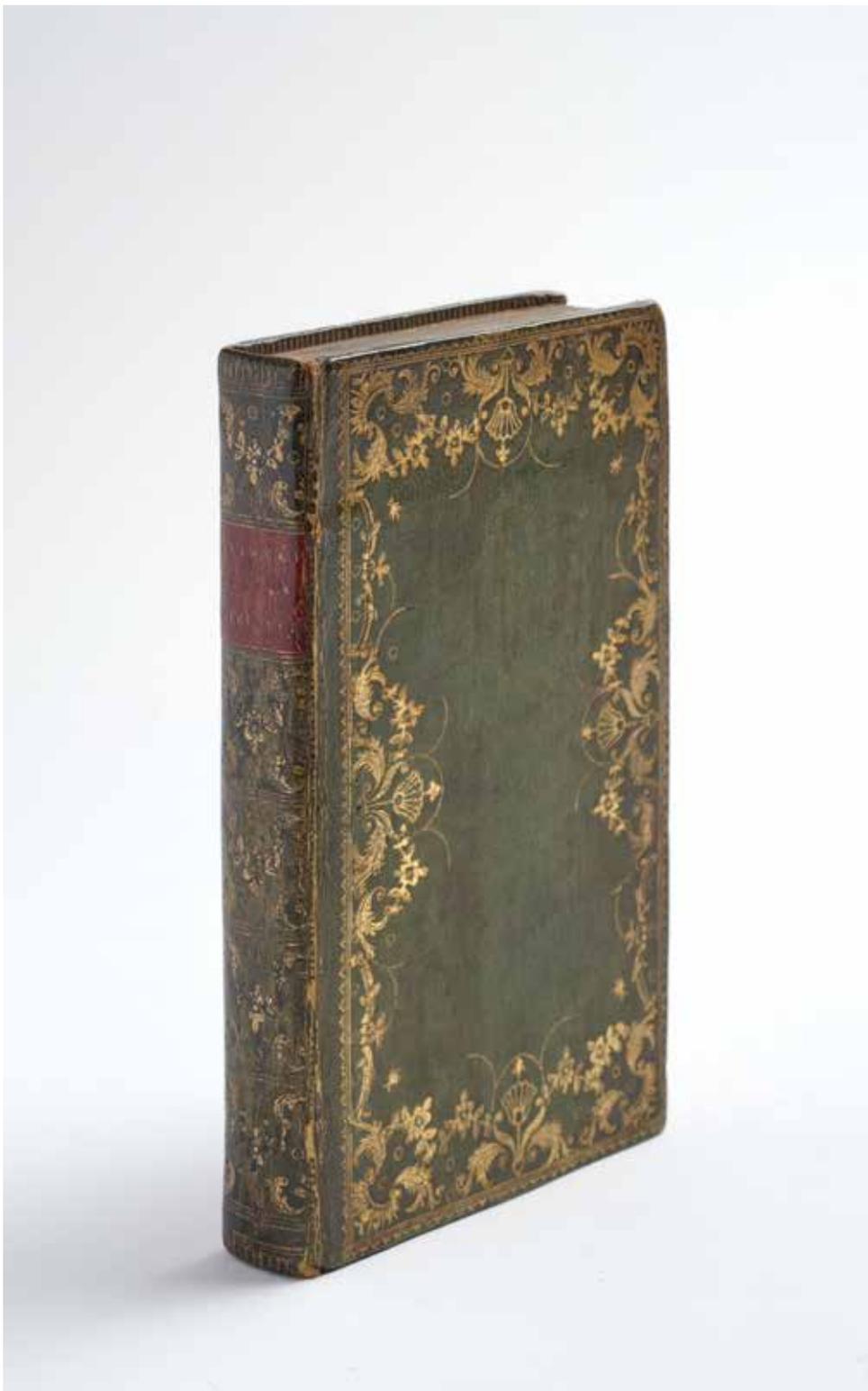
58. HEMSTERHUIS, Frans (1721-1790).

Aristée ou de la Divinité. Paris, 1779.

FIRST EDITION. *12mo, (162 x 94), pp. x, 208, preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges.* **\$2,000**

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

As with all of Hemsterhuis' works, *Aristée* was privately printed and distributed. The printing is typically elegant, the text block measuring 93 x 47 mm, a small and dense block of text within wide margins, in the present copy measuring 167 x 96 mm. The elaborate green morocco binding on this copy is probably by Thomas Van Os, a leading binder of the last quarter of the eighteenth century in the Netherlands. Van Os was commissioned by Hemsterhuis to create bindings for some of his later works, alongside Christiaan Micke, who bound so many copies of Hemsterhuis' earlier works for presentation.



Of Hemsterhuis' two binders, Van Os is more associated with the flat spine, as here, in addition to which this binding bears many similarities with the two bindings (particularly fig. 7) by Van Os reproduced in Jan Storm van Leeuwen's article in *The Book Collector* (see *The Book Collector*, Summer 2001, figs. 6 and 7, pp. 215-216).

'So, let this stand as a charge to collect Hemsterhuis', writes Roger Stoddard in conclusion, 'to look more closely at his books, to solve their mysteries, and to connect the careful designs of his bookmaking with the philosophical texts they embrace and convey with such eloquence. This is just a way of asking you to leave your place marker here to honour Hemsterhuis who always provided a ribbon place marker in the bindings he commissioned for presentation' (p. 189).

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

Stoddard 9.

59. HURDIS, James, the Reverend (1763-1801).

The Favorite Village A Poem. 1800.

FIRST EDITION. 4to (260 × 200 mm), pp. [vi], 210, in contemporary calf, flat spine elaborately gilt in compartments, black morocco label lettered in gilt, some slight splitting to joints but generally a handsome copy, with the contemporary armorial bookplate of Henry Studdy and the later decorative booklabel of John Rayner. **\$1,400**

A lovely copy of this privately printed poem by a Sussex clergyman, who was a professor of poetry at Oxford and a fellow of Magdalen College. Hurdis set up his own printing press at his house in Bishopstone, near Seaford in Sussex, in 1796, from where he printed selections from his own lectures and poems. *The Favorite Village* is thought to be his best work and is a panegyric to Bishopstone, the village where he was born and where he eventually became the vicar. It is a nostalgic eulogy to the village, set within the framework of nature and the seasons and much influenced by the poetry of Cowper and Thomson.

ESTC t35451; Jackson p. 242.

*Touching tribute to a dead sister of her own poems***60. MONCKTON, Charlotte Penelope (d. 1807).**

Lines. Written on Several Occasions. By the late Honble. Charlotte Penelope Monckton. No place or printer, 1806.

FIRST (ONLY) EDITION. *Oblong 32mo (70 × 95 mm), pp. [x], [11]-59, printed in a minute type, with two elegant woodcuts of a funerary urn and a weeping willow, section titles or rules between the poems, with a half-title, some scattered browning to a few leaves, in contemporary blue straight-grained morocco, single filet gilt to covers, flat spine ruled and decorated in compartments, marbled endpapers, front free endpaper missing but marbled pastedown still present, numerous blank leaves before and after text, gilt edges and a pink silk marker.* **\$3,500**

A delightful memento mori in the form of an exquisite volume of posthumous verse by a young girl who died at 21 years of age. The author, Charlotte Penelope Monckton, was the daughter of Robert Monckton-Arundell, fourth Viscount Galway, and Elizabeth Mathew. The first poem in the volume is a poem on the death of her mother in November 1801 and several of the other poems treat of deaths, two of them relating to the death of her brother Augustus Philip, who died in August 1802. The final poem in the volume, 'Inscription on a Stone erected in Selby Wood, to the Memory of a Favourite Dog', is dated March 1806, a month before the author's own death.

With a brief address which turns into a pious and touching dedication:

'The following artless and unstudied Lines, evidently the momentary Effusions of an elegant and accomplished Mind, possessed of the greatest Sensibility, were doubtless intended by the beloved Writer to be transient; but are now committed to the Press, for the Purpose of presenting a few select Friends with a Memorial of a dear and ever to be lamented SISTER

Affection alone prompts this Tribute; as those who were acquainted with her amiable Disposition ... her mild and gentle Manners ... her unaffected Piety ... her universal and exemplary Benevolence ... her devout Resignation to the Dispensations of Providence, under the severest Afflictions ... and had the peculiar Happiness of being ranked among the number of her Friends, can require no other Memorial than their own Feelings.

While her surviving Sisters bow with awful Reverence and Submission
to the divine will of the

SUPREME BEING!

they humbly hope they shall not be deemed presumptuous in His Sight,
in endeavouring to soften the Affliction of their Hearts, by fondly
cherishing the

MEMORY

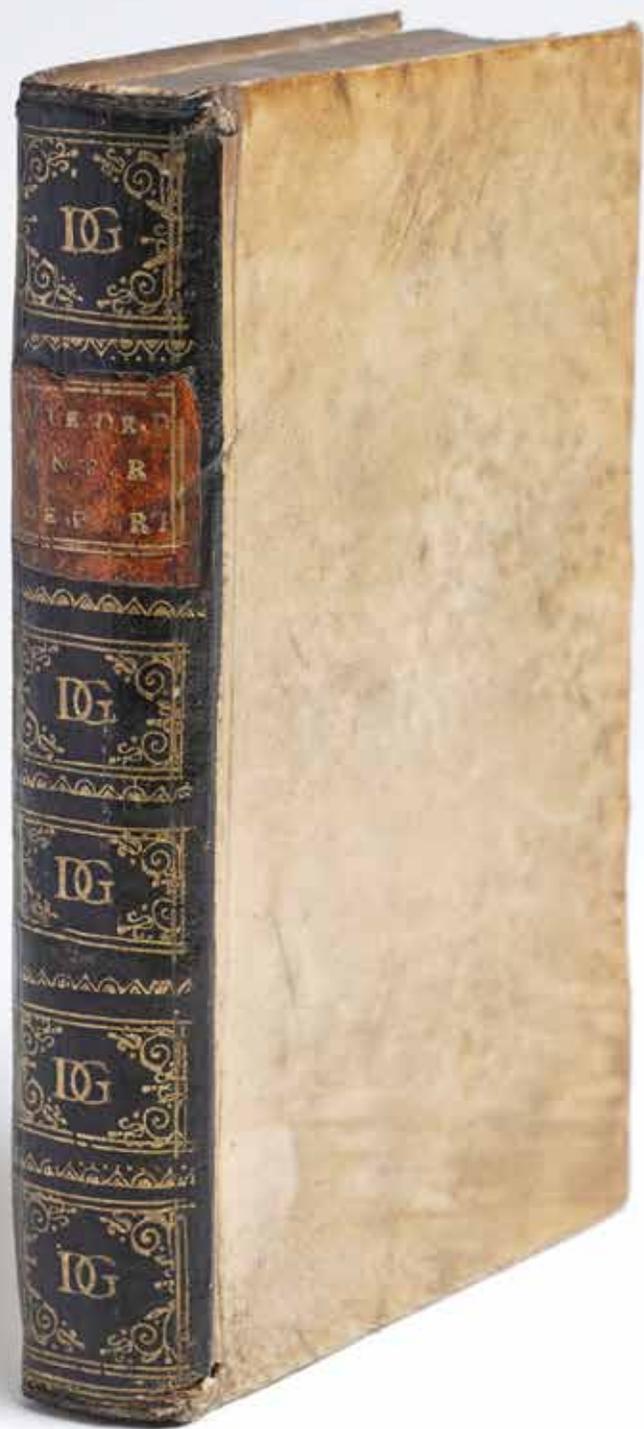
of Charlotte Penelope Monckton, who was removed from this, to
“Another and a Better World”, the 26th Day of April, 1806, aged 21
Years’.

The edition is likely to have been a tiny one, for circulation only to the
‘few select Friends’ as mentioned in the Address and it seems likely for such a
project that the other copies may have been similarly bound to this one, in its
elegant dark morocco binding, simply gilt.

Jackson, *Romantic Poetry by Women*, p. 222, no. 1.

OCLC lists BL, Bodleian and Princeton only.





CHAPTER TEN: HISTORY

61. CHEVRIER, François-Antoine de (1721-1762).

Testament Politique du Maréchal duc de Belle-Isle. Paris, aux dépens des Libraires associés, 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. \$650

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 celebacy 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 Gioranescu 19479; Einaudi, 1076; Goldsmiths, 9713; INED, 379; Higgs, 2627

62. CHRISTOVÃO, Prince of Portugal (1573-1638).

Briefve et sommaire description de la vie et mort de Dom Antoine, Premier du nom, & dix-huictiesme Roy de Portugal. Avec plusieurs Lettres seruantes à l'histoire du Temps. Paris, Gervais Alliot, 1629.

FIRST EDITION. *8vo (170 x 110mm), pp. [xvi], 302, [2], engraved arms of the King of Portugal to title, woodcut initial and headpiece, slight yellowing, upper edge a bit dusty, in contemporary vellum, spine painted in black, with six compartments marked by gilt tooling where the raised bands would be, five of the compartments with central gilt monogram DG within decorative gilt cornerpieces, the sixth compartment with orange morocco label lettered in gilt, blind filet along sides of spine, gilt edges, with the later bookplate of Annibal Fernandes Thomaz and an early manuscript number, possibly shelfmark, on the rear pastedown. \$1,650*

Christopher, Prince of Portugal's biographical portrait of his father, Antonio, Prior de Crato (1531-1595), illegitimate son of Prince Louis, Duke of Beja and claimant to the Portuguese throne. Antonio - who glories in such names as 'The Determined', 'The Fighter', 'The Independentist' and 'The Resistant' - was proclaimed King of Portugal on 19th July 1580 but was defeated on 25th August at the Battle of Ancântara by the armies of rival claimant Philip II of Spain, led by Fernando Álvarez de Toldedo, Duke of Alba. After his defeat, Antonio fled to the Azores where he minted coin, organised resistance to Philip's rule and established an opposition government that lasted until 1783.

As a Knight of Malta, Antonio never married but is thought to have fathered ten illegitimate children. One of these, Christopher, author of the present work, was born in Tangier in April 1573. Always an ardent champion of his father's claims, he continued to fight his father's cause long after his death in 1595. This biography of his father contains several interesting documents relating to Dom Antonio's applications for foreign help in fighting Philip II and regaining the throne, most notably to the court of Elizabeth I. This work is very much part of a political campaign: it contains a lengthy dedication to the young Louis XIII of France, discussing the role of his parents in Antonio's struggle, and an *Avertissement au lecteur* in which Christopher makes a plea for French involvement, pointing out that the royal line of Portugal is in direct descent from the French royal family.

OCLC lists BL, Harvard, Johns Hopkins, Catholic University of America and Kansas.

Renouard's extra-illustrated copy

63. COURTILZ DE SANDRAS, Gatien (1644-1712).

Remarques sur le gouvernement du royaume durant les regnes de Henry IV, surnommé le Grand, de Louys XIII, surnommé le Juste et de Louys XIV, surnommé Dieu-donné, le Grand et l'Invincible. Paris, Pierre de Marteau, 1688.

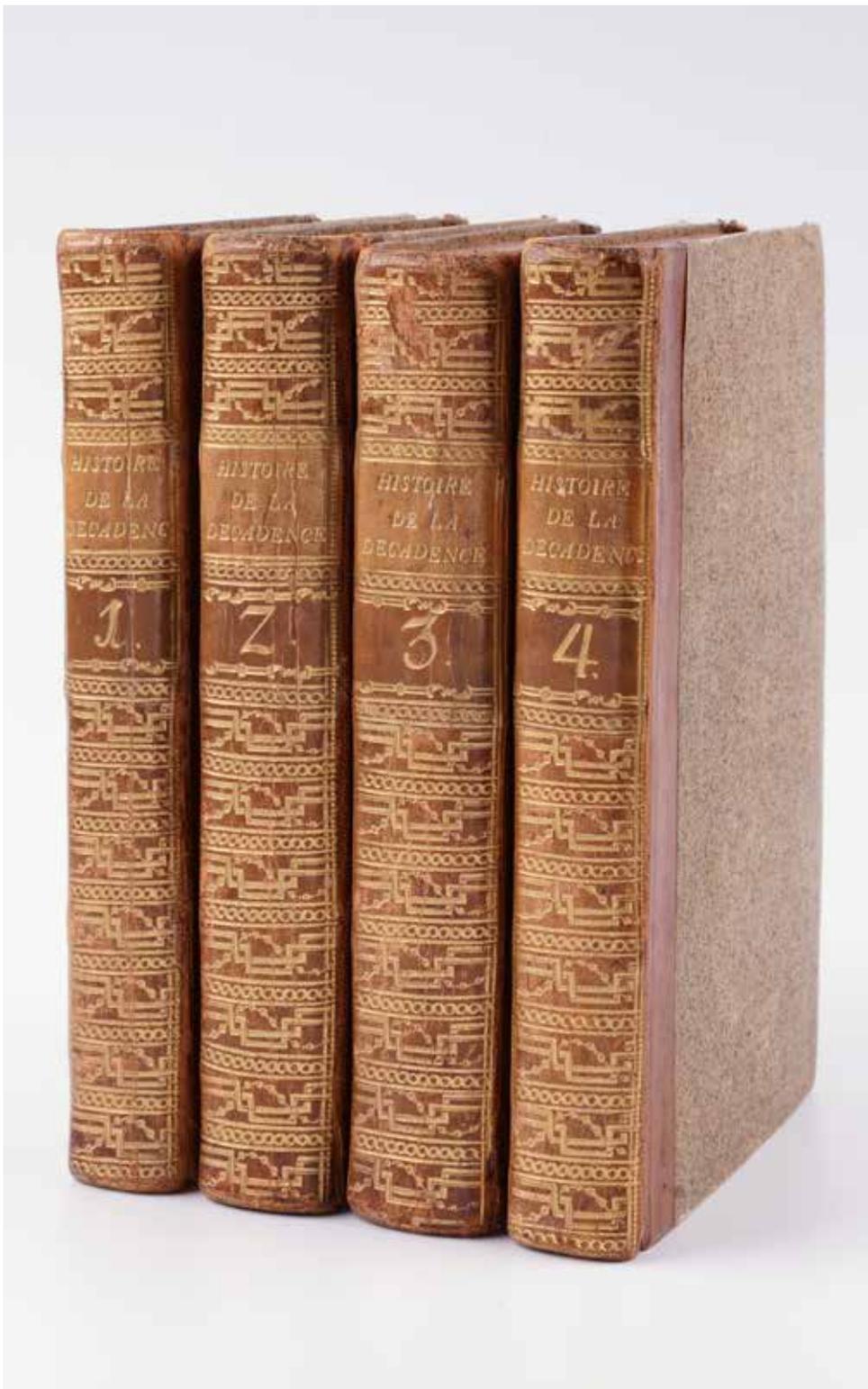
FIRST EDITION. 12mo (136 x 78 mm), pp. 197, [3] table, extra-illustrated with 12 early 18th century engraved portraits, with tissue-guards, title and last leaves considerably browned, final leaf restored at the gutter, corners of title and one small marginal tear repaired, several other smallish old paper repairs, tear to corner of A2 (possibly original paper fault), in nineteenth century blue straight-grained morocco by Simier, covers with a roll-tool border in blind and gilt, spine tooled in compartments in blind and gilt, with gilt rules and lettering, the lower section dated and lettered 'Relié par Simier', board edges and dentelles gilt, extra vellum flyleaves, pink silk marker, marbled endpapers, gilt edges, with the later booklabel of Robert J. Hayburst and the pencilled inscription 'From the library of A.A. Renouard, extra illustrated'. **\$1,600**



A fabulous copy of this scarce account of seventeenth-century French politics, extra-illustrated by Renouard and bound by Simier. Listed by Renouard under 'Histoire', the anonymous text is by Gatien Courtilz de Sandras, the popular novelist most remembered for his memoirs of d'Artagnan and his tales of adventure and derring-do under the administrations of Richelieu and Mazarin.

Antoine-August Renouard (1765-1853) was an industrialist and political activist who turned his attention to bibliography and bookselling after the Thermidore coup of 1794. An avid collector and bibliographer of Aldine and Estienne editions, Renouard swiftly gained a reputation for collecting fine books, both illustrated and handsomely bound. The present example, extra-illustrated and in a fine signed binding, is an excellent example of Renouard's taste. Internally the work is a fairly heavily browned and has seen some restoration but the twelve additional portraits are in good condition and the binding fresh.

Renouard, *Catalogue de la bibliothèque d'un amateur*, IV, p. 152.



**64. 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]. Paris, Debure & Moutard, 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.* **\$850**

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.

65. TOTI, François, Baron de (1733-1793).

Memoirs of the Baron de Tott; On The Turks and The Tartars. Translated From The French, By An English Gentleman At Paris, Under The Immediate Inspection Of The Baron. Dublin, L. White, J. Cash and R. Marchbank, 1785.

FIRST DUBLIN EDITION. *Three volumes, 12mo (165 × 110 mm), pp. [xxii], [i], 250; [iv], 255; [ii], [3]-356, [14] index, with the half-title to the second volume only, in contemporary polished calf, spines with raised bands, ruled and numbered in gilt, red morocco labels lettered in gilt, slightly worn at extremities with a little surface abrasion to the boards, with the contemporary ownership inscription of Richard Chearnley on the title-page of each volume.* **\$1,000**

An attractive copy of this fascinating political memoir in which the Hungarian born diplomat, François de Tott, explores the intricacies of eighteenth century Ottoman despotism from the viewpoint of Western diplomacy. A huge success at the time of publication, this eyewitness account fed the public's insatiable fascination with the 'Oriental other' and challenged the insouciance of Western government. The memoirs follow the Turkish state's metamorphosis from an agrarian society to a military power, a transformation overseen by Tott, who was highly involved in these military reforms.

A military engineer as well as a diplomat, Tott began writing his memoirs in 1767, the year he became the French consul to the Crimean Tatar Khan. Tott was the most influential of the many self-appointed Western 'cultural mediators' that flooded to Istanbul as part of the *clan interventionniste* in the late eighteenth century. Many Europeans acted as agents or double agents during the conflict, Tott included. His explicit mission was to relay information on the French Trading posts, whilst in secret his task was to encourage the Ottomans to go to war with Russia over Poland. It is clear that Tott felt a sympathy towards the Ottomans, so much so that Voltaire described him as the 'protector of Moustapha and the Koran'. Nonetheless, Tott was popular among the French as his memoirs were both informative and very entertaining. He had initially travelled east to defend the Dardanelles but he remained to teach the Ottomans how to use artillery and his involvement was crucial in the country's militarisation.



A nineteenth century biographer, J.C.F Hoefler, credits him with 'dispelling with exactitude, and often with impartiality, the European Myths of the Ottoman empire'. These memoirs were the first eye witness account to be published on the Ottomans, and the conflict over ideology and governance that Tott explores was not only fascinating to the French populus, but also contradictory to the staunch 'studied ignorance' of European government. At the time, William Pitt the Younger remained seemingly unbothered by the events of the Ottoman empire despite the despotism that had enveloped it, mainly because of the decline in the Levant trade and the pro-Russian party that resided there.

‘Tott abhorred what he described as the stupidity and cupidity of the Ottoman officer corps, and was contemptuous of the quality of the rank and file ... Tott’s Memoirs were a phenomenal success partly because such adventures suited the tastes of a rapidly expanding reading public in Europe. They cap a century of fictional fascination with the East’ (Virginia Aksan, ‘Breaking the Spell of the Baron de Tott: Reframing the Question of Military Reform in the Ottoman Empire, 1760-1830’, in *The International History Reform*, Vol. 24, no. 2, June 2002, pp. 253-277).

First published by the Robinsons in London in 1785 with a second London edition in the following year (see ESTC t121379 and t110203).

ESTC t131597 at BL, Cambridge, NLI, Oxford, Bristol, Cleveland, New York Historical Society and Washington University.

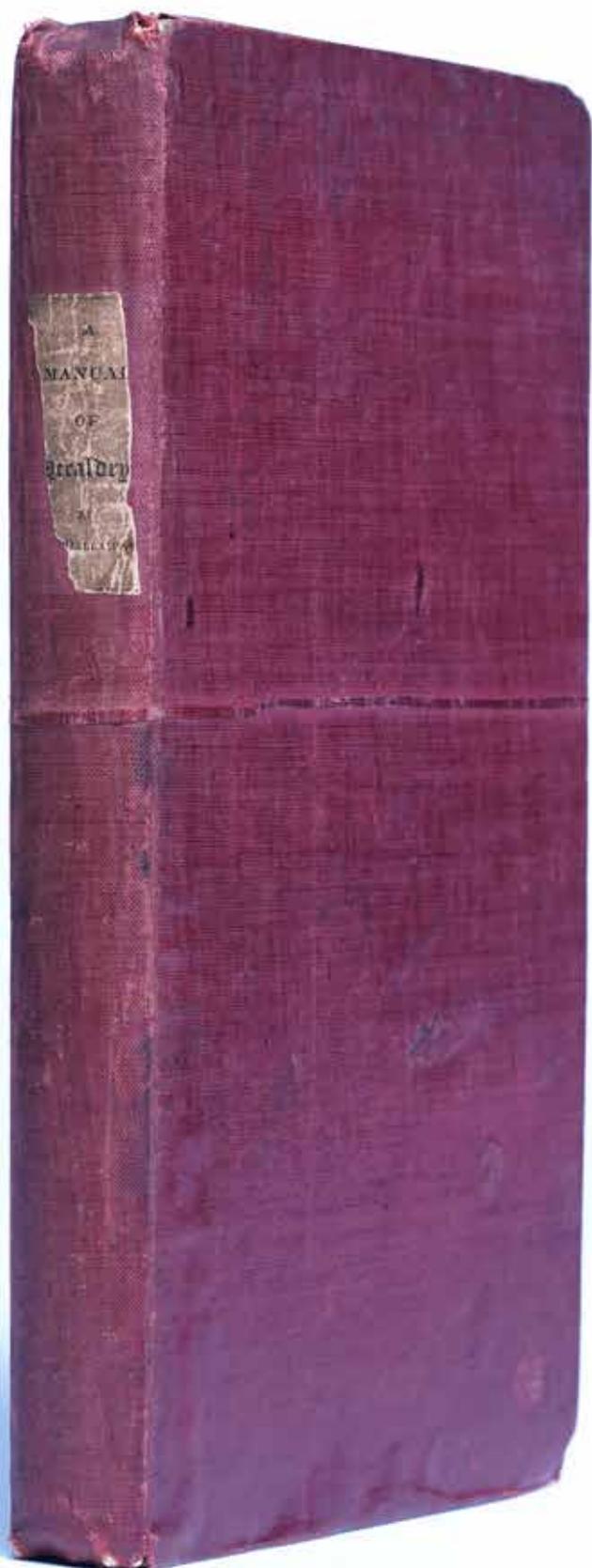
66. VOLTAIRE, François Marie Arouet de (1694-1778).

Le Siècle de Louis XIV. Publié par M. de Francheville conseiller aulique de sa Majesté, & membre de l’académie roiale des sciences & belles lettres de prusse. Tome Premier [-Second]. Berlin, Henning, 1751.

FIRST EDITION. *Two volumes in one, 12mo, (144 x 85mm), pp. [xiv], 488, [1] errata; [ii], 466, [2], errata, with the half-title to the first volume, in contemporary calf, rather worn, spine gilt in compartments, foot of spine chipped, wormhole to the head of spine, wanting the front endpaper, red edges.* **\$2,400**

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

BN Voltaire Catalogue 3361-3363.



A
MANUAL
OF
Heraldry

CHAPTER ELEVEN: HOW TO BOOKS

new binding technique

67. DALLAWAY, Harriet Anne Jefferies.

A Manual of Heraldry for Amateurs. By Harriet Dallaway. London, William Pickering, 1828.

FIRST EDITION. *12mo (178 x 90 mm), pp. viii, including decorative half-title bound after the title-page, 169, illustrations throughout the text, uncut, in the original publisher's glazed red calico, manufacturing fault in the form of a pleated crease running round the centre of the case, worn at extremities, internal hinges damaged with tear in rear endpaper, hinges exposed, remnant of printed label on spine, with a contemporary ownership inscription on the front free endpaper.* **\$1,000**

A scarce guide to heraldry prepared for a female readership. Written by Harriet Dalaway, who dedicates the work to her friend Miss Henrietta Howard Molyneux (1804-1876), stating that this 'slight essay' was intended 'to facilitate the study of heraldry, in its invention, history, and practice'. A contemporary review in *The Gentleman's Magazine* informs us that Mrs Dallaway's work 'is a well compiled treatise, elegantly embellished, and particularly adapted for those of the fair sex who engage in that delightful study' (GM, 1828, Vol. 98, p. 159).

After chapters on emblazoning, colours or tinctures, legendary animals, leaves and flowers, helmets and a multitude of other aspects of heraldry, the final chapter acts as a summary of instruction, giving 'Practical Hints for the Study of Heraldry'. In this chapter, Mrs Dallaway explains 'This little essay is intended chiefly for the use of my own sex, or amateurs of heraldry, who may have a taste for such pursuits'. She suggests that each reader might colour in the blazons as she sees fit, 'by these means each lady would have a copy of this book different from all the rest, as it is scarcely possible that two individuals should apply the same colours, without taking them from each other'.

The front endpaper is inscribed 'Mr Sargeant [?], having understood that his Cousin Anne Hikes [?] wishes to know something of Heraldry, with his best Love begs she will accept Mrs Dallaway's Manual, a modern Work in high Esteem on the Subject. 26th Feby. 1830'.

The binding on this copy, with its use of a boards-and-cover case, with a spine inlay, held together by the cloth, is of significance in the development of this binding technique and may be the first of its kind. A full description by Nicholas Pickwoad of the binding and its significance is available on request.

OCLC lists BL and Kensington and Chelsea Library; Copac adds a few British libraries.

*Games and Gambling ... with a chapter on Tennis***68. LA MARINIÈRE, Jean Pinson de.**

La Maison Académique contenant les Jeux du Picquet, du Hoc, du Tric-Trac, du Hoca, De la Guerre, Du Billard, Du Palle-mail, Diuers Jeux de cartes, quie se ioüent en différentes façons, Des 4. parties du monde, De la Cronologie, Des Villes de France, Du Cupodon, De la Choüette, Du Regnard & de la Poulle, De l'Oye, Des Eschets, Des Blasons & Armoiries, Des Proverbes, & autres] Jeux facessieux & diuertissans. Paris, Etienne Loison, 1659.

SECOND EDITION, ENLARGED. *12mo (142 x 85 mm), pp. [xii] including engraved frontispiece and title-page, 180, 183-194, 197-208, 207-452, [vere 372], with decorative headpieces and initials, lightly browned throughout, due to paper stock, with an early ink stain to verso of title and recto of dedication, lacking the front free endpaper, in contemporary full limp vellum, a little creased, spine lettered in manuscript, faint illegible cypher in ink to lower board; an attractive copy with a faint early ownership inscription in ink to engraved frontispiece.* **\$4,800**

An attractive copy of the considerably enlarged second edition of this important early book on games and gambling, which attained great popularity. The wonderful architectural frontispiece shows a number of figures involved in a variety of games, such as card and dice games, billiards and two people playing tennis in the background. First published in 1654, this is a practical handbook of all imaginable games and pastimes, ranging from piquet, trictrac, billiards, card and dice games to children's games, social and parlour games, and even a form of charades. One chapter is devoted to tennis, the 'Jeu Royale de la Paume', similar to Real Tennis, with information on the benefits of physical activity and comments on the peculiar scoring system, which might have been a result of its gambling connection. Jeu de Paume's intricate handicapping system (which was not implemented in lawn tennis) is also thought to be the result of gambling, since it made wagers riskier and more exciting.

Instead of the unacknowledged reprint of Sorel's commentary on Ringhieri's games popular in Italy, which had been included in the 1654 edition, here we find details of the game of Hoca, which is in fact the gambling game Biribis, popular in Paris. Also included is the 'Jeu divertissant des proverbes', which is a form of charades, where the message of the proverb has to be acted out by a participant, while the others have to guess it. There is also an early account of culbas, the first of the European fishing games.

There were two different issues printed in 1659, both by Loison. The attribution to La Marinière stems from the first edition of 1654, where his name appears at the end of the dedicatory letter; in the present edition the dedication is signed by Etienne Loison, and the privilège du roi is made out to him, dated 1659.

Depaulis 13 (pp. 318); Hargrave, p.409; Horr 893; see Zollinger 103 and 111 (first edition and different imprint).

OCLC lists American copies at Columbia, Cleveland, Yale, Nevada and Vanderbilt.



69. MARINELLI, Giovanni, physician, active 16th century.

Gli ornamenti delle donne, scritti per M. Giovanni Marinello et diuisi in Quattro libri, con due Tauole, vna de'Capitoli, e l'altra d'alcune cose particolari. Opere utike, & necessaria ad ogni gentile persona. Con privilegio. Venice, Giovanni Valgrisio, 1574.

SECOND EDITION 8vo (142 x 90 mm), ff. [viii], 376, [70], woodcut printer's device on title-page, floriated woodcut initials throughout, typographical ornaments to sections, paper lightly browned throughout, title-page dust-stained and spotted, dampstaining on the first few leaves of the text proper, lacking the final blank, in eighteenth century half calf over speckled boards, spine with raised bands ruled in gilt with central sunburst, red morocco label lettered in gilt, head and foot of spine chipped, front joint weak with section of calf missing at the foot, corners bumped, lacking the front free endpaper, with the later art deco bookplate of Gino Sabattini, early ownership inscription ('Ex Libris An Bra?') in the blank sections across the printer's device on the title-page, three lines of bibliographical notes on the rear pastedown, all edges red. **\$3,800**

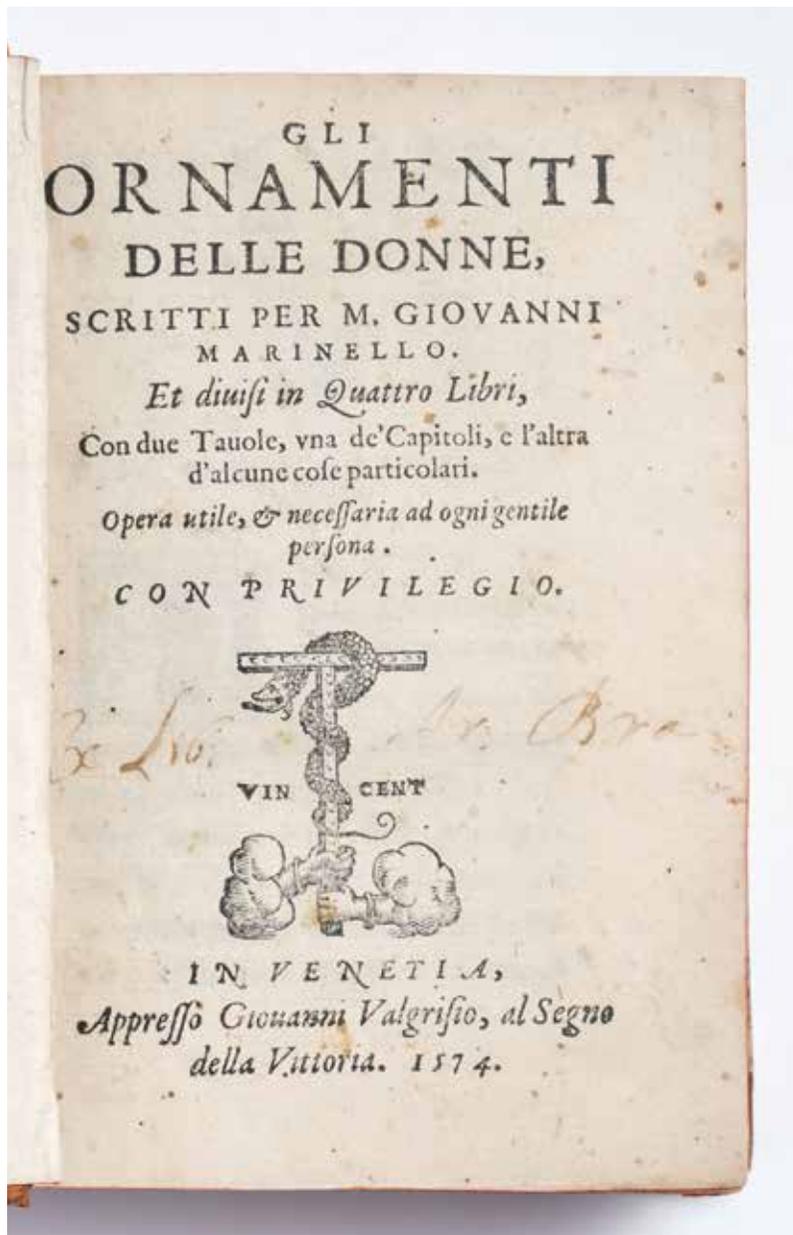
An important Renaissance treatise on cosmetics, hygiene and feminine beauty, first published in 1562. Written by the celebrated physician and natural philosopher Giovanni Marinelli, whose daughter, Lucrezia Marinella, wrote the radical *La Nobilita et l'eccellenza delle donne, codifetti et mancamenti de gli uomini*, ('The Nobility and Excellence of Women and the Defects and Vices of Men', not exactly pulling her punches), published in 1600. Himself an advocate of women's education, Marinello's work, which is dedicated to all 'chaste and young women', is remarkable for its celebration of female beauty and for encouraging women directly - the choice of publishing in the vernacular was no accident - to take an active part in their own health and beauty.

Marinelli includes remedies for a number of physical ailments and advice for good personal hygiene and tips on dieting both for losing and gaining weight. A large part of the work is devoted to beauty, with recipes for perfumes, advice on body symmetry, treatments for the eyes, lips and neck, with recipes for preparing bath salts and lotions. An astonishing 26 recipes for hair dye is testament to the popularity among Italian women of the time for dying their hair blond.

[Marinelli's] views on women were bold; indeed, they were feminist ... As Letizia Panizza has pointed out, this handbook of advice of women's health and beauty presents a striking departure from the contemporary tendency to stigmatize women's concern with their physical appearance as vanity. Making

an explicit point of his feminism, however, Marinelli also prefaced his text with a brief defence of women, which rehearsed the prominent features of the 'querelle des femmes' and underscored his status as a humanist contributing to this pervasive literary debate' (Ross, Sarah, *The Birth of Feminism*, 2009, p. 198).

Gay III, 598; Adams M590; Kelso, R., *Doctrine for the lady of the Renaissance*, no. 547; Erdmann, Axel, *My Gracious Silence*, no. 15 (note).



70. MENON, active 18th century.

The Professed Cook or the modern art of cookery, pastry, and confectionary, made plain and easy. Consisting of the most approved methods in the French as well as English cookery. In which the French Names of all the different Dishes are given and explained, whereby every Bill of Fare becomes intelligible and familiar. Containing I. Of Soups, Gravy, Cullis and Broths II. Of Sauces III. The different Ways of Dressing Beef, Veal, Mutton, Pork, Lamb, &c. IV. Of First Course Dishes V. Of Dressing Poultry VI. Of Venison Vii. Of Game of all Sorts Viii. Of Ragouts, Collops and Fries IX. Of Dressing all Kinds of Fish X. Of Pastry of different Kinds XI. Of Entremets, or Last Course Dishes XII. Of Omelets XIII. Pastes of different Sorts XIV. Dried Conserves XV. Cakes, Wafers and Biscuits XVI. Of Almonds and Pistachias made in different Ways XVII. Marmalades XVIII. Jellies XIX. Liquid and Dried Sweetmeats XX. Syrups and Brandy Fruits XXI. Ices, Ice Creams and Ice Fruits XXII. Ratafias, and other Cordials, &c. &c. Translated from *Les soupers de la cour*; with the Addition of the best Receipts which have ever appear'd in the French Language. And adapted to the London markets by the editor, who has been many Years Clerk of the Kitchen in some of the first Families in this Kingdom. The Second Edition. London, R. Davis and T. Caslon, 1769.

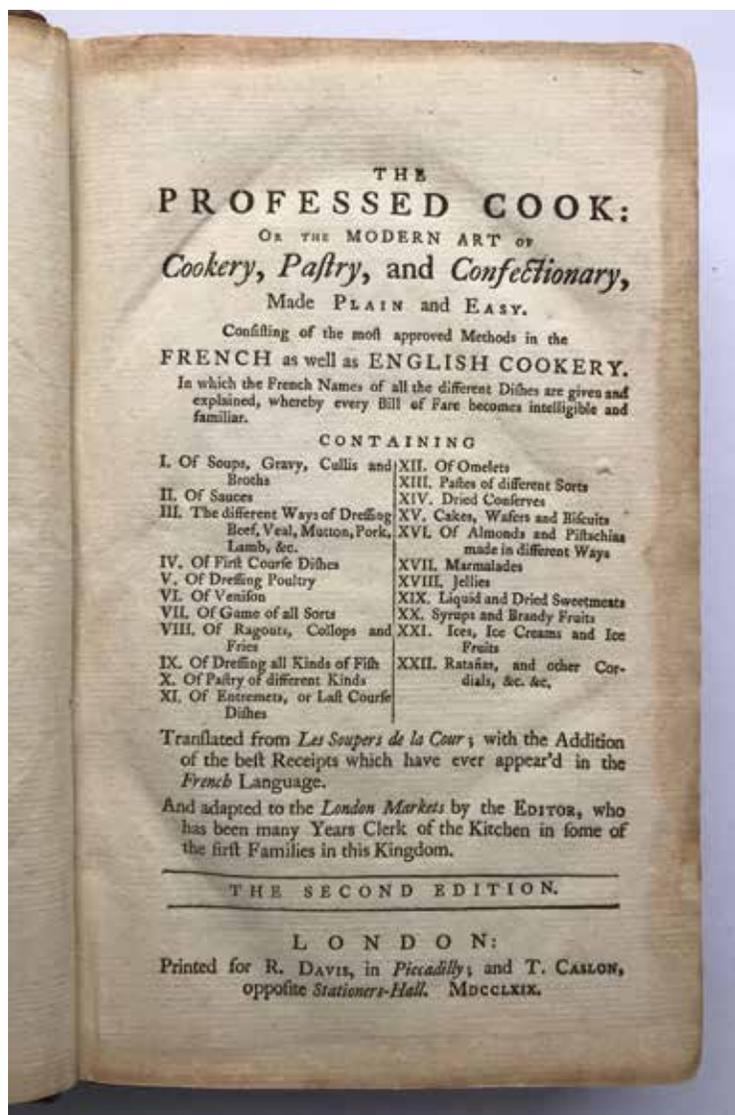
SECOND EDITION. *8vo* (210 x 125 mm), pp. xvi, [xxiv], 286; [2] blank, [ii], 289-588, some light browning in text, in contemporary calf, single filet gilt to covers, plain spine with raised bands ruled in gilt, spine worn with vertical cracking, restoration to spine and corners, rather a workaday bit of repair work tending to solidity rather than beauty, with the early ownership inscription of M. Findlater on the front endpaper. **\$2,750**

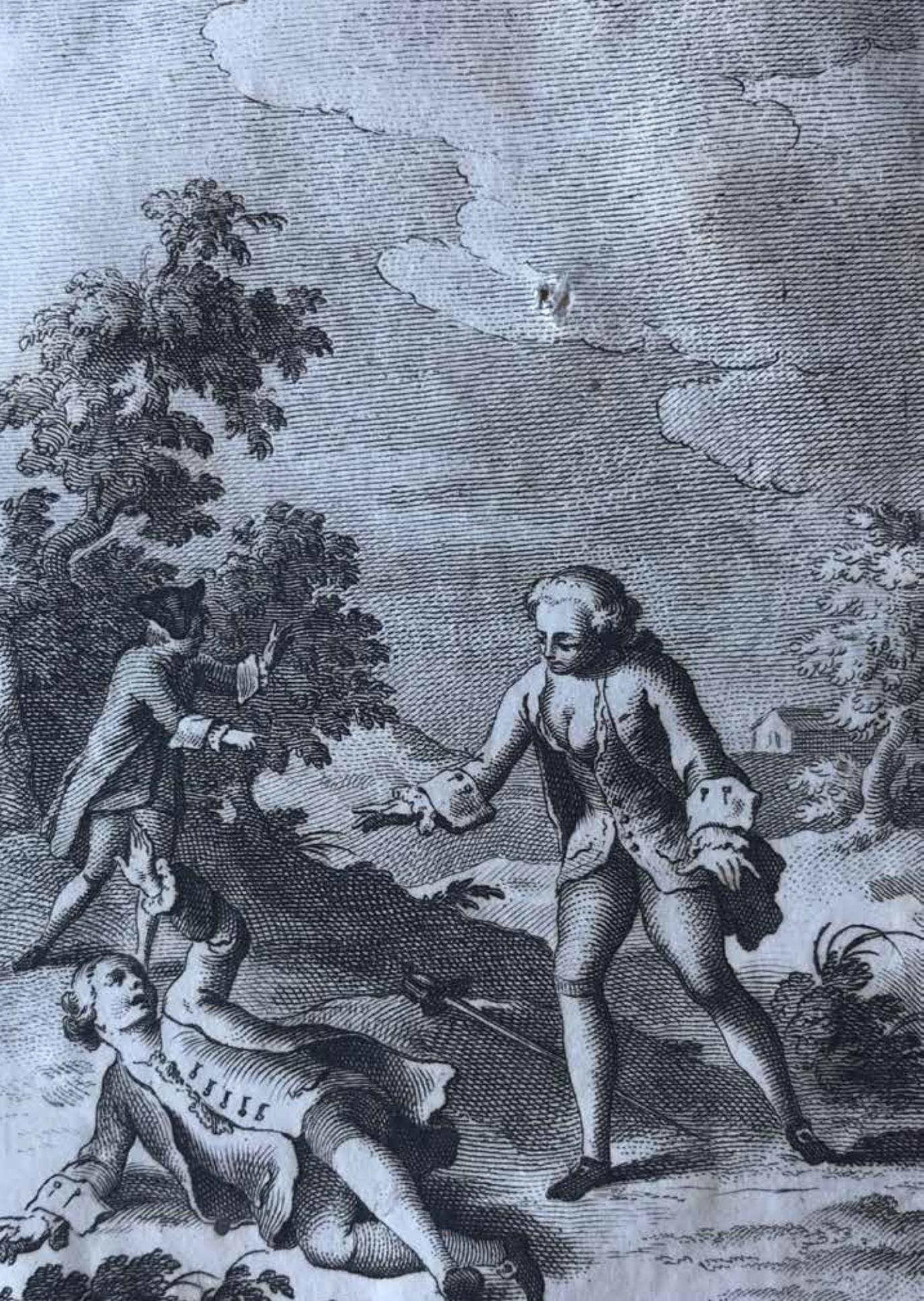
First published as *Soupers de la cour* in 1755, Menon's work first appeared in English in 1767 in a translation by Bernard Clermont under the title *The Art of Modern Cookery Displayed, Consisting of the most approved methods of cookery* [&c.], London, printed for the translator, 1767. This is its first appearance under the new title which was to be retained for the third edition of 1776, in which the translator's name appears on the title-page. With a six-page 'Translator's Apology' in addition to the 'Author's Advertisement'. In his fascinating apology, Clermont reveals many of the concerns of the eighteenth century chef, while pointing to some of the key differences between English and French cuisine. He also writes about the challenges of translation: "This Book was published in four small Volumes. I thought it too full of Words and of Repetitions, and that the Sense of the Author could be explained, without all the volubility of

the French Language, which I have (as much as I was capable) supplied with the Expressiveness of the English' (p. vi).

'Menon's book covers menus, hors d'oeuvres, entrées, and some deserts. An entire chapter is devoted to sherbets or ices and ice cream. Like Marin that other great contemporary of Menon's, both placed emphasis on their sauces. Menon's recipes were surprisingly varied, coming not only from France but Italy, Germany, Ceylon and Flanders and used in everything from hors d'oeuvres to deserts' (Harrison, *Une Affaire du Gout*, 1983).

See Harrison, *Une Affaire du Gout, A Selection of Cookbooks, 1475-1873*, 91. ESTC t90913, at BL and Harvard only.





CHAPTER TWELVE: LITERARY TRANSLATIONS

71. ARGENS, Jean-Baptiste le Boyer, marquis d' (1704-1771). CHIARI, Pietro, translator (1712-1785).

Il finto Cavaliere o siano le Memorie di Madamigella di Mainville Scritte dal Marchese d'Argens, e per la prima volta Tradotte dal Francese. Venice, Locatelli, 1767.

FIRST EDITION IN ITALIAN. *8vo, engraved frontispiece and pp. [iii]-xvi, CXCVII, [8] advertisements, light browning in text, uncut throughout in contemporary white paste-paper boards, spine lettered in ink, remains of library shelf label on spine, early ownership inscription crossed out and some faded manuscript notes.* **\$500**

A good copy of this scarce Italian translation of the Marquis d'Argens' lively and risqué novel, first published as *Mémoires de Mademoiselle de Mainville, ou le Feint Chevalier*, La Haye 1736. The eponymous heroine runs away from home in order to avoid being married against her will or sent to a convent. Accompanied by her lover, who refuses to let her go without him and promises solemnly to respect her honour, the two travel together as brother and sister. However, her beauty attracts too much attention and the so-called siblings keep getting into trouble, so our heroine decides to dress as a man in order that the two might travel in safety. 'Après avoir bien rêvé, ils n'en trouvèrent pas de meilleur, que celui de déguiser le sexe de Mademoiselle de Mainville. Elle en comprit elle-même toute la nécessité, & résolut de s'habiller en homme. Dans ce nouvel état, elle parut encore plus belle. Jamais cavalier ne fut d'une figure si aimable & si propre à troubler le repos des Dames' (I, 32). For a while, they frequent gambling circles where they are very successful, until an argument lands them in a duel, after which she is arrested and taken to jail. On their travels they meet engagingly louche characters, such as a famous debauched opium addict, numerous swindlers in different guises and a duchess who 'simply adores opera'.

With a witty dedication to the shadow of Bayle in which d'Argens regrets that he is unable to dedicate a more serious work than a novel to him, rather than this 'Pot-pourri d'Amourettes & de Philosophie' ['Olla potrida d'Amouretti, e di Filosofia']. Were he less lazy, and less amorous, he would have finished his *Doutes Metaphysiques* ['*Dubbj Metafisici*'], but in nine months he has barely managed to write three pages. He has therefore let his imagination dictate to his pen and, instead of the words 'existence' and 'determinism', he has focused on those of 'Bachus', 'pleasure' and 'love'.

See Cioranescu 8306; not in OCLC.

BERGET
HENNETH:

*Dygdens och
Wänskapens Fristad.*

En Engelsk Roman, i Brev författad.

Överfatt

af

LEONH. JOH. CHENON.

J. M. Hammarin



FÖRRA DELEN.

NYKÖPING,

Tryckt hos JOH. P. HAMMARIN, 1796.

72. BAGE, Robert (1728-1801).
CHENON, Leonhard Johan (1732-1808), translator.

Berget Henneth: Dygdens och Wänskapens Fristad. En Engelsk Roman, i Brev författad. Översatt af Leonh. Joh. Chenon. Förra Delen. Nypöping, Joh. P. Hammarin, 1796.

FIRST EDITION IN SWEDISH. *Two volumes, 12mo (155 × 90 mm), pp. 204, [1]; 232, upper margin of title-page cut away to remove a signature (traces remaining), faint dampstaining across first few leaves, some browning and spotting throughout, in contemporary stiff blue paper wrappers, worn and dust-soiled, head and foot of spine chipped, with a contemporary ownership inscription on the title-page.* **\$1,650**

A scarce Swedish translation of Robert Bage's first novel, *Mount Henneth*, first published by Lowndes in 1782. Mostly remembered today for his best-selling *Hermesprong*, Bage was a successful paper-manufacturer from Staffordshire. He also went into partnership with Erasmus Darwin in an ironworks and slitting mill at Wychnor, but this business was to fail in 1782 on the bankruptcy of one of the other partners. It is thought that perhaps this loss of income was one of the factors that encouraged him to start writing novels. A Quaker by birth and a radical by politics, Bage combined good business with a belief in excellent welfare for his employees. He was also known for his ideas regarding animal welfare, religious tolerance and the education of the poor. He served as a trustee for Reverend Hill's local charity dedicated to providing schooling for the poor children of Elford village, was a member of the Derby Philosophical Society and in later life studied mathematics under the astronomer Thomas Hanson.

Well-received on publication, Samuel Badcock praised *Mount Henneth's* 'superior merit' and recommended it with conviction: 'for we do not remember that we have, for many years, had the satisfaction of reviewing a work of this kind, that abounds with more lively strokes of wit, or sallies of fancy; with more judicious reflections, or pleasing and interesting characters. Its sentiments are liberal and manly, the tendency of it is perfectly moral; for the whole design is to infuse into the heart, by the most engaging examples, the principles of honour and truth, social love, and general benevolence' (Monthly Review, 66, February 1782, pp. 129-30).

As Bage's first publication, it is not surprising that this is one of the scarcer of his novels. A German translation was published as *Henneth Castle*, Leipzig 1783, but there appears to have been no French translation.

See Garside, Raven & Schöweling 1782:12 (this edition not listed); not in Rochedieu.

OCLC lists BL and the Swedish Royal Library only.

73. LAFONTAINE, August Heinrich Julius (1758-1831).

Saint Julien; From the German of Augustain La Fontaine. With Additional Notes, Historical and Explanatory. Cork, J. Haley, M. Harris & J. Connor, 1799.

FIRST IRISH EDITION. *Two volumes in one, 12mo (180 x 110 mm), pp. [ii], 143, [1]; 128, [2] advertisements, marginal tear I, N3 with loss but not touching text and tear along the outside edge of II, K2 (probably original paper fault), with no loss to text, some browning, in contemporary mottled calf, surface abrasion to the leather, flat spine simply ruled in gilt with red morocco label lettered in gilt, the title-page inscribed 'Fran Lipping'.* **\$1,650**

First and only Irish edition of this scarce translation of La Fontaine's *Familie Saint Julien*, which follows the life and misfortunes of an émigré from the French revolution. La Fontaine's novel formed the third volume of his *Familiengeschichten*, a collection of loosely linked novels published in Berlin in eleven volumes between 1797 and 1804. Two rival English translations were published, the first under the title *Saint Julien; or, Memoirs of a Father*, London, J. Bell, 1798 and the second, 'copiously and accurately translated', was published by William Lane at the Minerva Press in 1799. This Cork edition uses the Minerva Press translation, which claimed to be greatly superior to 'any other copy which may be obtruded on [the public's] judgement ... The translator has closely followed the German Original; the story is copiously and accurately told, without any abbreviation or mutilation; its language improved, where the idiom of the German required, and made soft to the English ear' (see GR&W).

'This Work has been read in France with uncommon avidity, - Switzerland put it into the hands of her children, - Germany idolized it, - the whole Continent admires the genius, the language, the pathos ... the misfortunes of a single family ... have awakened the compassion even of Parisians ... Let him who prefers philosophy to piety, - public crimes to domestic affections, - plunder to property, - massacre to protection, - let him read SAINT JULIEN. Saint Julien may be used as the common appellation for all the suffering wretches whom France brands with the name of Emigrants ... Read, my countrymen, - read, and you must feel, - feel, and you must curse the effects of modern, enlightened, impracticable Liberty' (Introduction to the Minerva Press edition, not included in this Cork edition).

'This is a tale of some interest founded on the domestic calamities produced by the French revolution. The Shandean traits of character in the beginning of the story would better have been omitted, as they are neither preserved nor remembered as the story proceeds' (*Critical Review*, June 1799).

The Minerva Press original of this translation is scarce, with only the BL and Virginia listed in ESTC and NLS, Yale, Minnesota and Queensland added by OCLC. The Bell translation is similarly scarce, with ESTC and OCLC listing copies at BL, Bodleian, Syracuse, UCLA and Illinois. Another of the Lafontaine family tales was translated into English and published as *The Family of Halden*, London, J. Bell, 1799.

See Blakey p. 191; Hardy 549; Block p. 131; Garside, Raven & Schöwerling 1798:37 for a detailed account of the English editions and translations; this Dublin edition not listed.

ESTC n36242 lists BL, NLI and Harvard only; OCLC adds Cork, Samford and Missouri-Columbia.

Arthurian legend retold with a vigorous and wild imagination

74. LEGRAND D'AUSSY, Pierre Jean Baptiste (1737-1800).

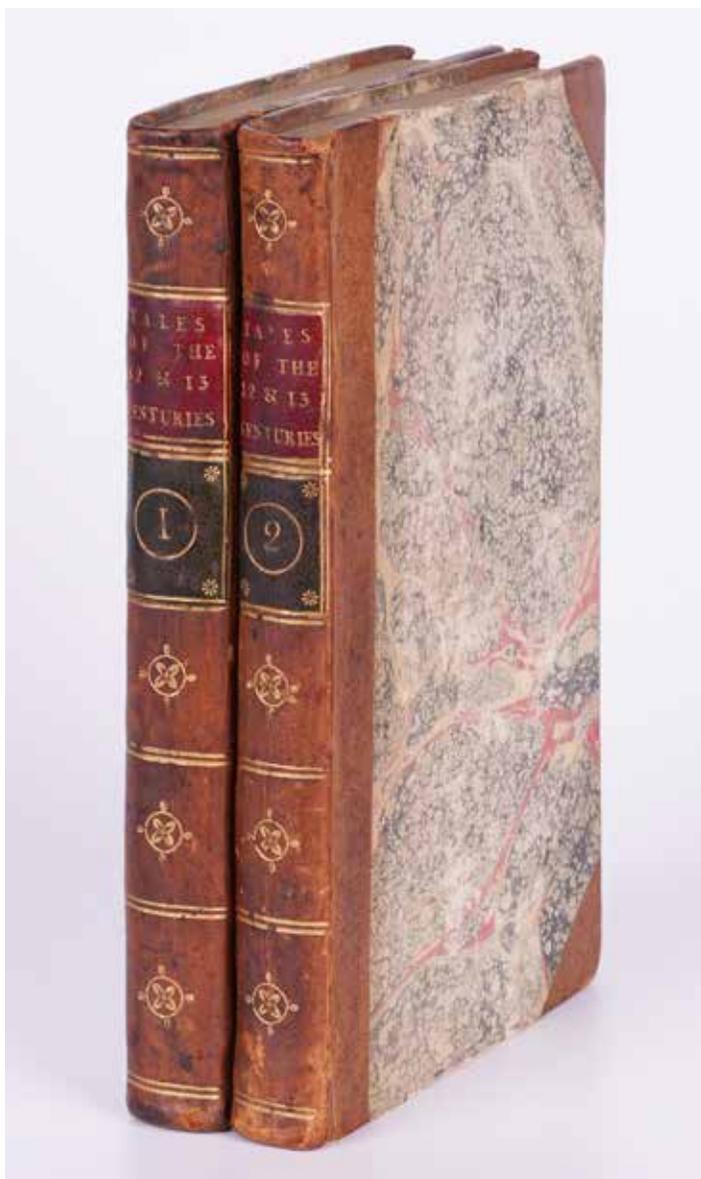
Tales of the Twelfth and Thirteenth Centuries. From the French of Mr. Le Grand. Vol. I [-II]. London, Egerton, Hookham, Kearsley, Robinson, Bew and Sewel, 1786.

FIRST EDITION IN ENGLISH. *Two volumes. 12mo, (167 x 90 mm), pp. [iv] xxxcii, 239; [ü], [5]-8 advertisements, 240, small stains intermittently, Vol. II's last leaf has small hole and missing a letter on each side, possibly wanting the half-titles, contemporary half calf, lettering pieces red and green with remaining compartments gilt, final 2 Tales with manuscript notes by a contemporary reader (The Physician of Brai identified in the latter as the source of Fielding's The Mock Doctor), slightly cropped inscription.* **\$4,500**

The scarce first English edition of *Fabliaux ou contes du XIIe et du XIIIe siècle*, Paris 1779, compiled and edited by Legrand d'Aussy, conservator of French manuscripts in the Bibliothèque nationale. The work consists of 37 'original stories, serious and comic' taken from French legends and, as such, presenting a very different impression on the English reader, who would have been introduced for the first time to many of the tales (although some, notably the Arthurian tales, would have been well enough known). The work is prefaced by a longish essay by the anonymous translator on the origin and nature of legend and fables. The tales are accompanied by explanations of what is known about each story and where it has been reworked: 'with an account of the imitations and uses that have since been made of them, by Bocasse [Boccaccio], Molière, Bossuet, La Fontaine, Racine, Corneille, Voltaire, Rousseau, and other modern authors' (advertisement).

Samuel Badcock wrote in the *Monthly Review*: ‘These Tales shock probability. We cannot realise many of the incidents, yet they discover a vigorous and wild imagination. They awaken curiosity; and as they are generally short, they are seldom tedious: and we easily suffer ourselves to be carried away by the pleasing illusion into the land of enchantment [sic]’ (MR 76 p. 61).

ESTC t160021, at BL, NLW, Columbia and Rice; OCLC adds Yale, Claremont and Ohio.
MMF 1786:31.



**75. LINDBLOM, Jacob Axelsson (1746-1819), praeses.
SWARTZ, Johan, respondent.**

Specimen prius historico-criticum de Poetatis Ossianis, approbante Ampl. Fac. Phil. a Mag. Jac Axel. Lindblom, V. Bibl. Extr. Ord. Respondente Johanne Swartz, Norcopia - Ostrogotho. In Auditorio Gustav. Maj. Die IVC. Junii, Anno MDCCLXXVIII. Publicæ Exhibitum Censuræ. Uppsala, Typis Edmannianis, 1778.

FIRST EDITION. 4to, (220 x 162mm), pp. [ii], [3]-28, uncut throughout, small marginal tear from the corner of the title-page, with loss, some foxing and browning of text, dog-eared, stitched as issued with some of the stitching loose. **\$1,000**

A scarce Swedish dissertation about the Ossian poems published while the authenticity debate was still raging. Ossian fever arrived fairly early in Sweden, with translations by Gustaf Knos published in *Abo tidningar* and *Gateborqska magazinet*, 1765, although the full texts were not published until much later when they appeared as *Skaldstycken af Ossian*, Upsala, 1794-1800. We have not been able to discover anything about the author of this piece, but it was written under the guidance of Jacob Axelsson Lindblom, a Swedish scholar of some note and author of *Disputation de Poematis Ossionis*. At the time this thesis Lindblom was the university librarian at Upsala, becoming extraordinary professor at the university in the following year. The dissertation is written in Latin with the excerpts from *Ossian* quoted in Swedish translation.

For an interesting account of the early translations of *Ossian* into Swedish, see Howard Gaskill, *The Reception of Ossian in Europe*, 2004, pp. 198-208.

OCLC lists BL, Berlin, the National Libraries of Scotland and Ireland, UCLA and NYPL.





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

76. 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. **\$4,000**

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.

‘Her most radical work’ (Sapiro)

**77. WOLLSTONECRAFT, Mary (1759-1797).
DUCOS, Basile-Joseph (1767-1836), translator.**

Maria, ou le malheur d’être femme, ouvrage posthume de Mary Wollstonecraft Godwin, imité de l’anglais par B. Ducos. Paris, Maradan, An VI - 1798.

FIRST EDITION IN FRENCH. *12mo (170 × 92 mm), unsigned engraved portrait frontispiece and pp. [iv], 251, with the half-title, a number of small stains in the text, more noticeable spot on p. 195, text block very slightly strained at gathering H, in contemporary polished calf, triple gilt filet to both covers, flat spine gilt in compartments, very slightly creased, red morocco label lettered in gilt, blue endpapers and gilt edges, with the later bookplate of Henri Carret.* **\$11,000**

The scarce first French translation of Mary Wollstonecraft’s unfinished radical feminist gothic novel, written as a manifestation and fictional sequel to *A Vindication of the Rights of Woman* and the most powerfully feminist of her writings. First published a year after her death by her husband William Godwin, it formed the largest part of the four volume *Posthumous Works of the author of A vindication of the rights of woman*, London, Joseph Johnson, 1798.



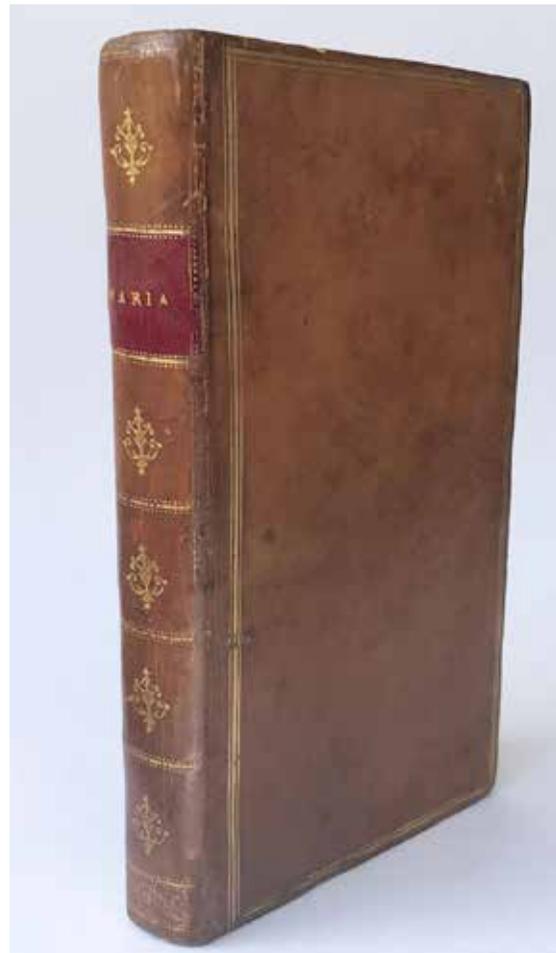
Mary Wollstonecraft Godwin.

The fact that Wollstonecraft's novel appeared in the same year that Godwin published his inflammatory *Memoirs of the Author of a Vindication of the Rights of Woman*, did nothing to help its reception, leading to a widespread autobiographical interpretation which went hand in hand with the almost universal condemnation of the novel's moral content.

The extent to which the radical nature of Wollstonecraft's ideas survive in this French translation has been much debated. Presented as an 'imitation', rather than a translation, and with the inclusion of his name on the title-page (which was not entirely unusual but was certainly not standard practice, particularly with a relatively unknown writer), the translator - or perhaps publisher - evidently intended to emphasise his own involvement with the text. Isabelle Bour argues that the translation was in fact remarkably close to the original text (see Isabelle Bour, 'A New Wollstonecraft: the Reception of the Vindication of the Rights of Woman and of The Wrongs of Woman in Revolutionary France', in *Journal for Eighteenth-Century Studies*, Vol. 36, no. 4, 2013). Against this, Laura Kirkley argues that the translation was moderated in order not to offend prevailing thoughts about gender in revolutionary France, an argument that would fit in with the conscious distancing of the 'imité' of the title-page. 'Ducos's translational choices, which subdue radical aspects of Wollstonecraft's feminism, stem from the moral climate and gender ideology of the Directoire, French sentimental literary conventions and his interpretation of ambiguities or innovations in Wollstonecraft's unfinished text' (Kirkley, Laura, 'Maria, ou le Malheur d'être femme: Translating Mary Wollstonecraft in Revolutionary France', *Journal for Eighteenth-Century Studies*, 38 (2), 2005, 239-255).

'Wollstonecraft's final novel made explosively plain what the Rights of Woman had only partially intimated: that woman's entitlements - as citizens, mothers, and sexual beings - are incompatible with a patriarchal marriage system' (Barbara Taylor, *Mary Wollstonecraft and the Feminist Imagination*, 2003).

Windle A8e; MMF 98:46; see also Garside, Raven & Schöwerling 1798:74.



LES

AMOURS

DU

COMTE

DE

CLARE.



A AMSTERDAM.

LES

AMOURS

DU COMTE

DE CLARE.

CHAPTER THIRTEEN: LOVE, AND ALL THAT

supposed autobiography of prominent courtesan

78. COUSTELIER, Antoine-Urbain (1714-1763), attributed.

Lettres de la Fillon. Cologne, Pierre Marteau, 1751.

FIRST EDITION, ISSUE WITH THE DOUBLE RULE AT THE HEAD OF THE ADVERTISEMENT LEAF. 12mo, pp. [vi], 101, including decorative engraved title-page depicting silvan cherub within decorative border; bound after *Les Amours du Comte de Clare*: pp. [iv], 106, with a half title, title page in red and black, half-title and title-page rather stained and creased, with a marginal tear on the half title and the blank lower corner torn away, some staining throughout, prominent on the title and first few leaves of the Tenain, in contemporary mottled calf, a little worn, corners bumped, the flat spine gilt in compartments, some wormhole damage, foot of spine chipped, red morocco label lettered in gilt, wanting front and rear endpapers, with marbled pastedowns, red edges and a green silk marker. **\$1,800**

The scarce first edition of a fascinating libertine epistolary novel imaginatively based on the life of one of the most prominent courtesans of the regency period. The daughter of a chairman, or chair carrier, La Fillon ran away from the modest marriage proposed by her parents and became a prostitute in the wooded grounds of the Palais-Royal. Her striking looks and feisty temperament soon brought her advancement: she worked as a spy for the chief of police, d'Argenson, and enjoyed the friendship and protection of the duc d'Orléans, cardinal Dubois as well as being a favourite mistress of Philippe d'Orléans. La Fillon is mostly remembered for unmasking the Cellamare Conspiracy, a Spanish plot against the regent, for which she gained the sobriquet 'La Présidente Fillon'. Written in a humorous style, the letters are full of practical advice and describe both unexpected situations and salubrious entanglements.

The attribution of authorship as well as printing (the 'Pierre Marteau' imprint is of course false) to the printer-bookseller, Antoine-Urbain Coustelier, is by Quérard but a rival claim assigns it to 'M. B.', following a manuscript note by François-Louis Jamet on the Bibliothèque Nationale copy: 'm'a été donné par M. M. B. qui en avait donné le ms. au libraire Antoine-Urbain Coustellier'. Coustelier, in addition to editing the first 17 volumes of the 'Classiques Barbou' series, was the author of a number of light-hearted and mildly libertine novels, all published anonymously.

Bound at the front of the volume is a scarce edition of Madame de Tenain's *Les Amours du Comte de Clare*, Amsterdam, 1743, first published under the title *La Religieuse intéressée et amoureuse [Texte imprimé], avec l'histoire du comte de Clare. Nouvelle galante*, Cologne 1695.

Coustelier: MMF 51.18; Cioranescu 21541 ; Gay II, 820 ; Quérard II, 42; OCLC lists BN, Toronto, UCLA, Newberry and Johns Hopkins.

Tenain: Cioranescu XVII 64252 (1695 edition under the present title), Gay I, 170, not in Jones; this edition not in OCLC, which lists the 1695 edition at BN only and an Amsterdam 1700 edition at BN, Amsterdam and Trinity College, Dublin.

the dandy's portfolio

79. DIERES (fl. 1769-1795), avocat à Rouen.

Les Trois Ages de l'Amour, ou le porte-feuille d'un petit-maitre. Paphos, ie Paris, Gaspard Menippe, 1769.

FIRST EDITION? *8vo (185 x 110 mm), pp. [xxxvi], [37]-169, [1], [9] table of contents and errata, uncut throughout with some bronning and dampstaining in text, in the original drab boards, rather scuffed and worn at extremities, paper label missing, evidence of shelf mark label at foot of spine also missing, wanting the free endpapers, small unidentified stamped monogram on A2.* **\$1,650**

A scarce epistolary novel which examines the types and nature of love through a selection of episodes narrated by an abundance of characters. Attributed to an obscure lawyer from Rouen, this is erotic fiction presented as scientific abstract, with titles, divisions and subdivisions suggesting a philosophy of love in an attempt to ennoble this loosely connected collection of licentious stories. As the title suggests, the work is divided into three parts, for the 'three ages' of love: when love is young, when it enters middle age and finally when it reaches decrepitude: 'le tems où l'Amour se déclare; celui de son progrès; celui de son déclin' (Avertissement, p. 49). After a wide-ranging preface, the introductory material begins with 'Naissance de ce Porte-Feuille' (pp. xiii-xxxi), signed by Le Milord Sédrei, and 'Dessain de cet Ouvrage', which is presented in two parts, 'Définition de l'Amour; distinction de deux Amours, & déclaration d'Amour de chacun des deux sexes' and 'Division générale ou les trois âges de l'Amour'. The introduction concludes with Letter VI, M. Méabbe à M. Ozime, under the subtitle 'Le Temple de l'Amour. Songe', where the author of the letter is awoken from his dream by a kiss from his his mistress Rosette. The first part, 'L'Amour

dans son enfance’, begins with an illustration of the phrase ‘Les influences de l’Amour sur un coeur’, in a letter from M. d’Ormeville to a friend, in which he describes his sixteen year old lover, the daughter of a famous actress.

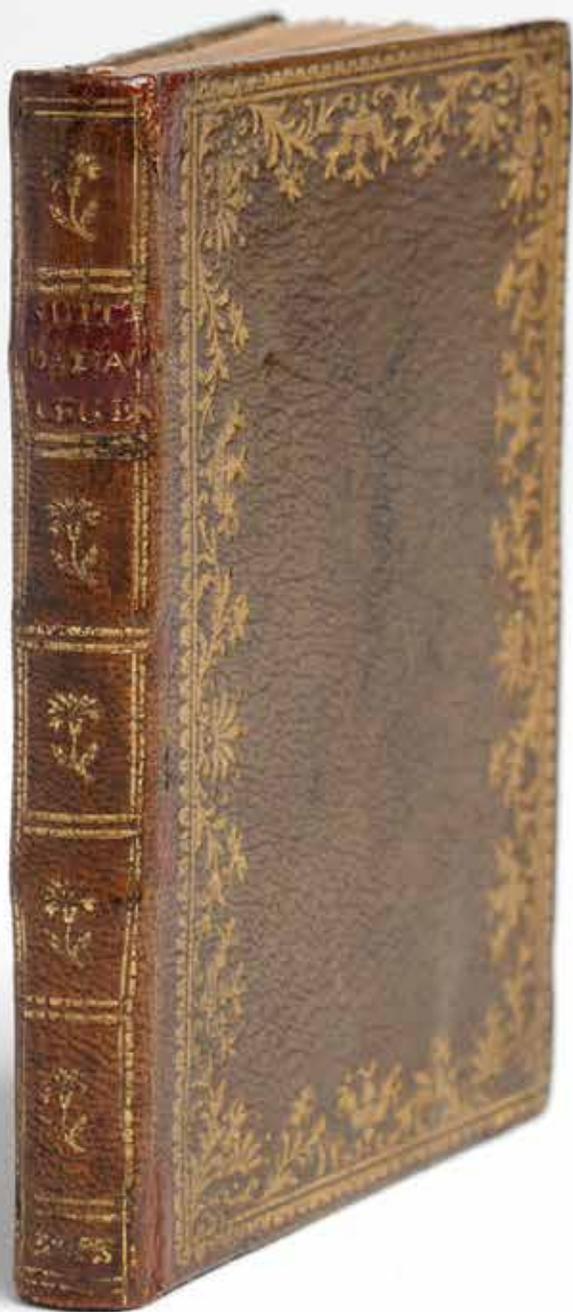
There appear to have been two distinct editions published by Gaspard Menippe in 1769 under the same imprint. MMF and Gay both cite an edition with pp. xxxvi, 107 and have no mention of this edition, while OCLC locates four copies of this edition and none of the other. On the traditional assumption that the longer pagination should have priority - given the ease of resetting from text rather than manuscript - that would suggest this to be the first printing. The work was later expanded by M. de Jouy and published as a continuation of his *Galerie des femmes*, Amsterdam [Paris], 1802.

Gay is fairly damning of this work: ‘Scènes à tiroir. Série de lettres écrit par des personnages à noms bizarres. Livre mal fait’. The names are a little bizarre, but the text is none the worse for being peopled with lovers called ‘Mademoiselle Xiphaa’, ‘ma chère Yxi’, M. de Walfonze, Fanaol and Amévine, Vimarak, Paswau and Ravoul. The latter’s exploits include scaling the walls of a convent and obtaining the keys to the dormitory, in the true tradition of *Clerico-Galante* fiction.

OCLC lists Bodleian, Linkoping, Dresden and Penn State (citing this edition, that cited by MMF and Gay not in OCLC).

Cioranescu 24962; see MMF 69.32; Gay III, 1268 (both citing an edition of pp. xxxvi, 107).





80. [EROTIC VERSE.]

Suite [sic] de la Legende Joyeuse. ‘Londres’, ie Paris?, Pyne, 1750.

FIRST EDITION. *16mo (110 × 75 mm), engraved frontispiece and pp. [106], title and text engraved throughout, calligraphic vignette on title, engraved head-piece above the first verse, tiny marginal wormholes throughout the text, in contemporary green goatskin, elaborate gilt foliate roll-tooled borders, spine gilt in compartments with red morocco label lettered in gilt, decorative floral endpapers in red, yellow and purple, head and foot of spine, and extremities of joints repaired, gilt edges, red silk marker, with Jacques Laget’s pictorial bookplate.* **\$2,800**

A charming copy of this collection of erotic epigrams, engraved throughout in a delicate script and accompanied by a handsome frontispiece. This is the first of two companion volumes to the original *La légende joyeuse*, first published in 1749, with *Seconde suite de la Légende Joyeuse* following in 1751. The epigrams are by several authors, including Jean-Baptiste Rousseau, Ferrand, Grécourt and Piron. Gay says of the style of poetry: ‘Pour citer une de ces petites pièces nous sommes bien embarrassé, car elles sont généralement fort libres’. In keeping with this, it is worth noting that the imprint gives the publisher as ‘Pyne’, a double reference to the French slang for penis and the English publisher John Pine, whose 1733 *Horace* remained one of the most famous fully-engraved books of the time.

ESTC t135730, at BL, Bodleian, Paxton House and Gottingen.

Gay IV, 260-261.

love, hate and friendship

81. 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 × 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, but preserving the circular shelf mark paper labels, white paper label across the top of the spine, lettered and numbered in ink, small circular shelf marks on the lower spines.* **\$1,500**



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 must have been fairly popular as 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*, in 1796. Despite this, it appears to be scarce in any edition.

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; OCLC adds a handful of copies in Germany.
MMF 65.26; Gay III, 1049.

*voluptuous patriotism***82. JULLIEN, Jean-Auguste, dit Desboulmiers (1731-1771).**

Honny soit qui mal y pense, ou Histoires des Filles Célèbres du XVIIIe Siècle. Ie et Iie [-Ve et VIe] Partie. 'Londres', ie Paris, 1766.

FOURTH EDITION; FIRST EDITION OF THE COMPLETE TEXT. *Three volumes, 12mo (167 x 95 mm), pp. [iv], 243; [iv], 200; [iv], 216, text fairly browned in parts, with some dampstaining, particularly at the start of the first volume, where staining quite heavy, several small tears without loss, in contemporary mottled calf, spines richly gilt in compartments, yellow morocco labels lettered in gilt, next compartment numbered in gilt, the numbering worn, spines beginning to crack along the centre, but not visibly, worn at extremities, corners bumped, red edges, marbled endpapers.* **\$1,200**

The first appearance of the complete set of Desboulmiers' tales about courtesans. Condemned by the church authorities on its initial publication and placed on the Index, it was consequently an overnight best-seller. First published in a single volume comprising the first two parts in 1761, the author promised 'si les premières [historiettes] sont reçues favorablement j'en donnerai tous les mois au moins deux ou trois' (p. 4). Although not sticking to the letter of his promise, Desboulmiers was faithful to its purpose and the present edition includes a further four parts of entirely new short stories. The popular imagination was caught by this compilation and it saw numerous editions over the subsequent thirty years, both in two, four and six parts. Several of the short stories were also published separately, both under their existing and new titles (see MMF for a list of seven such separate publications). Highly readable and often salacious, the tales relate the amorous adventures of numerous different female characters, 'ces femmes charmantes que leur penchant a dévouées au service de leur patrie sous les étendarts de la volupté'.

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. He also translated Hume into French, *Pensées philosophiques, morales, critiques, littéraires et politiques de M. Hume*, Londres & Paris, 1767.

Despite the large number of editions, this is still hard to come by. ESTC and OCLC list half a dozen copies of the first (two part) edition outside continental Europe (Princeton, Wisconsin, Toronto, Penn, McMaster, Alberta and Texas) and only three copies of the Amsterdam 1762 edition (Linköping, Amsterdam & Texas). The present edition appears to be very scarce outside Europe, with only the Library of Congress and Lilly Library copies listed.

‘Ce recueil de petites histoires qui, malgré le grand nombre de ses éditions, est peu commun’ (Gay II, 615).

MMF 61.8, listing the original Londres 1761 and two 1762 editions, all two parts only and the present ‘édition augmentée’; see also MMF 66.26; see Cioranescu 34761 (1761 edition) and 34761 (1775 edition in six parts); Gay II, 615 ; Quérard II, 496.

ESTC t110782, at BL, Sir John Soane Museum, Amsterdam Universiteitsbibliothek, the Czartoryski Library, Lilly Library Indiana and the Library of Congress; OCLC adds York and National Library of Scotland.



83. LINGUET, Simon-Nicolas Henri (1736-1794).

La Cacomonade: Histoire Politique et Morale, traduite de l'Allemand du Docteur Pangloss, par le Docteur lui-même, depuis son retour de Constantinople. Cologne, ie Paris, 1766.

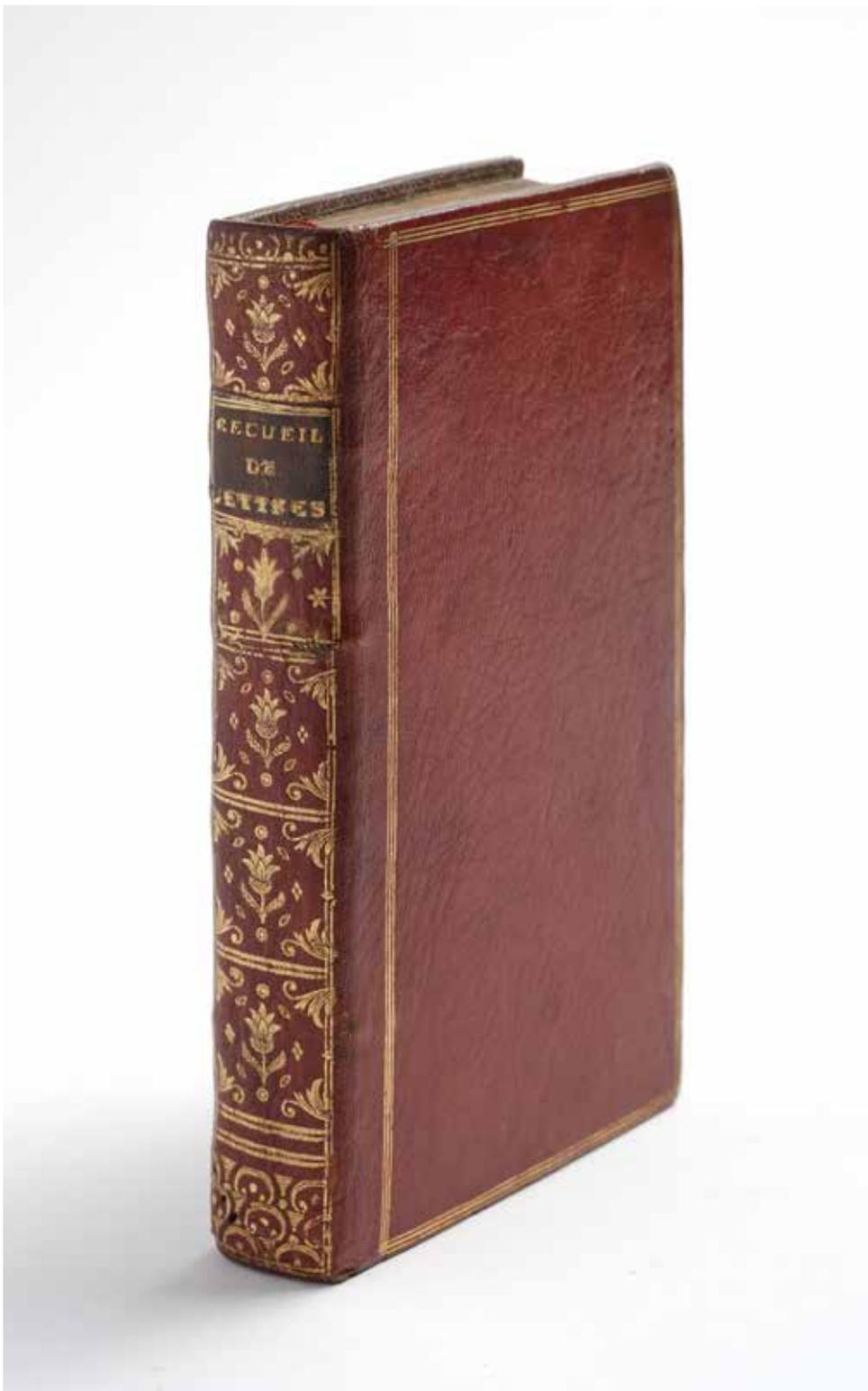
FIRST EDITION. 12mo (184 x 110 mm), pp. [iv], [vii-xxiii], [1], 120, first (blank) adhering to upper wrapper, uncut throughout in the original drab wrappers, paper label on spine and paper shelf mark, both labelled in ink. **\$700**

An excellent unsophisticated copy of this satirical treatise on syphilis (the 'cacomonade'), inspired by the fourth chapter of Voltaire's *Candide*. The work is a facetious history of syphilis from its introduction into Europe from America through to its prevalence in France in the eighteenth century. Whimsical reflections on the philosophical causes of syphilis are included, with a discussion of its presence among the ancients and the proposition that it may have been included among the sufferings of Job. Chapter VII contains the famous 'Statuts données à un Couvent de Filles à Avignon, par la Reine Jeanne première', with the text printed in parallel text giving the original Provençal and French, which argued for an end to prostitution through the establishment of a house of pleasure. The Statutes were for some time quoted as sound historical sources, but, according to Gay, were the invention of a group of Avignon citizens who composed them in archaic language and sent them to a Dr Astruc (d.1766), who believed in their authenticity and printed them.

'Jusqu'en 1825, la *Cacomonade* n'a été considérée que comme une facétie inoffensive, ce qu'elle est réellement; mais, à cette époque, un jugement de la police correctionnelle à Paris, l'a flétrie comme outrageant les moeurs ... Nous signalerons aussi une pièce curieuse contenue dans ce petit ouvrage, ce sont les statuts donnés par la reine Jeanne à un couvent de filles à Avignon, statuts qui ont été, à diverses reprises, cités comme sérieux par les auteurs graves' (Gay I, 446).

Gioranescu 40526; BN *Voltaire Catalogue* 2759; Gay I:445-47; Quérard, *La France Littéraire*, 316.





84. MEHEGAN, Guillaume-Alexandre, chevalier de (1721-1766).

Lettres d'Aspasie. Traduites du Grec. Amsterdam, 1756.

[with :] [ARISTAENETUS.] MOREAU DE LA VIGERIE, Jacques, 'avocat du roi au Châtelet', translator.

Lettres galantes d'Aristeneté, traduites du Grec. Cologne, 1752.

[with :] COUSTELIER, Antoine-Urbain (d. 1763).

Lettres d'une demoiselle entretenue à son amant, Cologne, Pierre Marteau, 1759.

FIRST EDITION. *Three works in one volume, 12mo (165 x 100 mm), Lettres galantes: pp. [viii], 168; Coustelier, Lettres d'une demoiselle: pp. [ii], 41; Lettres d'Aspasie: pp. [ii], v, [i], 240, 6 table, in contemporary red morocco, triple gilt filet to covers, flat spine elaborately gilt in compartments, black morocco label lettered in gilt, with marbled endpapers, possibly with a bookplate having been removed, or perhaps just some surface abrasion on the front pastedown, all edges marbled and gilt. \$3,000*

A very attractive volume in contemporary red morocco comprising three scarce French epistolary novels. The author of *Lettres d'Aspasie*, the Chevalier de Méhégan, born in La Salle in 1721, was from an Irish family called O'Meighan (sometimes Meehan), that came to France during the reign of James II. A political activist as well as a scholar and writer, Méhégan spent some time in the Bastille for his *Zoroastre, histoire traduite du Chaldéen*, which was published in Berlin, 'A l'Enseigne du Roi Philosophe', in 1751. Three of his works are thought to have been purchased by Thomas Jefferson for his library at Monticello.

First edition of this translation of *Lettres galantes d'Aristeneté*, a selection of high spots from the fifth century Greek epistolographer, *Aristenetou epistolai erotikai*, a work which had previously been translated by Foucault de la Coudrière in 1597 and by A.-R. Lesage in 1695. Gay, who notes that this translation is 'peu commun', states also that 'Bien que la traduction soit incomplète, ces lettres contiennent des anecdotes quelquefois assez libres; elles appartiennent plutôt à la classe des romans qu'à celle des épistolaires, dans laquelle, cependant, on les place ordinairement' (Gay II, 838).

First published in 1749, and republished with two other works under the title *Lettres anonymes*, 1754, *Lettres d'une demoiselle entretenue à son amant* is a short but very interesting epistolary novella, as discussed in Isabelle Tremblay's *Les Phantômes du roman épistolaire d'Ancien Régime*. Comprising just twelve short letters from Julie to Clitandre, the one-sided nature of the correspondence gives great authority to the female voice, at the same time as condemning the absent and perfidious male party: 'celui que tu me proposes fait horreur. qu'il après m'avoir retiré du précipice, c'est toi, ingrat, qui m'y veux jeter?' (p. 23) ... 'Que votre sexe est perfide, que le mien est foible' (p. 11).

Moreau de la Vigerie, *Lettres galantes d'Aristénète*: MMF 52.10; Cioranescu 47244; Gay II, 838 'peu commun'.

Coustelier: see Jones p. 101; Gay II 832; Cioranescu 21537; see also MMF 54.R20, *Lettres anonymes*, 1754, not citing this edition.

Mehegan: MMF 56.2; Cioranescu 44201; Gay II, 817.

85. SAINCRIC, Jean Baptiste de (1780-1845).

MARECHAL, Pierre Sylvain, (1750-1803).

DREUX DU RADIER, Jean-François (1714-1781).

Le Sacrifice De L'Amour; ou La Messe de Cythere; suivi du Sermon prêché a Gnide, et d'un nouveau Dictionnaire d'Amour, dans lequel on trouvera plusieurs pièces inédites ou peu connues, telles que l'Art de prendre les oiseaux, ou les leçons de l'amour, poëme anacréontique; les articles les plus piquans du Dictionnaire d'Amour du berger Sylvain; la plus grande partie de ceux du Dictionnaire d'Amour qui parût à la Haye, en 1741; et une foule de morceaux extraits des meilleurs écrivains anciens et modernes. 'Sybaris', ie. Bordeaux, 'l'Imprimeur Ordinaire du Plaisir', 1809.

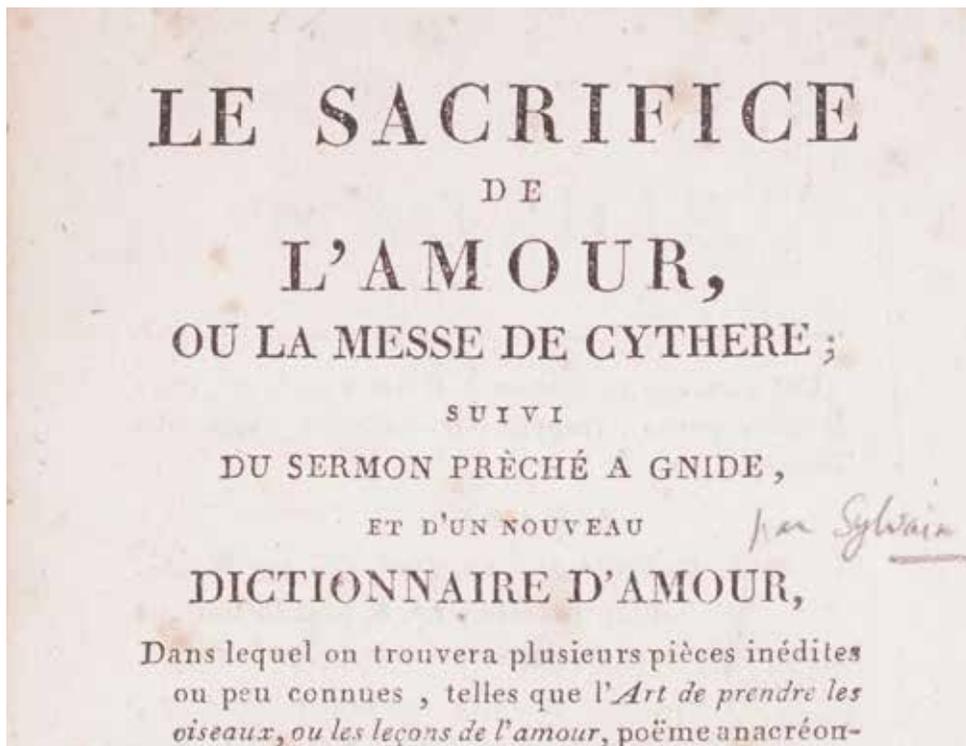
FIRST EDITION. *12mo (183 x 100 mm), 8vo, pp. [xvi], 17-313, [2] errata, [1] blank; some foxing and browning in the text, uncut throughout recased in contemporary marbled wrappers with later card pastedowns, lacking free endpapers.* **\$850**

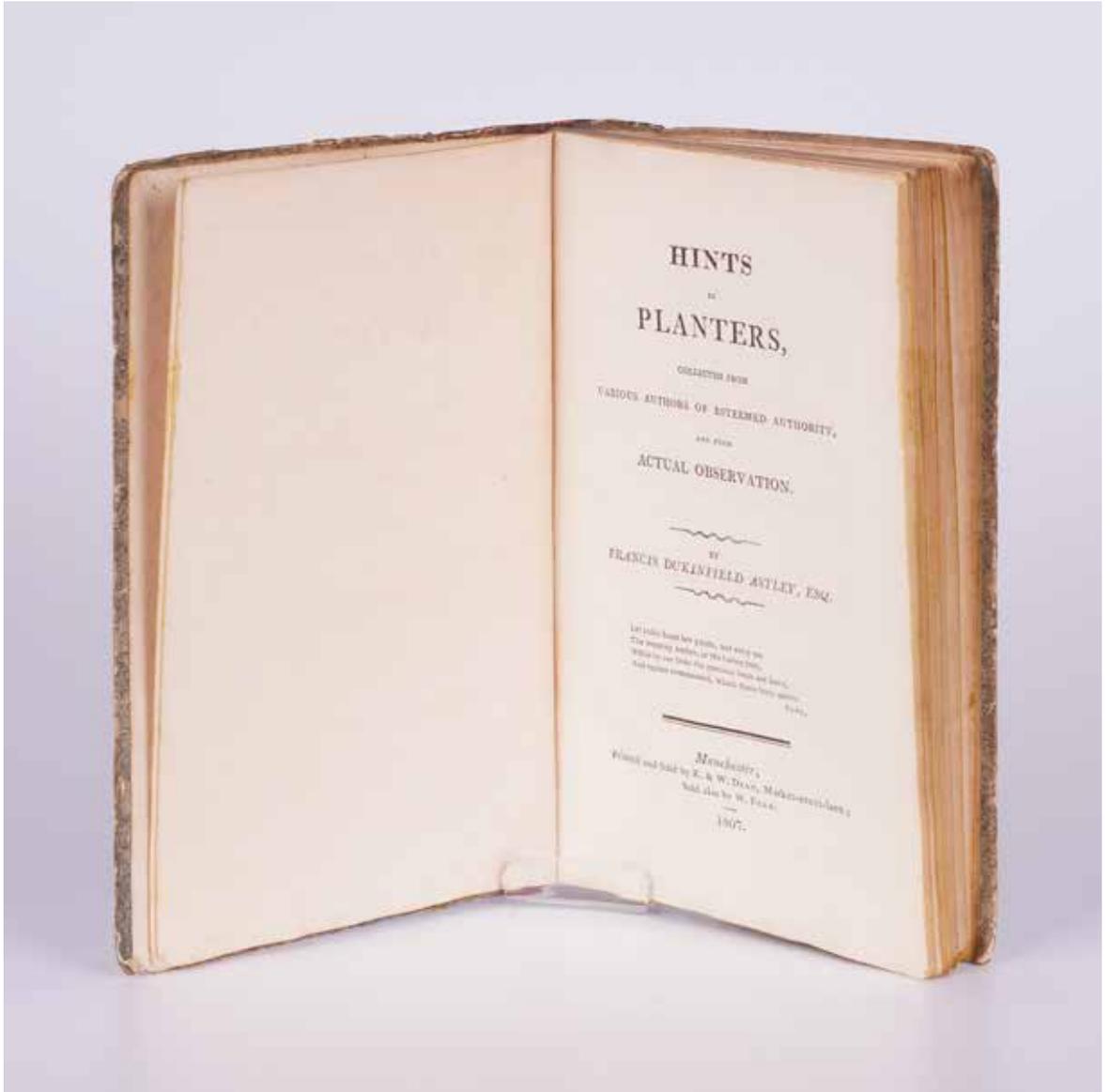
A scarce collection of works on the theme of love put together by Jean Baptiste de Saincric who was inspired to do so because of the rarity of the original publications. A Bordeaux doctor who specialised in medical hygiene and forensics, Saincric wrote widely on the medical topography of Bordeaux and its surroundings. He was a member of the *Académie de Bordeaux* and was twice president of the *Société de Médecine de Bordeaux* in 1824 and 1837. Dedicated to 'Sophie', this work is a book of parts, with 'Avis de l'Editeur', 'Suite de la note

du libraire' and 'Introduction' by way of prefatory material, then the title work, 'Le Sacrifice de l'Amour, ou la Messe de Cythere' (pp. 17-48) and 'Sermon prêché a Gnide, a la Cérémonie du Mai, par le berger Sylvain' (pp. 49-63). The major part of the volume is the dictionary of amorous terms, which is taken largely from *Marechal's Dictionnaire d'Amour*, 1788, with additional material from the earlier *Dictionnaire de l'Amour, dans lequel on trouvera l'explication des termes les plus usité dans cette langue*, 1741 by Jean-François Dreux du Radier. An index follows the dictionary.

'The Little Dictionary of Love has become very rare; you can only find it in very few libraries. It therefore seemed urgent to offer a new edition of it, corrected and augmented. In taking on this work, we believe we are performing an essential service to the fervent lovers of Venus and of his dear son. We have not, moreover, omitted anything which might make this new Dictionary worthy of public favour. It collects together the most striking articles by berger Sylvain with a work which was published anonymously at the Hague in 1741; and we have improved it with a host of pleasant pieces, taken from the best writers'.

OCLC lists BN, BL, Cambridge, Amsterdam, McGill and Stanford.
Gioranescu 42536; Gay III, 1059.





CHAPTER FOURTEEN: NATURE & NATURAL HISTORY

tree-planting medallist

86. **ASTLEY, Francis Dukinfield (1781-1825).**

Hints to Planters; Collected from various authors of esteemed authority, and from actual observation. Manchester, R. & W. Dean, 1807.

FIRST EDITION. *8vo* (185 × 110mm), pp. [vi], [7]-63, [1], with errata slip, in the original publisher's red quarter morocco over marbled boards, covers and spine worn, extremities bumped, spine ruled and lettered in gilt, faded, with the contemporary ownership inscription of Tho. Moore. **\$900**

A delightful guide to the care of English trees written by a young landowner who only a few years previously, at the age of 21, had won a medal for planting 40,000 trees on his recently inherited estate in Cheshire. The work is presented in 24 chapters on different varieties of deciduous and evergreen trees, followed by an appendix on raising trees from seed. Dedicated to 'the president and gentlemen' of the Manchester Agricultural Society and with a short preface in which Astley states that his work includes the opinions of authors 'esteemed for their knowledge of the various species of trees' and offers this work in the hope that 'these gleanings and humble hints may be of some trifling service'.

Francis Astley seems to have been an interesting character: as well as being an enlightened landlord, he was an amateur artist and a poet, author a number of poems including *Varnishbando: a serio-comic poem*, 1809 and *The Graphomania: an epistle to John Harden*, London 1809. He appears, however, to have been dogged by ill-fortune throughout his adult life, losing his first born child in a tragic accident. He was declared bankrupt in 1817 and the books from his library at Dunkinfield Lodge were sold at auction in Liverpool later that year. Scandal surrounded his death and there were accusations of murder as recounted in this biographical sketch:

'John Astley died in 1787 leaving as his heir his young son, Francis Dukinfield Astley (1781-1825). In 1793 his widow married again, but the family continued to live at Dukinfield Lodge, and Francis seems to have taken up his responsibilities as landowner before coming of age, since as early as 1802, when he was 21, he was awarded a medal for planting 40,000 trees. Francis was a young man of great promise: he was rich, relatively good looking, artistic (he was a published poet and amateur artist), and had a deep concern for the welfare

of his tenantry and estate. In 1812 he married and the following year he bought the Fell Foot estate in the Lake District, where he could enjoy fabulous views over Windermere. But tragedy was never far away. His first born son died when just a few weeks old from a fall from a window, and in his efforts to develop his estate and protect his tenants from the worst effects of the depression in trade occasioned by war with France he over-reached himself financially, and in 1817 he was declared bankrupt. However, the discovery of coal on his estate restored his fortunes without the loss of his property, and after many barren years his wife presented him with a son and heir in 1825. But just a few months later he died in his sleep while visiting his brother-in-law, Thomas Gisborne, in Derbyshire. There were accusations of murder, made in a scandalously public way at Astley's funeral, but an independent inquiry which Gisborne instigated to clear his name found no evidence of foul play and declared the death to be 'by visitation of God'. Some doubt must remain, however, as there seems to have been no autopsy, and because just a year later Gisborne married Astley's widow, his deceased wife's sister' (Nicholas Kinglsey, 'Landed Families' blog).

OCLC lists BL, Cardiff, Manchester, Delaware, Cornell, Harvard, UC Berkeley and Chicago Botanic Garden.

87. CHAFIN, William (1733-1818).

A second edition of the Anecdotes and History of Cranbourn Chase. By William Chafin, Clerk. With additions, and a Continuation of the said History to some Extent. To which are added, some scenes in, and anecdotes of, Windsor Forest; by the same Author. London, J. Nichols and Bentley, 1818.

SECOND EDITION. *8vo (216 × 129 mm), engraved frontispiece and pp. [ii], 1-2, 103, occasional light spotting in the text and pencil markings, in contemporary straight-grained tan calf, single gilt filet to covers, spine simply gilt in compartments with black morocco label lettered in gilt, some light wear to extremities and a few tears to the front board with surface loss, with a contemporary autograph letter about Cranborne Chase loosely inserted.* **\$480**

An expanded edition of this posthumously published guide to the hunting grounds of Cranborne Chase, near Shaftesbury, written by a Church of England clergyman, William Chafin. First published earlier in 1818, the work includes a lively account of Wiltshire estate management, hunting, poaching and 'rural amusements', with sketches of gamekeepers, tips on how to control poachers and some very lively accounts of bloody encounters between the keepers

and deer thieves. Chafin sketches a history of the various forms of hunting practised in the Chase - deer, foxes, hares and martin-cats - and describes the packs of fox-hounds from their early establishment in about 1730. Hawking is discussed as an early pursuit 'followed by the gentry of the country at great expense' and so fashionable that 'no gentleman could be completely dressed for company without having a glove on his left hand, and a hawk sitting on it'. Similarly, Chafin describes the historic prevalence of cock-fighting, which has died out as it is 'deemed to be barbarous and cruel'. Chafin takes issue with this sentiment, deeming cock-fighting to be less cruel than Horse-racing 'in which poor animals are involuntarily forced, against their nature, to performances beyond their strength, with whips and spurs, which, in the Jockey phrase, is styled *cutting up*. Can any thing in nature be more cruel than this?' (p. 53).

Loosely inserted is a letter from 'J.A.', writing from Shaftesbury in July 1811, addressed to Mr Urban of the Gentleman's Magazine, in which he describes the house called King John's Hunting Seat in the parish of Tollard Royal on Cranborne Chase. The letter, refers to various diagrams not present, describes some of the internal architectural features of the house and some of its traditions.



88. FILLASSIER, Jean-Jacques (1745-1799).

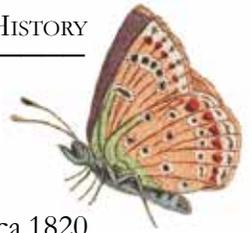
Culture de la Grosse Asperge, dite de Holland, la plus précoce, la plus hâtive, la plus fécond & la plus durable que l'on connoisse. Traité qui présente les moyens de la cultiver avec succès, en toutes sortes de terres. Par M. Fillassier, des Académies d'Arras, de Lyon, de Marseille, & Corespondant de celle de Toulouse. Nouvelle Edition. Amsterdam, Méquignon, 1784.

SECOND EDITION. 12mo, pp. iv, 149, [2] table of contents, paper fault p. 67/68, touching the text, in contemporary half sheep over marbled boards, spine ruled in gilt, wanting the label. **\$600**

A comprehensive treatise on asparagus cultivation by Jean-Jacques Fillassier, educator, moralist and admirer of his Jean-Jacques Rousseau. His few works enjoyed considerable success: his first work *Eraste ou l'Ami de la jeunesse*, 1773, was reprinted several times and well into the nineteenth century; he also wrote a popular *Dictionnaire historique d'éducation*, 1771 and a *Dictionnaire du jardinier français*, 1789. He ran a tree-nursery at Clamart and was a member of several academies. It is interesting that he puts in a puff for the nursery in the Avis to the present work. Stating how hard it is to find asparagus without having it travel a long way, Fillassier advertises his own asparagus plants available for sale at Clamart sou Meudon, near Paris, at the price of 15 livres per thousand.

First published in 1779, this was a very influential work and was published in numerous editions as late as 1815. A detailed study of all aspects of asparagus, Fillassier discusses its origins and nature and the history of its cultivation as well as giving detailed advice on suitable terrain, preparation of the asparagus beds and the care to be taken in its planting, in the first three years after planting and subsequently in the harvesting and cutting of the asparagus. The final chapter of the main text deals with the uses and properties of asparagus. This is followed by a question and answer section on various agricultural aspects, which concludes the work. The author includes detailed footnotes and quotations from other authors throughout.

Despite its evident popularity, this work is now scarce in any edition. This edition is probably the most common, although OCLC lists only four copies in America (at UC San Diego, Hagley Museum, National Agricultural Library, Rutgers), and three copies in France.



89. MALO, Charles (1790-1871).

Les Papillons par Charles Malo, de l'Académie du Nord. Paris, Janet, circa 1820.

FIRST EDITION. 12mo (140 x 85 mm), pp. [iv], [iii]-x, [11]-198, engraved title-page with hand-coloured vignette, with 11 hand-coloured engraved plates, each with tissue guard, with the half-title, several pages bound out of sequence and, in the final gathering, several duplicate pages inserted (two each of pp. 193/4 and 195/6 and three of pp. 197/8), the plates engraved on darker and thicker paper, some occasional browning and light marks, uncut throughout, in the original pink paper boards, black morocco label on spine lettered in gilt, boards discoloured and extremities worn and bumped, with a contemporary inscription on the front free endpaper in brown ink (see below) and a pencil ownership inscription 'Therese Coatpont 1824' on the rear pastedown.

\$900

A good copy with a contemporary female provenance of this charming work on butterflies, illustrated with eleven stunning hand-coloured plates. Based on drawings by the French natural history artist, Pancrace Bessa (1772-1846), the plates depict thirty-two species of butterflies, divided into sections of European and foreign butterflies. The text gives details on the habits, habitats, life-cycle, varieties and identifying features of the different species as well as notes on butterfly hunting and collecting. The engraved vignette on the title page, also hand-coloured, depicts a scene featuring an elegantly dressed young lady observing a butterfly on her hand.

Provenance: The contemporary inscription reads: 'Ce livre a été donné à Melle Rosalie Le Bescond de Coatpont par sa soeur Thérèse le Bescond de Coatpont le 8 décembre 1824'. The recipient, Rosalie Marie Marthe le Bescond de Coatpont (1814-1892), would have been just ten years old on the receipt of this pretty book.





90. MARTINET, J.F.

Kleine Katechismus der Natuur voor Kinderen, door J.F. Martinet, predikant te zutphen. Amsterdam, Johannes Allart, 1779.

FIRST EDITION OF THIS ABRIDGEMENT. *8vo, engraved frontispiece and pp. [viii], 138, [10] advertisements, uncut throughout and partially unopened, in the original calf-backed mottled brown boards with calf tips, a little worn, spine attractively gilt in compartments with a red morocco label lettered in gilt, head and foot of spine chipped, remnant of old library label.* **\$1,150**

This is the first appearance of Martinet's abridged adaptation of his own *Catechismus der Natuur*, repackaged for the use of younger children. Presented in the form of dialogues between a teacher and pupil, the children are introduced to the most important natural phenomena, both from natural history and natural science. All the questions are approached from the perspective of a curious child and the answers accordingly presented in an easily accessible style. In this abridged format the work was one of the best and most successful children's natural science books of the eighteenth century.

The original version of Martinet's *Catechismus der Natuur* was published between 1777 and 1779 in five volumes, and was addressed to older youths and the general public. It was intended to popularise the latest scientific achievements of the Enlightenment, at the same time reconciling them with Creationism. Martinet was one of the most vocal promoters of Newtonian science as well as a gifted educator and preacher, and this combination of scientific knowledge and religious reflection was well received and highly popular. '[Martinet] was central to the education of the Dutch nobility and upper classes throughout the latter half of the 18th century and beyond' (Marieke van Delft). In all he wrote some twenty books for children on scientific, historical and religious subjects. Most of his works focus on the natural world as Martinet believed that you had to study nature in order to understand the true miracles of God and Creation.

This young people's version is written in a lively personal style and was a highly successful publication. English translations followed in London and Dublin as well as in America, where editions were published in Philadelphia, New Haven and Pittsburgh. It was also translated into German and French, and even Japanese.

The charming frontispiece by Van der Meer shows the author sitting under a tree in open countryside, surrounded by animals, teaching a little boy and a girl.

Buijnsters BNK 280; Waller 1169; Saalmink p. 1431; Children's World of Learning 4384 (2nd edition of 1765 only).

OCLC lists Princeton, Amsterdam and Bodleian only.

91. [MUSEUM RUSTICUM.]

Observations on Some Papers In that very useful Collection, intituled, Museum Rusticum, By a Gentleman. To be Continued Occasionally. With New Theoretical and Practical Pieces on Husbandry. London, W. Sandby, 1766.

FIRST EDITION. 8vo (120 x 140mm), pp. 53, [1], uncut throughout, one small engraved diagram in the text, stitched as issued, the title page marked with an 'S' in a contemporary hand, with a few small ink marks and some very light browning, generally an excellent, unsophisticated copy. **\$850**

A lovely fresh copy of a very scarce commentary on the *Museum Rusticum*, a periodical that was published in monthly parts between 1764 and 1766 and included papers on many aspects of agriculture, technology and science. The anonymous author of these Observations states in his opening remarks that his object is not to censure the 'useful and pleasing collection', but to promote its utility. 'He intends not only to make some few remarks on several papers there, occasionally; but also to add, as he hopes, many useful discoveries of his own - the result of several years practice and experience in agriculture'. The subjects covered range from a lengthy section on hops, some advice on plants and trees that will thrive near the sea, to the culture of winter cabbages for cattle and the improvement of waste land and methods of drainage.

The pamphlet received a long critique in *The Monthly Review*, which commented 'Several very judicious oeconomical hints are thrown out, for the young gentleman farmer's notice, before he begins his Observations on the Museum Rusticum ... We are referred to certain papers in the two first Volumes of the Museum, where the same subjects are treated of, - though not altogether to the good liking of our present Author: - who appears to be well versed in the most necessary principles of agriculture'.

The author concludes with a sorrowful note on the closure of the cambric factory at Winchelsea. The manufacture of cambric was a fairly recent introduction to the area, the factory having been established in 1760. 'What can give greater concern to a person who has his country's good at heart, than to find any useful manufacture decay, or be discouraged. How far this may be so, I am an utter stranger to, but certainly we all know that a manufacture (especially in the loom way) which gives employment to a great number of the industrious poor, is one of the most valuable acquisitions a neighbourhood can be blessed with. Therefore it is the indispensable duty, and interest, of every individual to promote and establish it' (p. 52).

ESTC t112520 at BL, Rothampstead, Senate House Library, NYPL, Harvard and Yale.
Not in Fussell.

*More butterflies***92. VOGEL, Christian Friedrich.**

Schmetterlings-Cabinet für Kinder, oder Kurze Beschreibung der europäischen Schmetterlinge nebst einer Anweisung solche zu fangen, aufzubewahren und aus Raupen zu ziehen. Erstes - Zehntes Heft. Leipzig, Paul Friedrich Vogel, 1822-1828.

FIRST EDITION OF PARTS II-X; SECOND EDITION OF PART I. *Ten parts bound in one volume, 8vo (175 × 103 mm), 1. engraved frontispiece and pp. 40, with 16 plates; 2. pp. 40 with 16 plates; 3. pp. 40, with 16 plates; 4. pp. 40, with 16 plates; 5. pp. 32, with 16 plates; 6. pp. 40, with 16 plates; 7. pp. 44, with 16 plates; 8. pp. 48, with 16 plates, with some manuscript annotations in ink to one entry; 9. pp. 42, with 16 plates; pp. 72, (pp. 55-72 index), with 16 plates, numbers at head partly cropped, but legible, lower outer corner of last 3 plates with corners bent, nowhere near the image; in contemporary marbled boards, vellum corners, recased, discrete repairs; an attractive copy, with the typographic book plate of Baron von Hertefeld in Liebenberg.*

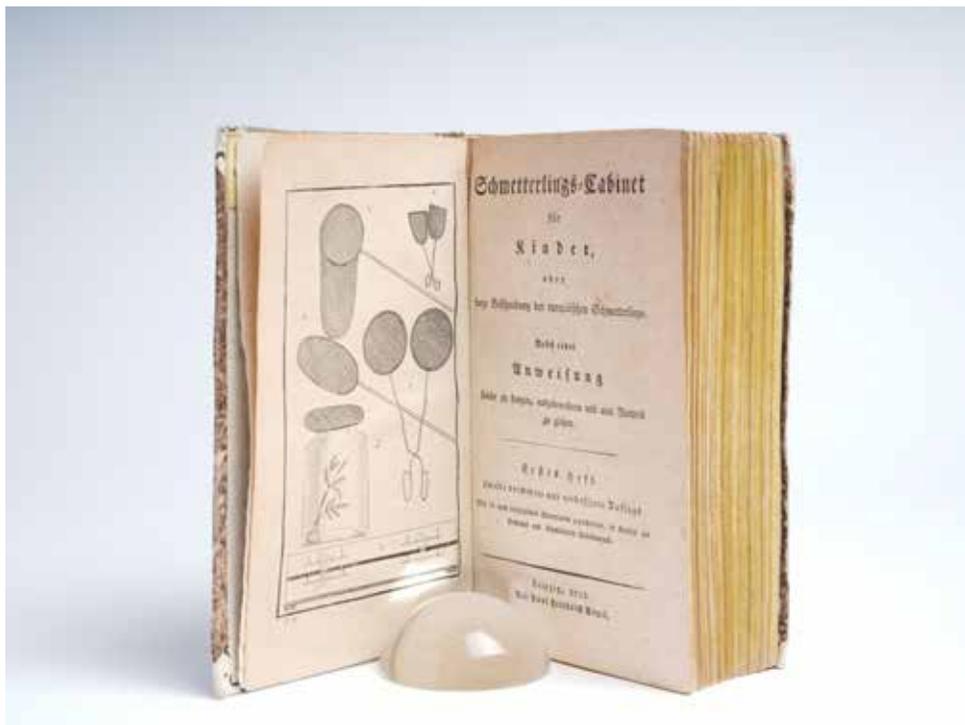
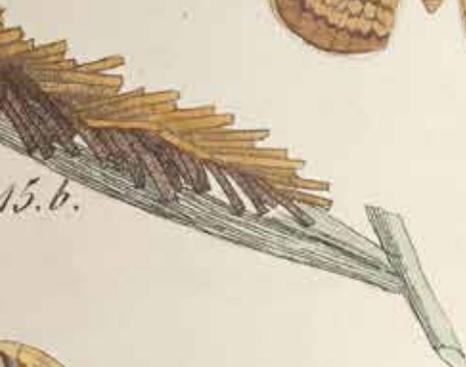
\$3,750

Fig. 8.



15.b.

Fig. 9.



Fig. 10.a.



Fig. 11.b.



Fig. 12.

Fig. 11.



Fig. 12.

H.

Fig. 13.a.



Fig. 13.b.

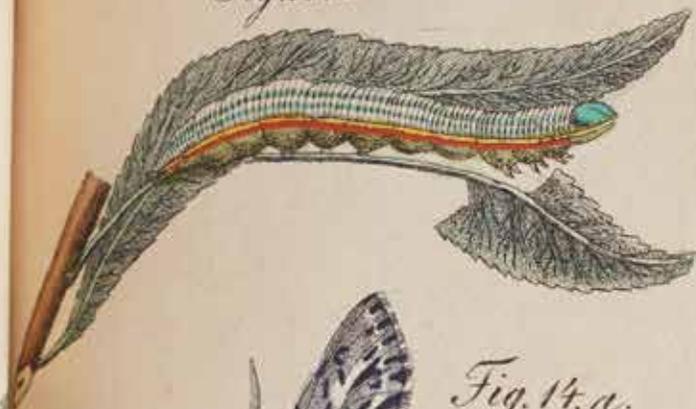


Fig. 14.a.



Fig. 13.

Fig. 14.b.



VI. H.

A wonderful collection, complete in ten parts, of this charming guide to butterflies for children and young people. It is not only an introduction to various species of European butterflies, but also provides instruction on catching, keeping and displaying your own specimens. At this time, entomology and further study of the natural world had become a popular hobby for young people.

The 160 engraved plates - each showing 5 or 6 specimens in vibrant colouring - show butterflies and caterpillars, some in conjunction with plants. Vogel writes in his preface that the purpose of the publication is not to give a rigid classification system for butterflies, but to illustrate them in their variety, nature and composition for the entertainment and education of children. He also stresses that the illustrations are not based on earlier publications, or existing engravings, but were all drawn from nature by the artist.

The first part gives a brief introduction to raising butterflies from caterpillars, with advice on feeding and storing, and also on catching live butterflies. 886 specimen are described in detail in the ten parts, with some information on habitat and rarity. The final index gives the classification into papiliones, sphynge, bombyces, noctuae, geometrae, pyrales. While some of the classifications might have changed, the species and life-cycle descriptions and the plates of hand-coloured illustrations remain invaluable.

This enticing work seems to anticipate modern field or nature guides with its large number of vibrantly hand-coloured plates, illustrating, in all, 886 specimen.

Horn-Schenkling 22796; Wegehaupt I, 1908 (just 1-9, 1822-1827); Handbuch zur Kinder- und Jugendliteratur. von 1800 bis 1850, 920 (2nd edition); not in Nissen.

OCLC lists several copies in Germany and the Smithsonian, Academy of Natural Sciences, Ohio, Princeton and Bodley.





CHAPTER FIFTEEN: PHILOSOPHY

93. FLORET, Jacques, 'Membre de l'Académie de Marseille'.

A Quels Caractères on Distingue les Ouvrages de Génie, des Ouvrages d'Esprit. Discours qui a remporté le Prix d'Eloquence, au Jugement de l'Académie des Belles-Lettres de Marseille en 1760. Par M. Floret, de Marseilles. Marseilles, Sibié, 1760.

FIRST EDITION. 8vo (165 x 105 mm), pp. 32, title within ornamental frame, head- and tail-piece, decorative initial, text lightly browned with some dust-soiling and occasional stains, stab-stitched in contemporary decorative printed wrappers in a floral pattern of pinks and greens, head and foot of spine chipped, small losses to extremities. **\$1,000**

A delightful survival of this very scarce pamphlet on the relative merits of genius and wit written by a little known Marseilles writer. Floret sets out to provide a definition of the two qualities before being able to make comparative judgements about them, investigating their role through the ages in philosophy, poetry, oratory, art and music. He comes down in favour of genius as superior to wit but also argues for the importance of the latter. In the course of this short essay he refers to works by Homer, Cicero, Raphael, Locke, Molière, Rousseau, La Fontaine, Rameau and Voltaire amongst others. The essay was awarded the 'prix d'éloquence' by the Académie des Belles-Lettres of Marseilles and following the text is a short passage of thanks by Floret for this honour.

Cioranescu 28728; OCLC lists BN only.

94. GORINI CORIO, Giuseppe (1702-1768).

L'Uomo. Trattato fisico morale del Marchese Giuseppe Gorini Corio. Diviso in tre libri. Primo libro: l'esser dell'uomo. Secondo libro: le passioni dell'uomo. Terzo libro: i doveri dell'uomo. Lucca, 'presso A.R.', 1756.

FIRST EDITION. 4to (250 x 195 mm), pp. [ii] additional engraved title, 168, 159-480 [ie 490], with nine large part-page emblematic engraved vignettes as headpieces, woodcut initials and tail-pieces, some gathering and light spotting throughout with gathering H particularly browned, some scattered marginal dampstaining, small tear

L'UOMO

*L'esser
dell'Uomo
Lib. I.*

*I doveri
dell'Uomo
Lib. III.*

*Le passioni
dell'Uomo
Lib. II.*



IUSTITIA ET PAX
DEL MARCHESE GORINI.
*In Luca 1756. Presso A. R.
Con licenza de' Superiori.*

on p. 97 with no loss, in contemporary full vellum, slightly worn and dusty, spine and edge of boards speckled in red, brown and green, flat spine with gilt tooling in compartments, gilt faded, yellow morocco label lettered in gilt, red edges. **\$1,800**

The scarce first edition of a delightful attempt to reconcile biblical truths with modern enlightened philosophy, heavily influenced by the works of David Hartley. Presented in three books, addressing human existence, the passions and ethics. In the first section, human existence is divided into physical characteristics, the soul and the effects of original sin, in the second, the passions are deemed to include all human desires and temptations including love, ambition, the thirst for knowledge etc. In the final section, the author begins with a statement of the equality of man and goes on to discuss original sin and natural vices as well as more elevated things like art, culture, music and languages, as well as political power and the legal system.

Giuseppe Gorini Corio was a playwright and philosopher from Lombardy. His attempt to justify contemporary enlightened thought through the bible was sadly not met with the reaction he may have hoped for and this work was placed on the Index in 1759. Following this, a French translation appeared as *L'anthropologie* in 1761.

OCLC lists a handful of copies in Continental Europe and Oxford, Cambridge, UCLA and Chicago.

95. THOMAS, Antoine-Leonard (1732-1767).

Essai sur le Caractère, les Mœurs et l'Esprit des Femmes dans les différens siecles, par M. Thomas, de l'Académie Française. Paris, Moutard, 1772.

FIRST EDITION. *Four works in one volume, 8vo (188 x 115 mm), engraved frontispiece by Cochin and pp. [iv], 210, [2]; Boufflers: pp. 26; Voltaire: pp. 12; Voltaire: pp. 11, [1], in contemporary plain calf, triple gilt filet to covers, flat spine gilt in compartments, morocco label lettered in gilt, marbled blue endpapers and matching blue marbled edges, with the contemporary heraldic bookplate and printed booklabel of M. Cb. Millon de Montherlant.* **\$1,200**

A good copy of the first edition of Thomas' popular and wide-ranging study of women. He gives the history of concubines, the heroines of Sparta, Athenian prostitutes and famous women of the modern era. He examines the influence on women of Christianity and chivalry and compares the different abilities of women and men. Even though in general women he deems women not to be very talented or capable of serious study, nonetheless he does endow them with some qualities.

Translated into English as *An Essay on the Character, Manners and Genius of Women in different Ages*, London 1773, by a Mr. Russell. Another English translation, by Mrs. Kindersley, followed in 1781. More recently, a scholarly edition has been published under the title *Qu'est-ce qu'une femme?*, Paris, 1989, with commentaries by Diderot and Madame d'Épinay and a preface by Élisabeth Badinter.

Bound after Thomas' famous essay are three scarce pamphlets:

i. BOUFFLERS, Stanislas-Jean de (1738-1815).

Lettres de M. le Chevalier de Boufflers, pendant son voyage en Suisse, à Madame sa Mère. En Suisse, 1772.

Second edition of this scarce pamphlet first published in 1771.

OCLC lists BN, Geneva, Cornell (and BN only of the 1771 edition).

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

Lettre de M. de V... Sur un écrit anonyme. [s.l. probably Paris or Lyon], 1772.

A scarce edition of Voltaire's reply to an anonymous pamphlet entitled *Réflexions sur la jalousie, pour servir de commentaire aux derniers ouvrages de M. de Voltaire*, Amsterdam 1772. The author of the pamphlet has been identified as Charles Georges Leroy. The first edition of Voltaire's riposte was published 'à Ferney 20 avril 1772'. With one or two small differences, the text of this edition matches that published in the *Mercure* in June 1772.

OCLC lists BN, Institut et Musée Voltaire, Toronto and Yale.

BN *Voltaire Catalogue* 4283; not in Bengesco.

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

La Bégueule. Conte Moral. [Paris], 1772.

First Edition of Voltaire's satirical verse conte in which his heroine, bored by her life of luxury, takes a lover to add spice to her life. Famously, this tale contains the first appearance of Voltaire's phrase 'le mieux est l'ennemi du bien'.

OCLC lists BL, Institut et Musée Voltaire, NYPL, Yale, Cambridge, Wake Forest and National Library of Australia.

BN *Voltaire Catalogue* 2082; Bengesco 653; Cioranescu, 61765; Gay: II: 167.

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

Philosophie de Kant. Ou Principes Fondamentaux de la Philosophie Transcendentale. Par Charles Villers, de la Société royale des sciences de Gottingue. Première [-Seconde] Partie. Metz, Collignon, 1801.

FIRST EDITION. *8vo*, (180 x 115 mm), pp. lxxviii, 249, [1], [2], 251-441, lacking the final endpapers, small stain to margin of the preliminary leaves, marginal paper repair to title-page, in contemporary tree calf, rather worn, corners bumped, front joint cracking, spine gilt in compartments, black morocco label lettered in gilt, paper label largely removed, marbled endpapers, red edges. **\$3,000**

A scarce book of considerable significance, this was the first work to introduce the ideas of Immanuel Kant (1724-1804) to the French-speaking world. In the long preface, Villers discusses the impact of Kant's works and their principal opposition, comparing him in importance with Descartes and Copernicus. 'C'est en 1781 que parut le livre à jamais mémorable, Critique de la Raison Pur ... une doctrine nouvelle [qui] ruinait toutes les métaphysiques qui l'avaient précédé ... Ce livre renfermait la plus désolante et la plus irréfragable définition du mot *savoir*, chose que tant de savans ignorent' (pp. xix-xx). Villers highlights Kant as one of two game-changing thinkers of the age, the other being Lavoisier: 'La nouvelle chimie, la nouvelle philosophie, sont les deux tendances majeures de notre âge, les deux degrés scientifiques les plus remarquables qu'a monté notre génération' (p. x).

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

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

OCLC lists the National Library of Spain only; Cioranescu 63496.

annotations and corrections throughout

97. VIRET, Louis, 'cordelier conventuel'.

Réponse à la Philosophie de l'Histoire. Lettres à M. le Marquis de C***. Par le Père Louis Viret cordelier conventuel. Riposta alla Filosofia della storia. Lettere a al Sig. Marchese di C***. del Padre Luigi Viret minor conventuale. Rome, Giovanni Zempel, 1774.

FIRST EDITION IN ITALIAN. *8vo (183 x 114 mm), pp. xii, 575, [3], the text printed in parallel text in French and Italian throughout, decorative initial in the dedication and the first letter, headpiece at start of text and typographical ornaments throughout, numerous elaborate tail-pieces, in contemporary half calf over colourful patterned boards, rather dust-soiled and some abrasion to the surface, corners badly bumped, flat spine ruled in compartments and lettered in gilt, with corrections in a contemporary hand throughout, mainly but not exclusively to the Italian text, red edges, contemporary ownership inscription, 'Fr L. Hubert minime à Rome 1777'.* **\$1,200**

A scarce bi-lingual edition of this attack on Voltaire's *Philosophie de l'histoire*, written by a Cordelier monk and first published in French only in Lyon in 1767. This copy is particularly interesting as the text has been closely corrected in a contemporary hand throughout. Small changes to the style of the French dedication appear to be authorial, or possibly editorial, such as the addition of an Italian translation to the Latin epigraph and the addition of 'dans seize lettres / in sedici lettere' to the section title. Minute corrections in manuscript continue through the entire text, with the large part of pages having some sort of correction. These are mostly to the Italian text, numerous crossings out, spelling corrections, substitutions and sometimes additions. Unfortunately, much though the author or editor - or perhaps the Fr. Hubert of the ownership inscription - has taken great care in marking this up, presumably for another edition, no second edition of this Italian text appears to have been published. Addressed to the Marquis Louis Antoine Carraccioli and dedicated to Pope Clement XIV, Viret's first letter explains why he has set about taking on the 'Giant of Geneva'. 'Vous avez souvent entendu parler de la guerre des Géants contre le Ciel; c'étoit une figure dont ce livre renferme l'accomplissement. L'auteur en qualité de chef de la Philosophie moderne, se présente pour combattre la Religion. Il vient armé de toutes pieces: c'est Goliath qui défie les armées d'Israël. Oserai-je entreprendre de faire le personnage de David? Et pourquoi ne l'oserois-je pas? Si je n'ai ni la force de mon adversaire, ni ses ruses, ni son expérience, j'aurai au moins la gloire de soutenir la bonne cause, & peut-être qu'en montrant la vérité ingénument, je parviendrai à confondre l'imposture' (p. 4).

OCLC lists Rome and Chicago only; see Cioranescu 63635.

including the Cathéchisme de l'honnête homme

98. 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. **\$1,200**

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.



CHAPTER SIXTEEN: POETRY

99. BALESTRIERI, Domenico (1714-1780).

Lagrima In Morte Di Un Gatto. Milano, Giuseppe Marelli, 1741.

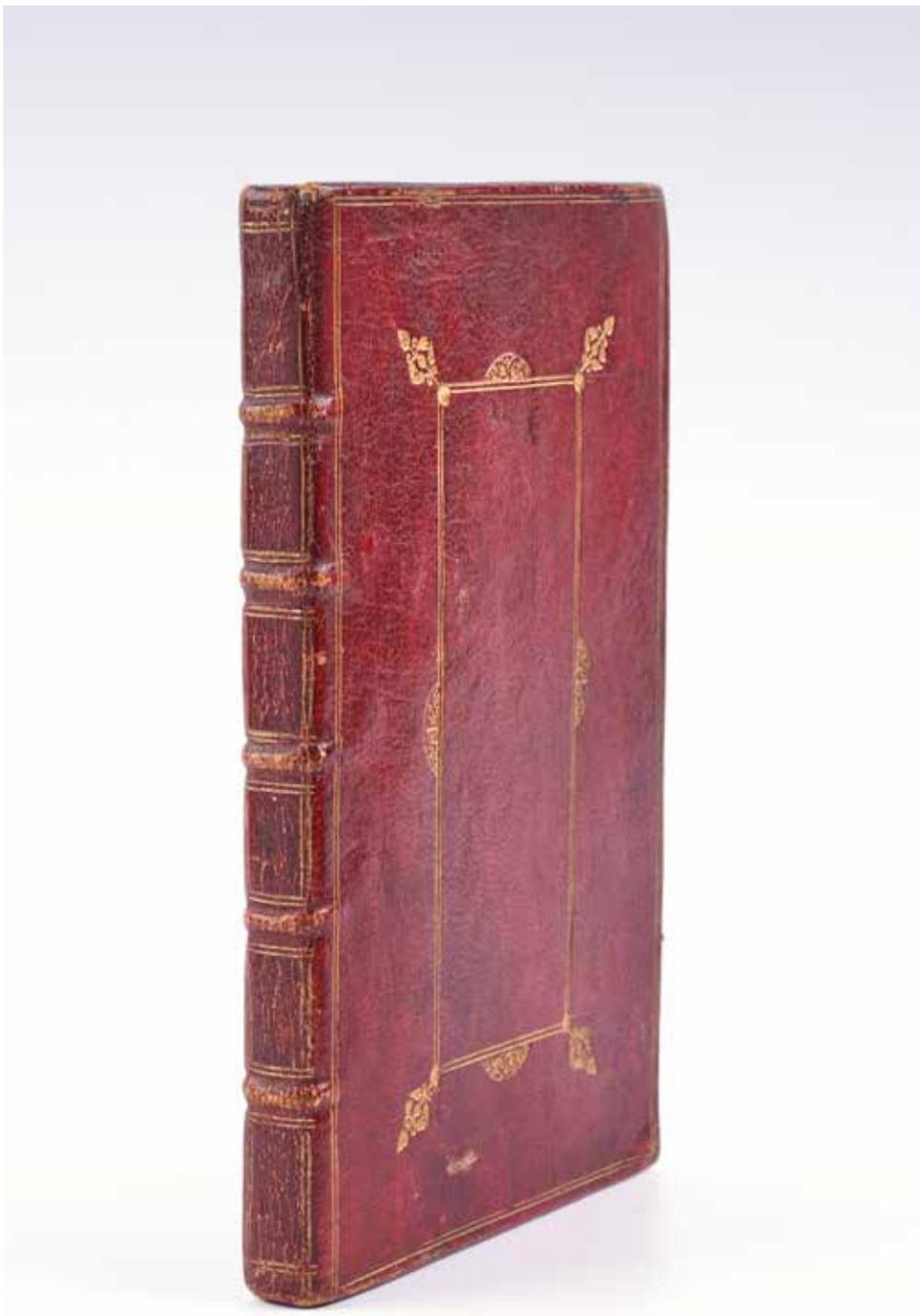
FIRST EDITION. 8vo, (170 x 110mm), pp. [xxxx], 223, [1], 62, [10], the title-page giving the simple title only with no author and no edition statement (as called for, also checked against the Biblioteca Nazionale di Torino copy), with an engraved plate by F. Porta and G. Bianchi showing Balestrieri mourning a dead cat, woodcut ornaments, slight marginal foxing in places, small tear to lower outer blank margin of B8, bound in contemporary vellum, red and green morocco labels on spine lettered in gilt, with an eighteenth century monogram booklabel and the twentieth century calligraphic bookplate of Joan Feisenberger (featuring a cat). **\$1,100**

A wonderful oddity published in celebration of one cat in particular and cats generally. This is a curious collection of poetry edited by Domenico Balestrieri, a chancellor by profession, but also a poet who wrote both in Italian and in the Milanese dialect. He was an active member of the *Accademia dei Trasformati*, a Milan institution that was dedicated to the Italian language and poetry. Founded in 1743 with its headquarters in the Palazzo Imbonati, the Academy met twice a week to discuss recently published poems. In *Lagrima*, his published work, Balestrieri gathered poems of generally jocular character which some eighty contributors and friends had sent him to cheer him up after his young cat's fatal fall from a roof. The collection was also intended as a satirical counterpart to the thriving contemporary genre of occasional verse and *florilegia*. The poems are mainly in Italian but also in Latin, with one contribution in Hebrew. The contributors include some of the well known members of the *Accademia dei Trasformati* such as Carl'Antonio Tanzi and Giuseppe Candido Agudio.

*Presentation Copy***100. BAYLY, Nathaniel Thomas Haynes (1797-1839).**

Fifty Lyrical Ballads. By Thomas Haynes Bayly. Bath, Mary Mayler, 1829.

FIRST EDITION. 4to, (238 x 190 mm), pp. [iv], 80, entirely untrimmed, in the original drab boards, worn at extremities with spine delicate, most of the printed paper label still present, foxing to endleaves but the text generally very clean, inscribed on the title-page 'Mrs D... (?) From the Author'. **\$500**



A presentation copy of this attractively produced volume of songs printed by Mary Mayler, who ran one of Bath's most successful bookshops, lending libraries and publishing houses. A note on the verso of the title-page states that the volume was privately printed: 'These songs are all published with Music, but being the Property of various Persons, the Author has not the power of publishing them collectively. This Volume has therefore been printed for private circulation'.

Produced at the height of Bayly's fame when his reputation as lyric poet and songwriter made him a popular feature at fashionable soirées in Bath, at one of which he met his future wife, Helena Beecher Hayes. This privately produced volume was evidently intended as a gracious compliment for favours received: this presentation copy is one of a number of presentation copies extant (unfortunately the inscription on the title-page is hard to read: Mrs Davison? Mrs Davinay?).

The volume includes many of his most famous songs, such as 'I'd be a butterfly born in a bower' (p. 28), composed on his wedding journey at Lord Ashdown's villa near Southampton. The notes at the end of this work include a Latin version of that song composed by Francis Wrangham. 1829 also marked the year that Bayly moved to London and embarked on his theatrical career, one at which he enjoyed a fair success and which saw him through financially when the combined blow of loss of income from his Irish estates and the collapse of his coalmining investments hit him in 1831 and it became necessary for him to support his family by writing.

first appearance of poems by Aphra Behn and Congreve

101. BEHN, Aphra (1640-1689), CONGREVE, William (1670-1729), & others.

Miscellany Poems upon Several Occasions: Consisting of Original Poems, by the late Duke of Buckingham, Mr. Cowley, Mr. Milton, Mr. Prior, Mrs. Behn, Mr. Tho. Brown, &c. And the Translations from Horace, Persius, Petronius Arbiter, &c. With an Essay on Satyr, by the famous Mr. Dacier. Licens'd May 21. 1692. London, Peter Buck, 1692.

FIRST EDITION. 8vo, (172 × 100mm), pp. [xxxii], 112, in contemporary red morocco, double filet border to covers, central panel gilt, with gilt fleurons at the corners and small oval floral tooling at the mid-point of the panels, some rubbing, unlettered spine simply ruled in gilt. **\$6,500**

A handsome copy in red morocco of one of the most interesting poetical miscellanies of the late seventeenth century. This collection marks the poetical debut of William Congreve, at the age of twenty-two. His contributions include two imitations of Horace, a Pindaric ode called 'Upon a Lady's Singing', addressed to the well-known soprano, Arabella Hunt, and two songs, 'The Message' and 'The Decay', signed only with initials. Also of particular interest are three poems by Aphra Behn, all printed here for the first time: 'On a Conventicle', 'Venus and Cupid' and 'Verses design'd by Mrs. A. Behn, to be sent to a fair lady, that desir'd she would absent herself, to cure her love', the last one being 'left unfinished'.

This is one of the earliest productions of Charles Gildon, at the start of his long and productive, if sometimes controversial, literary career. His own contributions include the translation from Dacier, two poems addressed 'To Syliva', an imitation of Perseus and a ten-page dedication to Cardell Goodman, a prominent and wealthy actor, who Gildon clearly had in his sights as a patron. 'As to the book, Sir, I present you with, I am extreamly satisfy'd to know, that it is a present worth your acceptance; for I may say that there has scarce been a collection which visited the world, with fewer trifling verses in it. I except my own, which I had the more encouragement to print now, since I had so good an opportunity of making so large an attonement, with the wit of others for my dulness, and that I hope will chiefly excuse them to you, as well as convince the world of the real value I have for you, when it sees me prefix your name to no vulgar book, of my own composing, but to one that owes [sic] its excellence to the generous contributions of my friends of undoubted wit' (Epistle Dedicatory, p. xi).

ESTC r21564, predictably common in England, especially in Oxford and Cambridge, but fairly scarce in America: Folger, Harvard, Huntington, Newberry, Clark, Kansas, Texas and Yale. Wing G733A; Case 197; O'Donnell, *Aphra Behn*, BB20.

the bibliographer's copy

102. GACON, François (1667-1725).

Anti Rousseau, par le Poëte sans Fard. Rotterdam, Fritsch and Böhm, 1712.

FIRST EDITION. 12mo, (153 x 92mm), engraved frontispiece and pp. xii, 534, folding engraved plate, title page in red and black, in contemporary speckled calf, spine gilt in compartments, slightly worn especially head of spine, red morocco label lettered in gilt, with Lachèvre's book, feather and snake device gilt on the upper cover and his *Le Vésinet* bookplate (skull and books on table). **\$500**

Lachèvre's copy of this satirical compilation in verse and prose by François Gacon. The volume also contains 'Recueil des pièces du Sr. Saurin contre Sr. Rousseau', pp. [395]-531. With a folding engraved plate depicting a hearth side scene with a shoemaker's new-born baby and accompanying poem: 'Histoire Veritable et Remarquable, arrivée à l'endroit d'un nommé Roux, fils d'un Cordonnier, lequel aiant renié son Père, le Diable en prit possession'.

Another edition of the same year, pp. 512, formed the third volume of *Les Oeuvres de Sr. Rousseau*, Rotterdam, 1712. It was also later published under the title 'Histoire satyrique de la vie et des ouvrages de Mr. Rousseau', Paris 1716.

See Lachèvre, 'Bibliographie des ouvrages de Gacon', 1927, in *Bulletin du Bibliophile*.
Cioranescu 29968 (calling for pp. 512, ie the second edition, see above).

103. [HENRY THE MINSTREL.] BLIND HARRY (c. 1440-1492).

The metrical history of Sir William Wallace, Knight of Ellerslie, by Henry, commonly called Blind Harry: Carefully transcribed from the M.S. copy of that work, in the Advocates' Library, under the eye of the Earl of Buchan. And now printed for the first time, according to the ancient and true orthography. With notes and dissertations. In three volumes. Perth, Morison, 1790.

FIRST EDITION. *Three volumes, small 12mo, (147 x 85mm), engraved frontispiece in each volume and pp. [vi], 23, [1], 146; [ii], 171, [1], [12] glossary; [ii], 90, 61, [1], [4] list of subscribers, in contemporary patterned calf, spines gilt in compartments with distinctive urn and snake tooling, red and green morocco labels gilt, with the contemporary Strathallan armorial bookplate.* **\$1,100**

An attractive copy, with a good Scottish provenance, of the first attempt to produce a scholarly edition of a famous fifteenth century metrical romance, from the unique surviving manuscript source. The first volume has an additional title-page giving the original title in Scottish dialect, 'Ye Actis and Deidis of ye Illuster and Vailzeand Campioun, Shyr Wilham Wallace, Knycht off Elrisle', also dated Perth, 1790.

The four page list of subscribers in the third volume includes Robert Burns, who always professed a great love for this poem. Burns described the lines 'A false usurper sinks in every foe / And liberty returns with every blow' as 'a couplet worthy of Homer' and incorporated them in his own poem 'Robert Bruce's Address to his Army at Bannockburn'. The introductory material to the text includes a dedication to the Earl of Buchan and a short account of the preparation of this edition.

ESTC t71686.

*An Ossian for the West Country***104. HOLE, Reverend Richard (1746-1803).**

Arthur; or, The Northern Enchantment. A Poetical Romance, In Seven Books. Dublin, Zachariah Jackson for Grueber and McAllister, 1790.

FIRST DUBLIN EDITION. *8vo (183 x 110 mm), pp. xvi, 200, with the half-title, first and last leaves a little browned, front and rear endpapers water-stained, in contemporary calf, small at the foot of the front cover, head-cap chipped, some staining to boards, especially foot of front board, red morocco label lettered in gilt.* **\$850**

The first Dublin edition of Richard Hole's most important work, first published in London in 1789. A romance epic written in seven books in imitation of Ariosto, Homer, Virgil and Spenser, the work is prefaced by a lengthy discussion of the merits of Ariosto's heroes above those of Homer, of the genius of *The Arabian Nights* and of the authenticity and antiquity of Ossian. Disclaiming unintentional plagiarism, Hole points out that *Ossian* has been a chief influence in his writing and speaks of the 'free use' he has made of some passages in *Ossian*. Certainly some of these are highlighted in the poem itself by the use of Hole's extensive and very learned footnotes. Informed by Hole's love of local history, the poem, which opens in the Western Isles of Scotland with a mountain incantation by the three witches, is full of references to England's west country, the Albion of Stonehenge to Land's End in Cornwall.

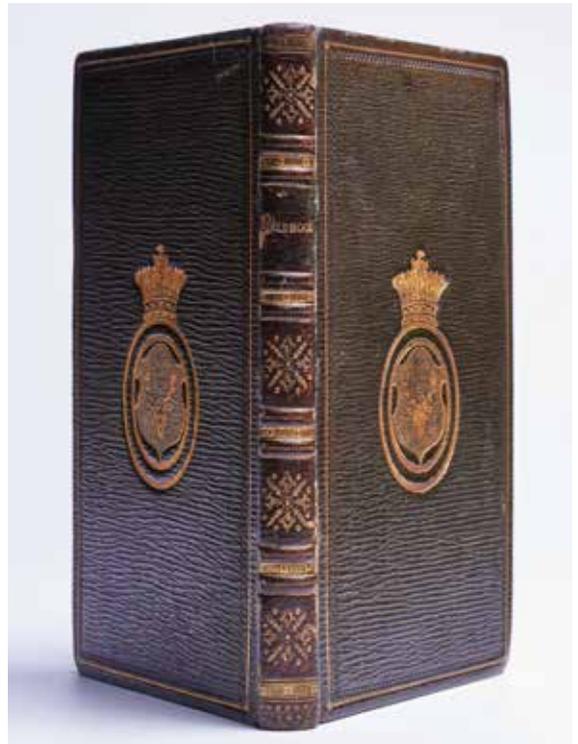
'Ossian is the presiding influence in the first Arthuriad to recreate the manners and belief systems of fifth-century Britain. In an original story Arthur's Britons, allied with the Irish, repel a horde of invading Saxons and Scandinavians. Supernatural forces figure largely as Merlin, whose daughter is betrothed to Arthur, is pitted against Urda and the Wierd Sisters, who assist Hengist. The historical and geographical setting suggests that the Exeter poet was attempting to do for west Britain what Macpherson's Ossian had done for Scotland' (*ODNB*).

ESTC t126093.

105. HORNBY, Edward Thomas Stanley (1782-1825).

Childhood, a Poem. By the Rev. E.T.S. Hornby, M.A. Fellow of All Souls, Oxford. London, C. Roworth & J. Murray, 1821.

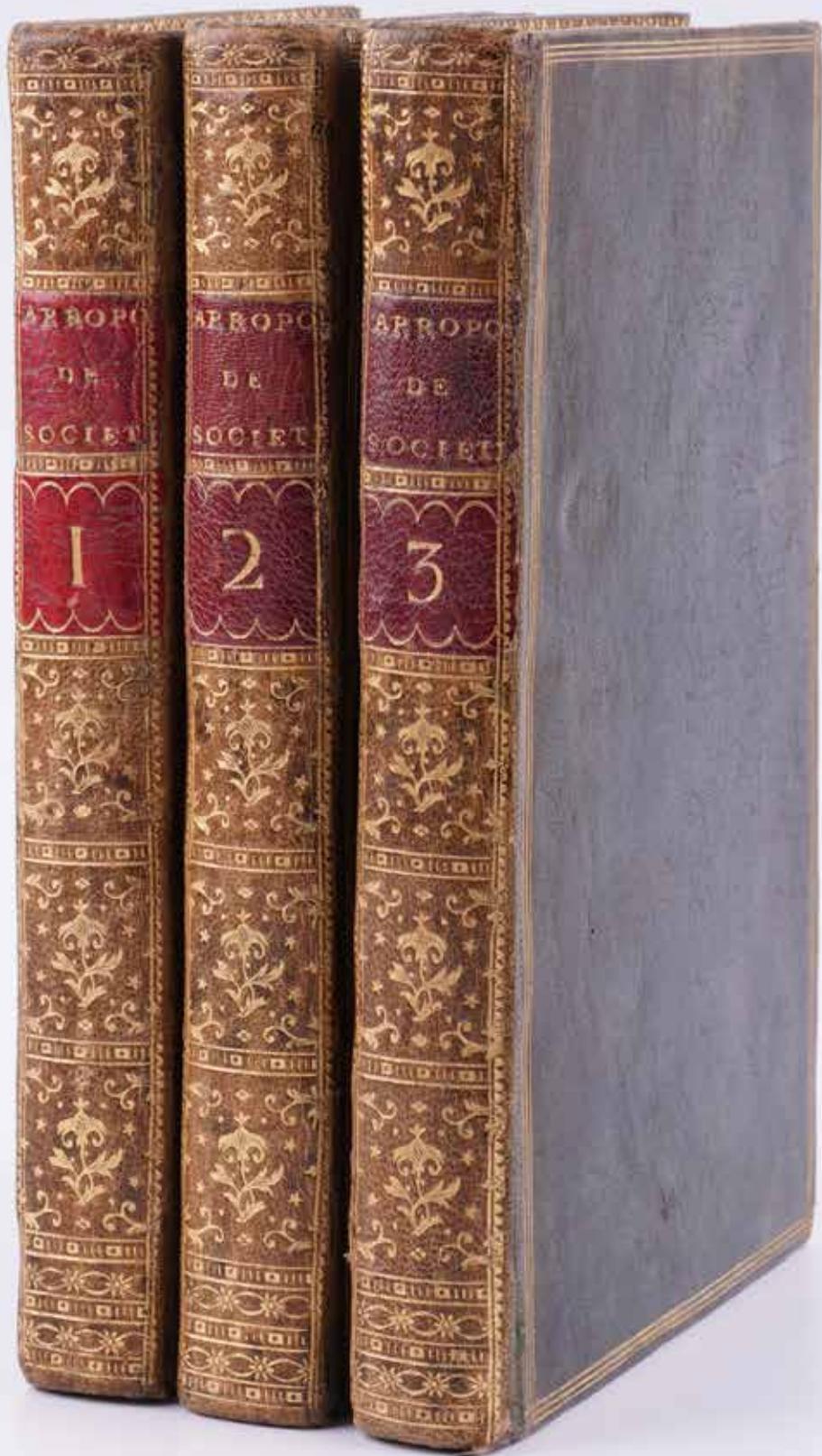
FIRST EDITION, PRESENTATION COPY. 12mo (168 x 95 mm), pp. vii, [i], 51, [1], [16] blank pages, with three contemporary manuscript corrections to the text, some foxing to the preliminary leaves, in a contemporary armorial binding of straight-grained green morocco, the arms of a stag's head within double oval, being the coat of arms of the Earls of Dartmouth, surmounted by a crown, gilt in the centre of front and back covers, single gilt filets, spine gilt in compartments, lettered in gilt, some wear to extremities, gilt dentelles, green endpapers, gilt edges, with the manuscript dedication 'The Earl of Dartmouth, &c. &c. with the Author's sincere & affectionate Regards' tipped in, with the later booklabels of Robert Hayhurst and John Sparrow. **\$700**



A presentation copy, with manuscript and presumably authorial corrections, of this highly idealised poem about early childhood. With a dedication to 'the many cherished friends of his early years' in which the author makes special reference to his mother, 'Her, - the first and tenderest of those dear friends'. The dedication is followed by an Address to the Reader in which the author clarifies the scope of the childhood that he writes about as 'between the earliest Infancy, and the latest days of Boyhood' and thanks his friend the Rev. Reginald Heber for his 'judicious advice, corrections, and suggestions' in the progress of his work.

'When, therefore, he enters upon the scenes and manners of Public Schools, he would wish to be understood as describing those only, who have advanced little more than half way through the upper forms or classes; since it would be deemed strangely derogatory from the dignity of a sixth form (or, in many instances, of a fifth form) Eton or Westminster boy, to have the idea of his name and age associated with that of mere Childhood' (Address to the Reader, p. v-vi).

Tipped in to the front endpaper is the dedication: 'The Earl of Dartmouth &c &c with the Author's sincere & affectionate Regards'. Both covers also bear the arms of the Earl of Dartmouth in gilt. In addition this copy has three small corrections in the text, which it seems safe to assume are in the author's hand: p. 2 'make' corrected to 'wake'; p. 25 'a' corrected to 'and'; finally, a manuscript correction on p. 33 altering 'perspective' to 'prospective'.



de Goncourt's copy in contemporary green morocco

106. LAUJON, Pierre (1727-1811).

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

Les A Propos de Société ou Chansons de M. L****. Tome I [-II]. 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 délicates illustrations de Moreau, de Goncourt', from the library of Claude Lebedel.* **\$5,000**

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 Goncourt 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'.

Gioranescu 37506 and 37505; Cohen-de Ricci 604.

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

107. MANNERS, Lady Catharine Rebecca (1766?-1852).

Review of Poetry, Ancient and Modern. A Poem. By Lady M*****. London, Booth, 1799.

FIRST EDITION. 4to, (280 x 220mm), pp. [iv], 30, uncut throughout, last leaf a little dust-soiled, stitched as issued, extremities a little worn. **\$480**

A good, fresh copy in original condition, uncut and stitched as issued, of Lady Manners' poem about the history of poetry, dedicated to her son. Originally from Cork, Catherine Rebecca Grey came to live in England in 1790 on her marriage to William Manners, later Lord Huntingtower of Leicester. The nostalgic Irish landscapes of her first volume of poetry, with its tales of lovers in Norman times, brought her much popularity, earning her the compliment, 'a most accomplished lady', in the *Gentleman's Magazine*.

The present poem, Manners' second and last publication, also received a favourable review in the *Gentleman's Magazine*, where she was praised for succinctly characterising 'the thematic and moral concerns of poets from 'matchless Homer' to 'enlightened Johnson'. The extensive catalogue of ancient poets, including Pindar, Theocritus, Lucretius, and Tasso, and English poets since Chaucer, reveals discerning intelligence and wide reading. Poetry is enlisted to lead the way to moral truth; "Addison's enlighten'd page / Charmed while it reformed the age"; and "Piety's seraphic flame / Mark(s) enlighten'd Johnson's name" (*GM*, August 1799).

ESTC t106175; Jackson p. 238.

108. RELPH, Josiah (1712-1743).

A Miscellany of Poems, Consisting of Original Poems, Translations, Pastorals in the Cumberland Dialect, Familiar Epistles, Fables, Songs, and Epigrams. By the late Revered Josiah Relph of Sebergham, Cumberland. With a Preface and a Glossary. Glasgow, Robert Foulis for Mr. Thomlinson, 1747.

FIRST EDITION. *8vo*, (250 × 120mm), pp. [xlix], 157, a few slightly browned pages and worming towards the end, touching some letters of the glossary and contents, but without serious loss, in the original sheep, single gilt fillet to covers, spine with raised bands, ruled in gilt, red morocco label lettered in gilt, joints cracked but firm and corners slightly worn. **\$1,100**

The first appearance of the collected poems of Josiah Relph, including his poems in the Cumberland dialect. The collection was posthumously published and was edited by Thomas Sanderson, who supplied the biography of Relph in the preface (pp. viii-xvi). A lengthy glossary is also included as well as a contents leaf at the end. With a long list of over 30 pages of subscribers, including a final page listing 'Names of Subscribers come to hand since printing the above List'.

'Relph's poetical works were published posthumously in 1747 and 1798. A wider, national circulation of a few of his poems was achieved by their inclusion in Thomas West's *A Guide to the Lakes*, 1784, which was read by Wordsworth, Southey, and early nineteenth century poets. Similarly, in the twentieth century, his dialect poetry is included in anthologies of Lakeland verse, such as those of the poet Norman Nicholson (*The Lake District: an anthology*, 1977). Relph's best verses are in the dialect of his native county; they are on pastoral subjects, with classical allusions' (ODNB).

ESTC t109779.



109. RENOUARD, Antoine-Augustin (1765-1853), editor.

Carmina Ethica. Ex Diversis Auctoribus Collegit Ant. Aug. Renouard. Paris, Didot, 1795.

FIRST EDITION. 18mo (143 x 88 mm), pp. [iv], 163, some light browning, corner of front blank cut away, in contemporary straight-grained green goatskin, tips and corners a little rubbed, attractive gilt border with outer chain roll and inner flower roll, spine with raised bands, gilt in compartments with loop pattern, red morocco label lettered in gilt and lettered 'Didot 1795' directly on the spine, gilt dentelles, gilt edges, yellow endpapers, contemporary armorial bookplate of John Trotter Brocket. **\$600**

A delightful copy in contemporary green goatskin of this uncommon compilation of classical verse edited by Antoine Augustin Renouard, the industrialist and political activist who became an influential bibliographer and bookseller.

Provenance: with the bookplate of John Trotter Brockett (1788-1842), the Newcastle lawyer and antiquary, also a noted numismatist and book collector. Part of his library was sold at Sotheby's in 1823, with the 14 day sale raising £4260. An early pencil note on the front endpaper (much faded) reads "Fine & Large Paper" and in ink the initials "P.B."

Brunet I, 1585 (gr. in-18: pap. vel'), stating that a dozen copies were printed in large paper 12mo, 4 copies on vellum and 4 copies on very large paper 8vo.

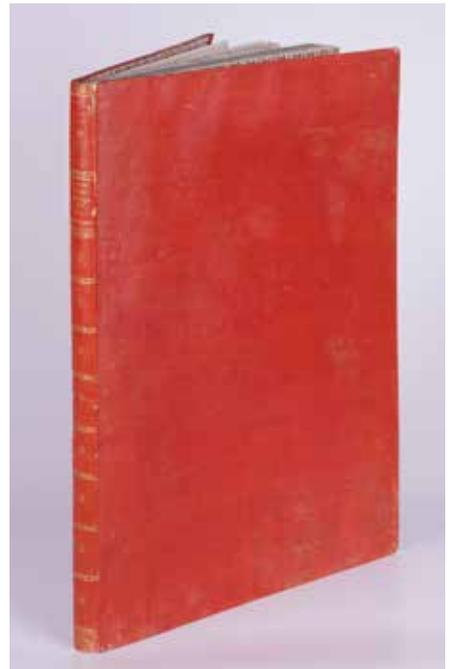
110. TADINI, Luigi, conte (1745-1829).

Salmi Cantici ed Inni Cristiani del conte Luigi Tadini posti in musica popolare dai maestri Giuseppe Gazzaniga e Stefano Pavesi. Opera preceduta da alcune considerazioni sulla Musica e sulla Poesia. Crema, Antonio Ronna, 1818.

FIRST EDITION. *Folio (350 x 245 mm), pp. 60, [2], 25 engraved music, title-page dampstained, in the original red paper boards, flat spine gilt in compartments and lettered in gilt, with attractive red and green patterned endpapers.* **\$800**

A delightful volume of verse psalms and hymns printed in the small city of Crema, near to Milan. An elegant production, with wide margins, the text is followed by the musical score for each of the psalms and hymns, with music by the popular composers Giuseppe Gazzaniga (1743-1818), musical director of Crema Cathedral and Stefano Pavesi (1779-1850), another local Crema composer, mainly of operas. Tadini prefaces the volume with an essay on music and poetry (pp. 3-23), printed in two columns. Poet and musician, Luigi Tadini created a centre of the arts in his beautiful Palazzo Tadini in Lovere, on the shores of Lake Iseo. It still thrives today as the Accademia Tadini, with a music school and prestigious Tadini International Music Competition.

OCLC lists BL and Glasgow only.

**111. TOWNSHEND, Thomas, of Gray's Inn.**

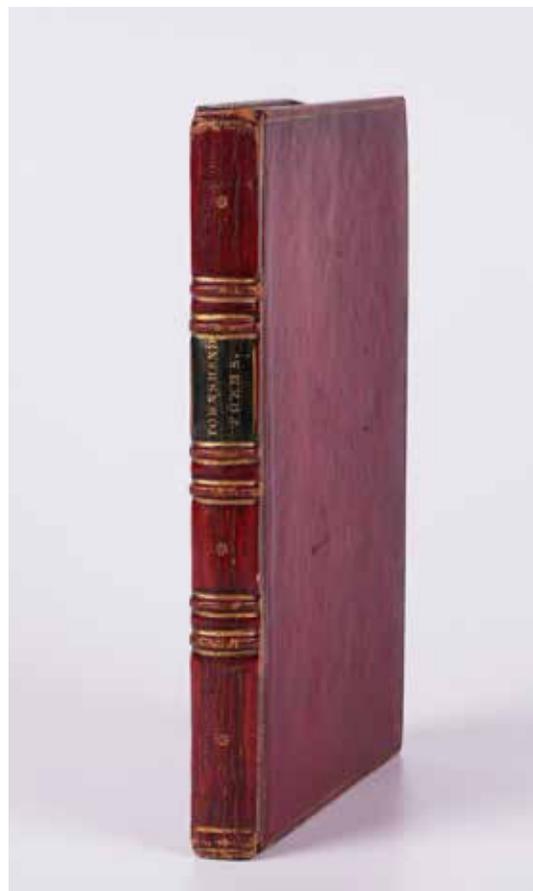
Poems. By Thomas Townshend, Esq. of Gray's Inn. London, T. Bensley for E. and S. Harding, 1796.

FIRST ILLUSTRATED EDITION. *8vo (180 x 105 mm), pp. vii, [i], 112, with engraved plate and numerous engravings in text, in contemporary red morocco, black morocco label lettered in gilt horizontally, spine ruled in gilt, with marbled endpapers and gilt edges.* **\$450**



A good copy in contemporary red morocco of a charmingly illustrated collection of poems. Originally published in a Dublin edition of 1791, this is the first edition to include the sequence of beautiful illustrations after Stothard, engraved by D. Harding, William N. Gardiner and Birrel. The text is divided into two sections, the first entitled 'Elfin Eclogues', comprising three eclogues, the first two of which feature characters from *A Midsummer Night's Dream*; the second and longer section is entitled 'Odes'; this begins with an 'Ode to Music' which is accompanied by engraved plate and followed by notes. Further Odes follow on 'War', 'Morning', 'Evening', 'The Glow-Worm', 'Hope', 'Love' and 'Youth'. A final section includes four 'Elegaic Odes', with a couple of touching pictures of youths mourning in graveyards. In addition to the engraved plate accompanying the 'Ode to Music', each poem has an engraved head-piece and there are tail-pieces throughout.

ESTC t88554.



112. WHATELEY, Mary (1738-1825).

Original Poems on Several Occasions. By Miss Whateley. London, Dodsley, 1764.

FIRST EDITION. 8vo, (210 × 135mm), pp. 9, [i], 24 list of subscribers, 11-117, [1], [2] contents, p. 78 misnumbered p. 87, some light browning, slightly sprung, in contemporary quarter sheep over marbled boards, spine repaired, with Lord Kilmorey's ownership inscription on the title-page with the Esber heraldic bookplate. **\$2,250**

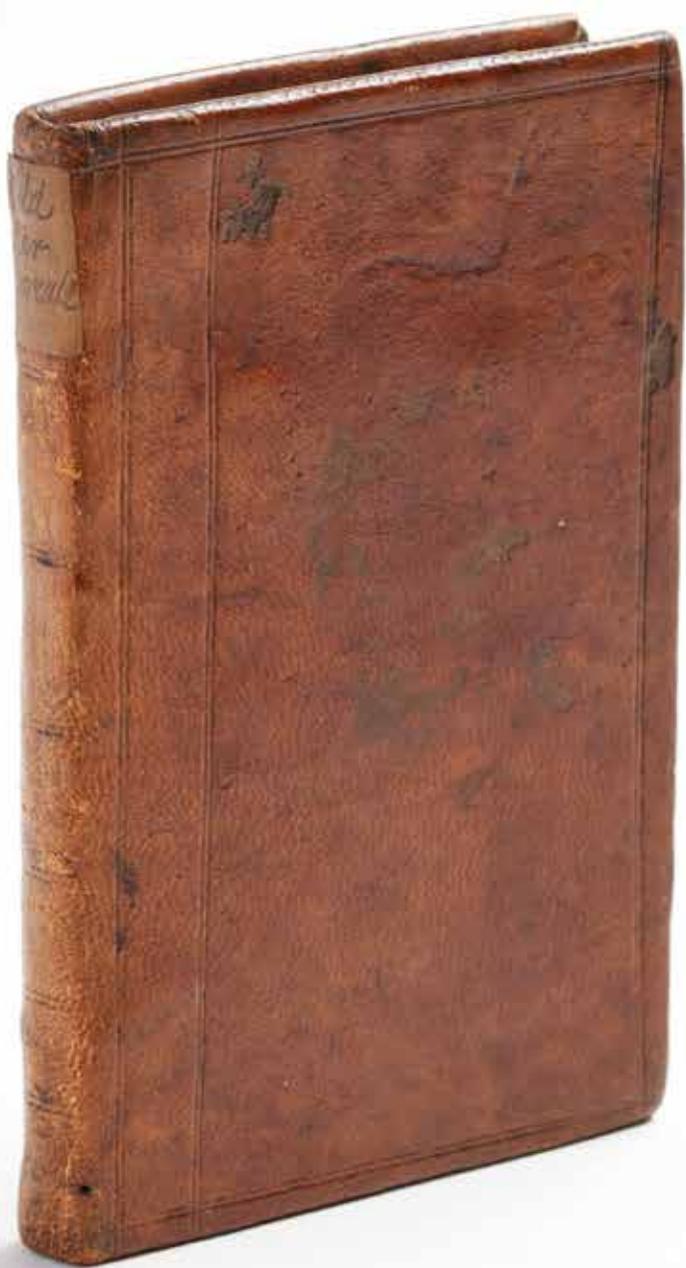
The author's first book, published when she was 26. The daughter of William Whateley, a gentleman farmer at Beoley in Worcestershire, Miss Whateley appears to have had little formal education but she loved literature and began to write poetry at an early age, contributing poems to the Gentleman's Magazine as early as 1759. These, and some other poems in manuscript, attracted the attention of some distinguished contemporaries including William Shenstone, William Woty and John Langhorne, who set in motion a scheme to publish a volume by subscription, to which Langhorne contributed some prefatory verses. The 24 page subscription list contains some 600 names, including Elizabeth Carter, Erasmus Darwin, Mrs. Delany and one Rev. Mr. J. Darwell, the man Miss Whateley was to marry. John Darwall, Vicar of Walsall, was also a poet as well as a composer. The husband and wife together ran a printing press and she wrote songs for his congregation which he set to music. They also had six children together, to add to his six from a previous marriage.

The collection includes a number of pastoral poems - 'artless rural Verse' as she describes her 'Elegy Written in a Garden' (pp. 56-59) - several odes and poems addressed to individuals as well as some poems reflecting contemporary debate such as that 'Occasioned by reading some Sceptical Essays' (pp. 53-55). The final poem in the collection balances the prefatory verses supplied by one of her patrons: 'To the Rev. Mr. J. Langhorne, on reading his Visions of Fancy, &c.'. Also included is a poem addressed to her future husband: 'Ode to Friendship. Inscribed to the Rev. Mr. J. Darwall':

'Hail! Friendship, Balm of ev'ry Woe!
From thy pure Source Enjoyments flow,
Which Death alone can end:
Tho' Fortune's adverse Gales arise,
Tho' Youth, and Health, and Pleasure flies,
Unmov'd remains the Friend' (p. 101).

With a seven page dedication to the Hon. Lady Wrottesley, at Perton. The contents leaf, printed as part of the last signature, is here bound at the end.

ESTC t90935.



113. WILD, Robert (1609-1679).

Iter Boreale, with large Additions of several other Poems being an Exact Collection of all hitherto Extant. Never before Published together. The Author R. Wild, D.D. London, for the Booksellers in London, 1668.

FOURTH EDITION; FIRST COMPLETE EDITION. *Small 8vo, (140 × 87mm), pp. [3]-122, [4] table, in contemporary sheep, blind-ruled, early manuscript paper label, with the ownership inscription of John Drinkwater, dated 1920, on a preliminary blank, with later booklabel of Michael Curtis Phillips, wanting the pastedowns and the endpapers but with the initial and final blank leaves (A1 and O8 'blank and genuine'), some light scuffing on boards but a lovely copy.* **\$5,000**

A wonderfully fresh copy in a well-preserved contemporary binding: from the collection of Richard Jennings, whose books were noted for their spectacular condition. Robert Wild was a Puritan divine and a royalist, whose occasional licentious tone and reputation for 'irregular wit' was said to have so worried Wild's friend Richard Baxter that he paid his friend a special visit with the intention of rebuking him, only to be reassured after listening to Wild's thoroughly sound, puritan sermon. The title poem of this collection was hugely popular, first published on St. George's day in the year of Charles II's Restoration, under the title *Iter Boreale, attempting something upon the Successful and Matchless March of the Lord General Lord Monck from Scotland to London*, London 1660 as 'By a rural pen'. Dryden, who in contrast called Wild 'the Wither of the City', described the excitement with which the poem was received in London: 'I have seen them reading it in the midst of 'Change so vehemently that they lost their bargains by their candles' ends'.

Other poems included here are 'The Norfolk and Wisbech Cock-Fight', 'Upon some Bottles of Sack and Claret', a satire on the politics of Nathaniel Lee, 'The Recantation of a Penitent Proteus; or the Changling', 'The Fair Quarrel, by way of Letter, between Mr. Wanley, a Son of the Church; and Dr. Wilde, a Non-conformist' and a number of ballads and elegies. Not an uncommon book, fairly well-held institutionally, though the new edition of Wing does not locate copies in the British Library, Yale or Harvard (although each of these does have a variant, with pp. 120 of text as opposed to pp. 122 as here). This is a fabulous copy in a modest contemporary binding from the library of Richard Jennings: the copy exhibited in the Hayward's 1947 exhibition.

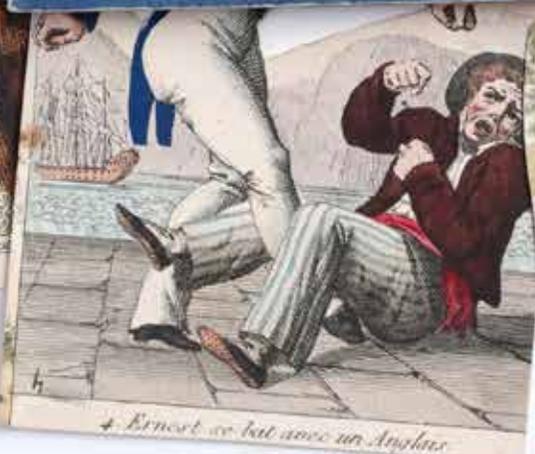
Hayward, *English Poetry*, no. 121 (this copy); Grolier 976; Wing W2136.



1000
ERNEST



Ernest naufrage



Ernest se bat avec un Anglais



Le bras Ernest

CHAPTER SEVENTEEN: ROBINSONADES & IMAGINARY VOYAGES

114. LEGRAND, August

Ernest, ou le petit Robinson Crusoe. Conte avec gravures, par August Legrand, auteur de la Maîtresse de broderie. Paris, Legrand, 1815.

FIRST EDITION. *12mo (120 × 90 mm), pp. 50, considerable foxing in text, binding a tiny bit sprung, with the sewing visible and some gaps between leaves, possibly from housing the doll pieces, with 9 hand-coloured engraved paper dolls, each without a bead but with either a paper pocket on the verso, or one or two strips of paper tape, to hold the removal head, each of the paper dolls complete with its number and caption, except for the first doll, which has no caption (possibly having been trimmed?), with a separate military hat and hanging tail (which has been repaired at the thinnest part), and with three separate heads, each on a blank stalk, in the original stiff blue paper wrappers, with the red printed octagonal label on the front cover, housed in a printed blue-grey slipcase with an outer border and elaborate scroll pattern around a central oval inset of engraved paper printed in red with the title and imprint, similar label on the rear of the slipcase with an engraving, also in red, of a hobby horse, some light wear to extremities but generally very good.* **\$6,000**

A truly charming French reinterpretation of *Robinson Crusoe* with a complete set of hand-coloured paper dolls with interchangeable faces. The story of Ernest is narrated in eight chapters, the first telling of his brilliant youth, his achievements at school, his many friends and his happy relationships with his proud parents, the second as he gets into bad company, the third he goes on the stage, falls into debt and, ashamed to admit his faults to his father, goes to sea. Chapter 4 sees him press ganged on a foreign shore and Chapter 5 finds his boat raided by pirates and Ernest taken into slavery for six long months. Chapter 6, 'Imité de Robinson', sees him shipwrecked and Chapter 7, 'Ernest nouveau Robinson. Son désespoir', finds our sixteen year old hero adapting to life in the wild with only the company of a dog. Having read *Robinson Crusoe* many times, Ernest sets about imitating that legendary hero, retrieving some necessities from the wreckage and making himself a rough shelter. The final chapter tells of his rescue, the glory he wins fighting for his country and finally the forgiveness of his loving parents and his return home.

For each chapter there is a doll and each doll is set within its own background, capturing a moment in the narrative. The doll for Chapter 6 is a magnificent paper doll set above a turbulent sea clinging to a rock. This doll has its own particular head, raised in anguish to the heavens (it can be used with the other models but its torment is most suitable here). The final chapter has two dolls, so that the final doll is a resplendent, uniformed Ernest.

OCLC lists Princeton only (lacking no. 7 of the paper dolls).



115. LONGUEVILLE, Peter (fl. 1727).

Le Solitaire Anglois, ou Aventures Merveilleuses de Philippe Quarll. Par Mr. Dorrington. Traduit de l'Anglois. Paris, Ganeau and Cavelier, 1729.

SECOND EDITION IN FRENCH. 12mo (160 x 90 mm), 24mo, (118 x 75 mm), frontispiece and a folding map of the island (160 x 115 mm), pp. [xii], 368, [4] approbation &c., some light browning particularly in the final part of the text, in contemporary speckled calf, spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers with a small tear to surface, suggesting booklabel possibly removed, red edges. **\$1,100**

A lovely copy of a rare edition of this famous imaginary voyage, first published in 1727 as *The Hermit; or, the Unparalleled Sufferings and Surprising Adventures of Mr Philip Quarll, an Englishman. Who was lately discovered by Mr Dorrington, a Bristol Merchant, upon an uninhabited island in the South Sea, where he has lived above fifty years*, London, 1727. The first of a storm of French editions was published by Jean Daniel Beman in Rotterdam in 1728 and it was included in the fourth volume of Garnier's *Voyages imaginaires*, 1787.

Considered to be one of the best of the English imitations of Robinson Crusoe, *The English Hermit* was staggeringly popular, not only in England,

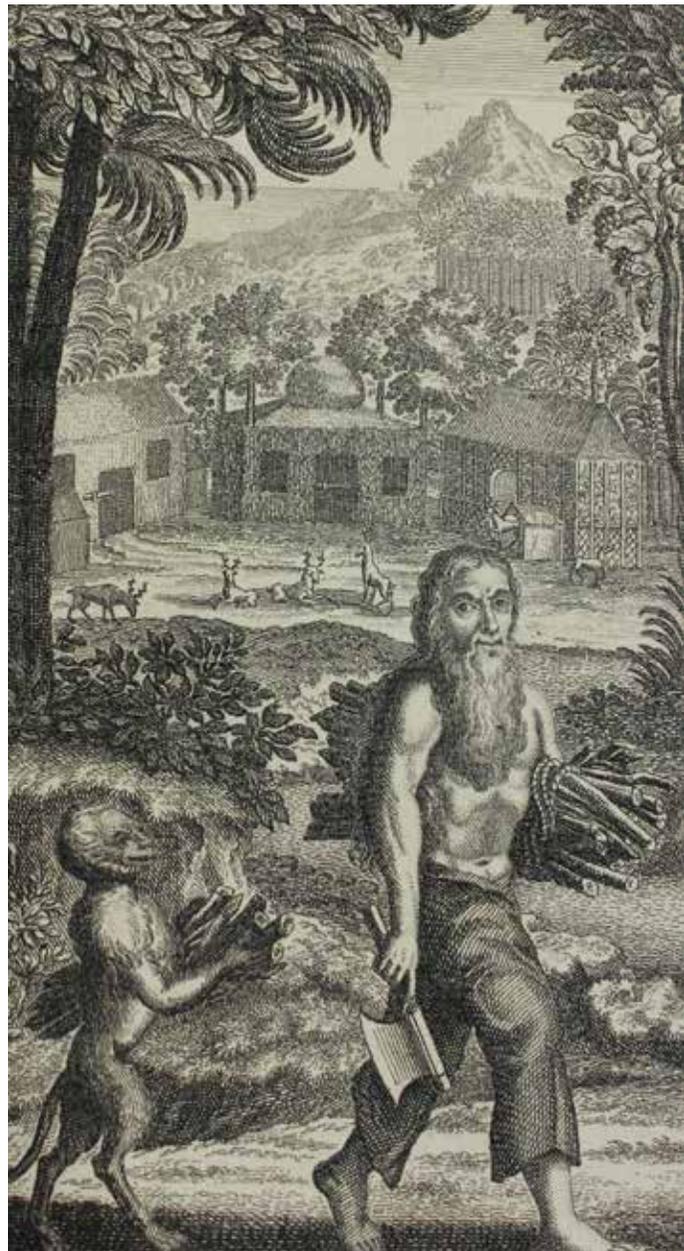
but throughout Europe and in America. Alternately attributed to Edward Dorrington and Alexander Bicknell, the identity of the author remained unknown until Arundell Esdaile discovered a rare edition in which the dedication was signed 'Peter Longueville'. His hypothesis was that Longueville, angered by the publishers' alteration of his original and their invention of Edward Dorrington, privately published his own edition in which he denounced the false changes.

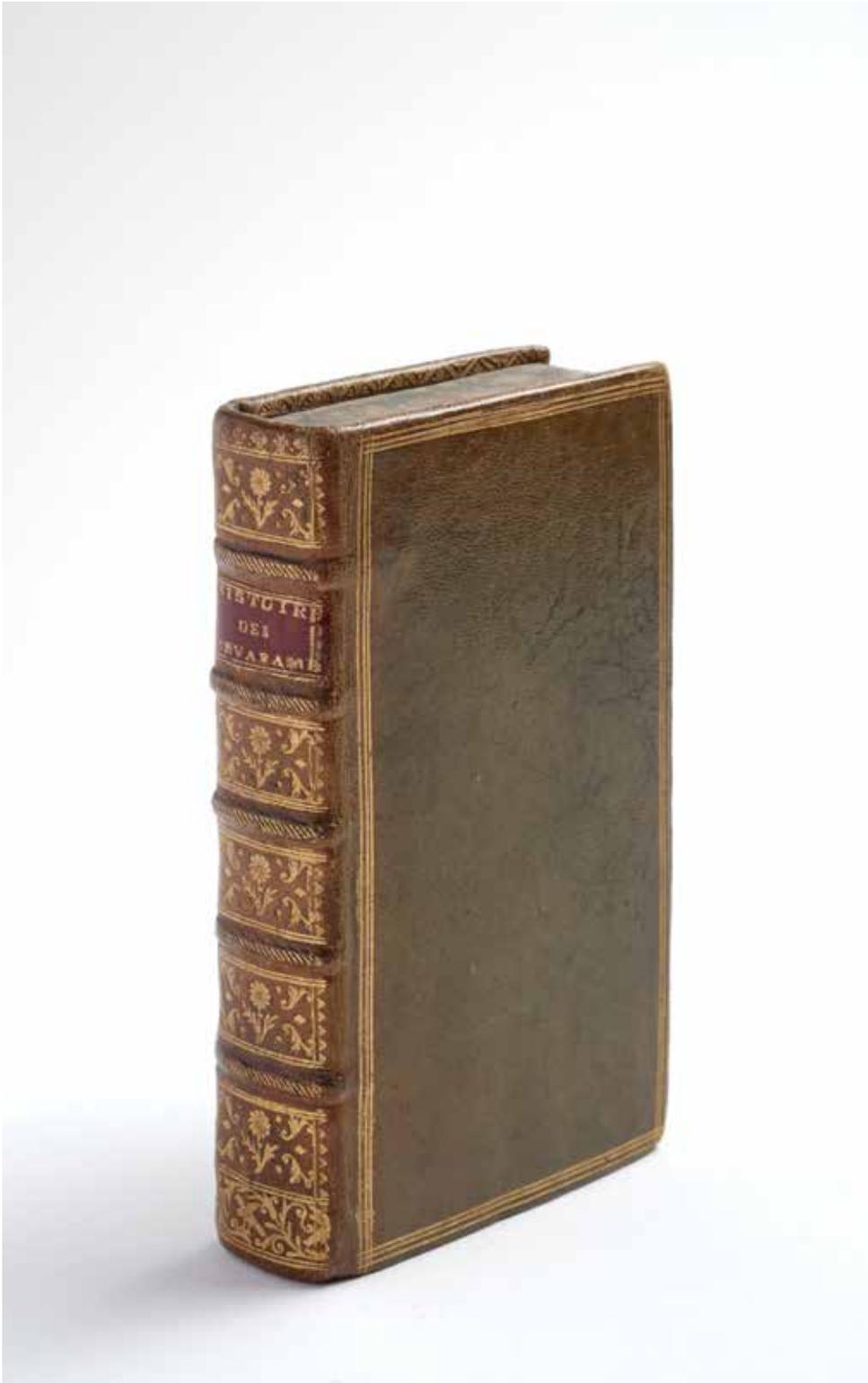
Dottin described this once seminal work as a 'genre hybride - à mi-chemin entre le récit d'aventures philosophiques et le conte de fées'. Its popularity as an adventure story is woven into the fabric of literature: George Crabbe ranked it with the Bible and *Pilgrim's Progress* as books to be found in rural homes, while Thomas Day, Charles Lamb and Dickens all mention it in their writings. In *Martin Chuzzlewit*, John Westlock describes the disorder of his chambers as 'the sort of impromptu arrangements that might have suggested themselves to Philip Quarll or Robinson Crusoe'. It is one of those works that strangely vanished from the canon having achieved what seemed like immortality for over a century.

Another aspect of its hybrid nature is that this work managed to appeal both to adult and child audiences. This edition of the full text is clearly aimed at a youth or adult audience, but the story was seized on by publishers of children's books in England such as Marshall, who published a spate of small format abridged editions for children, accompanied by charming woodcut illustrations.

Hartig p. 44; Gove pp. 262-268; Rochedieu p. 195; see also Gumuchian 2415 and Osborne I 277.

OCLC lists BN, Lyon, Bodleian, Leeds, Indiana, Harvard, Michigan and John Carter Brown





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

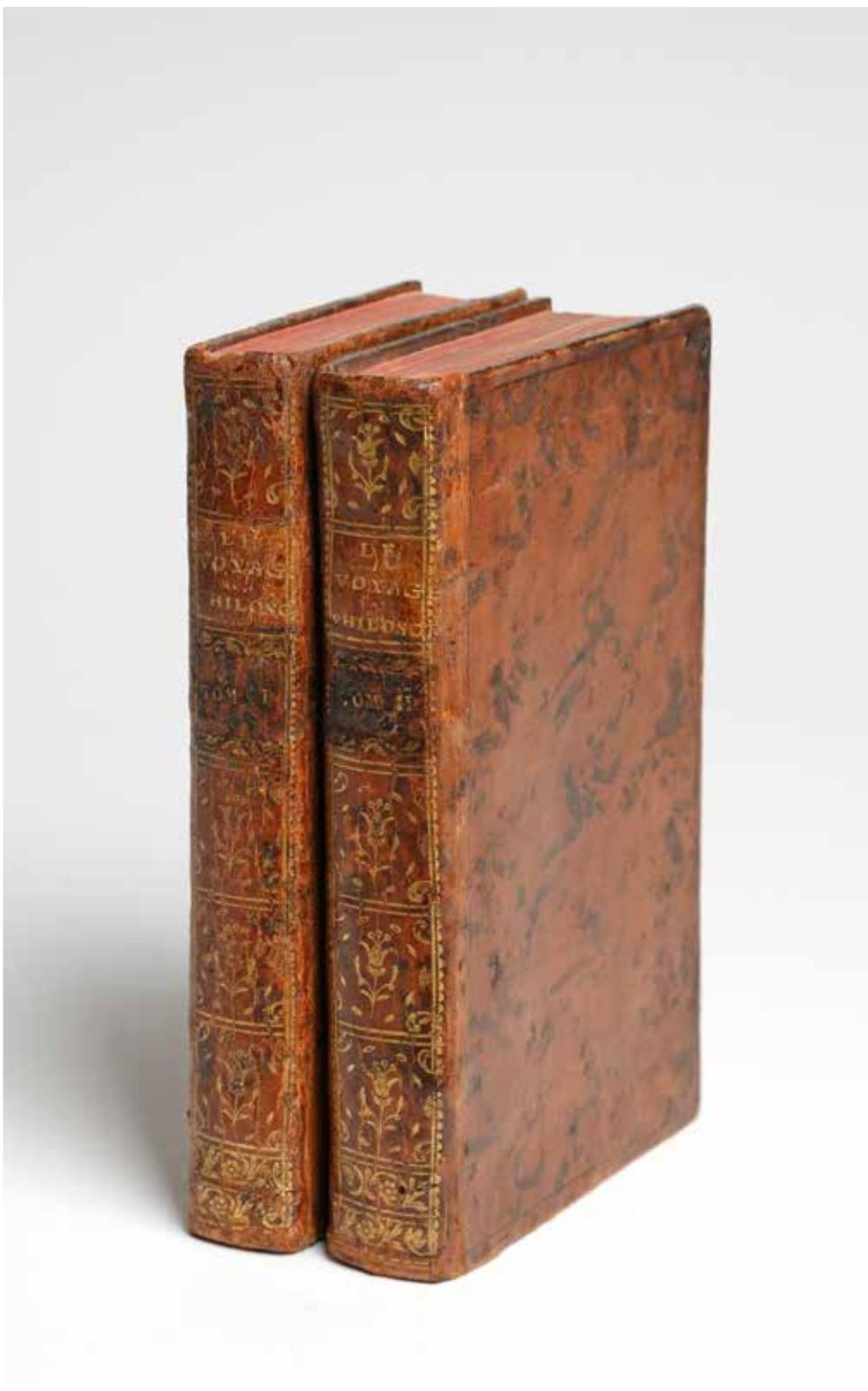
Histoire des Sevarambes, Peuples qui habitent une Partie du troisième Continent, communément apellé La Terre Australe. Contenant une Relation du Gouvernement, des Mœurs, de la Religion, & du Langage de cette Nation, inconnuë jusqu'à present aux Peuples de l'Europe. Tome Premier [-Second]. Nouvelle Edition,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

NEW EDITION, CORRECTED AND ENLARGED. *Two volumes in one, 12mo, (156 x 84mm), pp. xviii, 273; [ii], 247, title page to the first volume laid down, early tears and weakness still visible, outer edges of I, xviii and II, 21 & 23 reinforced, in contemporary green morocco, spine faded, gilt in compartments with red morocco label lettered in gilt, marbled endpapers and edges.* **\$2,400**

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

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

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



117. VILLENEUVE, Daniel de, pseud. LISTONAI.

Le Voyageur Philosophe dans un Pais inconnu aux habitans de la Terre. Par Mr. de Listonai. 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. \$3,000*

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.

**118. WIELAND, Christian Martin (1733-1813).
ELRINGTON, John Battersby, translator.**

Confessions in Elysium; or the Adventures of a Platonic Philosopher; taken from the German of C.M. Wieland; by John Battersby Elrington, Esq. Vol. I [-III]. London, Minerva Press, Lane, Newman & Co., 1804.

FIRST EDITION, MINERVA PRESS (SECOND) ISSUE. *Three volumes, 12mo (170x 96 mm), pp. viii, xvi, 200; [iv], 223; [iv], 228, upper corner of I B2 torn away (wear creased along fold), not touching text, rectangular tear from half title of volume III, with loss but not touching text, in contemporary half calf over marbled boards, spines ruled and numbered in gilt, red morocco labels lettered in gilt, surace wear to front joint of volume I, otherwise the bindings slightly tight and the spines a little bright and probably touched up, with the contemporary heraldic bookplate of John Congreve in each volume.* **\$5,000**

A scarce translation of a philosophical novel by Wieland, *Geheime Geschichte des Philosophen Peregrinus Proteus*, first published in Leipzig in 1790-91. Wieland adapts the classical Greek setting by placing it within a quasi dream sequence - the narrator has the ability to listen to the souls the dead - where he is able to examine the life and spiritual development of the hero, the Cynic philosopher, Peregrine Proteus as he looks back on his life after his famous public suicide. The narrator recounts a conversation between Peregrinus and Lucian which takes place in Elysium. The novel owes much to Wieland's earlier *Geschichte des Agathon*, 1767, which is celebrated as the first *Bildungsroman* or coming of age novel.

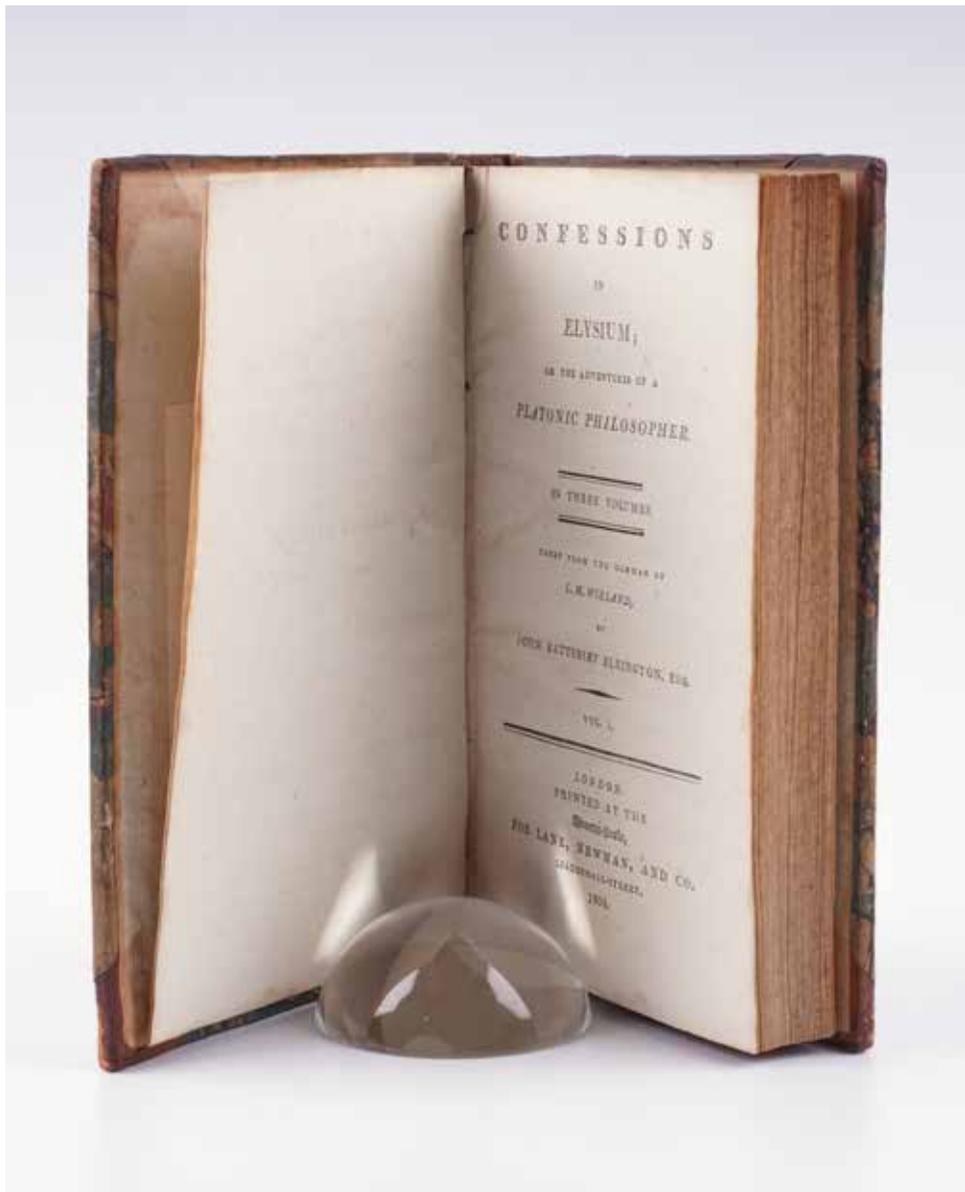
'The original author treads with unequal, and sometimes unsteady, steps, in the track of the abbé Barthelemi, and attempts to describe Grecian manners and Grecian systems. The ancient veil, however, imperfectly covers modern ideas; and, though a part is antique, modern decorations often expose the fallacy. The confessions, as the title imports, are in Elysium. Peregrine Proteus (not the son of Neptune) meets Lucian in Elysium, and recounts a series of adventures, scarcely probably, with descriptions neither antique, appropriate, nor always decent. In short, the English reader would have lost little had the Confessions retained their original Teutonic garb. The Agathon of Wieland is again introduced: he should have been condemned to everlasting oblivion' (*Critical Review*, November 1804, pp. 359-360).

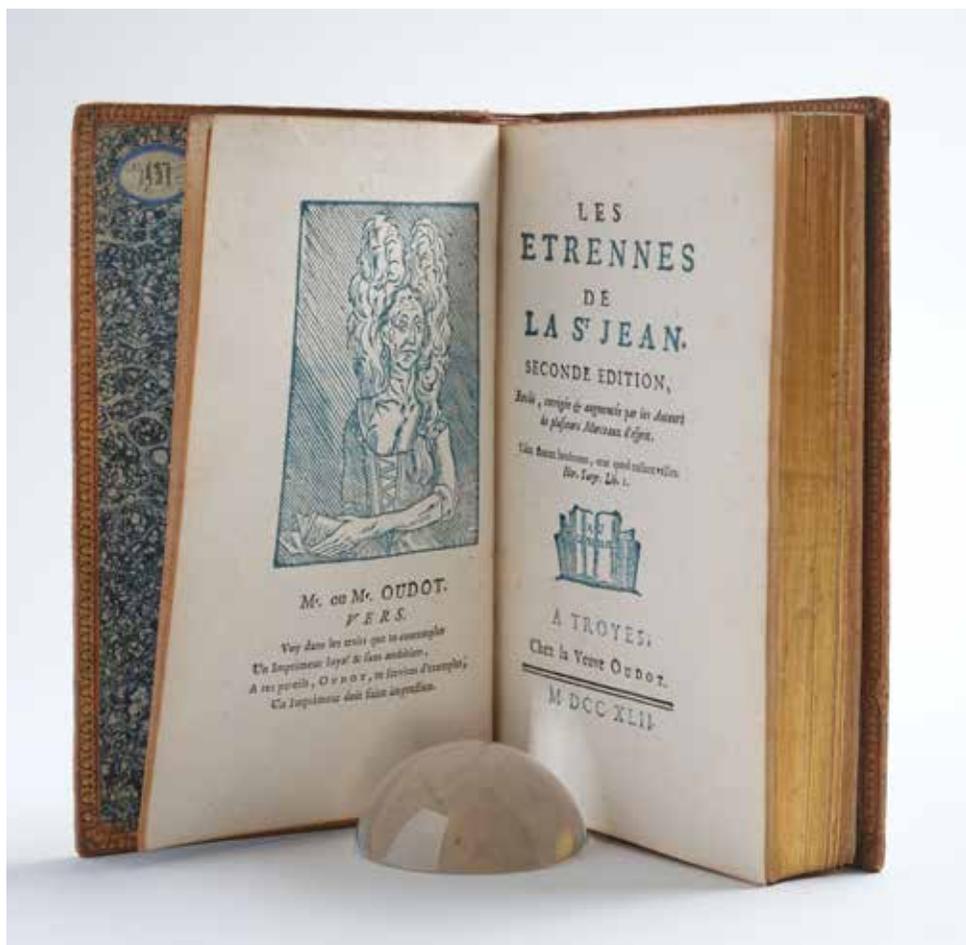
With a dedication to Prince William Frederick of Gloucester [sic], signed I.B. Elrington and a note to the subscribers, signed 'The Translator', although no subscribers list is known. A four page preface, 'To the World', printed

in italics, is signed 'I.B.E.' and dated London, March 1st 1804. This scarce translation was first published by Bell; this is a remainder issue published by the Minerva Press, with new half-titles and title-pages. An earlier translation of Wieland's novel, by William Tooke, was published under the title *Private History of Peregrinus Proteus the Philosopher*, London, Joseph Johnson, 1796.

Blakey, *The Minerva Press*, p. 211; Garside, Raven & Schöwerling 1804:71.

Both issues of this novel are very scarce. OCLC lists the Bell issue at Cambridge and London University only and this Minerva Press issue at Yale, New York Society Library and Penn only.





CHAPTER EIGHTEEN: SATIRE

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

Les Etrences de la Saint-Jean. Seconde Edition, Revûë, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit. Troyes, la Veuve Oudot [ie Paris, Duchesne], 1742.

FIRST EDITION, LARGE PAPER COPY (SATIRICALLY DESIGNATED 'SECONDE EDITION, REVÛË, CORRIGÉE & AUGMENTÉE'). 12mo, (175 x 100 mm), pp. xii, 264, frontispiece woodcut portrait of the printer, 'Mr. ou Me. Oudot' printed in blue with the caption and verse in black, title page and printed in blue and black, with the vignette of books, 'Au Livre Bleu', printed in blue; a large paper copy printed on papier vélin, in contemporary diced calf by Bozerian Jeune, single gilt fillet to covers with gilt garland of circles, spine gilt in compartments with simple tooling and rules, lettered in gilt, signed 'Bozerian Jeune' at the foot of the spine, marbled endpapers, paper shelf mark label, gilt edges: headcap and upper joints skillfully restored, some wear to extremities, from the library of Claude Lebedel. **\$2,000**

A handsome copy in a Bozerian jeune binding of one of the few copies of Caylus' *jeu d'esprit* to be printed on large paper. The frontispiece portrait, the 'blue books' vignette of the title page, the false imprint and the false edition statement are all part of an elaborate parody of the *Bibliothèque bleue* printed by Oudot in Troyes. A note on the verso of the frontispiece facetiously explains the inclusion of the portrait in a wonderful sentence rife with double meanings about counterfeit texts: 'L'Imprimeur étant contrefait, il a jugé à propos de se faire graver, afin que son Livre ne soit pas de lui, quand il n'y sera pas'.

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

These humorous works contain a variety of *contes galantes*, facetious anecdotes, short stories, little fictional vignettes, imaginary correspondence, short plays, poems and dialogues, with settings which take the reader from the fashionable east to the more disreputable parts of Paris. With the famous satirical frontispiece illustrating the printer, 'Monsieur ou Madame Oudot',

here printed in blue. Also containing 'Lettre Persanne d'un Monsieur de Paris, à un Gentilhomme Turc de ses Amis' (pp. 21-28) and the reply 'Reponse pour le Gentilhomme Turc, à la Lettre Persanne de Paris' (pp. 28-32); 'Dialogue en forme de Questions, sur le Mariage' (pp. 37-45), 'Le Ballet des Dindons' (pp. 84-91), 'Le Prince Bel-Esprit, & la Reine Toute-Belle' (pp. 96-104) and the *conte philosophique* 'Les Epreuves d'Amour dans les quatre Elémens, histoire nouvelle', with its continuation (pp. 106-175). Written in collaboration with a number of Caylus' friends, including Crébillon fils, Duclos, Vadé, Maurepas, Moncrif, Collé, Voisenon and the redoubtable bibliophile the Comtesse de Verrue. These were the key players in a literary *société badine* which centred around the actress and comedian Jeanne-Françoise Quinault. The society would meet for exuberant dinners during the course of which they would these tales and satirical pieces would be composed.

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

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

Les Etrennes de la Saint-Jean. Troisième Edition, Revûe, corrigée & augmentée par les Auteurs de plusieurs Morceaux d'esprit qui n'ont point encore paru. 1751 (altered in manuscript to 1752).

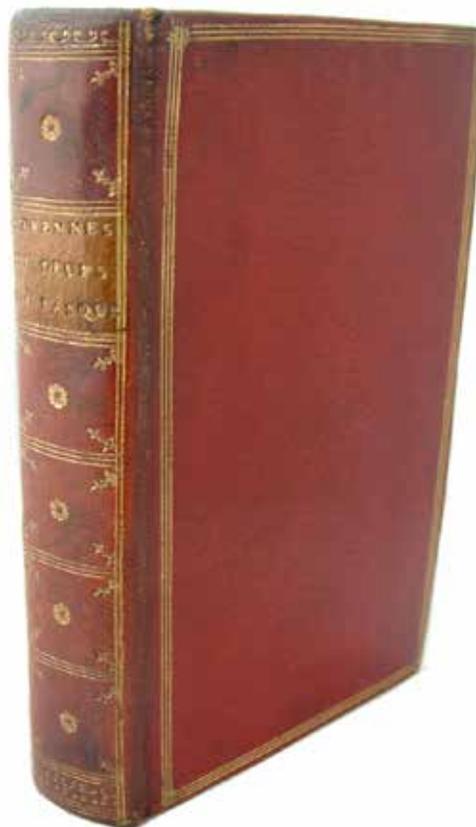
[with:] Les Ecosseuses, ou les Oeufs de Pasques; Suivi de l'histoire du Porteur d'Eau, ou les Amours de la Ravaudeuse, Comédie. Seconde Partie des Etrennes de la Saint-Jean. Seconde Edition, revûe & augmentée. A Troyes, Chez la Veuve Oudot; Et se trouvent à Paris, Chez Duchesne, Libraire, rue Saint Jacques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

'THIRD EDITION; SECOND EDITION, 'REVUE & AUGMENTÉE'. 12mo, (150 × 85mm), pp. xvi, 197, neat and probably contemporary alteration of the date on the title page to 1752 (MDCCLII, viz., one 'T' added) in dark brown ink in a contemporary hand; with the woodcut portrait of the printer, 'Monsieur ou Madame Oudot', title page and woodcut page printed in green and black; pp. 166, [4], including woodcut frontispiece printed in brown, title page printed in brown and black with woodcut peapod vignette, in contemporary red morocco, triple fillet border to covers, flat spine simply gilt in compartments, yellow morocco label lettered in gilt, pink and gilt embossed endpapers, gilt edges, with the bookplate of Henry Beaufoy. **\$1,000**

A very handsome copy in contemporary red morocco, possibly by Derome jeune, of two of Caylus' most celebrated *œuvres badines*. Also included in this volume is *Les Ecosseuses, ou les Oeufs de Pasques*, intended as a sequel to *Les Etrennes de la Saint-Jean*, with the frontispiece and part of the title printed in brown. This selection begins with the short story, 'Le Oui & le Non, mal placés' (pp. 13-36) and includes a number of short stories with or without dialogue, such as the 'Histoire Veritable d'un beau Bal dansé après soupé, dans un Fauxbourg de Paris' (pp. 69-74). It also includes the short comedy, 'Le Porteur d'Iau, ou les Amours de la Ravaudeuse' (pp. 75-142).

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

Gioranescu 16247; 16251 (Troyes 1739); Cohen-de Ricci 209; Gay I 182; Jones p. 79 and p. 69. OCLC: *Les Etrennes de la Saint-Jean*: University of Connecticut, DLC, Maryland, Princeton, Pennsylvania State, Vanderbilt and Göttingen; *Les Ecosseuses*: Ohio State only.



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

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

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

SECOND EDITION. *Two volumes in one, 12mo, (166 x 98 mm), pp. xii, 286; xii, 314, with half titles and table of contents to each volume, in contemporary calf, gilt tooled border to covers, spine elaborately gilt in continuous pattern with black morocco label lettered in gilt, marbled endpapers and edges.* **\$1,800**

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.

*Allegorical History of the Gambling Game La Bassette***122. PRÉCHAC, Jean de (1647-1720).**

La Noble Venitienne, ou La Bassette, Histoire Galante. Lyon, Thomas Amaulry, 1679.

SECOND EDITION. *12mo (137 x 74 mm), pp. 132, [2], [2] blank, [8] rules of the game, woodcut device on title-page, woodcut head and tail-pieces and initial letters, occasional light browning, toning or spotting, in contemporary speckled calf, spine with raised bands decorated in gilt, lettered and ruled in gilt, faded and a little worn, extremities lightly rubbed, red sprinkled edges, the title 'Venitienne' written in black ink in a later hand at the head of the upper cover.* **\$2,250**

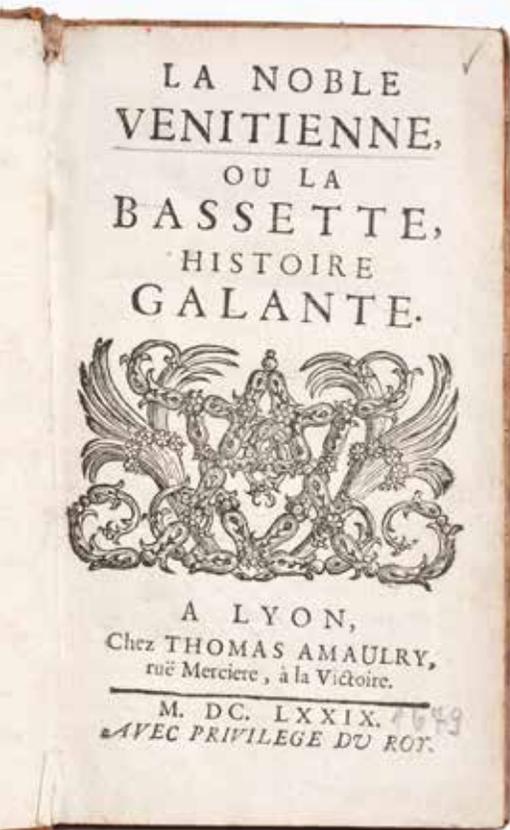
An appealing copy of an allegorical history of the game of La Bassette together with the detailed rules of the game. La Bassette, a card game which was all the rage in late seventeenth century France, involved playing for money against a banker. The punters would win or lose according to the cards turned up to match those already open. According to Jean de Préchac, it was introduced into France around 1675 by the ambassador of the Republic of Venice, M. Justiniani - probably Jules Giustiniani (1640-1715). Popular in high society - the game was run by a single banker and involved very large funds - it caused conflicts

between players and very quickly ruined some of them. Louis XIV was forced to ban it, first in 1680, and again in 1691, along with other games of chance, notably the Pharaoh, which is a variant similar to La Bassette.

The work was first published in the same year in Paris, by Barbin. Jean de Préchac, a popular French author of novelettes, galant adventures and fairy tales, confesses his own reasons for publishing this work: after having suffered heavy losses at La Bassette, he found he could recoup at least part of his losses by writing this account of it (see G. Turnovsky, *The Literary Market: Authorship and Modernity in the Old Regime*, 2010, p. 33).

OCLC lists a number of copies in Europe (for both the Paris and Lyon editions) but only UCLA and Vanderbilt in North America.

Zollinger 934.



123. ROSNY, Joseph de (1771-1814).

Le Prêteur sur Gages, ou l'Intérieur des maisons de prêts, ouvrage critique, historique et moral, formant suite à l'Optique du Jour. Par Joseph R****y. Paris, André, 1798-1799 (An VII).

FIRST EDITION. 12mo (144 x 85 mm), engraved frontispiece by Bovinet after Binet and pp. [iv], 111, [1] table of contents, with the half-title, a well-read copy, browned throughout and a little dog-eared, considerably worn, in the original marbled wrappers, little of spine remaining, upper cover holding, with the slightly later ownership inscriptions on the half-title of Albertine Rengers and Charles d'Ablaing van Giesenburg. **\$3,000**

Scarce first edition of this fictionalised critique of money lending in Revolutionary France by the writer and dramatist Joseph de 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. His privately printed memoir novel, *Mes Vingt-Cinq Ans, ou Mémoires d'un Jeune-Homme, Fidèlement rédigés et recueillis par lui-même*, Paris, A.J. Rosny, 1796, is an interesting example of where memoir meets fiction. As a struggling, jobbing writer, it is tempting to find more than a casual acquaintance with financial hardship on the part of the author in this novel about a pawnbroker and his clients.

In *Le Prêteur sur gages*, Rosny brings two provincial characters, Destival and Herminie, from their native Auvergne to Paris where they are hoping to make their fortune by winning a court case. They fall in with a pawnbroker, Floricourt, and chastise him for the misery caused by money lenders. Floricourt defends his trade and invites the two young people to spend a day in his pawnbroker's shop. A motley succession of characters come to the shop throughout the day, helping Floricourt to defend his assertion that the people who frequent shops like his do not deserve pity: the man who strips the clothes from his young servant to pawn them in order to raise money to entertain his lover, and leaves the boy crying in humiliation, or the addicted gambler who returns repeatedly but cannot help himself and becomes increasingly desperate. More pitiable are the anguished young mother forced to pawn her late husband's portrait in order to feed her children, an unemployed actor reduced to pawning his costumes and a young poet who is unsuccessful in pawning the works of Voltaire, which he had saved up for a year to purchase. Despite Floricourt's protestations, the unhappiness of those who come to his shop is paramount at the conclusion of

the novel, as Destival and Herminie are themselves forced to pawn their own belongings before finding themselves ruined, with only the destitute young poet for a friend.

The striking frontispiece depicts the first of the visitors to come to the shop while Destival and Herminie are there: an unscrupulous man stripping his young servant, with the caption ‘Take this rascal’s rags, I need money now!’ *Le Prêteur sur gages* is written as a continuation of *L’Optique du Jour, ou le foyer de Montansier*, Paris, An VII / 1799 (MMF 99.157), a novel in which the two central characters, Floricourt and d’Estival paint satirical portraits of the people they encounter, such as speculators, landlords, courtesans and foreigners. A third part followed in the same year under the title, *Le tableau comique ou l’intérieur d’une troupe de comédiens, formant suite à L’Optique du Jour*, Paris, An VII / 1799 (MMF 99.159), in which the same characters narrate their impressions of an acting troupe.

‘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*).

Provenance: Baroness Albertine Otteline Rengers (1793-1879), wife of Joan Daniel Cornelis Wilhelm Baron d’Ablaing van Giessenburg.

OCLC lists BN, Geneva, Bodleian, Aberdeen and Montreal.

MMF 99.158; Cioranescu 54114.



Wie hoefst ik mond, fluit dew, say, fluitolgut
en spieck.



D

Pag. 12.

Scar moes vlant met zyn there-en-terver-
nachte-lantar-on,
Og Colombine boutickje, om wind-breuk-zalf
te gaaren.



E

Pag. 15.



F

Sprunje over t'ouwetje braaf hoog, schoon
achter uit,
Con. Fredrik Hendriks Neef verheft u
tot zyn bruid.

Pag. 18.

Wie schrik, dat ik een worm, dus met myn
Ieder, spied,
Hoogstegeers dwaelt welaget t'wijn, hoefst, hun
kiste, doel.



K

Pag. 20.



L

Ik ben Hoofst-
wind Cornet in
Dwaasheids Rede-
ment,
Als waerelds wy-
sen sloot ik licht
in myne Tent.

Pag. 32.

Ik balancer de stoel in
wind, liephobbergen;
Woe, zonder t'kuffen, my
blaasbaakig te beleyen.



M

Door windbreuk maak ik
waar, de Salamander-subal,
Geen vuur draegt buiten d'hol,
siet tot z'n, sprong capabul.

Pag. 34.

Two Places menschen, meey gedekt met
vreemde platenen,
Dwaer, Colombine afreef, emine-actie-comp.
vold v'v'men.



Q

Colombine.

Scarmoes

Wie zig vry willig legt aan banden, hoefst
v'v'maak,
Zo was, int Wind-employe, t'slaafs-willig
nachte-gebrak.



R

Cartouche ryd naar broer-Iaco,
En ruud om neef-Bombardis.



S

Professor
Bombardis.

*Magnificently illustrated record
of the World's first Global Stock Market Bubble*

124. STOCK MARKET. [THE GREAT MIRROR OF FOLLY.]

Het groote Tafereel der Dwaasheid. [The great mirror of folly, showing the rise, progress and downfall of the bubble in stocks and windy speculation, especially in France, England and the Netherlands in the year 1720, being a collection of all the terms and proposals of the incorporated companies... with prints, comedies and poems published by various amateurs, scoffing at this terrible and deceitful trade...] Amsterdam, after 1720.

FIRST EDITION. *Folio (403 x 250 mm), pp. [ii], 25, [1], 52, 26, 29-31 (thus complete), [1], 8, 10, engraved frontispiece (Muller plate No.1), title printed in red and black (Cole version 2), text in double columns, and 74 engraved plates (2 of them in duplicate), mostly double-page, and/or folding, including maps, portraits, playing cards, broadsides; text a little bronned, due to paper quality, some foxing; plates generally clean and crisp, one plate cropped at foremargin, with loss of text, but not to image; contemporary full mottled panelled calf, spine gilt in compartments, sides with rich gilt decoration, head and tail of spine repaired and corners strengthened but still a good copy.* **\$14,000**

One of the great illustrated satirical books of the eighteenth century, this is a classic literary and pictorial satire on John Law's system and the wild speculation in stocks at that time. 'Rarely does a single volume combine in itself so much economic interest... in neither of these countries [France and England], however, did appear such a stout and extravagant piece as this Dutch volume' (Cole, p. 1).

As part of Law's well-conceived plan to finance the French national debt, funds were raised, a portion of which was invested in the 'Compagnie d'Occident' which was given rights to exploit trade in Louisiana and Canada. The underlying plan was sound but unprecedented wild speculation sent the share price rocketing to unrealistic levels. Inevitably the 'bubble' burst; the Company was bankrupted and many investors ruined, and the 'Système Law' unfortunately discredited. Law himself had foreseen the developments and had withdrawn funds from the French scheme to invest in the British South Sea affair which was being set up at that time. This 'bubble' also burst, in 1720.

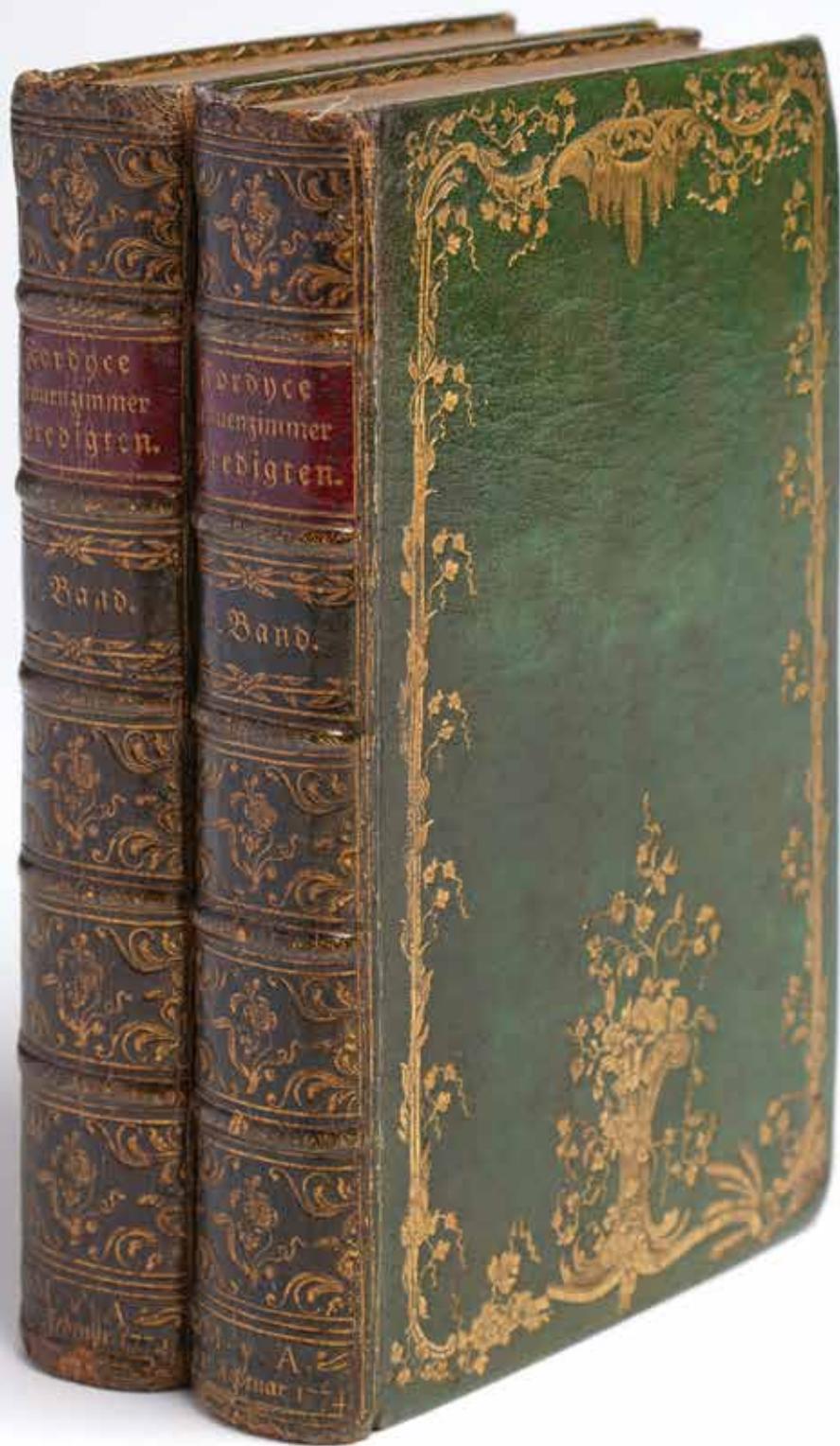
Each copy of this work is unique. The number of plates varies from 60 to 90 (though generally around 70) and the order of the text and the plates differs from copy to copy. The present copy has the regular plates 1-23, 25, 28, 30-51,

53-68, 70 - 73, with 36 and 37 bound in twice in different places), as well as the supplementary plates 1, 2, 4 and 5. This includes the very uncommon 'Register of all the prints' (first issue with 47 prints listed and a further one added in ink), and a fascinating portrait of Madame Law.

In addition to the vivid portrayals of the 'wind-trade' and stock market frenzy, the double-page folding plate with playing cards known as Aprilkaart (65), and the Magic card (73) are particularly appealing. The special feature of this copy is the etched portrait of Madame Law, but not with the usual richly decorated border of scrolls, foliage, fruits and flowers, but surrounded by Callot style figures of dwarves. This border has been used on another print in the collection of de Koninklijke Bibliotheek Den Haag (see BM 1868-0808-9693.)

Arthur H. Cole, *The Great Mirror of Folly*, 1949; Sperling, *The South Sea Company*, 205; Kress 3217; Goldsmiths 5879; Sabin 28932; Lipperheide 3550; see Goetzmann et al, *The Great Mirror of Folly, Finance, Culture, and the Crash of 1720*, 2013.





CHAPTER NINETEEN: SERMONS

125. **FORDYCE, James (1720-1796).**

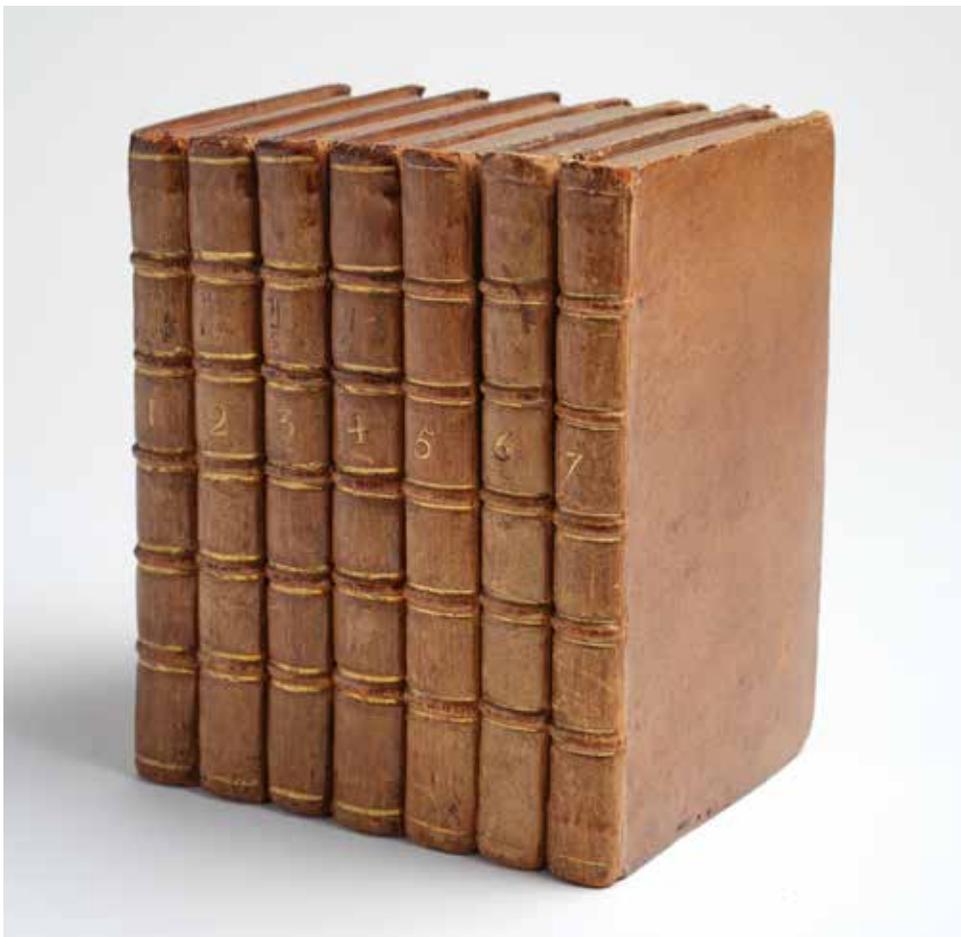
Predigten für junge Frauenzimmer von Jacob Fordyce aus dem Englischen. Leipzig: bey Weidmanns Erben und Reich, 1767.

FIRST EDITION IN GERMAN. *Two volumes, small 8vo (153 x 90 mm), pp. [xvi], [x], 452; [vi], 458, printed in gothic script, lightly but evenly browned throughout, in contemporary green goatskin, the covers elaborately gilt with a vertical border of two lines supporting a climbing plant, curving in to form the upper and lower borders, with a rococo swag at the top and a floral bouquet at the foot, the spines gilt with six compartments and raised bands, red morocco labels lettered in gilt, the volumes numbered directly in another compartment, edges and dentelles gilt, with pink silk endleaves and gilt edges: some slight wear to head and foot of spine, otherwise a gorgeous copy.* **\$5,000**

A delightful copy of the scarce first German edition of Fordyce's *Sermons*. First published as *Sermons to Young Women* in 1766, the work was an enormous publishing success and became a symbol of proper reading-matter for young ladies. Highly conservative in nature - criticised by Wollstonecraft as insulting to women - Fordyce's tracts encourage a meek femininity in women and suggest that they should stick strictly to their own domain. The reading of novels came in for particular condemnation: 'What shall we say of certain books, which we are assured (for we have not read them) are in their nature so shameful ... can it be true that any young woman, pretending to decency, should endure for a moment to look on this infernal brood of futility and lewdness?'. This passage threw the gauntlet down to novelists for years afterwards and the work became a byword for dull propriety. In Sheridan's *The Rivals*, Lydia Languish ostentatiously leaves a copy of it lying around while she hides her illicit reading material under the cushions and in *Pride and Prejudice*, Mr Collins famously subjects the sisters to a reading from it, much to another Lydia's outspoken irritation.

This is a fabulous copy in contemporary German bindings of green goatskin. The bindings are distinctively gilt with a flamboyant rococo design and were presumably commissioned for presentation. Both volumes are dated at the foot of the spine, 'M.v.A. den 17 Februar 1774'. Two further editions of this German translation were published in Leipzig, in 1768 and 1774 and are similarly scarce.

OCLC lists a handful of copies in Germany, two in Denmark and one at the National Library of Scotland.

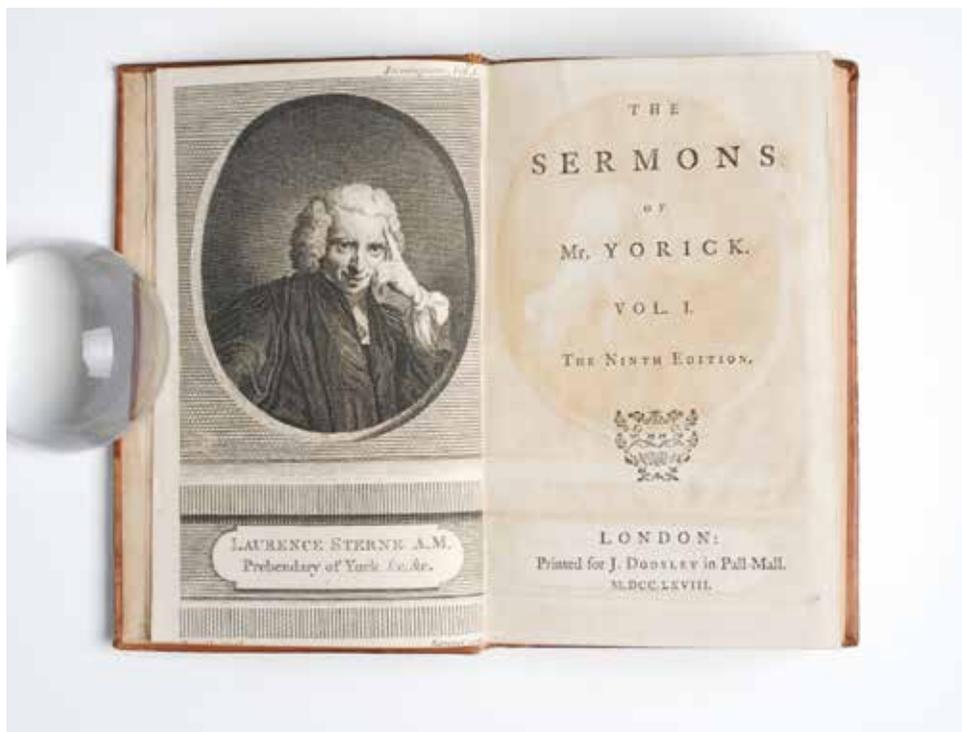


126. STERNE, Laurence (1713-1768).

The Sermons of Mr. Yorick. Vol. I [-II]. The Ninth Edition. Vol. III [-IV]. New Edition. [with:] Sermons by the late Rev. Mr. Sterne. Vol. V [-VII]. London, Dodsley, 1768 [V-VII: Strachan, Cadell and Beckett, 1769].

NINTH EDITION OF VOLS. 1-4; FIRST EDITION OF VOLS. 5-7. *Seven volumes, uniform, 12mo (150 × 85 mm), I: engraved frontispiece portrait and pp. [iii]-xi, [i], [viii], 203; II: [vi], [7]-216; III: [vi], [3]-192; IV: [vi], [3]-207, small portion torn from the corner of the contents leaf, with loss, not touching text; V: [xxx],*



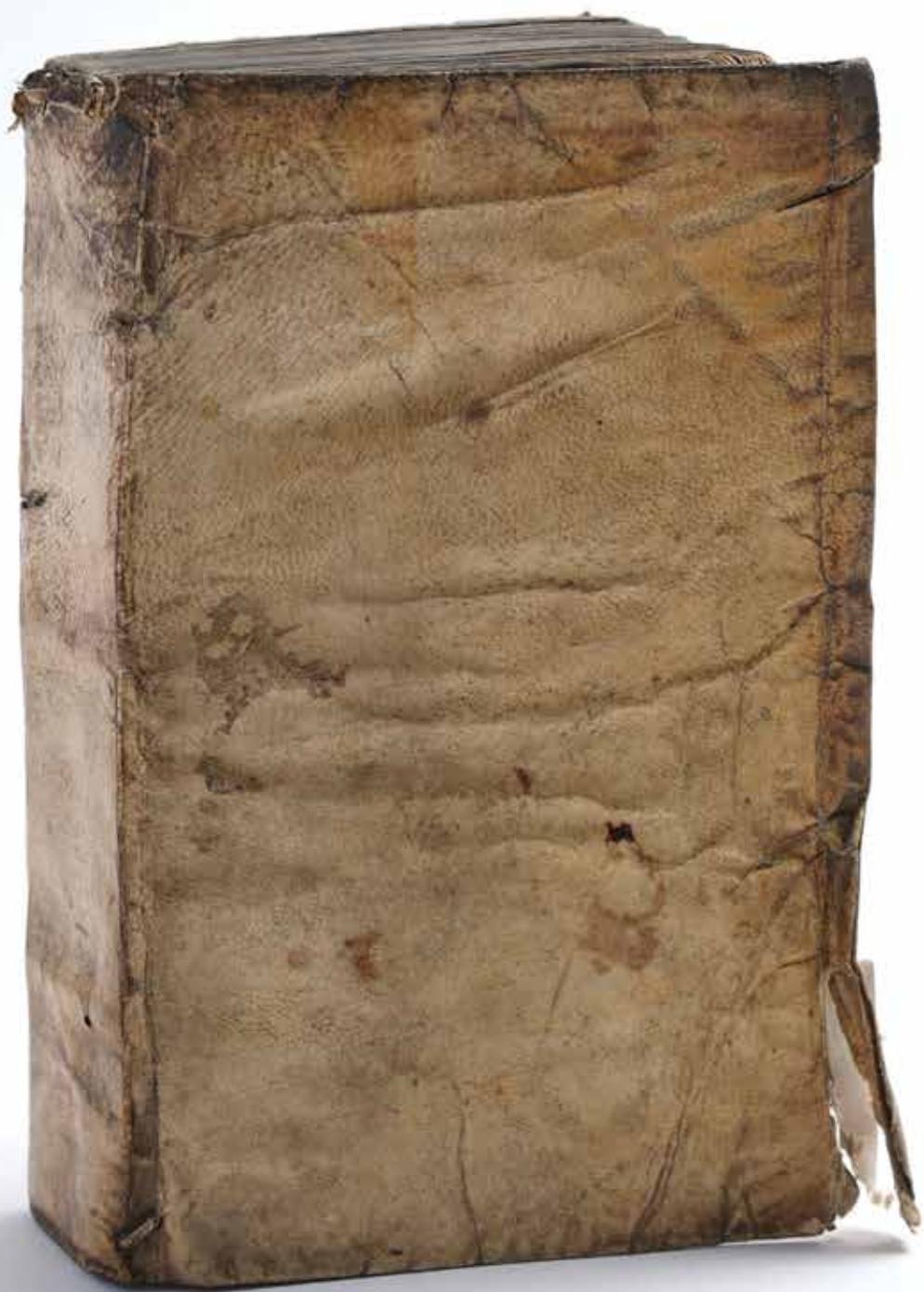


*including 24 pp. subscribers' list, [3]-172; VI: [vi], [3]-174; VII: [vi], [3]-160, in contemporary sprinkled polished calf, spines simply ruled and numbered in gilt, with a contemporary heraldic bookplate on the verso of each title-page and with the contemporary ownership inscription of Sarah Clarke on each pastedown, that in the first volume adding the date 'August ye 29th 1775', some light wear to extremities and some scuffing and marking, but generally a very attractive set. **\$1,800***

A delightful copy of Sterne's *Sermons* in a fine contemporary binding with a nice female provenance. This set includes the first edition of the second part, the final three volumes under the title *Sermons by the late Rev. Mr. Sterne*, which were published on 10th June, 1769. They were subsequently published in many editions with the earlier volumes. The first four volumes, under the title *The Sermons of Mr. Yorick*, were first published on 22nd May 1760. This is a completely charming set in a simple, lightly sprinkled, pale calf binding.

Cross II, 269 & 272.





CHAPTER TWENTY: THEOLOGICAL CONTROVERSIES

*'the graceful and penetrating works of Edmund Lechmere'*¹

127. LECHMERE, Edmund (d. circa 1640).

A Disputation of the Church, Wherein the old Religion is maintained. V.M.C.F.E. Douai, the widow of Mark Wyon, 1632.

SECOND EDITION. 8vo (pp. [xvi], 335, 338-434, 439-649 (text continuous and complete), [1] 'the fifth conclusion', [3] 'To my opponents', Errata and notes on heretics, title with woodcut printer's device, woodcut head- and tail-pieces and decorative initials, small hole in text p. 125 (6 x 9 mm max) with loss of some letters, small burn hole on p. 127 (9 x 2 mm max) also with minimal loss of letters, marginal tear in Rf4 (p. 637) just touching text but with no loss, small tear, probably an original paper flaw, on Ff4 (p. 461), through text with no loss, dampstaining throughout, with dust-soiling and browning, numerous leaves dog-eared, much creasing, loose in contemporary limp vellum with turn-ins, marked, creased and worn, binding only holding at foot of spine: an honest and well-read copy, entirely unrestored. **\$2,800**

A rather tatty copy, unrestored in a contemporary vellum binding, of a learned recusant treatise first published in 1629. Edmund Lechmere was a Worcestershire-born Catholic divine who went to study at the English College at Douai, where he was also known under the alias of Stratford. He studied the course of divinity under the famous theologian Dr. Kellison and publicly defended it on 1st August 1617, after which he was appointed professor of philosophy. After spending some time in Paris where he attended the lectures of Dr. Gamache, he was persuaded by Kellison to return to Douai and take up the chair of divinity, which he held for some eight years. He was ordained to the priesthood in Douai in 1622. His works have always been admired for their intellectual clarity and depth of learning and he stands out among his contemporaries for the brilliance of his controversial writings in particular.

'Edmund Lechmere astonished his contemporaries with his natural genius, and outstripped them all in the progress he made in the studies ... Towards the close of Panzani's mission to England, the names of several of the most eminent clergymen suitable for the episcopacy were sent up to Rome, in 1635, and, though the youngest on the list, Dr. Lechmere was most highly recommended for his ability, learning, and piety ... 'The works he left behind him,' says Dodd, 'are a lasting monument of his extraordinary qualifications, and have merited

a preference to all our controversial writers for acuteness and just reasoning' ... From his epistle in this remarkably learned work, it appears that the author had long been engaged in private controversy with his Protestant adversary' (Gillow, Joseph, *A Literary and Biographical History, or Biographical Dictionary of the English Catholics*, IV, 174-175).

This is one of three editions of Lechmere's treatise, all published in Douai, the first appeared in 1629 printed by Marck Wyon. The present and subsequent edition of 1640 were printed by Mark Wyon's widow. ESTC lists copies of the 1629 first edition at BL, Cambridge, Downside, Lambeth Palace, NLS, Bodleian, Society of Jesus Library and Trinity College; no copies located outside the UK. This second edition (ESTC s108397) is more common, well held in British libraries and in America at Emory, Folger, Harvard, Huntington, Union Theological Seminary, Illinois and Texas. Rare at auction, with the last copy we can trace being 1969 (bought by Thorp for \$100).

¹ 'Recusant Literature', *New Catholic Encyclopedia*, Encyclopedia.com, 28 Feb 2022, <<https://www.encyclopedia.com>>.

STC (2nd edn) 15349; Allison & Rogers, *Catholic Books*, 443; ESTC s108397.

128. MEZZADRI, Bernardino.

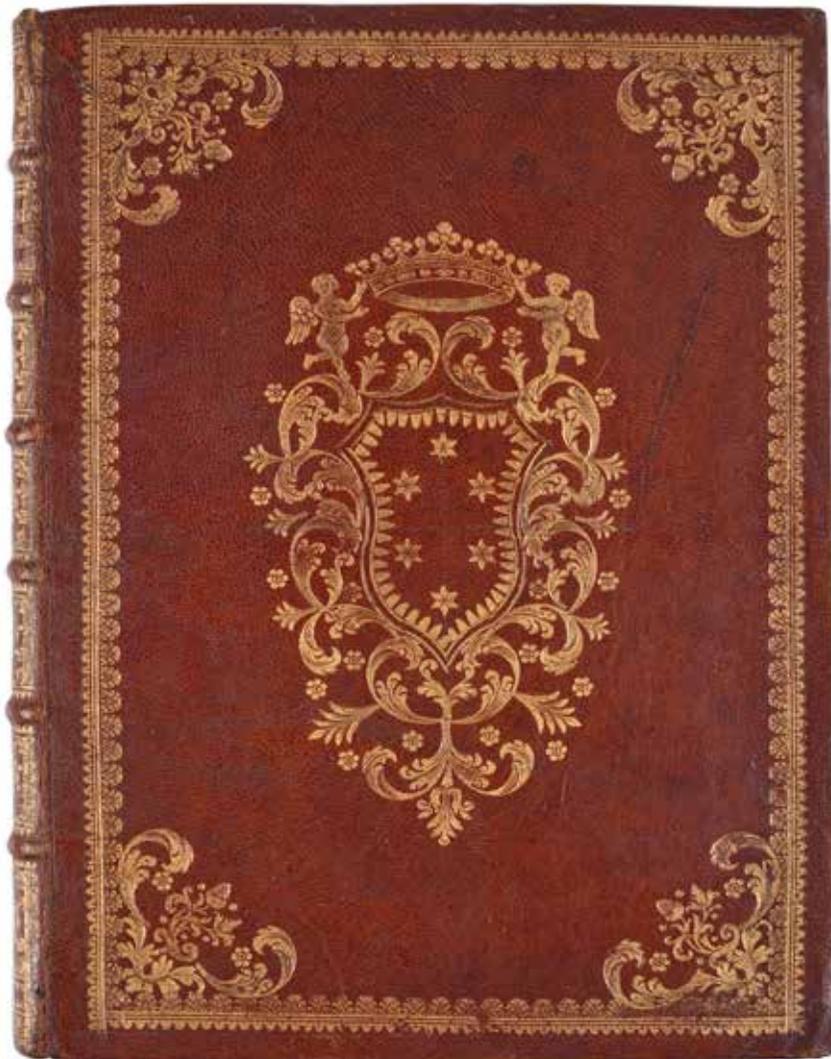
Dissertationes duae criticae-historicae. Una de vigintiquinque annis Romanae Petri Cathedrae adversus utrumque pagium. Altera de actis SS. Martyrum Cosmae, et Damiani necnon de monumentis Basilicae ipsis in urbe erectae. Rome, Salomoni, 1750.

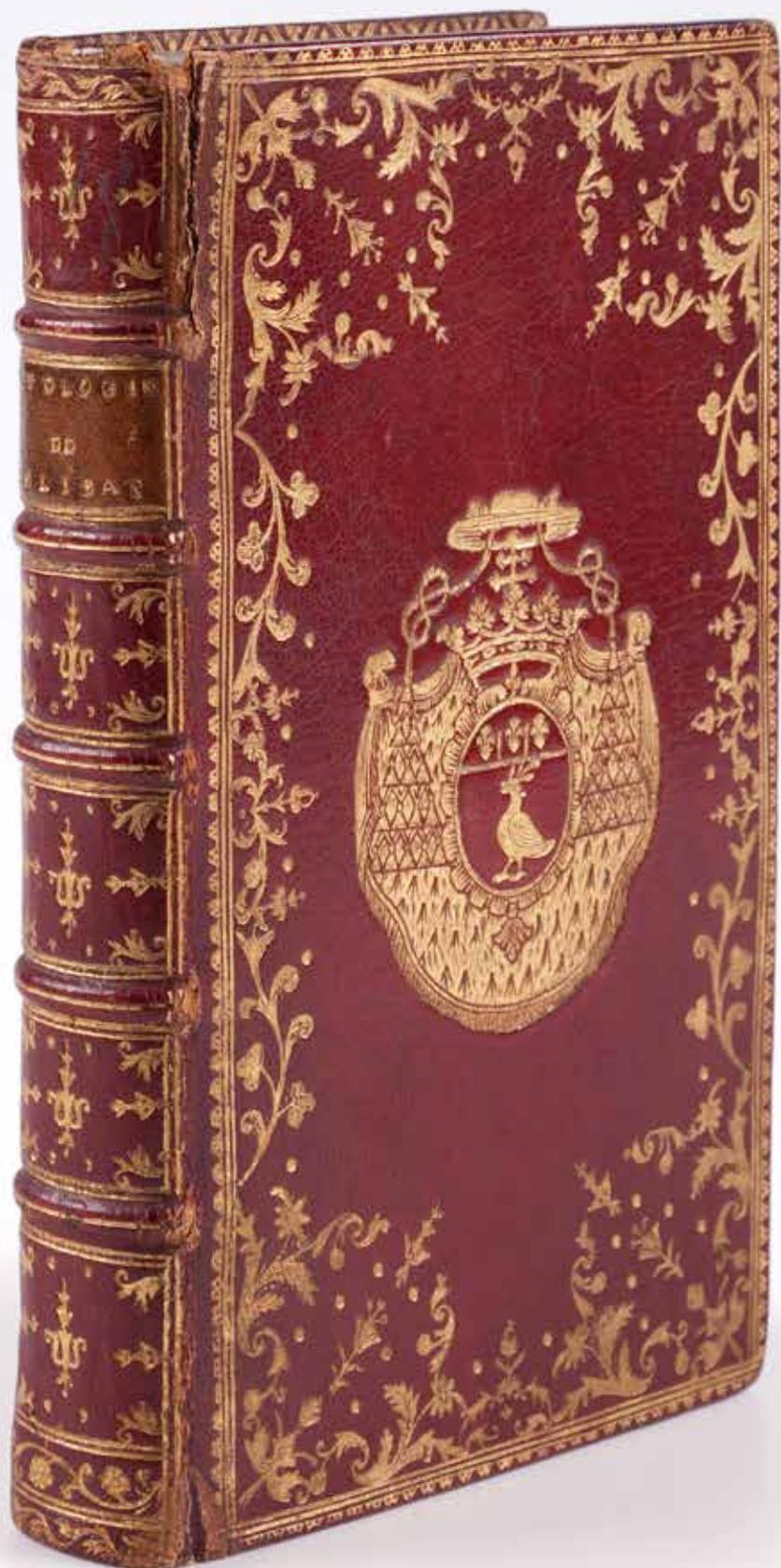
FIRST EDITION. 4to (233 x 170 mm), pp. [xxiii], [3], 90, with two folding engraved plates representing interiors of Roman churches, woodcut initials and ornaments, first two leaves minimally toned, occasional very minor marginal spotting, bound in contemporary, probably Roman, crushed crimson morocco, bordered with gilt double fillet and gilt roll of palmettes to inner border, large cornerpieces with feather tools, acorns and fleurons, large centrepiece with the arms of the Altieri family, spine with raised bands, gilt in compartments, lettered in gilt, marbled edges, joints minimally worn at head and foot, pink pastedowns, with the nineteenth century bookplate of the De Lambilly (?) family to front pastedown. **\$3,500**

The dedication copy, beautifully bound for Prince Giovanni Battista, a member of the prominent Roman family of the Altieri, among whose members was Pope Clement X. The first of these two dissertations, written by the Franciscan Bernardino Mezzadri, discuss the history of the Church and defending it

against the theories of the Jesuit, Franciscus Pagius. The second dissertation discusses the life, death and miracles of the martyrs Cosmas and Damian. A long section is devoted to the Roman basilica dedicated to them, details of which are illustrated in two handsome folding plates.

OCLC lists half a dozen copies in Continental Europe only.





129. 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 I5, 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.* **\$3,000**

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.

CHAPTER TWENTY-ONE: TOYS, FOR CHILDREN AND ADULTS

130. [ARCHITECTURE GAME.]

Les Trois Colonnes: Jeu de Lotto avec un précis des plus beaux monuments de la capitale, et orné de 24 belles gravures. [Paris] : Lith. Junin, circa 1840.

Boxed Game, 24 cards and 1 instruction card (230 × 154 mm), lithographed colour illustrations on blue, green and pink pasteboard cards, upper section of each card bearing a colour illustration of a building, the lower two thirds of each card divided into 8 sections vertically, from the left the columns having number grid, illustrated column, text, number grid, illustrated column, text, number grid, illustrated column, the number grids coloured in yellow, pink, green and blue, the outer columns in green, the central column in white, with the text very small and in italics, the instruction card set out neatly with black text inside a ruled border, scattered foxing and occasional stains to the cards, instruction sheet more heavily foxed, extremities of cards slightly rubbed, occasional marks on the coloured versos, preserved in the original slipcase box with fitted top, green panels with white borders, the front of the box has one of the cards pasted on, with the lower two thirds (the grid) on the main part of the box and the 'Colonne de Juillet', landscape scene with monument, on the removable lid, some wear and light staining but generally a very clean set. **\$2,800**

A good clean copy of this scarce game of lotto devoted to architecture and the monuments of Paris. Each of the game cards includes an illustration of a well-known Paris building, set against a colourful landscape and accompanied by a textual description. The 'board' is then set out on each card in a grid of numbers and blanks which is unique to each card. The instructions sheet mentions 15 jetons, which are not present here, nor in the copy in OCLC. Alongside the grid are the illustrations of three columns and two columns of text giving information about the featured building.

The monuments featured in the game are Le Palais de la Bourse, l'Hôtel des Invalides, l'École des Beaux-Arts, l'Observatoire, Notre Dame de Lorette, La Porte Saint-Martin, l'Arc de Triomphe de l'Étoile, la Porte Saint-Denis, la Fontaine Richelieu, l'Embarcadère des Chemins de fer de Versailles, l'Église de la Madeleine, le Panthéon, le Pont du Carrousel, la Place de la Concorde, la Colonne de Juillet, le Palais de Luxembourg, le Palais du Louvre, le Corps législatif, le Palais de Justice, Saint-Germain-l'Auxerrois, l'Hôtel-de-Ville, le Pont Neuf, la Colonne Vendôme and l'École Militaire.

OCLC lists Columbia only.



131. [BOOK FURNITURE.]

A False Book in the shape of an Almanac, designed for carrying flasks (not present). French, circa 1760.

*Small '16mo' (105 x 60 x 25 mm), box in the shape of an almanac or small binding, top-opening, revealing two equal compartments with a tiny central compartment, closed but with a small hole at the top, also a slim side-compartment, the exposed part (normally covered by the top part of the 'book') externally covered in blue silk, worn along the top and sides, some staining inside the uncovered interior of the compartments, the contents of the box missing, in contemporary red morocco, slightly worn with one corner bumped, front and rear covers elaborately gilt with borders comprising gilt filet, corner sun bursts, floral swags and diamond tooling, with a central filet with tapered corners and a circular indent on each corner, in the centre a black circular label (across the opening) depicting a hunting scene in gilt, with falconry and vegetation, the scene within a decorative scroll, the binding flat, gilt in compartments and with black morocco label lettered in gilt 'Oeuvre Chretien', the 'pages' edges of the box made of varnished, painted paper with a single gilt scroll across the three sides. **\$1,200***

A delightful box made to look like a pocket book of devotional works but designed as an elegant vanity bag. The internal space of the box suggests that it used to carry two small flasks of perfume or smelling salts. The design also includes a central hole, presumably for a funnel or pipet and a slim side-pocket which probably contained a small mirror. The contents are unfortunately no longer present but this remains a testimony to an elegant female accessory as well as a delightful falconry binding.



*educational tool -
arithmetic mechanized*

132. CHARIER, père.

Le Grand Disque Chiffré. Nouvelle Méthode. Pour apprendre aux enfants les quatre premières règles de l'arithmétique. La Fleche, Charier-Beaulay, circa 1860-90s.

Large octagonal disk (385 x 385 mm), comprising two octagonal printed disks of printed cardboard connected with centrally placed pin allowing rotation and a small wooden handle to help with rotating the disk; the illustrated upper red disk is dissected with small 'windows', allowing the numbers on the lower disk to be seen; the upper disk shows four charming scenes of two or three children engaged in arithmetic exercises, the central part of the disk indicates various mathematical transactions: addition, soustraction, multiplication, and division; the verso shows the rules of this mathematical aid, printed in double columns; extremities a little scuffed, but in very good state of preservation, remains of sticker to verso.

\$4,500

A wonderful survival of a late nineteenth century educational tool for teaching children the basic rules of arithmetic, devised by Father Charier, former student of the *École Supérieure et Industrielle de la ville de Metz*. It is essentially a simple rotating table for finding values for addition, subtraction, multiplication and division of a small range of numbers. The table is composed of two octagonal pieces of cardboard that rotate around a central brass fastener; a wooden knob is attached to the outer board.

The operation of this mathematical tool is simple, the large cut-out window corresponds to the type of calculation to be performed and displays numbers from 1 to 10. Above each window is a printed bar of numbers, again from 1 to 10. If the number displayed in the large window is aligned with one of the numbers in the bar, the result will appear in the small cut-out window above.

OCLC lists Musée Nationale de l'Éducation (dated as 1860s) and Yale (dated as 1897).



133. [EDUCATIONAL FACE SCREEN.] HERISSON, Eustache (1759-1818).

France divisée en 86 Départements. Par Hérisson. Paris, circa 1830.

Oval card (255 × 202 mm), blue card with decorative printed borders on both sides, pink on the recto and green on the verso, both printed with the same scallop shell and foliate pattern, a central printed oval section on each side, the recto giving a coloured map of France, with each département in a different colour, the verso giving the text, 'Description de la France', with the title printed in an arc along the top rounded edge of the oval, and with a vignette of a lyre at the foot of the text, fairly dust-soiled on both sides with some staining, surface abrasion of the map touching the title, 'France', some chipping along one of the sides, evident signs of use but still a very attractive object.

\$2,400

A wonderful survival of a scarce educational accessory for young ladies. The protective face shield, fashionable for a large part of the nineteenth century in Continental Europe and England, was intended to protect a young ladies' face from the heat of a fire during the winter or the sun in the summer, allowing her to maintain a pale and delicate complexion. It had a convenient, if secondary, purpose of shading a young lady from the ardour of a young man's gaze, both to protect her blushes and to spare her from unwanted advances.

The face shield could of course also be used as a fan or, indeed, an aid to coquettish behaviour. The face shield was attached to a wooden handle, often delicately carved, transforming it into a more elegant sartorial device. This shield does not appear ever to have had a handle attached.

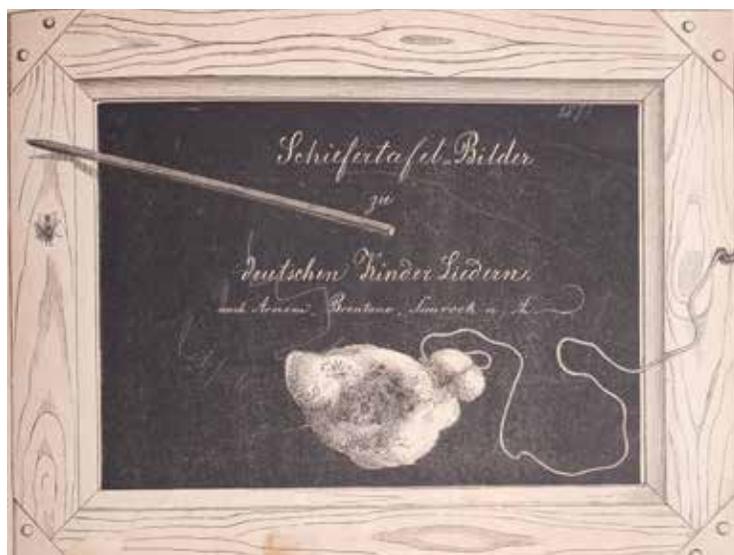
A fashionable young lady might have had several such face shields. Many would have been illustrated with ladylike rural scenes or with decorations, some would be made of papier maché, some of lacquer and some embroidered. This printed version has the additional benefit of being of educational use, so that a young lady, in moments between shielding, fanning or flirting, might be able to mug up on her French geography.

children's book inspired by blackboard illustrations

134. ENGELMANN, Eduard Wilhelm (1825 - 1853).

Schiefertafel-Bilder zu deutschen Kinderliedern nach v. Arnim, Brentano und Simrock. Leipzig, Romberg 1851.

FIRST EDITION. Oblong 4to (240 × 295 mm), ll. [25] including 24 lithograph plates by E. Engelmann, title page, pictorial title page, title mounted, typographic introduction mounted on verso of title page and one further plate mounted, a little dust-soiled, with some pencil markings, in the original lithograph wrappers mounted on modern calf-backed boards; cover a little dust-soiled and some pencil markings; despite the repairs a good copy of a very rare title. **\$2,600**



First and only edition of one of the most original and uncommon children's books of the 19th century. The very pretty pictures imitate drawings on a blackboard, printed in white on a black background. Twenty-four lithographic plates in the style of slate or chalk boards used in German schools for writing lessons until the 1950s, including the wide wooden frame. The pictures each combine in an original way a nursery rhyme or a children's song in German script (Sütterlin) with an intricate line drawing. The last leaf shows a broken table with the text 'The feast was over, the guests are going home'. The children were expected to copy the illustrations onto their own chalkboards. It was widely believed that it was easier for children to learn to draw with chalk on chalkboard than pen on paper.

Eduard Wilhelm Engelmann was a German artist, and mostly produced woodcuts. The publisher Romberg commissioned him to produce the illustrations for this children's book, resulting in his striking lithographs to illustrate children's poems by von Arnim, Brentano and Simrock.

Wegehaupt II, 2933; Seebaß 1708; Stuck-Villa 33; Rümman 301; Wegehaupt II, 2933; for Engelmann see Thieme-Becker X, p. 543.

OCLC lists Berlin, Weimar, Frankfurt and Princeton.

Metamorphosis Game

135. [HATS AND BONNETS.]

An original watercolour set of cards with 25 cut-out hats and bonnets and a watercolour portrait of a young lady. England, circa 1820.

A set of 26 cards in all, comprising one original watercolour painting of a young lady, in an oval background, painted on thick card (115 × 86 mm), and 25 cut-out original watercolour designs of hats and bonnets painted on thick paper (of varying sizes but approximately 120 × 90 mm, two cards slightly smaller at 110 × 85 mm and two cards clipped on each corner), the paintings executed in watercolour in a selection of bright and more muted colours, the portrait slightly stained and browned on the margin around the oval painting, the cut-out cards are lightly worn and have evidently been used, showing signs of wear and some light staining, one card is lightly stained with what appears to have been a spillage, possibly tea, and one card lacks a tiny part of a 'ribbon' and its right hand bow, a few imperceptible tears, restored on the verso, the cards preserved in a modern cream cloth box with marbled paper interior and a ribbon tie.

\$6,500

A beautifully hand-painted watercolour portrait of a young lady with an accompanying set of 25 cards showing a variety of hats and bonnets. Each of the hats has been carefully cut out around the face so that it can be placed over the portrait in to show the young lady modelling the selection of garments. The paintings have been skilfully executed and include both simple designs and more complex and colourful ones with meticulous detail. The hair of the young lady in the portrait has been carefully included in some of the head dresses so that there is a continuity between the revealed face and the superimposed card, with hair and ribbons in some cases cascading together around the young lady's neck.

Hats and bonnets from many eras of English history are included, as well as representing different levels of society, so that the young lady of the portrait has many and varied roles to play.

This charming production is reminiscent of the Metamorphosis game with paper overlays described in the Getty's *Devices of Wonder* exhibition (2001). The theme of this game is also indirectly influenced by the general interest in the 'science' of physiognomy, as proposed and popularised by Lavater. This parlour game is typical of those that developed in the early nineteenth century when the middle classes gained at once leisure time and disposable income, and ready-made kits for didactic home entertainment appeared on the market, together with more elaborate private productions, such as this one.

This is a beautiful example of a fun educational toy, presumably both created and used by a young lady, perhaps with her sisters and friends. Despite its few faults, this is a wonderful survival.





Thus all my Spongy Officers I
squeeze out their ill got wealth

'one of the most finely engraved of the early English political cards'

136. [PLAYING CARDS.]

Marlborough's Victories. London? circa 1707.

52 copper-engraved pictorial cards (complete) (91 x 61 mm), comprising 4 suits of 13, numbered I to X, and lettered knave, queen, king, several cards with head & shoulder portraits of monarchs, remainder with battle, allegorical, and other scenes, each with suit sign to top right, numeral or name to top left, and caption to lower margin, some cards close-trimmed, king of spades with consequent loss of upper single line border, some faint toning and occasional small foxing spots, plain versos; preserved in a custom-made protective fold-over sleeve fitted into a custom-made cloth-covered box.

\$20,000

A rare complete deck of early playing cards, commemorating the events of the reign of Queen Anne, and particularly the victories of John Churchill, the first Duke of Marlborough (1650-1722), during the War of the Spanish Succession (1701-1714). Hargrave judges them 'the most elaborately engraved' of all the English historical cards.

'They tell the story of the disputes concerning the Spanish succession and other events of the reign of Queen Anne, between 1700 and 1708. Some of the cards have portraits of important personalities, Queen Anne (as the queen of clubs, as well as in her victory chariot on the ace of hearts), Charles III of Spain, Eugene of Savoy, and several others. The spade suit is a scathing satire of the reign of Louis XIV' (Hargrave, p. 197). The satirical depiction of Louis XIV and the French include an image of the French king in bed captioned 'Give Him Blood to Drink', and a portrayal of Madame de Maintenon as a turkey seller. John Churchill, the first Duke of Marlborough receives a mixed treatment, first celebrated for his victories, with a victory column erected, but then vilified for squandering public money: 'Had you my Post pray Dou'd not you, Tell mony over as I do'.

These pictorial cards were not just playing cards, but were used like a story-board with illustrations, 'speech ribbons' and text telling the reader about a specific historical event. They were used as a medium of communication,



propaganda or education, and as an effective way of shaping public opinion.

The engravings have been attributed both to Francis Barlow and to Samuel Fullwood, though a note on the Worshipful Company of Makers of Playing Cards (WCMPC Collection No. 240) says that Fournier's claim that this pack was made by Samuel Fullwood is incorrect.

'This pack is often acclaimed as one of the most finely engraved of the early English political cards and features a 'rogues gallery' of the monarchs involved with the war' (Kathleen Wovk, *Playing Cards of the World*, 1983, p.94).

Not on OCLC which lists a facsimile edition of 1972; copies traced at BM, V&A and Clark with incomplete copies at Columbia and WCMPC.

Hargrave, p.197; Tilley, p.123; Whiting, pp.138-149; Wovk, p.94.



137. [SWIFT]

Voyages de Gulliver. Paris, circa 1920.

Boxed board game (335 x 245), containing a folding illustrated board, (365 x 510 when folded out), divided into 48 squares or spaces, numbered to 60 (with several 'picture squares' numbered twice), forming a spiral around a central 60, each 'square' containing a scene from the book, brightly coloured and cartoon-like, one quarter of the board creased, the verso patterned in pink and white, with a delicate blue fabric sack containing counters, torn along the fold and slightly tatty, sewn with yellow tread and tied together with a red and white pull-string, the sack containing an assortment of card counters (not necessarily the original amount), one side of each counter covered in blue printed paper, 42 counters in all, slightly haphazardly cut so that the printed circle is often shaved, two sorts of paper counters, 8 'Numéro d'Ordre' (I - VI, with duplicates of IV and V), and 34 numbered 'Jeton', (16 ones, 8 twos, 2 threes, 2 fours, 5 fives and 1 ten), possibly missing the six 'pions' called for in the instructions, but these may be the cardboard 'Numéro d'Ordre' counters as described above, also with two dice and a cardboard shaker covered in leather, and a small formed cardboard tray with green patterned paper on the inside and wood-grained paper on the outside, preserved in its original decorative cardboard box, the verso and internal space plain white, the lid and sides red, with a large coloured illustration of Gulliver on the lid and printed instructions, in two columns, on the inside of the lid, bookseller's ticket on the base of the game 'Librairie H. Bellet, Bolbec' and the ownership inscription 'Claude, 11 ans, 16 décembre 1925'.

\$1,500

A children's board game modelled on *Gulliver's Travels* and based on the Game of the Goose. A brightly colourful game, this set is preserved in its original box, with full instructions for playing the game. As a player lands on each square, instructions are given according to the situation pictured. So, when Gulliver is shipwrecked, the unfortunate player landing on this double square is fined 2 jetons, whereas, when a player lands on the picture of Gulliver swimming, disaster is averted and the player is allowed to move forward one space. Not all the squares in the board have penalties or rewards, but the significance of each of them in Gulliver's story is explained in the instructions.

'Par le récit intéressant, dans lequel il transporte d'abord Gulliver dans le pays des nains, pour le faire parvenir ensuite dans l'empire des géants, Jonathan Swift a légué à la jeunesse une lecture d'un charme et d'un attrait incomparables. A la suite de ce récit, nous avons imaginé un jeu nouveau que fait défiler devant nos yeux les multiples aventures de Gulliver'.

*catalogue of Georgian household goods***138. [TRADE CATALOGUE.]**

Book of Steel Toys. Birmingham, circa 1812.

Oblong folio (235 × 375mm); letterpress 'Index to book of steel toys', folding letterpress and engraved leaf 'Gentlemen's Tool Chests', and 46 leaves of plates, many printed recto and verso from 80 engraved plates. After the first 2 leaves, the engravings are numbered in MS 1–14, 14A, 14B, 15–34, 41–48, 51–63, [5], 66–67, [1], 68–81, [1]. The letterpress index is a half sheet of laid paper, the rest of the leaves are wove paper, most watermarked 'J.W. & B.B. 1812', the second leaf ('Gentlemen's tool chests') and 3 other folding leaves are by the same maker and dated 1809; 2 folding leaves are watermarked 'RVB 1811'. There is a gap in the pagination and stubs between 34 and 41 and these leaves have presumably been removed; pls 49 and 50 are also missing but there are no stubs so may never have been present. Manuscript additions: The index leaf is annotated 'Livre 64456 W&L' (this has been varnished over); every item is neatly priced and in some cases additional products are described, for example the ice skates, 48 shillings plain or 60 shillings hollow ground, could be had with leather straps and buckles for another 18 shillings per dozen (pl. 70); small marginal tears in first two and last leaf strengthened with tissue on verso; in recent half morocco and marbled boards; from the Forschungsinstitut für Geschichte der Zahnheilkunde with stamp on index leaf and several plates.

\$16,000

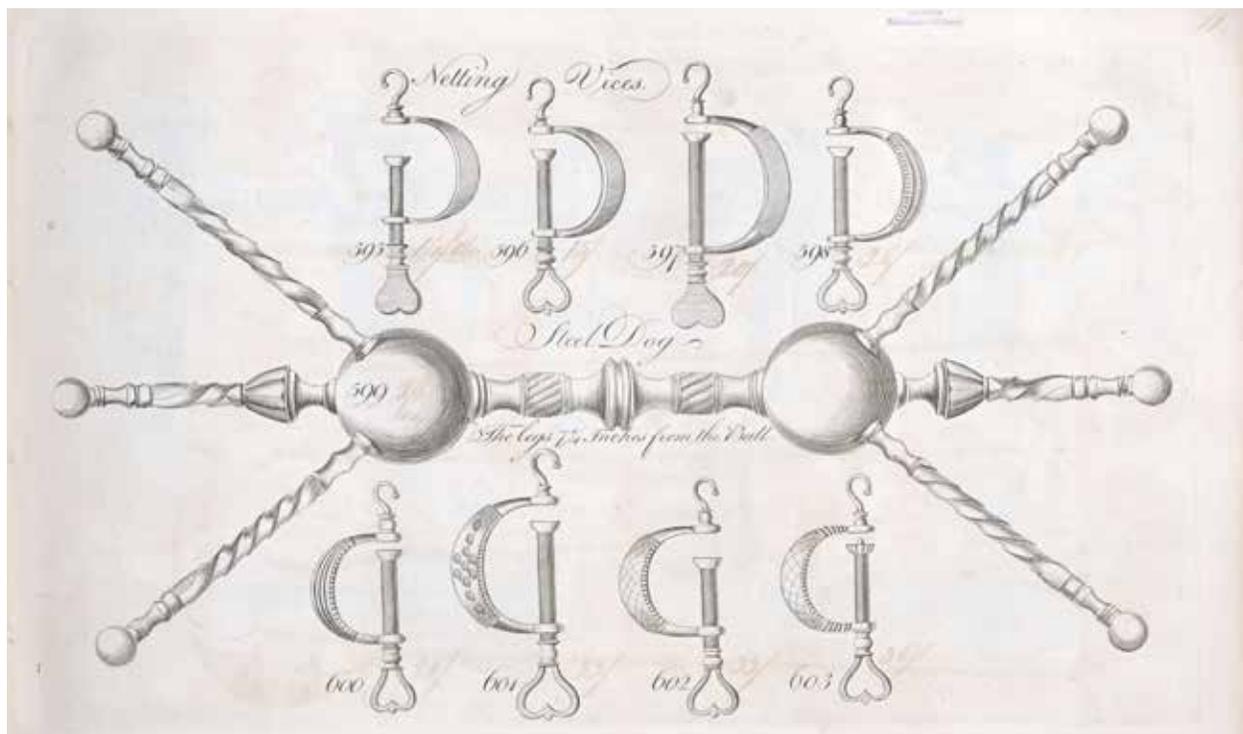
A remarkable trade catalogue of steel goods for the household, including ladies' and gentlemen's personal effects, gardening tools, and instruments for trades and professions. This is a treasure trove of visual information about a vast range of now obsolete tools and the objects required for daily life in the age of Jane Austen: spinet tuning keys, muffin toasters, cheese tasters, sugar hatchets, teeth cleaning sets, netting vices, boot hooks and so on. Particularly fascinating is the distinction between tradesmen's tools and those specifically marketed for amateurs. These are described in the individual engravings as well as in the engraved and letterpress leaf after the index leaf where the contents of 9 oak chests of tools for gentlemen are itemised, as well as chests of garden tools, turners tools, and mahogany chests of tools for cleaning gentlemen's guns. Among the articles listed in the index are 'Lady's hammers' and 'Lady's sets of garden tools' but these do not seem to be the articles engraved on the corresponding plates.

Engraved trade catalogues of this sort were used by salesmen to solicit orders

from retailers. The prices entered in manuscript are selling prices, on which the retailer received a discount, probably 25% (see below). Stamped brass and silverware catalogues turn up from time to time but catalogues of steel goods are much rarer. Unusually too, this catalogue is provided with a letterpress index. Normally the engraved leaves would be gathered up in different combinations for individual salesmen, hence the plates are numbered in manuscript. In this example they do not exactly follow the printed index, so the ‘missing’ engravings 49 and 50 may never have been present, but the presence of stubs suggests that pls. 35–40, which from the index showed corkscrews, were once present and have been removed from the volume.

The word ‘toys’ for small steel articles seems to be a usage specific to Birmingham manufacturers, and as pointed out in the quotation in the OED, not very appropriate: 1833 J. Holland Treat. Manuf. Metal II. 319 Heavy Steel Toys. By this not very appropriate description the Birmingham manufacturers refer to a class of articles... To enumerate all the ‘toys’ of this class would be to transcribe a large list of miscellaneous cheap and useful wares, from a joiner’s hammer to a shoemaker’s tack. The pincers of the last-named workman, and the edged nippers in use for breaking up loaf-sugar, are both of them well-known specimens.

There is a similar volume in the Public Library of Cincinnati and Hamilton County, also with a printed index, and 51 leaves of plates. There is a printer’s imprint, W. Tolley and Son, on the first plate. This may be the William Tolley, engraver and copperplate printer active in Birmingham, from before 1790 to 1830. The name of the agent is on a label on the upper cover: ‘Muntz & Purden, Book no. 29, discount 25%’, indicating that the MS prices are retail prices.





CHAPTER TWENTY-TWO: TRAVEL

**139. 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; [ü], 326; [ü], 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.* **\$900**

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.

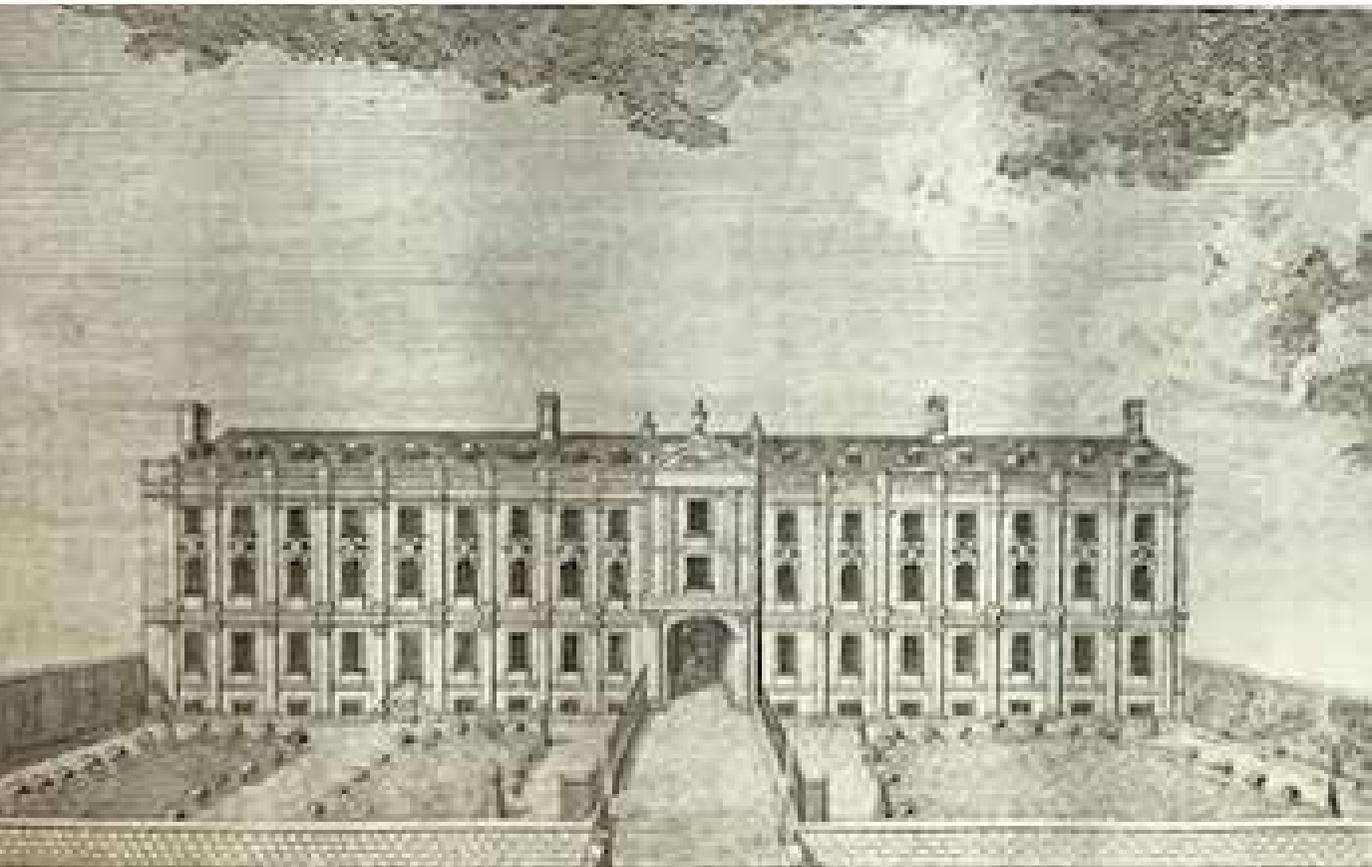
The present work was originally published as *England und Italien*, Leipzig 1785. It was a very popular work which saw many editions and was translated into French and English. This is one of several editions of this French translation by the poet and dramatist, Ludwig von Bilderbeck. A two volume edition 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.

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

140. [CAMBRIDGE.]

A Description of the University, Town, and County of Cambridge: containing an Account of the Colleges, Churches, and Public Buildings, their Founders, Benefactors, Eminent Men, Libraries, Pictures and Curiosities. A List of the Heads of Colleges, Professors, University Officers, Annual Prizes, College Livings, Terms, and other Useful Tables. A Description of the Seats, Rivers &c. in the County, with a list of Members, Militia Officers, and Quarter Sessions. Directons [sic] concerning the Posts, Roads, Stage Coaches, Waggons, &c. to and from Cambridge. Illustrated with Neat Views of the Public Buildings. This Edition contains near one third more than any former one, with a new Plan of the Town. Cambridge, Burges for Deighton, 1796.

FIRST EDITION, SECOND ISSUE. 12mo (180 × 115 mm), folding engraved frontispiece city plan of Cambridge and pp. [vi], iv, 167, [1] advertisements, with 10 engraved plates, uncut throughout, gathering I loose and partly detached from text block with broken stitching, marginal paper flaw to E5, small tear to I3 with no loss of text, in the original limp paper boards in pink with cream paper spine, slightly chipped at head and foot, printed paper labels on spine and front board, covers a little dust-soiled and stained, worn at extremities, a good, unsophisticated copy. **\$1,000**



CLARE HALL, to the West.

A delightful illustrated guidebook to Cambridge aimed at the new undergraduate and his family, as well as the tourist, with plentiful information on the town and its facilities in addition to a description of the university. Benefactors are listed for the main public buildings such as the Senate House, the Public and New Library and the Botanic Garden. Colleges are then described in some detail, with information on their foundation, notable buildings and art works, benefactors and eminent past scholars. The finances and development plans are also included for some colleges, such as for Trinity Hall ('an Hall surpassing All') which 'stands out of the town upon the banks of the river ... this college is intended to be greatly enlarged by the addition of two wings or buildings, extending from the present college to the river, so as to leave the view open to the country'. It is also noted that this development is to be funded by a benefaction from John Andrews, 'which being bequeathed in 1747, to come to the college after the death of two sisters, cannot be long before it falls'.

This is a reissue of the first edition, published in 1796, with the 'Useful Tables' on pp. i-iv on cancelled leaves, bearing the date 1797, in place of 1796. These tables contain information on the names of the office holders and professors, term dates and militia officers. The frontispiece is a folding map entitled 'Plan of Cambridge 1791' and is signed 'S.I. Neele scuptl. 352 Strand London'. The ten engraved plates all depict landmarks of the university: the Senate House, two of Clare Hall (College), two of Kings College, Queen's College, Catherine Hall, two of Trinity College and one of Emanuel [sic] College.

ESTC t31701, at BL, NLS, Bristol, Emory, McMaster and UC Davis.

141. 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, [ii], 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.*

\$2,000

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.

142. GIOVIO, Paolo (1483-1552).

[Opera]. Elogia doctorum virorum ab avorum memoria publicatis ingenij monumentis illustrium. [with] Descriptiones, quotquot extant, regionum atque locorum. [with] Moschouia, in qua situs regionis antiquis incognitus, religio gentis, mores, &c. fidelissime referuntur. Basel, [Henricus Petrus and Petrus Perna,] 1561.

FIRST COLLECTED EDITION. *Three parts in one volume, 8vo (146 x 100 mm), pp. [xvi], 310, [x]; [xvi], 237, [i]; 180, [vi], separate title-page to each part, woodcut initials, intermittent traces of light dampstaining to upper and outer blank margins, slightly heavier to a handful of leaves, in a contemporary South German pigskin binding over bevelled wooden boards, stamped to a double blind ruled panel design, outer border with blind-stamped crucifixion, snake wrapped around the cross and St Peter, lozenge-shaped ornaments on the central panels, bordered with blind stamps of rosettes and stars, two brass clasps (one wanting hook), raised bands, titles inked to spine and upper margin of upper board, extremities a little rubbed, traces of old bookplate on front pastedown, a few near contemporary marginalia to the third work.* **\$3,000**

A scarce edition, in three parts, of five major works by the Italian physician, historian and biographer Paolo Giovio, including his account of Muscovy and his history of Britain.

The first part features the 'Elogia doctorum virorum' of 1546 - an encyclopaedia of early humanism celebrating with short biographies important scholars of the time including Trapetiuntius, Regiomontanus, Thomas Linacre, Copernicus, Machiavelli and Zwingli. The second includes his 'Descriptiones

Britanniae, Scotiae, Hyberniae & Orchardum' of 1548, devoted to the history and ethnography of the British Isles, followed by 'elogia' of important British figures including Thomas More, chronological annals of the kingdom and a genealogical diagram of the kings of England. The third part begins with his influential account of Muscovy first published in 1525: a fundamental source for the knowledge of Russia in 16th-century Europe, with sections on its history, customs, religion and language. His first and less famous 'De Romanis Piscibus libellus' of 1524 is also included, an account of all the kinds of fish which could be caught in the River Tiber, as well as 'Descriptio Larii Lacus', a topographical account of Lake Como, near which Giovio lived.

In a fine contemporary binding, probably from southern Germany: the blind stamps of the Crucifixion, with the snake wrapped around the Cross and St Peter is typical of sixteenth century bindings from Bavaria and Saxony.

Graesse III, 490 only mentions the 1578 Basel edition; not in Brunet.

OCLC locates Yale only.





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