Anglomanie

The vogue for England in 18th-century French fiction

October 2019
THE ENGLISH LOVE THEIR COFFEEHOUSES


12mo (182 x 104 mm) in eights and fours, pp. [2], 136; [2], 156; some light browning and spotting; uncut in contemporary wrappers, early ms. ink to upper cover and spine, spine worn at tail, some marks and stains to covers. £600

Sole edition of an early French novel to feature an English protagonist, full of national colour like other Anglo-centric novels of the time: ‘The novelists’ use of history to supply national atmosphere (and to further their plots) is, frequently, adept … They mention cockfights, wrestling, and boxing matches … They speak of coffeehouses. Wuillaume-Nortingham (1741), too tempted by the wife of an elderly merchant, resolves to consult him only “dans une Caffé, où il conféroit de ses affaires avec ses Associés, quand il nétoit plus tems d’en faire sur la Place” (I, 9)’ (Josephine Grieder, Anglomania in France 1740–1789: fact, fiction, and political discourse, pp. 77–8).

Cioranescu 13540; Grieder, p. 151; Quérard I, 467. WorldCat lists 4 copies outside Europe (Newberry, Harvard, Illinois, Yale).

02. [CAYLUS, Anne-Claude-Phillippe, comte de]. Soirées du Bois de Boulogne, ou Nouvelles francaises et angloises, rédigées par M. le Comte de **** … A La Haye, chez Jean Neaulme. 1742.

Two vols bound in one, 12mo (160 x 92 mm), pp. viii, 295, [1]; [4], 311, [1], including half-title for vol. II (a half-title for vol. I apparently not called for); some occasional light marginal browning; contemporary mottled sheep, rubbed, corners worn, minor scraping to boards, marbled endpapers, spine gilt with red morocco lettering-piece, chipped at extremities; with gilt arms of Élisabeth-Alexandrine de Bourbon (Guigard, p. 115) stamped both boards, sometime effaced. £450
First edition of ‘a semi-Decameron in which two of the storytellers are British’ (Grieder, p. 69). The author sets the narrative in a wood where several British and French travellers meet, and each tell a tale; the sum of these tales comprises the work.

After distinguishing himself in the French army as a young man, Caylus (1692–1765) went on to make a name for himself in classical scholarship with his Recueil d’antiquités égyptiennes, étrusques, grecques, romaines et gauloises (6 vols, 1752–5). He was also a keen etcher and engraver, and had a strong interest in printmaking. His literary works, such as Soirées, are less well known, though he did publish a number of stories recounting the less reputable side of Parisian life, which were published posthumously.

Provenance: from the library of Élisabeth-Alexandrine de Bourbon (1705–1765; granddaughter of Louis XIV by his mistress Madame de Montespan), a princesse du sang who was generally known by the courtesy title of Mademoiselle de Sens. Tantalisingly, Caylus’ book is dedicated ‘A Son Altesse, Madame la Princesse de ***’.

Cioranescu 16256; Grieder, p. 151. WordCat lists 5 copies (BnF, Harvard, Koninklijke Bibliotheek, Ottawa, Princeton), to which Library Hub adds none (of this edition).

WITH AN ORDINARY ENGLISHMAN AS THE MAIN CHARACTER


8vo (158 × 96 mm), pp. [8], 356, [4], title-page printed in red and black, small copperplate engraved vignette signed ‘Eben’; some light browning and soiling, particularly to first few gatherings, waterstain to lower right-hand corner of gathering M, front endpapers soiled and rather ragged; contemporary vellum, a little marked; bookplate of Erik Larsson Bremberg. £150

First edition of a novel following the life of ‘Chevalier Shroop’, an ordinary Englishman (‘Je me contenterai de dire qu’il étoit Anglois, que ses Ancestres n’étoient pas ni de la première qualité, ni du rang le plus abject’, p. 1) who learns life lessons about love and jealousy, generosity and ambition, and, ultimately, the importance of family: ‘Il fit ses adieux à sa chère femme, & à ses enfans avec une grande tranquillité d’esprit, &
après s'être retourné d'un autre côté il passa de ce monde à l'éternité, comme s'il fe fût laissé aller à un doux sommeil (p. 355).

Toussaint (1715–1772) was a lawyer, translator, and man of letters who collaborated with Diderot on the Encyclopédie (1751–1772). He was best known in his time for Les Mœurs (1748), a scandalous novel reprinted over a dozen times in its first year alone, and referred to by Robert Darnton as a part of 'the first great barrage of Enlightenment works' (The Forbidden Best-Sellers of Pre-Revolutionary France, p. 90).

Cioranescu 62080; Grieder, p. 152. WorldCat lists 4 copies outside Europe (Indiana, Yale, Princeton, Penn).

SCATOLOGICAL HUMOUR

04. [DUCLOS, Chevalier]. Histoire et avantures de Milord Pet. Conte allégorique, par Madame F** [i.e. Marie-Antoinette Fagnan].
A La Haye Chez Gosse Junior. 1755.

12mo (174 × 102 mm), pp. [4], 68; some unobtrusive light foxing; later quarter purple morocco, upper edge trimmed, the others uncut, green vellum tips, rubbed with one or two small points of wear, spine sunned. £250

Sole edition, scarce. A parodic romp following the life of one Milord Pet, rife with puns and dirty humour: 'Milord Pet naquit à Culote, Ville des Pays-Bas, entre les embrassements de deux soeurs nommées Fesses. Sa mere Gros-ventre ne le porta pas long-terms…' (p. 3). Jeanne Fesse, the supposed author, we assume is likewise a play on words. The hero leaves the Low Countries in order to dabble in being a soldier, a musician, and doctor, with humorous consequences for each

Although the title-page attributes the work to Madame Fagnan, a writer of fairy-tales, later scholarship gives the author as the Chevalier Duclos. The use of 'Milord' for the central character is odd, and perhaps another obfuscation, a marketing ploy to cash in on the craze for 'English' books.

Cioranescu 25906; Grieder, p. 153; Bibliotheca scatologica, p. 41. WorldCat lists 3 copies only (BnF, Monash, Ohio State), to which Library Hub adds the Rylands copy.
A FRENCH EXPAT IN ENGLAND

05. [GUILLOT DE LA CHASSAGNE, Ignace-Vincent, abbé]. Mémoires du comte de Baneston, écrits par le Chevalier de Forceville … A La Haye: Et se trouve à Paris chez Duchesne, Libraire … 1755.

2 vols in one, 12mo (158 × 90 mm), pp. 239, [1], 234; some occasional light browning and spotting, particularly to endpapers; contemporary mottled calf, rubbed with some surface wear, spine gilt in compartments, creased, spine chipped at tail, early ms. ink inscription to title-page and front free endpaper, and purchase note (dated 1839) to front pastedown. £500

Sole edition of a novel whose protagonist, the comte de Baneston, ultimately chooses to live in England over his native country of France: ‘L’Angleterre fut le Pays vers lequel j’adressai mes pas. La pureté de ses moeurs, & l’estime qu’ont pour elle toutes les nations de l’Europe, me forcerent de lui donner la préférence’ (II, 232). Guillot de La Chassagne (1705–c.1750) was a minor novelist and playwright born in Besançon known best for his play Les Français au Port Mahon (1756).

Ciornescu 33235; Grieder, p. 153. WorldCat locates no copies outside Europe.

HELL HATH NO FURY

06. [RICCOBONI, Marie-Jeanne]. Lettres de Mistriss Fanni Butlerd, à Milord Charles Alfred de Caitombridge, Comte de Plisinte, Duc de Rafliingth, écrites en 1735, traduites en l’anglois en 1756, par Adélaïde de Varançai [pseud.]. A Paris, par la Société des Libraires. 1757.

Small 8vo (159 × 97 mm), pp. 164, title-page printed in red and black; a nice bright copy in near-contemporary German sprinkled boards, ms. paper spine label; extremities worn, headcap bumped. £375

Although presented as a translation from the English (to aid sales), this is in fact an original French novel, one of two editions published the
same year, the other in Amsterdam (no priority apparently established). It tells a torrid love affair, in which the heroine, Fanni, gives in to passion and becomes the mistress of a gentleman only to discover that he has decided to marry another woman. In revenge, she publishes the letters between them: ‘Vous avez détruit ma tranquillité; est-il en vous de la faire renaître? Le bien que vous m’avez ôté ne subsiste plus; le Ciel même ne peut réparer mes pertes’ (p. 164).

Riccoboni (1713–1792) was a French actress who became one of France’s great sentimental novel writers. Even Diderot, who held her acting abilities in low regard, famously praised her as a novelist: ‘Cette femme écrit comme un ange, c’est un naturel, une pureté, une sensibilité, une élégance, qu’on ne saurait trop admirer.’ And, while the rumour that Marie Antoinette had a Riccoboni novel bound to resemble a book of hours so she could read it while appearing chaste ultimately holds no water, it certainly bears witness to how fashionable she was at the time. She also held a long-standing interest in all things English; not only did she translate several English plays into French, but she also fostered an enduring friendship with David Garrick, who championed her novels in England (Oxford DNB).

This edition not in Cioranescu or Grieder (see 53039 and p. 153 respectively for the Amsterdam edition). WorldCat lists 2 copies outside Europe (Berkeley, Duke).

ENGLAND: ‘SAVANT, PROFONDE, ÉCLAIRÉE, SINGULIÈRE ET HARDIE DANS SA FAÇON DE PENSER’

07. [RICCOBONI, Marie-Jeanne]. Mémoires de Miledi B... Par Madame R ... [amended in an early hand to: Mademoiselle / Melle de la Guesnerie] A Amsterdam, et se trouve à Paris, Chez Cuissart, Libraire ... 1760.

4 vols in one, 12mo (134 × 73 mm) in eights and fours, pp. [4], 152; [2], 119, [1]; [2], 130; [2], 159, [1]; some very light browning; title-page to vol. I laid down; early nineteenth-century quarter calf, rubbed, vellum tips, smooth spine gilt in compartments with red morocco lettering-piece. £450
First edition, sometimes attributed (as here, by a previous owner) to Charlotte-Marie-Anne Charbonnier de La Guesnerie, despite two of Riccoboni’s other novels being referenced in the ‘Avis du Libraire’ at the beginning of the first volume. The novel follows the life of ‘Miledi B’, whose French father ‘voluntarily exiled himself [in England] because “cette Nation savant, profonde, éclairée, singulière et hardie dans sa façon de penser, offroit un vaste champ à l’activité de son esprit” (I, 24)’ (Grieder, p. 70).

Cioranesco 35809; Grieder, p. 154. WorldCat lists 3 copies outside Europe (Illinois, Berkeley, Bibliothèque Nationale de Québec).


2 works bound in one vol., 8vo (201 × 139 mm), pp. [4], 46, with an engraved plate, head-, and tailpiece by De Ghent after Eisen, and an engraved title vignette; [4], 50, with an engraved plate, head-, and tailpiece by De Ghent after Eisen, and an engraved title vignette (repeated from Nancy); light waterstaining to some leaves, small stain to the fore-margin of C2 in the first work, slight insect damage to the lower corner of last few gatherings (not affecting text); old paper wrappers, ms. ink to spine, a couple of snags to spine, but sound. £250

First editions. The first work here, ‘imitée de l’anglais’, recounts a young English woman’s fall to ill repute via a scurrilous young man, much in the style of Richardson: ‘Nancy, having (unjustly) lost her reputation, dies of shame; the father curses and disinherits the son before his death; and the hapless Bentley, returning too late to save either, goes raving mad and finally expires after two years in a mad house … To say that Nancy is an exercise in social realism would be a considerable exaggeration. Nevertheless, the use of vocabulary and factual detail—footnoted when necessary—and the relevance of the social milieu to the action indicate a conscious authorial effort to achieve a more authentic national flavour. Other writers, above all the indefatigable Mme de Malarme, avail themselves equally of these techniques’ (Grieder, p. 80).

I: Cioranescu 9058; Quérard I, 93. WorldCat lists 4 copies outside Europe (Toronto, University Club of New York Library, Harvard, Princeton). II: Cioranescu 9057; Querard I, 93.


12mo (165 × 94 mm), pp. [2], 200; some light browning and finger-soiling, one or two small damp stains; contemporary polished mottled calf, marbled endpapers (rear free endpaper sometime cut away), a little rubbed with the odd scuff, spine gilt in compartments with red morocco lettering-piece, spine chipped at tail; modern bookplate (‘Joaquim Pessoa’). £300

First and only edition of a truly cross-Channel novel of friendship and betrayal, beginning with the happy meeting of a Frenchman and an Englishman (‘Le Comte avoit lié une connoissance étroite & solide avec un jeune Anglais qui étoit venu à Paris, moins pour y admirer les prodiges de l’art, qui étonnent le vulgaire, que pour étudier les hommes. Le Comte avoit puisé dans les ouvrages des Anglais, une estime profonde pour cette nation’, pp. 6–7), and
ending with the unhappy death of two lovers (‘Ainsi périrent deux amans dignes d’un meilleur sort…’, p. 203).

Sacy (1746–1794) was a politician and member of the National Convention known best for his political writings as well as for contributing to some supplemental volumes of Diderot’s *Encyclopédie*.

Cioranescu 58039; Grieder, p. 156. WorldCat locates the McMaster copy only outside Europe.

‘THE MOST EGREGIOUS EXAMPLE OF A FAKE TRAVELLER’S ACCOUNT’


4 vols, 8vo (163 × 102 mm), pp. [2], 28, 368; [2], viii, 368; [2], viii, 400; [4], 376, [2]; old water stain to the fore-margin of the first few leaves in vol. II, some light browning elsewhere, more so to the margins at the end of vols I and III; contemporary mottled calf, red morocco spine labels (vol. III bound almost identically, but seemingly from another set), marbled endpapers; a little rubbed, some corners worn, to vol. IV headcap chipped, upper joint starting, but firm, a few marks. £500

First edition. Contant d’Orville (c.1730–c.1800) was a prolific writer known best for his extensive ethnographic *Histoire des différents peuples du monde* (1768), and history of *opéra bouffon* (1771). Here he offers a kaleidoscopic view of England and its people, supposedly based on personal experience, but the whole work is invention. In fact, Josephine Grieder calls it ‘the most egregious example of a fake traveller’s account … His method of presentation follows exactly that of the legitimate visitors. He insists on his impartiality’ (pp. 40–1n), though has plagiarized other works.
The account is divided into 45 ‘nights’, which cover a wide range of topics, from politics, and the English antipathy towards the French, to literature (Chaucer, Shakespeare, Spenser, Milton, Dryden, Pope), and women, including a visit to an Englishwoman’s library, where the author finds ‘des Livres parfaitement bien rangés … [et] superbement reliés & bien dorés’ (II, 278).

Cioranescu 21098; Quérard II, 277.

SELF-RUIN AND SHAKESPEARE, A NOVEL


12mo (164 × 94 mm), pp. xvi, 287, [1]; complete with the half-title; light marginal waterstain to the first couple of leaves, the odd mark elsewhere; contemporary mottled calf, very slightly rubbed, small chip at head of upper joint, short crack at foot, spine gilt in compartments, gilt lettering-piece. £950

First edition. It appeared the following year in English translation, *The Englishman’s Fortnight in Paris; or, the Art of ruining himself there in a few Days*, stating that the book had been suppressed in France.

It is not, of course, by Sterne at all, but an original novel by the quarrelsome young Jacobite Sir James Rutlidge (also Jean-Jacques Rutledge, 1742–1794). Born in Dunkirk, of French–Irish descent, and brought up bilingual in English and French, ‘Rutlidge’s principal claim to fame was his promotion of English literature in France. In *Observations à messieurs de l’Académie française* (1776) he provided a spirited defence of Shakespeare’s superiority over French dramatists, attacking Voltaire for his earlier criticisms of the English writer’ (*Oxford DNB*). Such criticism also appears here, with a 12-page preface devoted to the defence of Shakespeare against the claims of Voltaire, and incidental reflections on the comparative merits of French and English literature scattered throughout.

The novel itself tells the story of the rapid demise of a young English aristocrat during a visit to Paris. Seduced by the glittering *beau monde*, he attends balls, the races, galleries and the theatre, and (naturally) falls in love but, in a series of unfortunate events, loses all his
money and finds himself imprisoned for debt. The novel’s critique of French society made it notorious in its day, especially since Rutlidge neglected to disguise several of its characters, notably the painter Jean-Baptiste Greuze whose atelier the hero visits, occasioning a discussion on the decadence of contemporary French art. Despite its obvious caricatures, it is a serious comparison of English and French character and must be worthy of a modern reprint.

Cioranescu 57877; Gay III, 912–3; Grieder, p. 158.

WHEN IN LONDON, GO SEE SIDDONS ON THE STAGE


2 vols bound in one, 12mo (165 × 94 mm), pp. [4], 283, [5], 276; complete with half-titles; some light browning, finger-soiling, and occasional spotting, a few small stains to title of vol. I, and lower right-hand corner of M3 torn away, affecting 3–4 words only in a footnote; contemporary mottled sheep, rather dry and worn, marbled endpapers, spine gilt in compartments with red morocco lettering-piece, spine chipped at extremities, more so at tail, joints cracking but sound, near-contemporary ms. ink notes to rear free endpaper. £350

Sole edition of an epistolary novel set in England. The author, Charlotte de Bournon, comtesse de Malarme (b.1753), employs plenty of national colour in her narrative; going to Drury Lane to see Sarah Siddons perform Shakespeare, for example, seems to be employed as a particularly ‘English’ activity: ‘Un jour … je fus sollicité pour conduire Mylady Ransford & Mistress Madners à Drury-Lane. On donnoit une Tragédie de Schakespear. La fâmeuse Sidon devoit y jouer, & comme cette excellente Actrice attire toujours une grande affluence, il fut question de retenir des places’ (p. 14).

English characters are portrayed as cultured and well-travelled in this and similar novels, though Grieder notes in her study that they often lack the refinement and manners of the French: ‘It is not surprising … to find
that the novelists—in particular their English characters—urge [others] to go to France to polish their manners … “Puisque tu es décidé à voyager,” mylord Walton (1788) counsels Sir Hugh, “donne à la France une preference qui lui est bien due; c'est là, dit-on, que l'on trouve la politesse, l'amabilité et l'agrément” (I, 4)’ (Grieder, p. 96).

The daughter of a lord and wife of a lieutenant who served in the American War for Independence, Malarme was able to fully commit to novel-writing around 1780 and produced over forty in her lifetime. Several had a strong English connection, if not a fully Anglocentric theme, as here.

Cioranescu 41933; Grieder, p. 162; Quérard V, 458. WorldCat lists 4 copies only (BnF, Cambridge, Stanford, Augsburg); Library Hub adds none.