

# LAYOUT FOR IMAGINARY VOYAGES EXHIBITION – IN ONE CURVED CASE

## MOON 1

### 1A

Voyage dans la lune avant 1900 by A. De Ville D'Avray.

Paris : Librairie Furne, Jouvet & Cie., [1892]

Mr. Baboulifiche decides to take the first trip to the moon. Accompanied by his servant Papavoine, he goes on a hot air balloon. Their balloon bursts before silting suddenly. There, the two heroes meet gigantic mussels, flying spiders, horrible monsters, lunar soldiers ... What an adventure! A dream come true or a nightmare?

Reissue of an extraordinary and not found picture book for children, dating from 1892, considered one of the first science fiction books. A fantasy that continues to act in the superb reproduced lithographs.

HARVARD BLOG:

Gigantic Bats in Space!

[Jump to Comments](#)

*This post is part of an ongoing series featuring items from the newly acquired Santo Domingo collection.*

[Voyage dans la lune avant 1900](#) is an extraordinary French children's book that is composed primarily of color lithographs by Herold & Cie., which are based on the original designs of A. de Ville d'Avray's. Almost nothing about the author A. de Ville d'Avray is known. In his Preface he says that he made the book for his children "sheet by sheet during the long evenings of winter." It was published around 1892 and is considered by some to be the first science fiction book. The text features two characters M. Baboulifiche and his faithful servant, Papavoine. They transport themselves in a hot air balloon to the moon, but after crashing face a number of monstrous and surreal creatures. Once they are able to escape some dangerous situations on the moon they are taken by gigantic bats to Saturn and end up suffering several versions of death, including being eaten by flying lizards. In the end we discover that it was all a terrible dream as Baboulifiche wakes up safe in hhome. Voyage dans la lune avant 1900 / par A. De Ville D'Avray. Paris : Librairie Furne, Jouvet & Cie., [1892]. [PN56.V6 V4 1892](#). can be found at [Houghton Library](#) along with many other more contemporary science fiction titles in their [Science Fiction Collection](#).

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## INTERPLANETARY VOYAGES 1

### 1B

Voyage d'un âne dans la planète Mars by Gabriel Liquier.

Genève : Lith. Excoffier, 1867.

PRINCETON BLOG

Born in Anduze, Liquier studied theology and spent three years as a minister in Ardèche before moving to Paris and changing careers. He went on to publish both images and texts, sometimes using the pseudonyms "Trick" and later, "Trock" for his caricatures. Liquier was only twenty-four, studying in Geneva, when he created this cartoon book about a donkey traveling to Mars, a satire on both Geneva politics and the French. Of particular note is his early use of the cartoon cell and progressive narrative, not unlike the early work of Rudolph Töpffer (1799-1846).

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## INTERPLANETARY VOYAGES 2

### 1C

The ship that sailed to Mars : a fantasy, told and pictured by William M. Timlin.

Published:New York : Frederick A. Stokes Company, [1923]

FROM DAVID BRASS RARE BOOK SITE

TIMLIN, William M.

**Ship that Sailed to Mars, The**

New York: Frederick A. Stokes Comapny, 1923. Item #03973

William Timlin's Masterpiece  
'The Ship That Sailed To Mars'  
Forty-Eight 'Fantastic' Color Plates

TIMLIN, William M. *The Ship that Sailed to Mars, A Fantasy*. Told and Pictured by William M. Timlin. New York: Frederick A. Stokes Company, [1923].

First American Edition. Limited to 250 copies for the US of which this is number 43.

Large quarto (12 x 9 3/16 inches; 305 x 233 mm.). 96 pp. All on thick gray paper, comprising forty-eight mounted color plates and forty-eight mounted leaves of calligraphic text.

Quarter vellum over gray boards, front cover decoratively lettered in black, spine elaborately stamped in gilt, gray end-papers. A near fine copy, the gilt on the spine bright and fresh, one of the best that we have ever seen.

William Timlin (1893-1943), "born in Ashington, Northumberland, Timlin was educated in England but emigrated to South Africa before 1915 and studied art there. He did illustrations in pen and ink and watercolour, and exhibited regularly in South Africa, where he practised as an architect. He wrote stories, composed music, illustrated periodicals, produced watercolour fantasies, painted in oil, and produced etchings. His book, *The Ship That Sailed to Mars*, was published in 1923 and the film rights were purchased in the US, where Timlin was popular during his lifetime. It has been asserted that the illustrations to this book put him in the top ten of fantasy illustrators with Rackham, Dulac, Goble and Nielsen. He died in Kimberley, South Africa" (Alan Horne, *The Dictionary of 20th Century British Book Illustrators*).

"The most original and beautiful children's book of the 1920s was William M. Timlin's masterpiece *The Ship That Sailed to Mars: A Fantasy*. Excelling the production values previously lavished on Willy Pogany and Harry Clarke, George Harrap published this huge and magnificent volume in November 1923, finely bound in quarter vellum richly decorated in gilt. 'Told and Pictured by William M. Timlin', the book contained 48 superb colour plates by the artist, alternated throughout with 48 leaves adorned with his fine calligraphic and poetic text. These pieces of art were all mounted by hand on grey matte paper, reminiscent of Harrap's best pre-war editions de luxe, notably Pogany's *The Rime of the Ancient Mariner*. Timlin's fantasy is a magical combination of science fiction and fairyland. His watercolours equal the best work of Arthur Rackham and W. Heath Robinson, seen to great effect in 'The Raising of the Tower', 'The Celebration', 'The Palace Gardens', 'The Seven Sisters' (living in compact little moons, each complete with doors, windows and chimneys), 'The Jeweller's Shop' ('An elf would run out from some low-browed jeweller's shop and press a priceless ruby into his hand'), and 'The Temple' ('Myriad-pinnacled, with daring spans of flying buttress and airy bridge, a place of supreme happiness').

The film rights to the book were sold in America, but the movie, which was to be called *Get Off the Earth*, was never completed... His later series of paintings, intended as plates for a book to be entitled *The Building of a Fairy City*, were never published in that form, but some (including the magical 'Fantasy and Triumphal Arch') have been issued as postcards in South Africa" (Richard Dalby, *The Golden Age of Children's Book Illustration*, p. 102).

"Only 2000 copies were printed (including 250 copies prepared for distribution in America under the Stokes imprint). Harrap's remaining stock of the book and the original drawings were destroyed by enemy action in early 1941 and the first edition is scarce." Locke, *A Spectrum of Fantasy Volume II*, p. 109.

FROM BAUMAN BOOKS BLOG

Timlin: *The Ship that Sailed to Mars*

Embry Clark Embry Clark  
May 27, 2013

It is a truth universally acknowledged that people who work in a rare book gallery are nerds. Over time, this nerdiness is inexorably expanded – or exacerbated, depending on your point of view – by our exposure to the books.

What this means is that we get excited about weird things. And by excited, I mean seriously excited. We're talking seal-clapping exuberance over a dust jacket (as in the first time I saw a first edition of Hemingway's *Death in the Afternoon*) or a small photograph (as in the signed vintage carte-de-visite of Robert E. Lee currently on display at our Las Vegas gallery).

*Death in the Afternoon*  
1932 first edition, first issue of *Death in the Afternoon*

1865 signed carte-de-visite of Robert E. Lee  
1865 signed carte-de-visite  
of Robert E. Lee

What this also means is sometimes that excitement evolves into outright obsession. Because who knew that the publication history of Darwin's *On the Origin of Species* was so fascinating? Or that polar explorers were such lunatics? Or that some of the most beautiful books published in the 20th century are stories you've never read, illustrated by people you've never heard of?

1923 first edition of *The Ship that Sailed to Mars* in the original dust jacket. Inset illustration: *The Meteor*.  
1923 first edition of *The Ship that Sailed to Mars* in the original dust jacket. Inset: *The Meteor*.

*The Ship that Sailed to Mars* is one of those stories, and William Timlin is one of those people. Published in England in 1923 in an edition of only 2000 copies – a mere 250 of which were made available in America – *The Ship that Sailed to Mars* contains 48 color plates, which alternate with 48 pages of Timlin's own calligraphic text. It's the story of an Old Man who has long dreamed of sailing to Mars "by way of the Moon and the more friendly planets."

Table of Contents. The story goes that the publishers, George Harrap, were so pleased with the balance between the illustrations and the text that they decided to print the book without any type-setting.

Table of Contents. The story goes that the publishers were so pleased with the balance between the illustrations and the text that they decided to print the book without any type-setting.

So, the Old Man sets about designing and building a ship. Helping him are several crones, the Elf King's best metal-worker, and fairies. Lots of fairies. Naturally. They suffer through failed designs and false starts. They debate how many cabins the ship should have and what food they should bring. They select gifts for the fairies they will meet on Mars, for "they have known from oldest times that on Mars there dwell those Fairies who fled the Moon when that unhappy planet cooled from sunny opulence to clearest shimmering ice." Until at last the Ship is a reality – one made of lightweight wood "from the grove of a friendly gnome" and decorated with carved golden plates and ropes of sapphires, diamonds, rubies, and amethysts, with peacock hangings, rose silks, and a gleaming figurehead in the form of a phoenix. They set sail at sunset.

Along the way the Ship and her crew encounter all manner of creatures – both terrifying and lovely. Primordial monsters, sinister storms, Eden's own serpent with jewels for eyes. Benevolent air sprites, constellations come to life, Greek myths, and a planet populated entirely by pirates.

Until at last, "through an opportune gap in the encircling stars," they spy "the tiny Orb that was the Wonder World of Mars." Upon landing, the Old Man and his companions meet with a warm welcome. They are wined and dined and toured through the city.

Of course, no Fairy City is complete without a Princess. And every Princess needs a champion to complete an impossible task. Who better than the Old Man from Earth?

Indeed, the Old Man must once again take his life in his hands by traveling through the Iron Hills to the Thunder City. Once there, he must rescue the Prince (beloved of the Princess) who has sadly fallen prey to the Misery peculiar to that region.

It doesn't spoil the loveliness of the specifics to say that the Old Man succeeds – after a fashion.

It seems small in the face of Timlin's art, but what I love most about *The Ship that Sailed to Mars* is the ship itself, the fact that it's an old-fashioned sailing ship rather than a fantastical rocket ship.

It's worth noting that Timlin was born in 1892 in a coal-mining town called Ashington, which sits along the North Sea in Northumberland, England's northernmost county. (Shortly before the outbreak of World War I, Timlin's family emigrated to South Africa, where he went on to become a successful architect and artist.) Having grown up at the water's edge myself, I know how much time you spend watching ships go by, how prominently those ships can figure in a child's imagination – and how they linger, even into adulthood.

As one of my colleagues, who was also raised along an English coast, said: "Living on the sea, you come to the edge of civilization... you can go anywhere." Even Mars.

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## INTERPLANETARY VOYAGES 3

### 1D

Extract from *Captain Stormfield's visit to heaven* by Mark Twain.  
New York ; and London : Harper & Brothers, [1909]

FROM: <https://blog.bookstellyouwhy.com/case-studies-in-collecting-captain-stormfields-visit-to-heaven>

Samuel Langhorne Clemens, better known by his pen name Mark Twain, met Captain Edgar "Ned" Wakeman in 1866 aboard the *Americas*, after already having heard much about him. Twain found Wakeman a most amicable traveling companion, and the celebrated sea captain would live on in a number of Twain's books, most notably *Captain Stormfield's Visit to Heaven*.

Captain\_Edgar\_WakemanWakeman Proves a Colorful Character

By the time Twain encountered Wakeman, he'd already had years of maritime adventures, surviving a tiger bite, sailing through cyclones, and killing a man who attacked him with a knife in Havana. He'd witnessed duels and smuggling along the Tabasco River. In one notable episode, Wakeman took control of the *New World* after the Sheriff tried to seize it to pay the owner's debts. Wakeman claimed the crew needed to remove rust from the engine and fled to Panama.

The captain realized how much money he could make taking immigrants from Panama to San Francisco (at least \$300 per person, a considerable sum in those days) and arrived in San Francisco on July 11, 1850. Though Wakeman's maritime career included interludes to try his hand at farming and gold mining, he spent the majority of his life on the high seas.

Twain noted that Wakeman "knows how to tell his stirring fore-castle yarns, with his strong, cheery voice, animated countenance, quaint phraseology, defiance of grammar, and extraordinary vim in the matter of emphasis and gesture, he makes a most effective story even out of unpromising material." On March 18, 1874, Twain wrote to his brother Orion about Wakeman, identifying him as the captain who had hanged a crew member for killing a Negro man and telling Orion that he was to help Wakeman edit and "share the profits" in his memoir. Twain promised to write the introduction and get the book published. (View the entire letter over at the Mark Twain Project.)

#### Seeds of Twain's Final Published Work

Wakeman unfortunately would not live to see the publication of his memoir. *Log of an Ancient Mariner* was published in 1878, three years after he passed away. In the meantime, Twain had campaigned for Wakeman's financial relief in 1872, and the Captain died in relative poverty despite Twain's best efforts. Though Wakeman's memoir is relatively unknown, his character lives on in *Captain Stormfield's Visit to Heaven*. The work has fascinated both Twain scholars and rare book collectors since its publication.

*Twain\_Captain\_Stormfield\_Visit\_Heaven* Twain likely started *Captain Stormfield's Visit to Heaven* in 1868, almost immediately after Wakeman told him a story about having seen heaven. By about 1873, Twain seems to have had about 40,000 words written. He shared the draft with WD Howells, who urged Twain to publish the manuscript as it was.

Instead Twain decided to turn the story into "a burlesque of *The Gates Ajar*," a popular novel written by Elizabeth Stuart Phelps in 1868. The book was quite sentimental--and extraordinarily popular. Phelps rejected conventional notions about heaven, such as angels' finding fulfillment in prayer and reading scripture. And while he expressed disdain for *The Gates Ajar*, Twain actually adopted many of Phelps' ideas for his own book.

Over the next three decades, Twain would repeatedly return to *Captain Stormfield's Visit to Heaven*. Sometimes he'd add to it, but he always put it down again, perhaps unsure what direction to take. Twain's notes indicate that he considered having Stormfield visit Hell, a truly Dantean touch. Twain also worked his friend Joseph Twitchell into a few chapters as the character "Peters." Twain's wife, Olivia, apparently admired the story, but she also found it blasphemous. It's possible that Twain put off publication due to Olivia's objections. That didn't stop him from reading parts of the tale to friends.

#### The Many Versions of 'Captain Stormfield'

In February 1906, Twain mentioned *Captain Stormfield's Visit to Heaven* during his autobiographical dictation and recounted Wakeman's own tale of visiting heaven. Not long after, Twain submitted part of the work to *Harper's Magazine*. Editor George Harvey actually rejected it for being "too damn godly." But he changed his mind and published two excerpts, in December 1907 and January 1908.

In October 1909, Harper's published *Extracts from Captain Stormfield's Visit to Heaven* as a Christmas gift book. Editors managed to stretch the short work to a whopping 121 pages with illustrations. It would be the last of Twain's books published during his lifetime. Meanwhile, Twain never supervised the publication of the entire manuscript, and it's difficult to date his various emendations.

These factors resulted in a number of inconsistencies among the different versions of the work. For example, in the first edition of *Extracts*, Captain Stormfield's first name is Eli. But in the first full posthumous version, he's Captain Ben Stormfield.

In 1952, Dixon Wecter prepared a fuller version of Twain's last work. It appeared in *Reports from Paradise*. Wecter attached the first two "chapters" to a previously unpublished piece called "Letter from the Recording Angel." Then in 1970, Ray D Browne published a still fuller version in *Mark Twain's Quarrel with Heaven: Captain Stormfield's Visit to Heaven and Other Sketches*.

## 1D

L'astronautique by Robert Esnault-Pelterie.  
Paris : Imprimerie A. Lahure, 1930.

#### FROM WIKIPEDIA

Robert Albert Charles Esnault-Pelterie (November 8, 1881 – December 6, 1957) was a French aircraft designer and spaceflight theorist. He is referred to as being one of the founders of modern rocketry and astronautics, along with the Russian Konstantin Tsiolkovsky, the German Hermann Oberth, and the American Robert H. Goddard.

He was born on November 8, 1881 in Paris to a textile industrialist. He was educated at the *Faculté des Sciences*, studying engineering at the Sorbonne.

He served in World War I and was made an *Officier de la Légion d'Honneur*.

In November, 1928, on board the Ile de France while sailing to New York City, he was married to Carmen Bernaldo de Quirós, the daughter of Don Antonio and Yvonne Cabarrus, and granddaughter of General Marquis of Santiago, Grandee of Spain, Head of the Military Household of Queen Isabella II.

He died on December 6, 1957 in Geneva.

#### Rocketry

He became interested in space travel, and, not knowing of Tsiolkovsky's 1903 work, in 1913 produced a paper that presented the rocket equation and calculated the energies required to reach the Moon and nearby planets.[9] In this talk, he proposed the use of atomic energy, using 400 kg of radium to power an interplanetary vehicle. His culminating work was L'Astronautique, published in 1930. A later version published in 1934 included details on interplanetary travel and applications of nuclear power.

On June 8, 1927, Esnault-Pelterie gave a symposium for the Société astronomique de France (French Astronomical Society) titled L'exploration par fusées de la très haute atmosphère et la possibilité des voyages interplanétaires, concerning the exploration of outer space using rocket propulsion. Jean-Jacques Barré attended this lecture, and developed a correspondence with Esnault-Pelterie on the topic of rockets.

In 1929 Esnault-Pelterie proposed the idea of the ballistic missile for military bombardment. By 1930, Esnault-Pelterie and Barré had persuaded the French War Department to fund a study of the concept. In 1931, the two began experimenting with various types of rocket propulsion systems, including liquid propellants. The same year he ran a demonstration of a rocket engine powered with gasoline and liquid oxygen. During an experiment with a rocket design using tetra-nitromethane he lost three fingers from his right hand during an explosion. Ultimately, their work failed to create an interest in rocketry within France.

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## MOON 7

### 1E

Andersen, H. C. (Hans Christian), 1805-1875.

Andersen's fairy tales / illustrated by Elizabeth MacKinsty ; with an introduction by Anne Carroll Moore.

New York : Coward-McCann, c1933.

#### FROM WIKIPEDIA IN RE: THE GALOSHES OF FORTUNE

The story is set in Copenhagen. A group of guests are holding a large party. During the festivity Counciler of Justice Knap argues that the Middle Ages were a time better than their own, more specifically the time of King Hans. Suddenly two fairies arrive, dressed up as house maids. One is old, Dame Care, the other is a minion of Dame Fortune. The dame has brought a pair of galoshes along that can transport whoever wears them to whatever time, place or condition in life that he desires. And his every wish in regard to time and place will be instantly granted. Dame Care predicts that it will nevertheless make the person unhappy, wishing he was back in the present.

As the party concludes Councilor Knap decides to go home. He finds the galoshes, puts them on and is sent back to the reign of King Hans. He is not immediately aware of what happened, but does notice that the unpaved streets are full with filth and mud. He notices a procession for the Bishop of Seeland and assumes it's for the bishop from his time period. As he wants to cross the bridge to Palace Square he notices it's gone and ask two men in a boat where the bridge is and that he wants to go to Christian's Harbour on Little Market Street. The men have no idea what he is talking about and Knap has trouble understanding their speech, which he assumes is an accent that belongs to people of Bornholm. As a result, he continues his walk, frustrated that not only the bridge is gone and all the lights are out, but that there are also no cabs to take. He decides to walk back to the East Street, but to his amazement the East Gate is now a meadow. Knap assumes he must be ill and desperately wants to go home, but he can't recognize any of the buildings. As he enters a tavern he tries to find his local paper, but they don't have it. When he notices a woodcut of a meteor over Cologne he wonders where the owners "got this rare old print?". As he discusses the content he gets into a conversation in Latin with a man who holds a bachelor in theology. They discuss many topics and Knap keeps misinterpreting these medieval topics for events that happened in his own lifetime. For instance, he confuses a remark about the Black Plague with a reference to a cholera epidemic in the 19th century. As the evening continues they all begin to drink more and Knap is repulsed by the vulgar behaviour of the people. He decides to sneak out, but the others pull him back from under the table by his feet, thereby pulling off the galoshes and breaking the spell. Waking up in his own age Knapp assumes it was all a dream and now fancies his own time period as the best.

Next, a watchman tries the galoshes on. He wishes to be the lieutenant, because he assumes his life is much better than his. The galoshes do their work and suddenly the watchman becomes the lieutenant, sitting at his desk. He notices the lieutenant had written a poem called, "If Only I Were Rich", which confesses that the lieutenant actually feels he is short on money and is lonely as a result. Then he realizes he would rather be a watchman, because he at least has a wife and children who share his joy and sorrows. The galoshes then transform him back into himself. The watchman, still unaware what has happened, watches a falling star. He wishes he could travel to the Moon and suddenly the galoshes send him there at the speed of light. There he meets several Moon men who all wonder whether Earth is inhabited and decide this must be impossible. Back on Earth the lifeless body of the watchman is found and he is brought to a hospital, where they take his shoes off, breaking the spell again. He awakens and declares it to have been the most terrible night he had ever experienced.

ETC. ETC.

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## MOON 2

## 2A

Duclos, Charles Pinot- 1704-1772.

Acajou et Zirphile, : conte.

A Minutie [i.e. Paris] : [Prault], M.DCC.XLIV. [1744]

Local notes:BEIN 2014 +832: Extra-illustrated with 84 hand-colored engraved cutouts plus 2 cut-outs drawn in manuscript laid in between each leaf except pages 20-21. The cut-outs are possibly from a series of prints by Augsburg printer and engraver Martin Engelbrecht intended for a peep show (between 1720 and 1730?). Bookplate: Ex libris Dr. Maurice Gizardin. Blind-stamp: Bibliothèque du docteur Maurice Gizardin. Manuscript label on front panel of binding: Souvenir de famille. Les petites images qui sont dans ce volume ont été découpées par un Mr Papévérand (?) père ou grand père de ma grand'mère Coutard. Manuscript notes on free front endpaper and verso of cut-out at p. 16-17.

Notes:A tale written around the illustrations originally made for Faunillane by C.G. Tessin which appeared in 1741, q.v.

Illustrations: 13 etchings, comprising 10 full-page (incl. front.) by P.Q. Chedel after F. Boucher, title vignette and headpiece by C.N. Cochin the younger, and an historiated initial.

Title page vignette.

Signatures: pi<sup>4</sup> A-K<sup>4</sup> L<sup>2</sup>.

Also listed under:Boucher, François, 1703-1770, ill.

Chedel, Pierre Quentin, 1705-1763.

Cochin, Charles Nicolas, 1715-1790, ill.

Engelbrecht, Martin, 1684-1756.

- *Acajou et Zirphile* (1744) by [Charles Pinot Duclos](#). In this satirical fairy tale, the prince Acajou travels to the Moon to retrieve the severed head of the princess Zirphile and restore it to her body.

### FROM WIKIPEDIA

Duclos was born at [Dinan](#) in Brittany and studied at Paris. After some time spent in dissipation he began to cultivate the society of wits and joined a club of young men who published their literary efforts under such titles as *Recueil de ces messieurs*, *Étrennes de la saint Jean*, *Ceufs de Pâques* etc. His romance *Acajou et Zirphile* was the result of a wager among the club's members: Duclos composed it for a series of engraved plates intended for another work. He wrote two other romances which were favorably received: *The Baroness de Luz* (1741) and *Confessions of Count de \*\*\** (1747).

### FROM *Of Mind and Matter in Charles Duclos's Acajou et Zirphile* by Tili Boon Cuillé

In the Comte de Tessin's tale *Faunillane, ou l'Infante jaune* (1741), readers first encounter the protagonist Prince Percebourse strolling down the allée des Idées. Far from proving a rational course to chart, the path leads to a series of misadventures, each more absurd than the last. En route, the prince spies the object of his affections, yet he does not experience love at first sight. Instead, he happens upon his paramour piece meal while attempting to sample the fruits of a garden, from which emerge a pair of hands here, a finger there, a disembodied head, and a be-headed body that he must strive to reassemble before falling in love with his (re)creation. This opening anticipates the fate of the tale itself, for Tessin commissioned a series of ten illustrations by François Boucher, from which his tale was ultimately severed. Because the initial printing was limited to two copies, the publisher Pierre Prault (so the story goes) sought to reuse Boucher's illustrations, offering them, in a sense, to the highest bidder, or the one who wrote the best tale based upon them. Three members of the Société du bout du banc—a salon frequented by such illustrious authors as Marivaux, Crébillon fils, Voltaire, Graffigny, Diderot, and Rousseau—tried their hand at what was little more than a jeu de société: the Comte de Caylus, the abbé Voisenon, and Charles Duclos.[ 2] That is how the illustrations, rearranged and reassembled, came to serve as the basis for Duclos's *Acajou et Zirphile* (1744). In this essay, I will explore the material nature of the transformations both in and of the tale as they alternately disrupt and reconstitute the relationship between mind and body and between text and image. I will consider the first and second versions of the tale, the distinctions between generating image from text and text from image, and the relationship between text and con text, reading Duclos's tale in light of his *Considérations sur les mœurs de ce siècle* (1751).

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### MOON 4

#### 2B

Babar's moon trip / Laurent de Brunhoff.

New York : Random House, 1968.

#### 2B

A trip to the moon : a movable picture book / by J.R. Pepper.

Chicago, Ill. : The L.W. Walter Company, [1910?]

## En Automovil

(Rare Spanish version of: Capendu's "Voyage Extraordinaire de Mr. Tramontane" (French) and " A Trip To The Moon" (English)

The moveable story of Mr. Tramontane and Mr. Giggins who travel to the moon in a fancy automobile

4 chromolithograph tab operated movable plates and 6 pages of text in sepia

(No Spanish publisher information - This Spanish version is still well bound and does not have any missing pages, note that it was published without a title page and with one less movable page than its English and French counterparts. More images can be provided upon request.)

1914 ( No Date but English version was published in 1910 according to The Bookseller, Newsdealer and Stationer, Volume 32, 1910 page 232)

4to (11 x 8 1/4 inches; 280 x 210mm)

Condition : Very Good and complete. All movables are complete and in excellent all original working condition with no loss. There are a couple edge tears on one of the movable pages but no tear on its movable parts. The book is still bound but there is edge wear to binding. Neat dedication on first page from Grandma Bruner. See photos for condition.

Notes: While this Spanish book does not indicate a publisher, The French Version of this book was published by Meggendorfer's French publisher, Capendu. [CAPENDU, A. of Paris.] Voyage Extraordinaire de Mr. Tramontane. A. Bourgade. We have also seen an English Version by the L.W. Walter Company titled " A Trip To The Moon" (By: J R Pepper; L.W. Walter Co.) this version not for sale here but is pictured below:

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## MOON 5

### 2C

Orrin Lindsay's plan of aerial navigation : with a narrative of his explorations in the higher regions of the atmosphere, and his wonderful voyage round the moon! Edited By J.L. Riddell. M.D.

New Orleans : Rea's Power Press Office, 1847.

FROM: LWCURREY.COM

Riddell, J[ohn] L[eonard]. ORRIN LINDSAY'S PLAN OF AERIAL NAVIGATION, WITH A NARRATIVE OF HIS EXPLORATIONS IN THE HIGHER REGIONS OF THE ATMOSPHERE, AND HIS WONDERFUL VOYAGE ROUND THE MOON! New Orleans: Rea's Power Press Office, 58 Magazine street, 1847. Octavo, pp. [1-5] 6-33 [34-36: blank], contemporary (original?) unprinted gray-green wrappers, sewn. First edition. Fictional narrative, purported to be the text of a lecture "read before the People's Lyceum of New Orleans" by Dr. Riddell 30th April 1847, giving Lindsay's detailed account of the construction of a spaceship operated by some sort of antigravity principle, and his "narrative of two voyages into empty space," the second round the Moon, which proves to be lifeless. Lindsay's account concludes with his plan to build a larger spaceship and travel to Mars which he speculates might be inhabited by intelligent beings and thus result in "opening an interplanetary commerce." "Although hitherto unknown, a remarkable work, probably the first attempt to write a truly scientific account of an interplanetary voyage, and the first hard science fiction story. Like Poe's 'Hans Pfaal' it is a half-hoax in format, but it is also much more clearly science-fiction." - Bleiler, Science-Fiction: The Early Years 1872. There is also a 24-page version of this pamphlet with the imprint: Louisville: J. C. Noble's Book and Job Printing Office, 1847. The priority of issue remains unknown. "Riddell's booklet received almost no critical attention at the time and it remained largely unknown until its discovery by Charles P. Mason who reported its existence in a letter to the summer 1931 issue of WONDER STORIES QUARTERLY. More recently it has been proclaimed as the first truly scientific account of an interplanetary voyage, and one of the earliest genuine examples of American science fiction." - Howgego, Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel R16. Wright I: 2119a. Bleiler, "John Leonard Riddell, Pioneer," Science Fiction Studies 36:2 (July 2009). Locke, Voyages in Space (2011) V572. Wrappers soiled and spotted, several small chips along fore- and bottom edges, some spotting and browning to pages, a good copy. Rare. (#144943).

FROM: THEFORGOTTENGEEK BLOG

I can't recall how I came across this little known oddity of science fiction. Probably at the British Library a few years ago. What I do know is that having read a few books and short stories ranging from 1516 to 1826, and declaring that science fiction had become an established genre by now, that this short story, published in 1847, could be the first science fiction story that puts the science first.

I read a converted e-text of the originally published pamphlet, which was transcribed from the British Library's original copy. It has a grand declaration on the cover, stating that it is ORRIN LINDSAY'S PLAN OF AERIAL NAVIGATION, WITH A NARRATIVE OF HIS EXPLORATIONS IN THE HIGHER REGIONS OF THE ATMOSPHERE, AND HIS WONDERFUL VOYAGE ROUND THE MOON! Edited by J. L. RIDDELL, M.D. NEW ORLEANS; REA'S POWER PRESS OFFICE, 58 Magazine street 1847. No hiding from the intent of this pamphlet then. It turns out, that Riddell is actually John Leonard Riddell (1807 -1865) who was a scientist and doctor who also lecturer in various US universities.

The story is formatted in the way of letters. The first is a request for a lecture given by Riddell. The second is a response from the author, accepting that request. There is then the 'attached' transcript of the lecture which outlines the letter Riddell received from a former student

Mr. Orrin Lindsay, 'announcing some new and astonishing discoveries in aerial navigation'. The immediate point of interest is that just this transcript of the lecture, there is a scientific notation, describing the nature of gravitation, which contains equations and citations – Memoir on the Constitution of Matter and Laws of Motion, by J. L. Riddell, *N. O. Medical Journal*, March, 1846, volume II, page 602. A little digging suggests that this is a real publication (see [Worldcat](#) entry). Riddell's lecture transcript then refers to letters between himself and Lindsay, and then there is Lindsay's account of his experiments, which is a narrative provided to Riddell, which he has read out. This short narrative falls under four parts:

1. PRELIMINARY REMARKS AND PROGRESS OF DISCOVERY.

In which Lindsay discusses various powers available to man [sic] such as wind, steam and electro-magnetism. He talks about science and gravitation. He claims an invention which provides 'an impervious screen to the influence of gravitation'. OK, so we're firmly now in the realms of science fiction. Of that there is no doubt. He then talks about experimentation, and how he used science to create a magnetic balloon.

1. NARRATIVE OF THE FIRST AERIAL VOYAGE.

In which Lindsay describes his first successful attempt at flying the balloon. He notes dates and times, describing both data and sensations. He reaches five miles and experiences drowsiness. On his return to Earth, he reports that his balloon had been observed by 'sundry persons'. Again, this section contains scientific footnotes.

1. PREPARATION FOR THE SECOND VOYAGE.

In which, this shortest of sections, Lindsay describes how he plans to overcome the difficulties of his first experimental voyage. He lays out mathematical logic which he uses to design his voyage.

1. NARRATIVE OF THE SECOND VOYAGE.

In which Lindsay and his companion, Josslin, visit the moon in his gravity-defying balloon. Again, this passage is about observation and process; how they got there and what they saw. Refreshingly, there are no aliens on the moon (unlike, say Godwin's *The Man in the Moone*). He describes the lightness of the moon's atmosphere, mountains and depressions, unfortunately, volcanoes. Of course, at the time, it was unknown that the moon was geologically inactive, so Riddell, in writing Lindsay's fictional account, assumed it would be just as active as Earth. I think that can be forgiven, within this context. The travellers then return to Earth, observing much of the planet during their descent, landing safely at their original point of departure. Again, there are footnotes containing equations and facts, assisting the reader in understanding the science behind Lindsay's journey.

The story concludes with a letter again from Lindsay to Riddell suggesting a voyage to Mars.

What I find fascinating is that Riddell is real and uses reality within the story. Is this, therefore, not only the first science fiction story that puts real science at the forefront, but is it also the first example of science metafiction. Riddell uses his science background – and remember, this was 1847 when science (as named as such, with experimentation and reporting of results) was still in its infancy – to create a fiction that he is complicit in.

## 2C

"Get off the earth" via the great airship route : the Aerial Navigation Co. has 30 airships flying daily from the Pan-American Exposition grounds on a trip to the moon : Pan-American Exposition, Buffalo, 1901.  
[Buffalo? : Aerial Navigation Co.?, 1901?]

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## MOON 6

### 2D

Tucker, George, 1775-1861.

*A voyage to the moon : with some account of the manners and customs, science and philosophy of the people of Morosofia, and other lunarians* by by Joseph Atterley [pseud.].

New York : E. Bliss, 1827.

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## WIKIPEDIA

Subjects (Library of Congress): Moon.

George Tucker (August 20, 1775—April 10, 1861) was an American attorney, politician, historian, author, and educator. His literary works include the first fiction of colonial life in Virginia and another which is among the nation's earliest science fictions. Tucker also published the first comprehensive biography of Thomas Jefferson, as well as his 1856 *History of the United States*.

Tucker was the son of the first mayor of Hamilton, Bermuda. He immigrated to Virginia at age 20, was educated at the College of William and Mary, and was admitted to the bar. His first marriage ended with the death of his childless wife Mary Farley in 1799; he remarried and had six children with wife Maria Carter, who died at age 38 in 1823. His third wife, of 30 years, was Louisa Thompson who died in 1858.

Aside from his law practice, Tucker wrote distinctive monologues for various publications. His topics ranged widely from the conceptual to the technical—from slavery, suffrage, and morality to intracoastal navigation, wages, and banking. He was elected in 1816 to the Virginia House of Delegates for one term, and served in the United States House of Representatives from 1819 to 1825. From his youth until early middle age, Tucker's lofty social lifestyle was often profligate, and occasionally scandalous. Nevertheless, upon completion of his congressional term, his eloquent publications led Thomas Jefferson and James Madison to extend to him an appointment to serve as Professor of Moral Philosophy at the newly founded University of Virginia; he accepted and held that post until 1845.

After retiring, Tucker relocated to Philadelphia, continued his research, and expounded upon a variety of subjects, including monetary policy and socio-economics, until his death in Virginia at the age of 86.

#### Works of fiction

Tucker's premier literary work was *The Valley of Shenandoah* (1824), the first fictional tale of life in Virginia. In relating the downfall of an aristocratic family in the Commonwealth's valley, it drew upon his personal witness of the financial ruin of his in-laws, the family of Charles Carter, and described the inability of an estate owner to manage his monetary affairs, such as he had personally experienced. Tucker further used the novel's characters, again reflecting personal experience, to emphasize that happiness in love and life resulted from the moderation of one's passions. *The Valley* stressed Tucker's professorial objective, that history must inform the reader with "the progress of society and the arts of civilization; with the advancement and decline of literature, laws, manners and commerce." He also conveyed through the fiction his view that gentility was independent of wealth, that the relationship between masters and slaves was imbued with mutual trust and happiness, and that the strong currents of socio-economic change were on the whole beneficent.[43]

Using the pseudonym Joseph Atterley, in 1827 he wrote the satire *A Voyage to the Moon: With Some Account of the Manners and Customs, Science and Philosophy, of the People of Morosofia, and Other Lunarians*. [44] It is one of the earliest American works of science-fiction, and was relatively successful, earning Tucker \$100 from the sale of 1000 copies. It received positive reviews from the *American Quarterly Review* and the *Western Monthly Review*. Tucker uses *The Voyage* to ridicule the social manners, religion and professions of some of his colleagues, and to criticize some erroneous scientific methods and results apparent to him at the time.[45]

FROM: FICTIONDB.COM

George Tucker (1775-1861) wrote *A Voyage to the Moon: with Some Account of the Manners and Customs, Science and Philosophy, of the People of Morosofia, and other Lunarians* in 1827. *A Voyage to the Moon* was one of the earliest attempts at science fiction by an American author. Tucker is one of the first to use the concept of anti-gravity in this depiction of the effects of lesser gravity "I was astonished at first at this seeming increase in my muscular powers; when on passing along a street...and meeting a dog, which I thought to be mad, I proposed to run out of its way, and in leaping over a gutter, I fairly bounded across the street." The chapters on the history of Okalbia, the Happy Valley are of interest for the method of preventing overpopulation to students of American utopian communities

FROM: LWCURREY.COM

Tucker, George, writing as "Joseph Atterley." *A VOYAGE TO THE MOON: WITH SOME ACCOUNT OF THE MANNERS AND CUSTOMS, SCIENCE AND PHILOSOPHY, OF THE PEOPLE OF MOROSOFIA, AND OTHER LUNARIANS*. By Joseph Atterley [pseudonym]. New York: Elam Bliss, 128 Broadway, 1827. 12mo, pp. [i-iii] iv [5] 6-11 [12-13] 14-264, flyleaves at front and rear, original paper covered boards, printed paper label affixed to spine panel, all edges untrimmed. First edition. The earliest interplanetary novel by a native American to use mechanical means for space travel and a basic work out of which American SF developed in the nineteenth century. It is chiefly a satirical story, reminiscent of *GULLIVER'S TRAVELS*, in which the pseudonymous author and hero, Joseph Atterley, and a companion travel to the Moon in a space vehicle coated with an antigravity metal where they observe several Lunarian societies. According to Thomas D. Clareson, *The Emergence of American Science Fiction: 1880-1915*, pp. 30-1, "Tucker's most significant advancement of SF came when he introduced into the text for their own sake discussions of current scientific theories ..." "A sprawling lunar satire in the vein of pioneered by Cyrano de Bergerac, more closely related to SF than most by virtue of the manner in which it toys briefly with the ideas of several contemporary scientists and social philosophers, including William Godwin, Erasmus Darwin, and Thomas Robert Malthus."

## 2D

*Gulliver Revived*: containing singular travels, campaigns, voyages, and adventures, in Russia, Iceland, Turkey, Egypt, Gibraltar, up the Mediterranean, and on the Atlantic Ocean: also an account of a voyage in to the moon, with many extraordinary particulars relative to the cooking animal, in that planet, which are here called the human species by Baron Munchausen.

The fourth edition, considerably enlarged.

[New York]: London, printed, New York, re-printed for Samuel Campbell ..., 1787.

*Gulliver Revived: or, the Vice of Lying properly exposed; containing singular travels, campaigns, voyages, and adventures in Russia, the Caspian Sea, Iceland, Turkey, Egypt, Gibraltar, up the Mediterranean, on the Atlantic ocean, and through the centre of*

[Baron Münchhausen] [Raspe, Rudolf Erich]

1789. London. G. Kearsley. 12mo. (160 x 92 mm). xxiii, 25-252, (10) pp., & 19 plates. Contemporary English calf, spine flat, nicely gilt with unusual tools, red lettering piece, simple gilt fillet to boards, head of spine a little worn. Scattered foxing, minimal wear to title away from text, folding plates in excellent condition, fresh and clean, overall a beautiful copy.

Rare English edition of the adventures of Baron Munchausen, the first with the supplemental chapters on the trip to America on the back of an eagle, and the first with this title; published for the first time in 1785 in London under the title *Baron Munchausen's narrative of his marvellous travels and campaigns*, and immediately modified for *Gulliver Revived or the Singular Travels* (1786) and then this version of the title, all early editions are rare. Baron Munchausen is a fictional German nobleman created by Raspe, slightly based on the German Karl Friedrich Baron von Munchausen, who fought in the Russo-Turkish War (1735-1739) and became famous for his tales about his military career. Naturally the real life Baron was displeased with the creation of a fictional character using his name, and threatened legal action, probably explaining Raspe's avoidance at acknowledging authorship of the book, however the authorship was firmly established. Raspe probably met with the real Baron while studying at the University of Gottingen. The publication history of the book is curious, the first edition appeared in Oxford in 1785—though no copy appears to exist—, a second appeared in 1786 much enlarged—this time probably by

~~Raspe, and then a series of editions by publisher Kearsley, who revised it, and, in this particular edition—the sixth overall, added with the American part and much better illustrated.~~

**SEE ALSO ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER**

## 2D

Baron Munchausen's narrative of his marvellous travels.

Gulliver revived, or, The vice of lying properly exposed : containing singular travels, campaigns, voyages, and adventures in Russia ... / by Baron Munchausen.

London : C. and G. Kearsley, 1792-93 [v. 1, 1793]

Call Number: Z78 80wb

**HAS ILLUSTRATION OF MOON PEOPLE**

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## MOON 8

### 2E

Godwin, Francis, 1562-1633.

The man in the moone, or, A discourse of a voyage thither by Domingo Gonsales the speedy messenger.

London : Printed by John Norton, and are to be sold by Ioshua Kirton, and Thomas Warren, 1638.

#### FROM WIKIPEDIA

The Man in the Moone is a book by the English divine and Church of England bishop Francis Godwin (1562–1633), describing a "voyage of utopian discovery".[1] Long considered to be one of his early works, it is now generally thought to have been written in the late 1620s. It was first published posthumously in 1638 under the pseudonym of Domingo Gonsales. The work is notable for its role in what was called the "new astronomy", the branch of astronomy influenced especially by Nicolaus Copernicus. Although Copernicus is the only astronomer mentioned by name, the book also draws on the theories of Johannes Kepler and William Gilbert. Godwin's astronomical theories were greatly influenced by Galileo Galilei's Sidereus Nuncius (1610), but unlike Galileo, Godwin proposes that the dark spots on the Moon are seas, one of many parallels with Kepler's Somnium sive opus posthumum de astronomia lunari of 1634.

Gonsales is a Spaniard forced to flee the country after killing a man in a duel. Having made his fortune in the East Indies, he decides to return to Spain, but falls ill on the voyage home and is set off on the island of St Helena to recover. There he discovers the gansa, a species of wild swan able to carry substantial loads, and contrives a device that allows him to harness many of them together and fly around the island. Once fully recovered, Gonsales resumes his journey home, but his ship is attacked by an English fleet off the coast of Tenerife. He uses his flying machine to escape to the shore, but once safely landed he is approached by hostile natives and is forced to take off again. This time his birds fly higher and higher, towards the Moon, which they reach after a journey of twelve days. There Gonsales encounters the Lunars, a tall Christian people inhabiting what appears to be a utopian paradise. After six months of living among them, Gonsales becomes homesick and concerned for the condition of his birds, and sets off to return to Earth. He lands in China, where he is immediately arrested as a magician, but after learning the language manages to win the trust of the local mandarin. The story ends with Gonsales meeting a group of Jesuit missionaries, who arrange to have a written account of his adventures sent back to Spain.

Some critics consider The Man in the Moone, along with Kepler's Somnium, to be one of the first works of science fiction.[2] The book was well known in the 17th century, and even inspired parodies by Cyrano de Bergerac and Aphra Behn, but has been neglected in critical history. Recent studies have focused on Godwin's theories of language, the mechanics of lunar travel, and his religious position and sympathies as evidenced in the book.

#### FROM THE BRITISH LIBRARY

The Man in the Moone, or a discourse of a voyage thither is considered to be the first work of science fiction in English. Written by Francis Godwin, bishop of Hereford, the story was first published posthumously, under an assumed name, in 1638. This richly illustrated edition was published in 1657.

Godwin's hero, Domingo Gonsales, finds his way to the moon in a flying machine pulled by 'gansas' (wild swans). His journey is illustrated on the title page, and his landing on the moon is described on pages 63–64.

#### Putting the science in fiction

The 16th and 17th centuries were characterised by an intense period of exploration and discovery, both geographically and scientifically. As the known borders of the map grew, so too did human understanding. The work of Christopher Columbus, Sir Francis Drake, Galileo Galilei, Nicolaus Copernicus and Sir Isaac Newton expanded humanity's physical and intellectual horizons, and inspired imaginative literature for centuries to follow. The Man in the Moone is arguably the earliest fictional work to be influenced by the scientific discoveries of the 16th and 17th centuries.

The opening letter – ‘To the most Ingenious Reader’ – gives an insight into the sense of wonder and excitement felt during this time of great discovery (digital images 5–6):

That there should be Antipodes was once thought as great a Paradox as now that the Moon should be habitable. But the knowledge of this may seem more properly reserved for this our discoursing age: in which our Galilaeusses, can by advantage of their spectacles gaze the Sun into spots & decry mountains on the Moon.

Within the story, Godwin incorporated Copernicus’s theory that the earth turns on its axis; however, he failed to commit to the controversial idea that the sun, and not the earth, was at the centre of the universe. The theory that the world was a giant magnet, as conceived by William Gilbert, an English doctor and scientist, also featured in the narrative: the extreme magnetic pull of the earth almost prevents Gonsales and his gansas from reaching the moon.

The literary influence of *The Man in the Moone*

*The Man in the Moone* was printed across Europe, in multiple languages. Its popularity may have inspired Margaret Cavendish to fictionalise her own, original scientific theories in her 1666 novel *The Blazing World*.

It certainly influenced Aphra Behn’s farce *The Emperor of the Moon* (1687), and paved the way for later works of fantastical travel fiction, such as Jonathan Swift’s *Gulliver’s Travels* (1726).

## 2E

Behn, Aphra, 1640-1689.

*The emperor of the moon: a farce* : As it is acted by Their Majesties servants, at the Queens theatre. Written by Mrs. A. Behn. London, Printed by R. Holt, for Joseph Knight, and Francis Saunders, 1687.  
Ij B395 687

SEE ARTICLE IN “IMAGINARY VOYAGES RESEARCH” FOLDER

## 2E

Wilkins, John, 1614-1672.

*The discovery of a world in the moone, or, A discovrse tending to prove, that tis' probable there may be another habitable world in that planet.*  
London : Printed by E.G. for M. Sparke and E. Forrest, 1638.

SEE ALSO ARTICLE IN “IMAGINARY VOYAGES RESEARCH” FOLDER

FROM TROYNOVANT.COM

The new science of Astronomy

*The Discovery of a World in the Moone* is a neat little book by which John Wilkins (1614-1672) helped to popularize in England the new science of Astronomy, based in particular on Johann Kepler's *Somnium* and Galileo's discoveries with the telescope.

Wilkins covers a surprising range of speculation on the nature of the Moon and the visible Lunar features, seen in tantalizing new detail with the new telescopes; Luna's possible inhabitants; and our potential means of travel thither. He amiably disputes with ancient and contemporary authors, drawing you into his thinking and making his conclusions seem quite reasonable.

Wise antiquity fabled Mercury carrying a rod in his hand to relate news from Heaven, and call back the souls of the dead, but it hath been the happiness of our industrious age to see and admire Galileo the new Ambassador of the Gods furnished with his perspective to unfold the nature of the Stars, and awaken the ghosts of the ancient Philosophers.

After citing "Authors both ancient and modern", Wilkins says that there are

Very many others both English and French, all who affirmed our Earth to be one of the Planets, and the Sunne to be the Centre of all, above which the heavenly bodies did move, and how horrid soever this may seem at the first, yet it is likely enough to be true, nor is there any maxim or observation in Opticks ... that can disprove it.

Even if what is true seems at first to be horrid, still we may get used to the idea, even comfortable. The immediate corollary:

Now if our earth were one of the Planets (as it is according to them) then why may not another of the Planets be an earth?

Definitely. Granting, however, that Earthliness must be a matter of degree, all Solar and extra-Solar planets lying along a spectrum from most Earthlike to least. With improved observation and (several centuries later) visits from Earth, Luna does not turn out to be as homely as Wilkins hoped. But seeing the Moon as a type of planet is a triumph for the scientific process and outlook.

## Science & literature in the 17th Century

Marjorie Hope Nicolson devotes considerable discussion to *The Discovery of a World in the Moone* in her literary history *Voyages to the Moon*, as well as mentions in several of her other studies in the confluence of science and literature in the Seventeenth Century.

Wilkins was no writer of fiction but one of the important members of the Philosophical Society of Oxford and the Royal Society of London. Widely read in the literature of science, Wilkins was equally well read in Lucianic fantasy and in the philosophy from which the cosmic voyage grew. His *Discovery* is one of the first important books of modern "popular science," a work written by a man who knew the technicalities of science, yet who — no mean stylist — had the ability to explain these technicalities to the general reader ....

With the romances of Kepler and Godwin, Wilkins' *Discovery* established the conventions of the moon-voyage for more than a century.

Marjorie Hope Nicolson  
*Voyages to the Moon* (1948)

As with other books of the period available in facsimile, the modern reader should possess a tolerance for antique conventions of typography and spelling. And Wilkins translates some of his Latin and other quotations, but not all. That said, the book is very readable.

John Wilkins wrote *The Discovery of a World in the Moone* before the English Civil War; he later married Oliver Cromwell's sister, and still later became the first secretary of the Royal Society. This seems deep in the past, in the infancy of science. But science's new dynamic is at work. Francis Bacon's influence and the scientific method are opening minds, and inspired amateurs take first steps in new directions. Already, in the Seventeenth Century, the Space Age is dawning faintly on the horizon.

FROM BIBOFTHE DAMNED.COM [ABOUT: The Catholic Church's *Index Librorum Prohibitorum* or the Index of Forbidden or Prohibited Books.]

WILKINS, John, *THE DISCOVERY OF A WORLD IN THE MOONE. OR, A DISCOURSE TENDING TO PROVE THAT 'TIS PROBABLE THERE MAY BE ANOTHER HABITABLE WORLD IN THAT PLANET* [eBook via archive.org]. London: Printed by E[dward]. G[riffin]. for Michael Sparke and Edward Forrest, 1638.

Original condemned citation: *A DISCOVERY OF A NEW WORLD, OR A DISCOURSE TENDING TO PROVE THAT 'TIS PROBABLE THERE MAY BE ANOTHER HABITABLE WORLD IN THE MOON, WITH A DISCOURSE CONCERNING THE PROBABILITY OF A PASSAGE THITHER*. London: Printed by John Norton for John Maynard, 1640; first condemned in French: *LE MONDE DANS LA LUNE [DIVISÉ EN DEUX LIVRES. LE PREMIER, PROUVANT QUE LA LUNE PEUT ESTRE UN MONDE. LE SECOND, QUE LA TERRE PEUT ESTRE UNE PLANETTE.]* [Translated by Sieur de La Montagne]. Rouen: Jacques Cailloué, 1655.

Condemned: April 25, 1701.

§4: Books by non-Catholics dealing in any way with religion (unless in total agreement with Catholic dogma).

§7: Books engaged in any kind of superstition, fortune-telling, magic, spirit-conjuring, or other similar occult topics.

This particular text is the first of this project that I was able to physically handle and review in its first edition. Many thanks are due to the public fellowship grants of Harvard's Houghton Library for granting and facilitating this access. The frontispiece images (both above and below) are unfiltered photographs that I took while working in Houghton Library's reading room; see the digitized version (archive.org) linked above for the full text online.

Tis reported of Aristotle that when hee saw the bookes of Moses he commended them for such a majesticke stile as might become a God, but withall he censured that manner of writing to be very unfitting for a Philosopher because there was nothing proved in them, but matters were delivered as if they would rather command than perswade belief. (1638: 24)

*The Discovery of a World in the Moone* was first published in the same year that Harvard College was given its namesake, and first opened to students — two years after its original charter in 1636. Its author, English polymath John Wilkins (1614-1672), published this philosophical treatise on the possible nature of our nearest neighbor in space when he was only 24 years old. A graduate of Oxford and a founder of the highly influential Royal Society, Wilkins was also an Anglican clergyman; from 1668 until his death four years later he was the Bishop of Chester. Notably, Wilkins was also a brother-in-law of Lord Protector Oliver Cromwell, having married the latter's widowed youngest sister in 1656.

At the time of Wilkins' first publications (in the 1630s and '40s), England was amidst great political turmoil and societal flux. Expansion was in the air as its American colonies in New England were by now established and growing quickly. The reign of King Charles I of the House of Stuart (1625-1649) would soon end in his execution by beheading at the culmination of the English Civil War. Lord Protector Oliver Cromwell (and his son, briefly) would then rule the English Commonwealth or Interregnum until Charles' son and heir, Charles II, was invited to return from exile and restore the monarchy around 1660. In brief, England had, after many centuries and unlike most other

European nations of the era, experimented with alternative forms of governance besides monarchy, all the while witnessing a boom in scientific and other humanistic literature by members of its increasingly literate population.

An article from the UK's Independent in 2004, titled "Cromwell's moonshot: how one Jacobean scientist tried to kick off the space race," details the profundity of Wilkins' early theoretical works of astronomy (including 1640's *A Discourse Concerning a New Planet*). "Wilkins lived in...the 'honeymoon period' of scientific discovery," writes Science Editor Steve Conner, "between the astronomical revelations of Galileo and Copernicus, who showed a universe with other, possibly habitable worlds..." And as an English Protestant — that is, exempt from the intellectual and dogmatic shackles of the Vatican — he could both freely pursue his ideas on the cosmos and then publish them to a receptive, relatively open-minded audience. All this he did without compromising whatsoever, it should be noted, his role as a theologian and active clergyman.

Perhaps the most durable of Wilkins ideas expressed in this book is that of freethinking itself, the idea that it is best to revise our beliefs based on new and compelling evidence as it is discovered. "Certainly there are yet many things left to discovery," he wrote, "and it cannot be any inconvenience for us, to maintaine a new truth or rectifie an ancient error" (*Ibid.*: 33).

In terms of the exploration of space, Wilkins never got beyond the theoretical, of course. But his blacklisting by the Index marked him for the ages as a revolutionary thinker. And he was in good company — in 1620 Nicholas Copernicus' world-changing theory of a heliocentric solar system (*De Revolutionibus Orbium Coelestium*), without which Wilkins' theories would be unimaginable, itself was banned by the Index all the way until 1822.

## 2E

Selēnarhia, or, The government of the world in the moon : a comical history / written by that famous wit and caveleer of France, Monsieur Cyrano Bergerac ; and done into English by Tho. St Serf, Gent.

London : Printed by J. Cottrel, and are to be sold by Hum. Robinson at the three Pigeons in Pauls Churchyard, 1659.

FROM WIKIPEDIA

Comical History of the States and Empires of the Moon

Cyrano Mond.jpg

Cyrano uses bottles of dew to float upwards. Illustration from the second volume of an edition of Cyrano de Bergerac's complete works printed in Amsterdam in 1708

Author Cyrano de Bergerac

Original title L'Autre monde ou les états et empires de la Lune

Country France

LanguageFrench

Genre science fiction

Published1657

show

This article may be expanded with text translated from the corresponding article in French. (May 2019) Click [show] for important translation instructions.

The *Other World: Comical History of the States and Empires of the Moon* (French: *L'Autre monde ou les états et empires de la Lune*) was the first of three satirical novels written by Cyrano de Bergerac. It was published posthumously in 1657 and, along with its companion work *The States and Empires of the Sun*, is considered one of the earliest published science fiction stories. Arthur C. Clarke credited the book with the first description of rocket-powered space flight, and with the invention of the ramjet.[1]

The book is narrated the first person by a character also named Cyrano.

Cyrano attempts to reach the Moon to prove there is a civilization that sees the Earth as its own moon. He launches himself into the sky from Paris by strapping bottles of dew to his body, but lands back on Earth. Believing he had traveled straight up and down, he is confused by local soldiers who tell him he is not in France; they escort him to the provincial governor who informs him that it is in fact New France. The narrator explains to the governor that all matter is formed inside and expelled from stars, and that once the Sun has run out of fuel it will consume the planets and restart the cycle. He uses New France as evidence for this theory, claiming that it had only recently been discovered by European explorers because the Sun had only recently sent it to Earth.

The narrator tries again to reach the Moon, this time with a flying machine that he launches off the edge of a cliff. Though the craft crashes, local soldiers attach rockets to it, hoping that it will fly to celebrate the feast day of St. John the Baptist. Dismayed at this use of his machine, the narrator attempts to dismantle it while the fuse is lit, but the machine takes off and sends him into space. He meets the Moon's inhabitants, who have four legs, musical voices, and fantastical weapons that cook game for a meal as it's shot. He also **meets the ghost of Socrates and Domingo Gonsales of Francis Godwin's *The Man in the Moone***. His discussions with Gonsales include how God is useless as a concept, that humans cannot achieve immortality, and that they do not have souls. After these discussions, the narrator returns to Earth.

FROM: SF-ENCYCLOPEDIA.COM

The form of his name under which French soldier and author Hector Savinien Cyrano de Bergerac (1619-1655) is best known. He fought with the Gascon Guard but retired after sustaining bad wounds. He is famous as the hero of a play by Edmond Rostand (1868-1918), *Cyrano*

de Bergerac (performed 1897; 1898; trans Gladys Thomas and Mary E Guillemard 1898), which made legends of his swordsmanship and the size of his nose. Parts only of his major work of Proto SF – the manuscript of which was significantly titled *L'autre monde ou les états et empires de la lune* ["The Other World or the States and Empires of the Moon"], emphasizing his sense that his protagonist was not travelling to a mere satellite – were initially published in posthumous versions, censored (to tone down their heretical elements) by Cyrano de Bergerac's timid friend, the cleric Henri le Bret (1618-1710), who might have had cause in the seventeenth-century world to muffle Cyrano's atheism, his sense that the Bible was a gallimaufry, his assertion that the earth revolves around the Sun.

The first part appeared as *Histoire comique, par Monsieur de Cyrano Bergerac, contenant les états et empires de la lune* (1657; trans T St Serf as *Selenarchia: Or, The Government of the World in the Moon: A Comical History* 1659); this version is – except for le Bret's censoring excisions and interventions – complete; but the text of the second part, *Fragment d'Histoire comique par Monsieur de Cyrano Bergerac, contenant les états et empires du soleil* (1662; trans by A Lovell together with the former item as *The Comical History of the States and Empires of the Worlds of the Moon and Sun* 1687), is partial. The Moon section of the censored text is best presented [see Checklist below for earlier restorations of the text] in *Oeuvres de Cyrano de Bergerac* (coll 1957), though the original manuscript of the Sun section seems permanently lost; both books – Moon and Sun – are translated from that edition as *Other Worlds: The Comical History of the States and Empires of the Moon and Sun* (trans Geoffrey Strachan omni 1963). It is possible that the remainder of the second part and a third part ("The History of the Stars") were written but subsequently lost or destroyed.

Part one: The protagonist, whose name is Cyrano though he also calls himself Dyrcona, attempts Space Flight to the Moon first by an absurd method (involving bottles of dew), but later by a Rocket (which drops away after getting him free of Earth); this is generally accepted as the first use of a rocket, certainly in European interplanetary fiction. His arrival at the Garden of Eden on the Moon gives him the chance to Satirize the Bible so severely that one of his jokes – linking the serpent to the human penis – causes the Prophet Elijah to exile him, giving him the chance to visit various lunar Cities whose Utopian propensities are satirized. He then encounters a race of giants (see Great and Small), along with the ghost of Socrates, and Domingo Gonsales from Francis Godwin's *The Man in the Moone* (1638): in discussions with the latter, the uselessness of the idea of God is established; throughout, the protagonist's understanding of the workings of the universe, and other issues of natural philosophy, are explicitly non-supernatural. After immortality and the existence of the soul have been dismissed, Cyrano is dumped back on Earth.

Part two: Cyrano has been arrested after the controversial publication of part one (this did not of course actually happen then, see above). He escapes in a second flying machine – driven by hot blasts of air generated by focused mirrors – which eventually deposits him on a Sun spot, whose inhabitants explain the solar system to him in terms of something like the movement of atoms; it is clear there is a plurality of worlds to discuss. He then descends to the Sun itself, where he is tried for the crimes of humanity by a court of birds. After a parrot he has known saves him, he encounters Tommaso Campanella and they talk about Sex in Utopia, at which point the story (as published) ends abruptly, almost certainly because le Bret lost his nerve. No conclusion to part two, nor the continuation of the tale in a journey to the stars, has survived. But even in truncated form, Cyrano de Bergerac's *Cosmology* provides a link between Giordano Bruno (1548-1600) and later authors; his Proto SF was deeply influential, specifically inspiring aspects of the work of Jonathan Swift and Voltaire. [JC/BS]

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## MOON 3

### 3A

Gentleman, Francis, 1728-1784.

A trip to the moon. Containing an account of the island of Noibla. Its inhabitants, religious and political customs, &c. By Sir Humphrey Lunatic, bart. [pseud.] ...

London, Printed for S. Crowder [etc., etc.] 1765.

### 3A

Lunatic, Nicholas, pseud.

Satiric tales : consisting of a voyage to the moon, All the tailors, or, The old cloak, and The fat witch of London ...

[London] : Printed by J. Dean for G. Hughes, and H.D. Symonds, 1808.

FOR BOTH TITLES:

FROM: SF-ENCYCLOPEDIA.COM

Pseudonym used by Irish actor, critic, playwright and author Francis Gentleman (1728-1784), whose working years were spent mostly in England, for a Proto SF imitation – and perhaps conscious Parody of – the *Fantastic Voyage* as found in the work of Cyrano de Bergerac and others; the tale, *A Trip to the Moon: Containing an Account of the Island of Noibla, its Inhabitants, Religious and Political Customs, Etc* (vol 1 1764, vol 2 1765), pales against earlier works. Its Satire consists of little more than sarcasms. The text was republished posthumously in *Satiric Tales: Consisting of a Voyage to the Moon: All the Tailors; Or, the Old Cloak: And the Fat Witch of London* (coll 1808) as by Nicholas Lunatic, FRS. Gentleman's work under his own name, including an egregious edition of the works of William Shakespeare, is undistinguished. [JC]

FROM: WILSONLIBUNC BLOG

Contender 2: *A Trip to the Moon* (1765) was written by sir Francis Gentleman under the very appropriate pseudonym, Humphrey Lunatic. In this story, Humphrey falls asleep in a beautiful grove and (much to his surprise) wakes up in the Lunar world. How does he get transported, you might ask? The pamphlets in Humphrey's pockets (which were, apparently, originally conceived in the Lunar kingdom) attract a tractor-beam that pulls Humphrey up towards the moon. Full of tongue-in-cheek humor, this story is memorable both for its whimsy, and for its cutting social commentary. (Bonus points to Francis Gentleman for both his amazing pen name, and also for including an elaborate family lineage for the "Lunatic" family that includes an ancestor named Whimsical Lunatic, Esq.).

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## IMAGINARY LANDS ON EARTH 1

### 3B

Brunt, Samuel.

A voyage to Cacklogallinia : with a description of the religion, policy, customs and manners of that country / by Samuel Brunt.

London : Printed by J. Watson, 1727.

Notes: Has been attributed ... to Swift and Defoe, but there is no valid reason to believe that either was concerned with it, except in so far as both gave impetus to dozens of lesser writers in that form of composition.--Cf. Nicolson, Marjorie, *Voyages to the moon*, p. 99.

Subjects (Library of Congress): Voyages, Imaginary.  
Interplanetary voyages.

FROM: LWCURREY.COM

Brunt, Captain Samuel (pseudonym). A VOYAGE TO CACKLOGALLINIA: WITH A DESCRIPTION OF THE RELIGION, POLICY, CUSTOMS AND MANNERS OF THAT COUNTRY. London: Printed by J. Watson in Black-Fryers, and sold by the Booksellers of London and Westminster, 1727. Octavo, pp. [1-2] [1] 2-167 [168: blank], engraved frontispiece, engraved tailpiece on page 121, later three-quarter green pebbled morocco and marbled boards, titled on spine in gold. First edition. Satire in the manner of Swift's GULLIVER'S TRAVELS in which the narrator finds himself shipwrecked in a land populated by a society of fowls. "A VOYAGE TO CACKLOGALLINIA, written by Captain Samuel Brunt and printed at London in 1727, is one of the most imaginative, thoughtful, and subtly satirical works in the imaginary voyages genre. The author is a slave-trader who at the start of his narrative is captured on Jamaica by runaway slaves under their leader, a certain Captain Thomas. His shipmates having been decapitated, Brunt is taken to the slaves' village in the mountains and treated with kindness and hospitality. When the village is raided by the English and most of its population murdered, Brunt escapes with a friendly slave in a commandeered fishing vessel with the intention of reaching Cuba or Hispaniola. En route the vessel is captured by pirates, but, after further adventures, the pirate sloop breaks up in a storm and Brunt finds himself shipwrecked on an unknown island, Cacklogallinia, populated by a community of talking chickens. Its capital is Ludbitallya, and the island is ruled by the Emperor Hippomina Connuferento. Although at first regarded as a curiosity, Brunt (or Probusomo as he comes to be called) is befriended by the chief minister and rises to the rank of 'castleairiano, or, 'examiner of projects to raise taxes.' Brunt's description of the community is a fairly conventional satire on English life and Walpole's government, but the author enhances this with a parody of the South Sea Bubble, the speculative trading venture that burst in 1721, by involving Brunt in a project to finance a Cacklogallinian expedition to the Moon. Borrowing from Godwin's THE MAN IN THE MOONE, the hero is projected skyward in a palanquin borne by several of the flying chickens. However, rather than finding a trading paradise on the Moon, the Cacklogallinians discover a peaceful world populated by the souls of humans with a disregard for wealth and power, causing Brunt and his chicken entourage to reflect on the folly of their own societies. Anxious to return to his home country, and with the aid of a compass, Brunt descends from the Moon directly into the Blue Mountains of Jamaica, makes his way to Kingston, and there acquires a free passage to England." - Howgego, *Encyclopedia of Exploration: Invented and Apocryphal Narratives of Travel* B60. "Nearly a hundred years elapsed between Godwin's THE MAN IN THE MOONE and the only other full-length English moon voyage to use the device of 'harnessing of birds' ... On the one hand this is a 'Robinsonade,' on the other an obvious imitation of the fourth book of GULLIVER'S TRAVELS which had been published a year before Brunt's lesser work appeared ... The originality of A VOYAGE TO CACKLOGALLINIA does not arise from its science ... It comes from the fact that this is the first moon voyage, the inspiration for which is to be found primarily in economics ... This is a satire upon that great orgy of speculation, the South Sea Bubble ... From this background, so poignantly in the minds of his contemporaries, Captain Samuel Brunt drew the materials for his satire." - Nicolson, *Voyages to the Moon*, pp. 98-108. *Anatomy of Wonder* (1976) 1-8 and (1981) 1-28. Bleiler, *Science-Fiction: The Early Years* 286. Gove, *The Imaginary Voyage in Prose Fiction*, pp. 259-61. Lewis, *Utopian Literature*, p. 30. Locke, *A Spectrum of Fantasy*, p. 42. Locke, *Voyages in Space* (2011) V153. Negley, *Utopian Literature: A Bibliography* 159. Sargent, *British and American Utopian Literature, 1516-1985*, pp. 20-1. Bleiler (1978), p. 33. Reginald 02080. Title leaf soiled and stained, darker stain at lower gutter margin with offset on frontispiece and lighter penetration on two subsequent text leaves, blank verso of last leaf dusty, 40x24 mm triangular chip missing from lower fore-edge of frontispiece with small area of illustration affected, otherwise a clean, very good copy. Enclosed in a custom quarter leather clamshell box. (#157206).

SEE ALSO ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER

### 3B

Travels of Hildebrand Bowman, esquire [pseud.] into Carnovirria, Taupiniera, Olfactaria, and Auditante, in New-Zealand; in the Island of Bonhommica, and in the powerful Kingdom of Luxo-volupto, on the great southern continent / Written by himself ...

London : Printed for W. Strahan [etc.], 1778.

FROM CAPTAINCOOKSOCIETY.COM

This novel was first advertised in the London Chronicle in May 1778. On its title page the novel was called *The Travels of Hildebrand Bowman, esquire, into Carnovirria, Taupiniera, Olfactaria, and Auditante, in New Zealand; in the Island of Bonhommica, and in the powerful Kingdom of Luxo-volupto, on the great Southern continent*. It was published by William Strahan and Thomas Cadell during the time that Cook was on his third, fatal world voyage. In the same month the London newspaper published an excerpt from the novel, describing HMS Resolution's and HMS Adventure's voyage to the South Pacific, and a massacre that occurred in Queen Charlotte Sound on 17 December, 1773.

Strahan and Cadell had also published a year earlier, in May 1777, James Cook's two-volume account of his second global expedition, *A Voyage Towards the South Pole and Round the World*. And young George Forster's *A Voyage Round the World*, in his *Brittanic Majesty's Sloop Resolution*, had appeared in March 1777, preceding both Cook and *The Travels of Hildebrand Bowman*.

Both the Forster and the Cook books were popular successes, and quickened European interest in the South Pacific's natural and cultural worlds. It is not unreasonable to assume that in publishing *The Travels of Hildebrand Bowman*, Strahan and Cadell sought to capitalise on the public's new-found fascination with the South Pacific, and with James Cook's voyaging career.

The novel's eponymous, first-person narrator, Hildebrand Bowman, is a midshipman in *Adventure*, consort vessel to *Resolution* on Cook's second world voyage. The young man's history is recounted: his family origin near the seaport of Hull, his education at a local grammar school, and his joining the Royal Navy. Like Cook, Bowman serves in Newfoundland. The young man's growing fascination with Cook's voyages leads Bowman to obtain a midshipman's rating in *Adventure*, commanded by Tobias Furneaux.

The ships' voyage to Antarctica, where they become separated, is briefly described, before the vessels are reunited in Queen Charlotte Sound, New Zealand. They are subsequently separated for a second and final time, during a gale off the south-east coast of the North Island. *Adventure* eventually makes it back to Ship Cove in Queen Charlotte Sound, but Cook and *Resolution* had left just a few days earlier.

Furneaux despatches eleven men to Grass Cove, on the other side of the sound, to harvest wild greens in preparation for *Adventure's* return voyage. Bowman is among the party in one of *Adventure's* boats. But instead of green-gathering, the midshipman goes into the nearby bush to shoot game. While he is away the others in the party are attacked by local Maori, and the ten men are killed, dismembered, cooked and eaten.

News of this atrocity reached England when *Adventure* returned in July 1774. When it was reported in the newssheets it caused a great deal of horror. Presumably, the massacre was the catalyst for the writing of *The Travels of Hildebrand Bowman*.

In the novel the massacre is described in grisly detail, on page 59. So far, so factual. But from then on Bowman's narrative swerves away from fact, and moves firmly into the rich realm of fiction. After escaping the massacre by being in the bush, the young man emerges to discover the killing scene. Recoiling from the shocking sight, Bowman writes, "I staggered about without knowing what I did, or meant to do; excepting only the getting at a distance from those vile cannibals".

To his further dismay Bowman then sees that *Adventure* is sailing off towards the Pacific without him. He has missed the boat, and is now a castaway. Staunchly, he decides to make the most of his predicament, writing "This alarm roused me from my languid despondency. I resolved, with the assistance of a good providence, to struggle against all difficulties with fortitude, leaving the event to the all-disposing will of the creator and preserver of all mankind".

From then on Bowman is on his own, armed with just a musket (his "fusee" as he calls it) and ball. The only mammals of New Zealand are timid creatures, "a species of deer, hares and foxes". This description gives the reader a first inkling that the author can never have visited New Zealand, for as a footnote to this reference points out, "None of these animals existed in New Zealand in 1773". Maori had brought rats and dogs from Eastern Polynesia in the fourteenth century, but before that the only native mammals were bats. Cook brought pigs and goats, and deer and rabbits were introduced as game in the nineteenth century. (All of these introduced animals wrought severe environmental damage on New Zealand's indigenous vegetation. They still do.)

The novel goes on to describe Bowman's travels through six invented South Pacific locations, the first four in New Zealand, then two in more advanced fictional societies, the first off the west coast of the North Island, the second on the imaginary Great Southern Continent.

In this way Bowman's travels are able to embody the eighteenth century "stadial" theory of human evolution—stadial in this sense meaning "of, or relating to, discrete stages of development". This hypothesis held that society ascended slowly from brutish insensibility through to savagery, and then upwards to an idealised pastoral economy. Bowman's adventures in the various locations introduce him to society at different stages of upward development – hunter-gatherer, pastoral-nomadic, agricultural-commercial – all in a South Pacific setting. Bowman's narrative also gives rise to philosophical questions, such as whether an ideal state of nature can really exist.

In a lengthy introduction to the novel, the editor (Lance Bertelson, Professor of English at the University of Texas, Austin) places *The Travels of Hildebrand Bowman* firmly in its literary and historical context. He states, "The work provocatively weaves together popular fascination with Cook's voyages, sensational conceptions of the newly charted Pacific, contemporary ideas on human development and culture, topical satire on London life, and a fanciful castaway story". Furthermore the novel is "unique in literary history and unsurpassed as a teaching text. Of equal importance, it marks the birth of a national literature. It is the first New Zealand novel". The cover image is certainly that of a New Zealander. It is a fetching photograph of "an unidentified young Maori woman, circa 1900", wearing traditional native clothing.

A series of appendices cover Furneaux's and James Burney's accounts of the Grass Cove Incident, descriptions of the indigenous peoples of the Pacific, stadial theory and the Scottish enlightenment, cross-cultural satirists, and notes on the Great Southern Continent. The text of the book is enlivened by a variety of contemporaneous illustrations, several of them satirical, such as "The Fly-Catching Macaroni" and "The Preposterous Head Dress, or the Feathered Lady".

The influences on the unidentified novelist's style and philosophies are not difficult to discern. They include Daniel Defoe's *Robinson Crusoe* (1719), Jonathan Swift's *Gulliver's Travels* (1726) and Tobias Smollett's *The Expedition of Humphry Clinker* (1771). There are also echoes of Sir Thomas More's *Utopia* (1516) in Bowman's narrative.

However for a Kiwi reader, Bowman's travel story is most strongly reminiscent of Englishman Samuel Butler's novel of ideas, *Erewhon* (1872). Although an 1872 novel obviously cannot have been an influence on Bowman's author in 1778, it suggests that Bowman's story may have influenced Butler (1835-1902), who spent four years in New Zealand, some of that time farming in the South Island High Country. *Erewhon*, also told in the first person narrative, was first published anonymously, like Bowman's travels.

The question then arises: just who was the author of *The Travels of Hildebrand Bowman*?

A lengthy note by the editor on the question of the novel's authorship examines the case for either John Elliot or Robert Home being the likely author. Yorkshireman Elliot (1759-1834) served in the Royal Navy in Newfoundland, and as an able seaman (AB) in HMS *Resolution* during Cook's Second Voyage. Home (1752-1834), also from Yorkshire, was an English painter of Scottish descent.

Of the two, it is suggested that Home has the stronger claim for authorship. Although Elliot served under Cook, and later published a memoir, he had been to New Zealand, and so surely would not have included the natural history howler about deer, hares and foxes roaming the countryside in 1773. Everyone on Cook's ships must have quickly realised that the only creatures to inhabit the land of New Zealand were a multitude of native birds. The flightless giant moa had been extinct for centuries. Therefore it seems that *The Travels of Hildebrand Bowman* was penned by someone who had never set foot in New Zealand. And that was not John Elliot.

In support of Home's claim to authorship, an entry was discovered in the ledger of the novel's publisher, William Strahan. This item acknowledged receipt of the sum of £21.18, "From Mr Home for Bowman's Travels". This sum precisely equalled the cost of publishing *Hildebrand Bowman*. The discovery of the entry was made by none other than the Captain Cook Society luminary and immediate past president, Cliff Thornton.

Is *The Travels of Hildebrand Bowman* really the first New Zealand novel?

According to *Te Ara the Encyclopaedia of New Zealand*, the first novel published in New Zealand was Henry Butler Stoney's work, *Taranaki*, a tale of the war, that appeared in 1861. A thinly disguised account of personal experience, including excerpts from military dispatches, *Taranaki* thus post-dated *The Travels of Hildebrand Bowman* by 83 years. Other home-grown New Zealand novels appeared from the later 1860s onwards. Therefore it seems certain that *Hildebrand Bowman* is entitled to claim the distinction of being the first work of fiction set in New Zealand.

Part-adventure story, part-allegory, didactic but never less than entertaining, *The Travels of Hildebrand Bowman* can be enjoyed on a number of levels. Bowman's search for Utopia in newly discovered exotic worlds captures the spirit of the Enlightenment imaginatively. For anyone interested in late eighteenth century voyaging and discovery, and in the Old World reaching out towards the New, Bowman's travels make captivating reading.

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## LANDS UNDERGROUND

### 3C

Stories of adventure / by Jules Verne.

New York : Scribner, Armstrong & Co., 1874 (New York : John F. Trow & Son)

FROM WIKIPEDIA

*Journey to the Center of the Earth* (French: *Voyage au centre de la Terre*, also translated under the titles *A Journey to the Centre of the Earth* and *A Journey to the Interior of the Earth*) is an 1864 science fiction novel by Jules Verne. The story involves German professor Otto Lidenbrock who believes there are volcanic tubes going toward the centre of the Earth. He, his nephew Axel, and their guide Hans descend into the Icelandic volcano Snæfellsjökull, encountering many adventures, including prehistoric animals and natural hazards, before eventually coming to the surface again in southern Italy, at the Stromboli volcano.

The genre of subterranean fiction already existed long before Verne. However, *Journey* considerably added to the genre's popularity and influenced later such writings. For example, Edgar Rice Burroughs explicitly acknowledged Verne's influence on his own *Pellucidar* series.

The book was inspired by Charles Lyell's *Geological Evidences of the Antiquity of Man* of 1863 (and probably also influenced by Lyell's earlier ground-breaking work *Principles of Geology*, published 1830–33). By that time geologists had abandoned a literal biblical account of Earth's development and it was generally thought that the end of the last glacial period marked the first appearance of humanity, but Lyell drew on new findings to put the origin of human beings much further back in the deep geological past. Lyell's book also influenced Louis Figuier's 1867 second edition of *La Terre avant le déluge* ("The Earth before the flood") which included dramatic illustrations of savage men and women wearing animal skins and wielding stone axes, in place of the Garden of Eden shown in the 1863 edition.[1]

It is noteworthy that at the time of writing Verne had no hesitation with having sympathetic German protagonists with whom the reader could identify. Verne's attitude to Germans would drastically change in the aftermath of the 1871 Franco-Prussian War. After 1871, the sympathetic if eccentric Professor Otto Lidenbrock would be replaced in Verne's fiction by the utterly evil and demonic Professor Schultze of *The Begum's Fortune*.

### 3C

Holberg, Ludvig, baron, 1684-1754.

A journey to the world under-ground / by Nicholas Klimius [pseud.] ; translated from the original.  
London : T. Astley [etc.], 1742.

FROM WIKIPEDIA

Niels Klim's *Underground Travels*, originally published in Latin as *Nicolai Klimii Iter Subterraneum* (1741), is a satirical science-fiction/fantasy novel written by the Norwegian author Ludvig Holberg. His only novel, it describes a utopian society from an outsider's point of view, and often pokes fun at diverse cultural and social topics such as morality, science, sexual equality, religion, governments, and philosophy.

The novel starts with a foreword that assures that everything in the story is a real account of the title character's exploits in the Underworld. The story is set, according to the book, in the Norwegian harbor town of Bergen in 1664, after Klim returns from Copenhagen, where he has studied philosophy and theology at the University of Copenhagen and graduated magna cum laude. His curiosity drives him to investigate a strange cave in a mountainside above the town, which sends out regular gusts of warm air. He ends up falling down the hole, and after a while he finds himself floating in free space.

After a few days of orbiting the planet which revolves around the inner sun, he is attacked by a gryphon, and he falls down on the planet, which is named Nazar. There he wanders about for a short while until he is attacked, this time by an ox. He climbs up into a tree, and to his astonishment the tree can move and talk (this one screamed), and he is taken prisoner by tree-like creatures with up to six arms and faces just below the branches. He is accused of attempted rape on the town clerk's wife, and is put on trial. The case is dismissed and he is set by the Lord of Potu (the utopian state in which he now is located) to learn the language.

Klim quickly learns the language of the Potuans, but this reflects badly on him when the Lord is about to issue him a job, because the Potuans believe that if one perceives a problem at a slow rate, the better it will be understood and solved. But, since he has considerably longer legs than the Potuans, who walk very slowly, he is set to be the Lord's personal courier, delivering letters and suchlike.

During the course of the book, Klim vividly chronicles the culture of the Potuans, their religion, their way of life and the many different countries located on Nazar. After his two-month-long circumnavigation on foot, he is appalled by the fact that men and women are equal and share the same kind of jobs, so he files a suggestion to the Lord of Potu to remove women from higher positions in society. His suggestion is poorly received and he is sentenced to be exiled to the inner rim of the Earth's crust. There he becomes familiar with a country inhabited by sentient monkeys, and after a few years he becomes emperor of the land of Quama, inhabited by the only creatures in the Underworld that look like humans. There, he marries and fathers a son. But again he is driven from hearth and home due to his tyranny and as he escapes he falls into a hole, which carries him through the crust and back up to Bergen again.

There, he is mistaken by the townsfolk to be the Wandering Jew, mostly due to a lingual misunderstanding (he asks a couple of young boys where he is in quamittian, which is Jeru Pikal Salim, and the boys think he is talking about Jerusalem). He learns that he has been away for twelve years, and is taken in by his old friend, mayor Abelin, who writes down everything Klim tells him. He later receives a job as principal of the college of Bergen, and marries.

FROM: SF-ENCYCLOPEDIA.COM

1684-1754) Danish playwright, essayist and historian. Born in Bergen, Norway, Holberg studied at Copenhagen and settled permanently in Denmark, where he was appointed professor at Copenhagen University, first of philosophy, later of metaphysics and of Latin rhetoric, and finally of history in 1730. A prolific author, he published several voluminous poems, including *Peder Paars* (1719; trans Bergliot Stromsoe 1962), which describes the *Fantastic Voyage* of its protagonist to a god-beleaguered Island, which turns out to be part of Denmark. This long narrative poem, never before translated into English, has been judged to be the first significant work of modern literature in Denmark; it clearly prefigures his main text of sf interest. Holberg also wrote at least twenty-eight stage comedies (mostly in 1722-1723) before publishing the *Sf Satire* for which he is now best known; it was published in two versions:

*Nicolai Klimii iter subterraneum Novam Telluris Theoriam ac Historiam Quintæ Monarchiæ adhuc nobis Incognitæ Exhibens e Bibliotheca B Abelini* (1741; trans anon as *A Journey to the World Under-Ground*. By Nicolas Klimius 1742; vt *The Journey of Niels Klim to the World Underground* 1960)

and (under the same title but expanded) as ...

*Nicolai Klimii iter subterraneum Novam Telluris Theoriam ac Historiam Quintæ Monarchiæ adhuc nobis Incognitæ Exhibens e Bibliotheca B Abelini* (1745; trans John Gierlow as *Journey to the World Under Ground: Being the Subterranean Travels of Niels Klim*. From the Latin of Lewis Holberg 1828; vt *Niels Klim's Journey Under the Ground: Being a Narrative of his Wonderful Descent to the Subterranean Lands; Together with an Account of the Sensible Animals and Trees Inhabiting the Planet Nazar and the Firmament* 1845)

Inconveniently for scholars, the most recent translation of the complete text seems to be the 1845 issue. This is a satirical Utopian novel, deriding Holberg's contemporary world and inspired primarily by Thomas More's *Utopia* (Part 2 1516 in Latin; both parts 1551 in English), Jonathan Swift's *Gulliver's Travels* (1726; rev 1735), and the *Lettres persanes* (1721) of Montesquieu (1689-1755). One of the most influential eighteenth-century works of Proto SF Satire, it describes the Fantastic Voyage of Niels Klim through a hole in a mountain (the name Holberg can be translated as "hollow mountain") into a Hollow Earth on the model suggested by Edmond Halley (1656-1742), in which a minute internal Sun is circled by the planet Nazar. Here Klim finds himself in the land of Potu [ie Utop], whose inhabitants show a societal pattern diametrically opposed to that of the contemporary stereotype: Women in SF are the dominant sex and males perform only menial tasks. Holberg's novel was considered dangerously radical in Denmark, and it was long assumed that it only appeared there some decades after its German release; however, publication was never actually banned in Denmark. Holberg was also one of the first to suggest that disease was carried by micro-organisms. [J-HH/JC]

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## IMAGINARY LANDS ON EARTH 2

### 3D

Sorel, Charles, 1602?-1674.

Relation de ce qui s'est passé dans la nouvelle découverte du royaume de Frisqvemore.

A Paris : Chez Lovis Billaine, au second pillar de la grand'salle du Palais, à la Palme, & au Grand Cesar, 1662.

FROM: SF-ENCYCLOPEDIA.COM

(?1602-1674) French lawyer, secretary to noble houses and author whose large oeuvre contains little that might reflect an inclination toward Proto SF; the 1602 year of birth, often given, would have him publishing multi-volume novels by his late teens, and birth dates in the 1590s have been suggested. Of some interest, however, are three tales which incorporate elements of the Fantastic Voyage, generally with Satirical intent. The three protagonists of *Description de l'isle de Portraiture et de la Ville des Portraits* ["Description of the Isle of Portraiture and the City of Portraits"] (1659) travel to the mysterious Island of portraiture, a Utopia where even the climate is organized around the Art of making likenesses. *Relation véritable de ce qui s'est passé au royaume de Sophie, depuis les troubles excités par la rhétorique et l'éloquence. Avec un discours sur la Nouvelle Allégorique* ["A True Account of What Happened in the Kingdom of Sophie through Troubles Caused by Rhetoric and Eloquence"] (1659) is less interestingly fixed in time and place, and the events depicted are allegorical rather than genuinely fantastic. In *Relation de ce qui s'est passé dans la Nouvelle Découverte de Frisquemore* ["A True Account of What Happened During the Discovery of Frisquemore"] (1662), a Lost World is discovered in the far north of Scandinavia, inhabited by Israelites and Gauls. Their civilization is mapped and described. [JC]

SEE ALSO ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER

### 3D

Artus, Thomas, sieur d'Embry.

Description de l'isle des hermaphrodites, nouvellement decouverte : contenant les moeurs, les coutumes & les ordonances des habitans de cette isle, comme aussi le Discours de Jacophile à Limne, avec quelques autres pieces curieuses : pour servir de supplement au Journal de Henri III.

A Cologne [i.e. Bruxelles] : Chez les heritiers de Herman Demen, [1724]

Notes: "Célèbre satire politique et allégorique du règne de Henri III, de ses moeurs, de son gouvernement, et de la vie honteuse de ses mignons"--Larousse. Grand dict. universel.

Generally attributed to Thomas Artus; Gay mentions has been attributed to Cardinal Du Perron as well.

Originally published in 1605 under title: *Les hermaphrodites*.

Printed in Brussels by F. Foppens, according to Caillet; Weller and Barbier also cite Brussels.

Title page in red and black, and with device of two entwined serpents forming an oval and looking in opposite directions, within the circle are two Janus-type heads back to back, one young and looking to the left, the other older and looking to the right, surrounding the heads from left to right are the Greek words "paponta" (present) "kai" (and) "mellonta" (future).

Contents:L'isle des hermaphrodites -- Discours de Jacophile à Limne -- Privileges, franchises, & libertez de la ville capitale de Bois-belle -- Bibliothèque de Madame de Montpensier -- Remarques sur la bibliothèque de Madame de Montpensier -- Discours sur la vie du roy Henry III / par Mr. Le Laboureur.

References:

MOTTO ON TITLE PAGE: *pars est una patris, caetera matris habet* TRANSLATES AS: Part of which is the one of the Father, the other his Mother.

SEE ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER

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## MOON 9

### 3E

Defoe, Daniel, 1661?-1731.

The consolidator: or, Memoirs of Sundry Transactions from the World in the Moon. Translated from the Lunar Language, By the Author of The True-born English Man.

London : Printed by B. Bragg, 1705.

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**SEE ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER**

### 3E

Lyttelton, George Lyttelton, Baron, 1709-1773.

A new journey to the world in the moon. Containing, I. A full description of the manner of the author's performing his journey; and his reasons why former lunarian travellers could not find their way thither: with an exact account of the different roads, for their future direction. II. The history of the several sovereigns, religion, politics, elections, &c. of the lunar world, for above an hundred years last past to the present time.

London : Publish'd by C. Corbett at Addison's Head over-against St. Dunstan's Church in Fleet-street, 1741.

**SEE ARTICLE IN "IMAGINARY VOYAGES RESEARCH" FOLDER**

FROM ISFDB.COM

"An imitation and plagiarism of Defoe's THE CONSOLIDATOR, at one time thought to be an edition of that work.

The [1741 edition] is the second; Marjorie Hope Nicholson suggests that the first was published shortly after the Defoe story, capitalising on its popularity. Reprinted in an anthology, THE DIVERTING JUMBLE, in London in 1747."

— George Locke, Voyages in Space, 1975

The length of the work as NOVEL is not ascertained, nor if the "Anonymous" by-line is present. Locke credits the work to Anonymous in Voyages in Space. (editor Pete Young)

### 3E

Suleau, François-Louis, 1758-1792.

Title: Voyage en l'air, par M. Suleau. Second réveil ... Balonnopolis.

Paris, 1791]

Notes: Leaves Earth on one of Blanchard's balloons, goes to the moon and to several planets; lives with the "balons" (people) on one of them, &.

Subjects (Library of Congress): Interplanetary voyages.

FROM <https://books.openedition.org/pur/29799?lang=en>

Les utopies de la Révolution française

Ou l'introduction de l'événement dans la fiction (1789-1804)

Anne-Rozenn Morel

p. 145-154

Enfin, plusieurs utopistes ont créé ou participé à un journal : Suleau établit un lien étroit entre son journal contre-révolutionnaire et son œuvre utopique puisque la première édition du Journal de M. Suleau s'intitule le premier réveil et son utopie Voyage en l'air porte le sous-titre de « second réveil ». L'œuvre anonyme intitulée le Retour de Babouc à Persepolis, ou la suite du monde comme il va, publiée en juin 1789, trouve un écho dans la réalité puisqu'un journal ayant pour titre Les Motions de Babouc paraîtra du 11 décembre 1789 au 26 février 1790. Dans ce périodique, l'auteur laisse la parole à son personnage qui s'est glissé dans l'assemblée perse et en rapporte des idées sur la réforme des prisons, la place des femmes dans la Révolution, l'enseignement des collèges ou encore la place des prostituées dans la société. Ces deux exemples montrent que la fiction peut à son tour envahir le réel et donc avoir des effets sur la réalité, même s'il s'avère beaucoup plus délicat d'en fournir des preuves formelles.

IN ENGLISH

Finally, several utopians created or participated in a newspaper: Suleau establishes a close link between his counter-revolutionary newspaper and his utopian work since the first edition of the *Journal de M. Suleau* is entitled the first awakening and his utopia *Voyage en l' air* carries the subtitle of "second awakening". The anonymous work entitled *The Return of Babouc to Persepolis, or the continuation of the world as it goes*, published in June 1789, resonates with reality, since a newspaper entitled *Les Motions de Babouc* will appear from December 11, 1789 to February 1790. In this periodical, the author gives the floor to his character who has slipped into the Persian assembly and reports ideas on the reform of prisons, the place of women in the Revolution, the teaching of colleges or the place of prostitutes in society. These two examples show that fiction can in turn invade the real and thus have effects on reality, even if it proves much more difficult to provide formal proofs of it.

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