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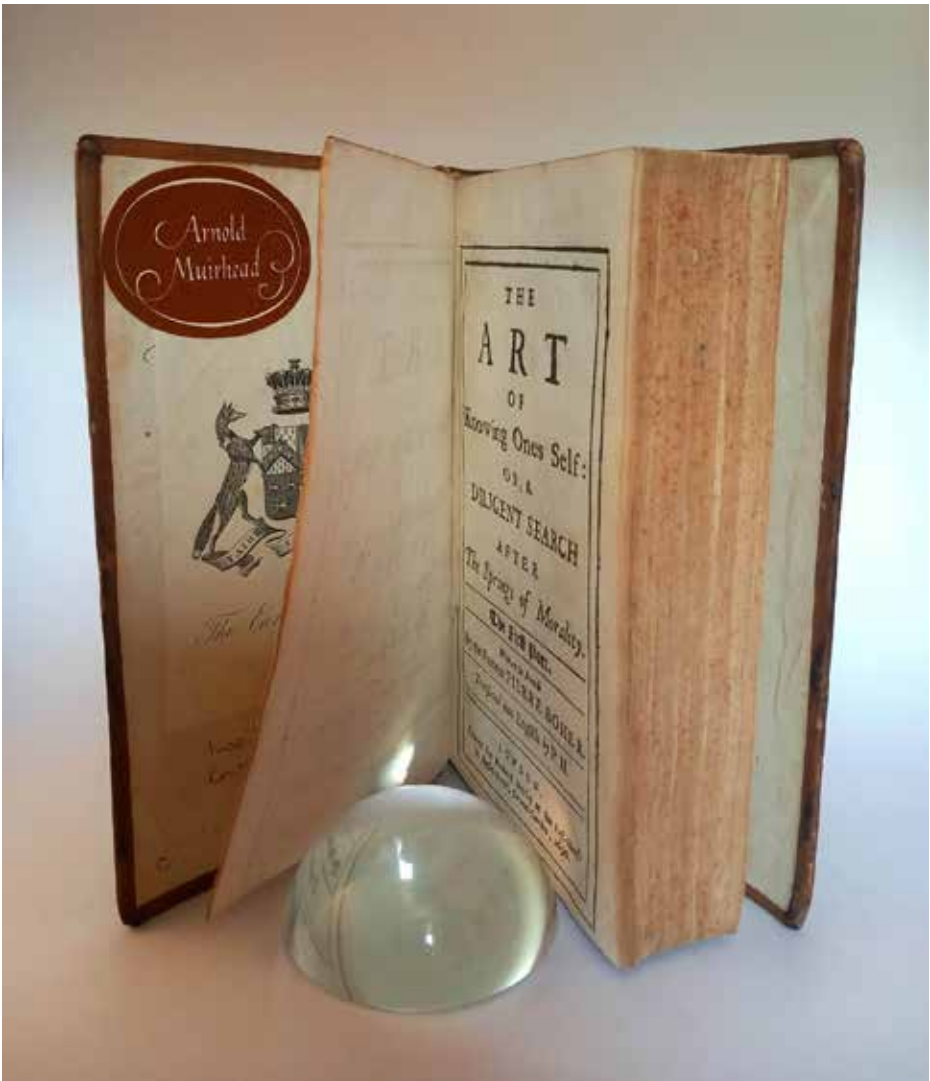
Cover design taken from 15. Lysons, *Account of the Roman Antiquities discovered at Woodchester*, 1797.

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ABAA VIRTUAL BOOK FAIR
CALIFORNIA EDITION

FEBRUARY 2025



Arnold Muirhead



The Art

THE
ART
OF
Knowing Ones Self:
OR, A
DILIGENT SEARCH
AFTER
The Springs of Morality.
By J. H. [unclear]

Printed and Sold by
J. H. [unclear] in
[unclear]



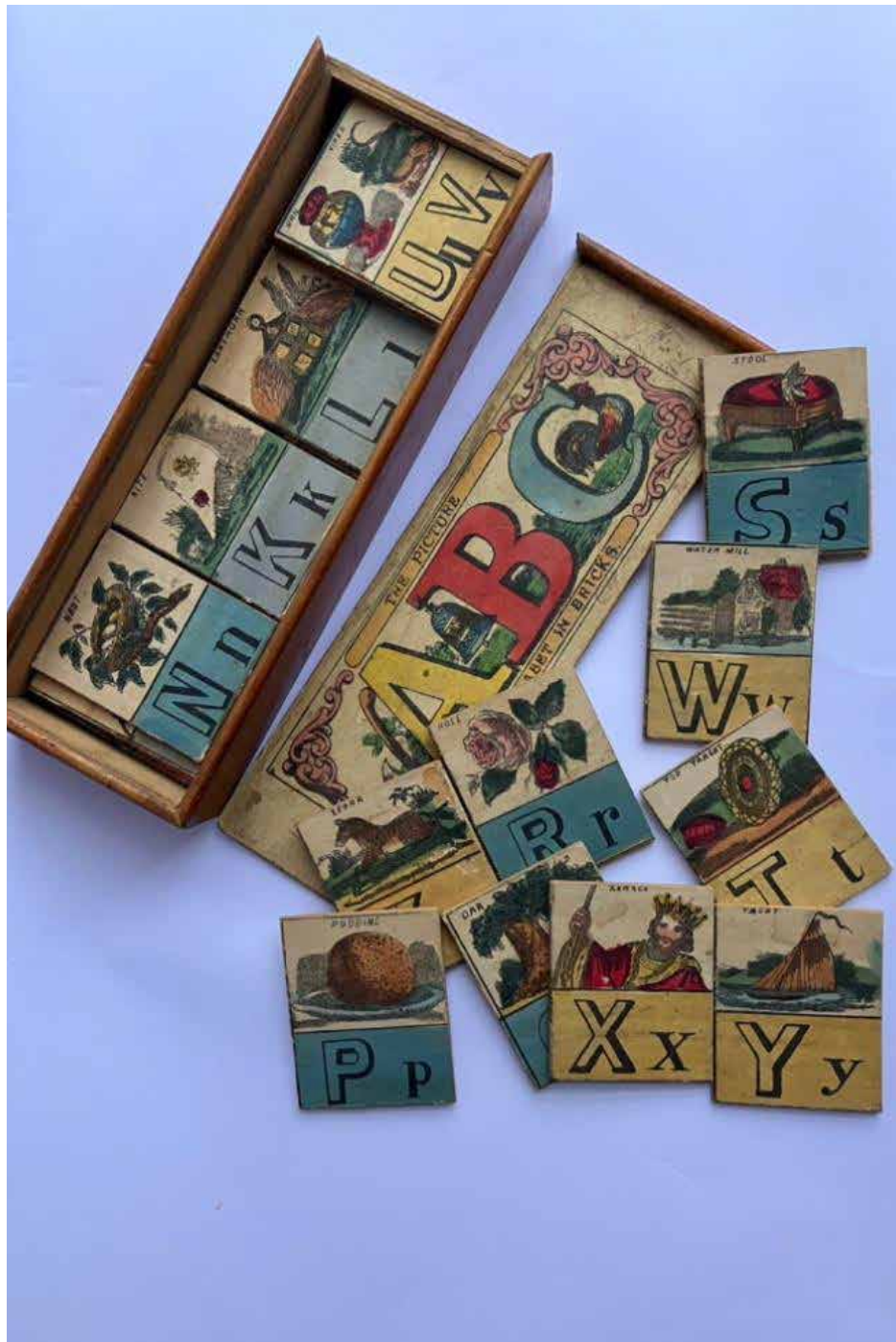
1. ABBADIE, Jacques (1654-1727).
HANBURY, P, translator.

The Art of Knowing Ones Self: or, a Diligent Search after the Springs of Morality. The First [-Second] Part. Written in French by the Famous Pierre Boher. Translated into English by P. H. London, Edward Jones for Richard Bentley, 1696.

SECOND EDITION IN ENGLISH. *12mo (160 x 95 mm), pp. [xii], small errata slip, 151, [1]; [vi], 201, [1] errata; titles within ruled border, first errata slip (58 x 68 mm) bound in between the final contents leaf and the opening text of the first volume, the errata to the second part printed on the verso of the final leaf, in contemporary calf, spine with raised bands gilt in compartments, yellow morocco label lettered in gilt, with the contemporary heraldic bookplate of the Earl of Ilchester and recent booklabel of Arnold Muirhead.* **£800**

The first work by Jaques Abbadie, Calvinist preacher and soldier, prolific writer of religious, political and courtesy books. Written at the Battle of the Boyne, where Abbadie was serving in William of Orange's retinue, it became a hugely popular text and was published numerous times, in several languages and across the Continent. Published originally in French as *L'Art de se connoître soi-même*, 1692, the English translation was first published in Oxford by Leonard Lichfield for Henry Clements and John Howell, 1695. Interestingly, Wing lists many of Abbadie's works both in their original French and in their English translations, although this work is listed only in English, albeit in several editions. Abbadie accompanied Marshal Schomberg to England in 1688 and settled in London, becoming minister of the French church of the Savoy in 1689. He failed in the preferment which he sought in the English church, despite the patronage of William III, and spent his time between England and Ireland, where he was finally appointed Dean of Killaloe. This popular work is an accessible guide to Christian morality, with reference to Natural Law and the Gospel. The final six chapters of this work are devoted to the sin of Pride, which Abbadie classifies into five types: love of Esteem, Presumption, Vanity, Ambition and Fierceness, or Arrogance.

Wing A46; ESTC r19244.



2. [ABC TOY.]

The Picture ABC Alphabet in Bricks. London, W. Peacock, circa 1870.

*Boxed set (215 x 75 x 38 mm), containing 24 wooden alphabet tiles (58 x 48 mm), each bearing a hand-coloured engraved pastedown of a letter of the alphabet in upper and lower case (or two letters of the alphabet, the combinations I & J and U & V each being combined on one tile), below an image corresponding to the letter, with a caption at the top of the picture (some captions a little shaved rather close but with no loss of sense), the reverse side of each tile giving the corresponding letter as a single capital, the final letter 'Z' bearing the 'colophon', 'W. Peacock, London', some surface wear and some staining to the tiles, preserved in the original wooden box with a sliding pictorial lid, lettered 'The Picture Alphabet in Bricks' around a large 'ABC' hand coloured in yellow, red and green, with decorations and images of an axe, a bell and a cockerel. **£1400***

A delightful alphabet toy for young children preserved in the original box and containing the full set of wooden alphabet tiles. Each of the tiles depicts an illustrative scene or object relating to the letter, and with a caption. The choice of objects is a rather unusual one, although some old favourites, such as 'Apple' 'Zebra' do make an appearance. The alphabetical choices are as follows: Apple, Boat, Cherrys [sic], Duck, Eggs, Flowers, Grocer Shop, Heartsease, Insect (depicting a leaf!), Jug, Kite, Lanthorn, Music Book, Nest, Oak, Pudding, Quills, Rose, Stool, Top Target, Urn, Viper, Water Mill, Xerxes, Yacht and Zebra.



Le Diner de cérémonie.



3. [ABECEDAIRE.]

Abécédaire des petites Demoiselles avec des Leçons tirées de leurs jeux et de leurs occupations ordinaires. 18e édition, ornée de jolies figures. P.C.L. Paris, Lehuby, circa 1854.

Eighteenth Edition. 12mo (173 x 102 mm), engraved frontispiece bearing two pictures, with captions, hand-coloured, and pp. 71, [1] advertisements, with three further plates, hand-coloured and each with captions, tear through the text of the final leaf (and verso advertisements) sometime repaired, the text water-stained towards the end and fairly browned and dog-eared throughout, in the original printed wrappers, a little darkened and dusty. **£275**

Although this was an enormously popular production - as can be seen from the '18th edition' of the title page - it appears to have survived in only very small numbers. First published in 1811, it continued in popularity all the way through the nineteenth century, in part, no doubt, because of the particularly charming illustrations. In the traditional way, the work opens with a large format alphabet and proceeds to listings of syllables. The second part of the work contains 'Petits Contes', a series of moral tales including three for younger children in large print: 'Les Enfants bien sages', 'L'Aimable enfant', 'Le Bouquet' and 'Le Diner de Cérémonie', 'Ne Jouez pas avec le feu', 'Les Marguerites du printemps', 'La Petite Ménagère', 'La Petite fille prévenante', 'La Petite travailleuse', 'La Petite servante de sa maman' and 'La Ronde'. Each of the tales for the older children is illustrated in one of the plates.

Le Men, *Abécédaires*, 45.



4. [BECKFORD.]. BAKER, Anna.

South West View of Fonthill Abbey Wiltshire. October 28th, [1822/23].

[with:] Gray's Cliff, Warwick. 1822.

[with:] Pershore. A Baker. [1822].

Three porcelain plates, hand-coloured, with lilac background decorated with raised floral detailing in white, central landscape paintings, the inner painting and the outside rim bordered in gilt, the landscape paintings executed to a high standard of detail using a wide palette, some wear to the gilding and along the raised sections, the Fonthill plate with an early (probably contemporary) restoration with four metal staples securing a partial crack, which extends along the centre and one side, the crack only barely visible from the front in the painted section, a little more visible on the border.

£1400

A delightful set of hand-painted plates, signed by Ann Baker and depicting landscape scenes and gothic architecture in the midlands and south west of England. Of most interest is the plate depicting the south west view of Beckford's magnificent but ill-fated Fonthill Abbey in Wiltshire. Contemporary paintings and engravings of Fonthill Abbey abounded as the fame of Beckford and his architectural marvel spread. The view that Anna Baker has chosen to paint is of the south west fronts, a popular angle for artists, taken from the direction of the the Beacon Terrace, and used both in Rutter's *Delineations of Fonthill Abbey*, London, 1823 (as the unnumbered fourteenth plate) and in Storer's *A Description of Fonthill Abbey*, Wiltshire, London, 1812, where the view is used both for the frontispiece and a later more detailed, close-up, view.

While it is a pleasant thought to imagine a young Anna Baker picking up her skirts and scaling the walls of the Fonthill Estate with her blank porcelain and box of paints, it is most likely that she sat quietly at home recreating Fonthill Abbey from a copy of Thomas Higham's engraving after John Rutter, 1823, placing it in an autumnal landscape under an evening sunset.

South West view of

Fonthill Abbey Wiltshire

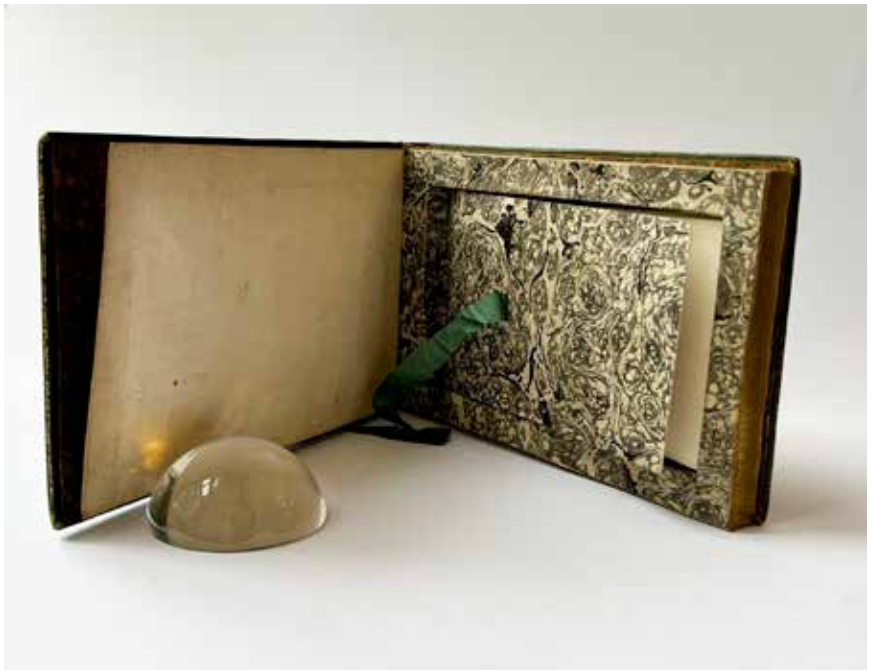
Anna Baker.

Oct. 28th -

That said, the October date inscribed on the verso of the plate would fit well with the autumnal colouring. What is hard to know is whether Anna Baker painted the plates for private enjoyment or as a commercial enterprise. Higham's engraving was a suitably gothic one to capture the imagination, with its luxuriant foreground landscape and the peak rising behind the abbey while the tower pierces the sky and it would have been much copied by artists of the time. Christie's recently sold a painting called 'Beckford's Folly', which they dated to circa 1810 but which also bears a striking resemblance to Higham's engraving and to the scene painted here. Although the landscape may have been painted from life, the stylised rounding of the field in the foreground as well as the angle of the trees does suggest a copy rather than an original.

All three of the plates offered here are signed on the back by Anna Baker, the second one is simply lettered 'Pershore. A. Baker', while the third plate in the collection is labelled 'Gray's Cliff, Warwick.c, 1822', providing the approximate dating for the three plates and corroborating the 1823 date of the Higham engraving. This neatly sets the Fonthill painting as a contemporary artwork executed some two years before the final collapse of the central tower on 21st December 1825.





5. [BOOK FURNITURE.]

Binding transformed to include a secret compartment. 1807.

Landscape (122 x 194 mm), the text block pasted together, an internal rectangle (88 x 155 mm) cut away, the revealed compartment, bottom and side, as well as the recto of the upper leaf then covered in marbled paper, with an extra flap of the same marbled paper, pasted onto a thicker paper, used as a cover to the contents of the compartment, the flap secured at the foot of the left compartment wall, with a green silk ribbon attached at the gutter and threaded through to the centre of the flap so that it lifts the flap easily, the compartment containing eight leaves of blank paper, cut to size, each with gilt edges, all blank, in an eighteenth century green morocco binding, single fillet and dotted roll along the edges with an elaborate decorative border with swags, sunbursts and corner floral urns, in the centre a red morocco inlay in a spheroid shape, gilt border of chevrons, gilt flowers, sunbursts and geometrical patterns decorating the lettering which reads: 'Ignace Mehl fils d'Haguenau', the rear board plain green but with a central date '1807' surrounded by chevrons, in gilt, the spine in red morocco, ruled in compartments with geometrical patterns in gilt, marbled endleaves, gilt edges, preserved in a slipcase covered in marbled paper to match the marbled endpapers.

£950

A charming book toy where an early user has converted a book into a book box housing a secret compartment for notes and correspondence. The compartment houses eight blank sheets which have been cut to size and then had their edges gilded. Any sent letters are by definition no longer present, but nor alas are any billet doux received. The binding itself is dated 1807 and the supralibris gives the ownership of the book as 'Ignace Mehl fils d'Haguenau'.



6. BOURLIN, Antoine-Jean dit Dumaniant (1752-1828).

Les Amours et Aventures d'un Emigré. Nouvelle Edition, revue et corrigée. Par A. J. Dumaniant, Auteur de Guerre Ouverte, etc. Tome Premier [-Second]. Paris, André, An VI - 1797.

NEW EDITION, REVISED AND CORRECTED. *Two volumes, 12mo (142 x 90 mm), engraved frontispiece to each volume and pp. [iv], 112; [ii], 134, uncut throughout, generally pretty tatty with dusty corners, staining and some apparently burnt edges, nonetheless a rather charming survival in the original coloured wrappers in orange and grey, printer's waste for pastedowns, inscribed in red on the half-title (on recto of frontispiece in Vol. II) Marcel Dupré 1843'. £650*

A scarce sentimental novel inspired by the mass upheaval caused by emigration following the French Revolution. Jean-Antoine Bourlin, better known under his pseudonym, Dumaniant, was a dramatist, comedian and 'goguettier', designating membership of the Parisian singing society, the Déjeuners des Garçons de bonne humeur. He wrote extensively for the theatre, but this is his only novel, although he did publish an autobiography under the title *Trois mois de ma vie, ou l'Histoire de ma famille*, 1811.

Narrated in the first person, the novel follows the adventures of a young aristocrat, born in Burgundy in 1770, after he falls in love with the beautiful Sophie, daughter of the baron de Nanger, at a village fête. Entranced by her beauty, along with all the young men present, our hero steps forward to mend a precious ivory box, the gift of her late mother, when one of the more clumsy admirers drops and breaks it. One thing leads to another and the two young people are soon in love and secretly betrothed, but our hero is forced to join his regiment, leaving his best friend, St. Firmin, with instructions to facilitate their correspondence away from the eyes of their fathers.

This is a 'new' edition, supposedly revised, and published in the same year as the first edition. MMF also note a third edition that was published by Marchand, 1797-1798 (OCLC lists Gotha only).

OCLC lists BL, Augsburg and Vanderbilt University only of this and the first edition, with a mixed set at Mannheim.

See MMF 96.16; not in Cioranescu.

F A B L E S
C H O I S I E S,

A l'usage des ENFANS,

E T

Des autres personnes qui commencent à
apprendre

La Langue Françoisé.

*Avec un Index alphabétique de tous les mots
traduits en Anglois.*

Par L. CHAMBAUD.

SECONDE ÉDITION revue et corrigée avec soin.

A L O N D R E S :
Chez JEAN NOURSE, Libraire dans le Strand.
M.DCC.LVI.

7. CHAMBAUD, Lewis (d. 1776).

Fables choisies, à l'usage des Enfans, et des autres personnes qui commencent à apprendre la Langue Françoisé. Avec un Index alphabétique de tous les mots traduits en Anglois. Par L. Chambaud. Seconde Edition revue et corrigée avec soin. Londres, Jean Nourse, 1756.

SECOND EDITION, REVISED AND CORRECTED. *12mo (165 x 94 mm), pp. xxiv, [4] table of contents, 98, [65] index, [1] advertisements, some light browning and occasional stains in the text but generally a good clean copy, in contemporary plain speckled calf, unlettered spine with raised bands, blind fillet border to covers, plain endpapers, some early and slightly amateur repair work to the joints and head and tail of spine.* **£650**

A scarce collection of fables first published in 1751 and intended for children and all those interested in learning to read and understand the French language. The extensive preliminary matter begins with the author's justification of his choice of fables for learning the French language and explains how he has written them in simple language for accessibility. This is followed by an introduction, in French, to the various parts of speech, with particular attention to the definite article and to verbs; after which are given ten tables of verb conjugations. There are 99 fables included in the main body of the text, with the majority of the fables being followed by a moral. After the text is an extensive French vocabulary to aid the young student in understanding the text.

ESTC lists the first edition of 1751 (t53571) at BL, Edinburgh University, Bodleian and St. Andrews only of the first edition. Further editions were published in Dublin 1768, London 1769 and Dublin 1771, all of which appear to be similarly scarce.

ESTC n8044, listing British Columbia, Cornell and Free Library of Philadelphia.



Libris de Wallicourt.

BAGATELLES

MORALES.

..... ridemur dicere verum
Quod vitat! Horat.



J. B. de

*Jacobi
Luvette
J. M.*

A LONDRES.

Et se trouvent à Paris,

**Chez DUCHESNE, Libraire, rue S. Jacques,
au-dessous de la Fontaine S. Benoît,
au Temple du Croit.**

MDCCLIV.

8. COYER, Abbé Gabriel François (1707-1782).

Bagatelles Morales. 'Londres', ie Paris, Duchesne, 1754.

FIRST EDITION. *12mo (165 x 98 mm), pp. [viii], [9]-349 (ie 249), with the half-title, in contemporary mottled calf, worn at extremities, front joint cracked and tender, flat spine gilt in compartments with brown goatskin label lettered in gilt, marbled endpapers, red edges, with the bookplate of Jacques Laget and the ownership inscription of de Wallicourt on the title-page.* **£1200**

A scarce collection of imaginary voyages, utopias, satires and short tales, some of which were previously published separately. The most famous of the tales included is his *Découverte de l'isle frivole*, the first edition of which is not known (Jones dates it to 1750) and the first surviving appearance of which is the English translation of 1750, *A Discovery of the Island Frivola* (see Versins p. 210 and Gove p. 317). This is a clever satire on Paris society which takes the form of an imaginary voyage to an island - suitably named - which was visited by Lord Anson on his circumnavigation of the globe. This was a subject both topical and extremely fashionable.

Versins suggests that the most interesting of Coyer's works is his *Plaisir pour le Peuple*, which appeared for the first time in *Bagatelles Morales*. It relates the story of the incomparable Foki, a Chinese philosopher, and of the marvels which he performed for the people of Paris. These are indeed strange wonders. To cite one at random, Foki assembles two lines of twenty four elephants and places a fakir on each one. At a given signal, the elephants all start to shake off their fakirs, who, after an hour of this exercise, all fall dead into a large vat, which fills up with their sweat and gives off a pleasant odour. This odour becomes a new, free *aromatique* elixir which discredits the usual perfumes.

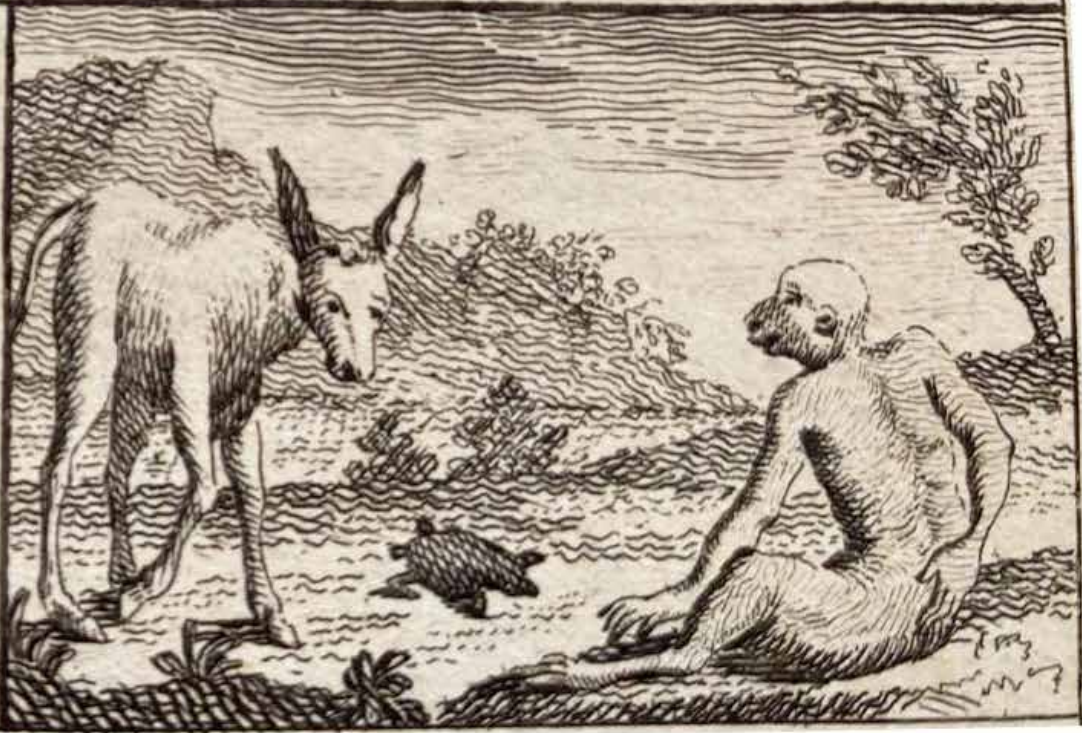
The other pieces contained in the volume are 'Le Siècle présent', 'Découverte de la Pierre Philosophale', 'L'Année Merveilleuse', 'La Magie démontrée', 'Lettre à un Grand' and 'Lettre à une Dame Angloise'.

ESTC t128700; Cioranescu 21574; Gove p. 317; MMF 54.R.21; see also Versins p. 210 and Hartig p. 52 and see Jones p. 104 for the first edition of *Découverte de l'isle frivole*, 1750.

24. Afs & his Master. P. 19.



26. Afs, Ape & Mole. P. 20.



9. [FABLES.] AESOP (c. 620-564 BC).

Æsop's Fables. With Instructive Morals and Reflections, Abstracted from all Party Considerations, Adapted To All Capacities; And designed to promote Religion, Morality, and Universal Benevolence. Containing Two Hundred and Forty Fables, with a Cut Engrav'd on Copper to each Fable. And the Life of Aesop prefixed, by Mr. Richardson. London, J. Rivington, R. Baldwin, J. Hawes, W. Clarke, R. Collins, T. Caslon, S. Crowder, T. Longman, B. Law, R. Withy, J. Dodsley, G. Keith, G. Robinson, J. Roberts, & T. Cadell, [1760?].

FOURTH RICHARDSON EDITION. 8vo (172 x 100 mm), pp. [ii], xxxiii, [3], 192, with an engraved title-page and 25 engraved plates, each with multiple images illustrating each of the 244 fables, in contemporary mottled calf, the spine gilt in compartments with raised bands, red goatskin label lettered in gilt, binding slightly rubbed and headcap chipped, but generally a good, sound copy. **£2500**

An attractive copy of the fourth of five illustrated editions with Richardson's Life of Aesop. It was first published in 1739, with a title-page dated 1740, with subsequent editions in 1749, 1753 (two issues) and 1775. All of the editions are scarce, with ESTC listing four copies of the first edition, two copies of the second, five of the third edition. The 25 engraved plates include delightful illustrations in miniature for each of the fables, with a brief caption and fable number given above each illustration. The engraved title-page is also very attractive, with an idealised illustration of a landscape peopled with different animals.

ESTC t118432, listing BL, Bodleian, Szczecin Public Library, Louisiana State University, Rice, UCLA and Yale.



**10. HARDING, Sylvester (1745-1809).
WALDRON, Francis Godolphin (1744-1818).**

The Biographical Mirrou, Comprising a Series of Ancient and Modern English Portraits, of Eminent and Distinguished Persons, from Original Pictures and Drawings. London, S. and E. Harding, 1795.

FIRST EDITION. *Three volumes, 4to (262 x 204 mm), engraved portrait frontispiece and pp. [ii], ii, iii, [i], [ii], 160, with 50 engraved plates; engraved frontispiece portrait and pp. [v], [i], 57, 53*-58*, [58], 59-139, [1], [4] index, with a further 49 plates; engraved frontispiece portrait and pp. [vi], 184, [7], index, [1] errata, 49 further engraved plates, with a total of 151 engraved plates between the three volumes, considerable offsetting and some light foxing, several of the plates folded at the foot as slightly too large, in contemporary red morocco, covers gilt in elaborate floral borders within six fillet outer border, spines ruled, lettered and decorated in gilt, with the later bookplate of the Buchanan Bequest Library, no. 1396, and the library stamp of Bellfield Library, gilt edges. £2000*





An attractive copy of this monumental and lavishly illustrated biographical dictionary. Sylvester Harding was a miniaturist, engraver and publisher who was born in Newcastle-under-Lyme and sent as a boy to be an apprentice hairdresser to London. At the age of fourteen, he ran away and joined a troupe of strolling players but by the 1770s, he had become a successful miniature painter, with paintings regularly exhibited at the Royal Academy from 1777. He published a number of works in collaboration with his son, an engraver, and his brother, Edward, a librarian. The brothers set up successful bookshops and publishing businesses first in Fleet Street and then in Pall Mall, where the first volume of the present work was published. At some point between 1795 and 1798, the brothers separated their businesses and Sylvester stayed at the Pall Mall address, where he was to issue the second and third volumes. Other important works by Harding were his *Illustrations from Shakespeare*, 1789-1793 and his *Memoirs of the Count de Grammont*, 1793. The text for the biographies was supplied by Francis Godolphin Waldron, actor, actor manager, bookseller and writer.

11. HELME, Elizabeth (1787-1814).

Instructive Rambles in London, and the Adjacent Villages. Designed to amuse the mind, and improve the understanding of Youth. By Elizabeth Helme. London, Longman, 1800.

THIRD EDITION. *12mo (170 x 95 mm), engraved frontispiece and pp. xii, 61, [4], 62-68, 73-284, with a further engraved plate, text fairly browned and creased, with some scattered staining, in contemporary mottled (almost tree-calf style) calf, tear in the leather of the lower board, carefully repaired, flat spine gilt in compartments, red morocco label lettered in gilt, ownership inscriptions of Miss Louisa Birch, Edward Birch, West Hackney and a third inscription obscured by remnants of sealing wax, more sealing wax splodges on the lower pastedown.* **£300**

A popular tour through London presented through the fictional device of a father, a merchant, showing his eleven year old son, Charles and his nine year old daughter, Mary, around some of the more interesting and historical sights of London and its environs.



INSTRUCTIVE RAMBLES

IN
LONDON,

AND
THE NEAREST VILLAGES.

DESIGNED TO SHOW THE MIND, AND DIRECT
THE INVESTIGATION OF NATURE

By ELIZABETH HELME.

Let us consider the earth as if we had ourselves
it is a globe upon which the elements of life and death
are placed in such a manner that we shall
in some measure be able to see their cause, and shall
it is a long way

LONDON,

Printed and Sold by J. JOHNSON, Strand, near St. Paul's Church-yard.
and by G. ALLEN, 10, Pall-mall.



*Presented to the author by the
Misses Helme, 1810.*



The whole is designed to blend instruction with amusement and to bring the young readers to an appreciation of study, industry, charity and duty to parents. The behaviour of Mr Richardson's children varies as the book progresses, such as when Mary is prevented by her earlier idleness from joining her father and brother on their tour of Lambeth Palace and learns a valuable lesson through her grief at being left behind. The Lambeth Palace chapter is particularly interesting for its information about the library, its origins in 1610, the deposit of the books at Cambridge during the Civil War and the extensive collection in the manuscripts library.

Other chapters focus on musicians, beggars, a virtuous poor woman, the importance of needlework and hard work as set against the dangers of idleness and the indulgence of bad character in children. Other visits include Greenwich, the Tower of London, St. Paul's Cathedral and the Royal Exchange. As is hoped will be the effect on Mrs Helme's readers, Mr Richardson's children grow in understanding, charity and virtue as a result of their father's tour and their discussions with him.

First published in 1798, with a second edition in 1799, this little work remained popular well into the nineteenth century. The work was so well received that Helme published a continuation, *Instructive Rambles Extended*, in 1800.

12. JONSON, Ben (1573?-1637).

Epicoene, or, the Silent Woman. A Comedy. First Acted in the Year 1609. By the Children of Her Majesty's Revels. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

[with:] **ibid** - Volpone, or, the Fox. A Comedy. First Acted in the Year 1605. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

[with:] **ibid** - Catiline his Conspiracy. A Tragedy. Acted in the Year 1611. By the King's Majesty's Servants. With the Allowance of the Master of Revels. By Ben Johnson. London, H. Hills, [circa 1710].

The Alchemist

Were very ungrateful, if he would not be
 A little indulgent to that former vice,
 And help his Fortune, though with some small loss
 Of his own Credit. Therefore, Timon,
 And kind Spectator, if I have out-liv'd
 An old Man's gravity, or still retain
 What a young Wife, and a good Son may do
 Scorn at, give traits sometimes, and crack it too.
 Speak for thy self: Know, that so I will, for
 My part a little fell in this last storm.
 Yet twain decrees. And though I am down
 Got off from table, yet, Mamma, Sir,
 Hot Jovian, Digger, Dogge all
 With whom I traded; yet I put my hand
 On you, that are my Country: and this Fall,
 Which I have got, if you do quit me, run
 To feast your others, and leave me Credit.

THE END.

THE
 HISTORY
 OF
 Timon of ATHENS,
 THE
 MAN-HATER.

As it is ACTED

BY

Her MAJESTY'S Servants.

Made into a

PLAY.

By THO. SHADWELL.

LONDON:

Printed and Sold by

at, in Black-
 side.

[with:] ibid - *The Alchemist*. A Comedy. Acted in the Year 1610. By the Kings Majesty's Servants. With the Allowance of the Master of Revels. The Author B.J. London, H. Hills, [circa 1710].

[with:] SHADWELL, Thomas (1642?-1692). *The History of Timon of Athens, the Man-Hater*. As it is Acted by Her Majesty's Servants. Made into a Play. By Tho. Shadwell. London, H. Hills, [circa 1710].

12mo (158 x 94 mm), pp. 102, closed tear on p. 21; [2] blank, 95, [1]; 96; 96; 87, text considerably browned throughout, with scattered staining in the text, cut a little close to some of the the running titles but with no loss, in contemporary panelled calf, rubbed at extremities, joints split at head and foot but still sound, with contemporary manuscript markings in the early scenes of the first work, 'Johnson [Plays]' in a contemporary hand on front and rear endpapers with the addition of the word 'Blue' on the rear endpaper, with the eighteenth century engraved heraldic bookplate of Edward Duke on the front pastedown and the later pictorial bookplate of Robert J. Hayhurst on the front endpaper. **£750**

An attractive volume of plays printed in London by Henry Hills. The first four plays bound in the volume are by Ben Jonson and include two of his best-loved comedies, *Volpone* and *The Alchemist*. Shadwell's adaptation of Shakespeare's *Timon of Athens* was first performed at the Duke's Theatre in February 1677/1678 and was first printed by J. M. for Henry Herringman in 1678. No record exists of a performance of Shakespeare's original play prior to Shadwell's version. The main difference between the two plays - except for Shadwell's rewording of it - lies in the addition of love interest with a jealous fiancée and a mistress for Timon. Shakespeare's original masque of Amazons in the first Act is replaced by a bucolic interlude where Cupid and Bacchus, with a chorus of nymphs and satyrs, argue for the supremacy of love or wine. Shadwell's version of the play became very popular, particularly when Henry Purcell composed some incidental music for it in 1694 and Thomas Betterton took the title role.

ESTC t31273; t31272; t31271; t31270; t31269.



including extracts from Swift

13. KENNETT, White (1660-1728).

The Wisdom of Looking Backward, to Judge the Better of One Side and T'Other by the Speeches, Writings, Actions, and other Matters of Fact on Both sides, for the Four Years Last Past. London, J. Roberts, 1715.

FIRST EDITION. 8vo (120 x 195 mm), pp. [iv], iv, 383, [1], [8] index, the text printed in double column throughout, signature B (the first of the text proper) rather browned, otherwise an excellent copy in contemporary panelled calf, spine gilt in compartments with raised bands, red morocco label lettered in gilt, paper shelf mark labels in upper and lower compartment, headcap chipped, the Macclesfield copy with South Library bookplate and blind library stamps. £700

A retrospective of political and religious controversies during the last years of Queen Anne's reign, printed in two columns presenting the 'One Side' on the left and 'And t'Other' on the right. Swift makes several appearances, with mention of his *Miscellanies*, April 1711, and his only signed work, *A Proposal for correcting, improving, and ascertaining the English Tongue*, February 1712, with extracts accompanied by Oldmixon's *Reflections in reply* (pp. 193-198). Numerous other authors and works are cited, including letters, newspapers (and gossip columns) and printed works. Despite the clear attempt at providing a balanced argument, Kennett's Whig sympathies are clearly set out: 'the One Side [the Tories]... were Agents or Tools in supplanting a good Ministry, abusing a good Queen, and inflaming a rash Clergy', while 't'Other side', or the Whigs, were 'for the most Part, a good old Sort of Sober Sensible Men, who were all along for the Honour of the Monarchy, the Peace of the Church, and the true Interest of their Countrey'.

ESTC t52588.

14. KNOX, Vicesimus (1752 - 1821).

Winter Evenings: Or, Lucubrations on Life and Letters. In Three Volumes. Vol. I [-III]. London, Charles Dilly, 1788.

FIRST EDITION. *Three Volumes, 12mo (182 x 110 mm), pp. [xii], [iv], 311, [1]; [viii], 312; [viii], 311, [1], each volume with the half title and two leaves of contents, some light foxing throughout, in contemporary tree calf, single gilt filet to covers, spines with raised bands, gilt in compartments, red morocco labels lettered in gilt, black morocco labels lettered in gilt, Vols. I and II with new and uncomfortably shiny black labels, with a contemporary armorial bookplate in each volume.* **£600**

A popular book of essays by the pacifist and enlightened educationalist, Vicesimus Knox. Following his degree at St. John's College, Oxford, where he became a fellow and took orders, he became headmaster of Tonbridge School, taking over from his father who was suffering poor health. A charismatic headmaster whose works on practical education were very popular, the numbers of boys on the roll rose from 20 to 80 during his long tenure there (he was headmaster for 34 years), but they began to fall back again on account of his very public criticism of British foreign policy in a series of articles written for the Morning Chronicle and a number of sermons preached in Brighton on the subject of pacifism. 'Offensive war', he argued, was 'at once detestable, deplorable and ridiculous' and he criticised the 'military machine' as being created by a corrupt administration.

Knox's political views grew out of his 'benign religious vision' (ODNB), which also informed his educational and conduct writings, such as the present collection. As an essayist, his style is easily accessible and he believed it to be the best genre for communicating his ideal of civic sensibility to the middle classes: 'I address not my book to systematical and metaphysical doctors, to deep, erudite, and subtle sages, but to those who, without pretending to be among the seven wise men (a later edition adds 'the liberal merchant, the inquisitive manufacturer, the country gentleman and the various persons who fill the most useful departments in life') have no objection to kill a little time, by perusing at their leisure the pages of a modern volume' (I, x).

The third volume has a diverting chapter, ‘Of Reading Novels and trifling Books without Discrimination’, in which Knox, well known for his dismissal of sentimental novels and his attacks on the morality of Sterne’s *Sentimental Journey*, satirises the world of the circulating library: ‘I have smiled at hearing a lady admire the delicacy of sentiment which the author of some novel, which she had just been reading, must possess, though I knew it to be the production of some poor hireling, destitute of learning and taste, knowledge of life and manners, and furnished with the few ideas he had by reading the novels of a few preceding years. He had inserted in the title-page, ‘By a Lady’, and various conjectures were often hazarded in my hearing concerning the authoress. Some hinted that they were acquainted with her, and that it was a lady of quality. Others knew it to be written by an acquaintance of their own; while all agreed in asserting, it must be by a lady, the sentiments were so characteristically delicate and refined. You may conjecture how much I was disposed to laugh when I knew it to be the production of a comb-maker in Black Boy Alley’ (III, 151-152).

This was a popular work, with a Dublin edition published in the same year and further London editions in 1790 and 1795. A ‘Basil’ edition was published by James Decker in conjunction with the Paris booksellers Levrault frères, in 1800 and it was reprinted as part of Robert Lynam’s *British Essayists*, vols. xxix and xxx, London, 1827.

ESTC t92823.



AN ACCOUNT
OF
ROMAN ANTIQUITIES
DISCOVERED AT
WOODCHESTER
IN THE COUNTY OF
GLOUCESTER.
BY
SAMUEL JYSONS F.R.S. & A.S.



LONDON
MDCCXCVL

Lavishly illustrated and important archaeological account

15. LYSONS, Samuel (1763-1819).

An Account of Roman Antiquities discovered at Woodchester in the County of Gloucester. London, Cadell & Davies, B.& J. White, Edwards, Payne, Robson, Nicol, Elmsley, and Leigh & Sotheby, 1797.

FIRST EDITION. *Large Elephant folio, with text in English and French; pp. [vi] including decorative hand-coloured aquatint title and dedication plate to King George III, and list of plates, 20; [iv] separate French title-page and list of plates, 21, [1] blank; with two large stipple engraved head and tail vignettes on p. 1 and 20 of English section, 35 finely finished hand-coloured, etched and/or aquatinted plates, (including 9 double-page), and 5 uncoloured engraved plates, 40 plates in total; plate 40 misbound between plates 10 and 11; both letterpress text sections somewhat browned and foxed, with quite prominent dampstaining affecting upper margins; some staining to plate edges of plate 10, and with some occasional faint dampstaining affecting outer lower margins of later plates, but otherwise plates clean and bright; in contemporary red half morocco over marbled boards, neatly rebacked preserving original spine, spine tooled and lettered in gilt, covers a little scratched and scuffed with later repair to upper outer margin replacing some of the marbling, extremities bumped and rubbed; with the signature of 'C.P. Mather? Woodchester' and 'J.D. Bestwick, 1981' on the front free endpaper, together with Bestwick's small book-plate. £8500*

First edition of this magnificent and lavishly produced account of the important archaeological discovery made in 1793 by the noted antiquary Samuel Lysons, of a luxurious Roman Villa at Woodchester in Gloucestershire and notable for the famous Orpheus pavement mosaic which dates back to 325 AD. With text in both English and French, this substantial work is accompanied by 40 beautifully executed engravings and aquatints (of which 35 are hand-coloured), including maps of the area, views of the surrounding countryside, and most importantly many of the mosaics discovered.



NORTH-EAST VIEW OF WOODCHESTER.

One of the first archaeologists to study Roman sites in Britain, Lysons began excavating the site in 1793. Whilst little remained visible above-ground, during his extensive excavations over three years, Lyson was to unearth a substantial Roman Villa, buried in front of Woodchester's church, discovering a sizable mosaic together with some fine marble sculptural fragments, all indicating the luxurious nature of the villa. Depicting Orpheus charming all forms of life with his lyre, the mosaic remains as one of the most beautiful ever unearthed, and the second largest of its kind in Europe. Whilst he donated the sculptural pieces to the British Museum, Lysons opted to leave the mosaic in situ. It has only been uncovered seven times since 1880 and remains covered today, although an exact replica was made by two brothers during the 1980s, made up of 1.6 million pieces, and which was subsequently sold to a private buyer.

As the present work so vividly highlights, Lysons was a skilled artist, (indeed he was an occasional exhibitor at the Royal Academy) and the very fine aquatint illustrations include three coloured aquatint views of Woodchester, two of which are double-page, as well as several double-page images of the mosaic.

Born in 1763, Samuel Lysons was drawn to antiquarian studies from an early age. Initially studying law in London, he quickly entered London society, meeting Horace Walpole, Samuel Johnson, and Sir Joseph Banks, who introduced him to George III and the royal family. He eventually abandoned law and was appointed keeper of records in the Tower of London in 1803, and was elected a fellow of the Society of Antiquaries at the age of only 23 in 1786. In November 1812 he was nominated one of the vice-presidents of the society, and from 1798 to 1809 he held the honorary office of director. He was elected fellow of the Royal Society in February 1797, and was appointed vice-president and treasurer of the society in 1810. He is also remembered for his equally lavish two volume *Reliquiae Britannico-Romanae* (1801-1817) and his collaboration with his brother Daniel (1762-1834) on *Magna Britannia* (1806-1822), though this ambitious project was curtailed by Samuel's death.

Abbey Scenery 143; Clarke, Giles, Valerie Rigby, and John D. Shepherd. "The Roman Villa at Woodchester." *Britannia* 13 (1982): 197–228. <https://doi.org/10.2307/526494>.



16. MASSILLON, Jean Baptiste (1663-1742).

Prediche di Mr. Massillon Vescovo di Clermont, fu Prete dell'Oratorio, Uno dei Quaranta dell' Accademia Francese, Sopra i principali Misteri di Gesù Cristo, e della SS. Vergine, e in lode di Alcuni Santi. Venice, Simone Occhi, 1765.

FOURTH EDITION IN ITALIAN. 4to (250 x 180 mm), pp. [iv], 285, [1], [2] blank, printed in two columns, occasional small stains, some light foxing, title-page a little marked, but largely clean and fresh, uncut and partly unopened in the contemporary carta rustica, with a colourful red and green patterned paper spine, handwritten orange lettering piece on spine, slightly chipped, and a shelf mark label at the foot of the spine, manuscript shelf mark on the pastedown. £280

A charming copy in an unsophisticated and colourful binding of this scarce Italian printing of the collected sermons of the famous French preacher Jean Baptiste Massillon. The Italian translation, which was made from the French edition of 1745-8 and was first published by Occhi in 1748, was enormously popular and went through several editions, most of which are now scarce outside Italy.

This collected edition, which is printed in double column throughout, contains twenty sermons covering most of the principal feasts of the Catholic Church, including Easter, Christmas, Pentecost, the Assumption of Our Lady and two for the purification of the Virgin. Sermons are also included for the feast days of a number of saints, such as Saint Agnes, St. Benedict and St. Thomas Aquinas.

OCLC records only two copies outside Italy, Girona in Spain and Ticino in Switzerland; and no copies outside Continental Europe.



40
L'ÉCRITURE
PARIS
Tousy, P.
1771

32

31

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14
L'ÉCRITURE
PARIS
Tousy, P.
1771

'C'est un vaste et turbulent tableau de la Révolution' (Charles Monselet).

17. MERCIER, Louis Sébastien (1740-1814).

Le Nouveau Paris, par le Cit. Mercier. Tome Premier [-Sixième].
Brunswick, chez les principaux libraires, 1800.

SECOND 'BRUNSWICK' EDITION. *Six Volumes, 12mo (180 x 105 mm), pp. [iv], [5]-40, 1-204; [iv], 227; [iv], 230; [iv], 213; [iv], half-title partially pasted down, 214; [iv], half title partially pasted down, 216, some scattered browning in text, uncut throughout, some gatherings loosening, spines chipped on Vols. II, IV and V, the spines to all volumes a little chipped at head and foot, with the original printed labels (three chipped, one missing) and manuscript shelf mark labels at the foot, mostly chipped or partly missing, printer's waste used as pastedowns, with an unlettered (and unidentified) contemporary heraldic bookplate in each volume (obscured by the pasted down half titles in the final two volumes), from the library at Bodenstein Castle in Thuringia with the library stamp, 'Fideicommiss Bodenstein', on the title pages.* **£600**

An unsophisticated copy, slightly tatty but in sound original condition, of a Brunswick printing of Mercier's colourful portrayal of revolutionary Paris, first published in 1799. Charles Monselet describes this as 'la production la plus admirable, la plus curieuse, la plus énergique' of all of Mercier's works. Inspired by the astonishing popularity of his *Tableau de Paris*, Mercier's sequel comprises a series of descriptive sketches of Paris life, and combines with the earlier work to give a vital and haunting portrayal of late eighteenth century Paris, in the grip of Revolution.

This second work, written in a more informal style and with a greater use of slang, has an increased immediacy and vividness over his better known earlier work. It also seethes more with revolutionary ferment as it covers the years of the Revolution itself, whilst the *Tableau de Paris* covers the years immediately preceding the Revolution.

de la république, et généralement rendre à la circulation intérieure tout le ressort et l'activité que les circonstances commandent et peuvent permettre, décrète ce qui suit :

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rou-
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mez
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II. Suivant les articles 20 et 21 de la section 2, tit. 2, 2^e partie du code pénal de 1791, les vols d'effets confiés aux *voitures publiques* par les commis ou conducteurs desdites *voitures*, sont punis de quatre années de fers; et quand par les personnes qui y occupent une place de quatre années de détention.

III. Suivant les articles proposés du nouveau code civil, 824, 889, 1062, les *voituriers* sont responsables des meubles et autres objets dont ils se sont chargés. La preuve testimoniale est admise pour les dépôts qui leur sont confiés par les voyageurs.

VOLAILLES. Suivant l'article 12 de tit. 2 du dé-

LE NOUVEAU PARIS



11415

Several of the chapters describe individuals caught up in the riots, such as the September Massacres (I, XVIII) and ‘Le jour désastreux’ (III, LXXXVII); alongside this Clubs and Cafés, political commentary and portraits both of individuals and professions. The writing has a breathtaking immediacy as it describes the lives of individuals living in ‘Paris, ville de guerre’ (IV, CXLIV): ‘c’ étoit dans l’horrible nuit du 2 septembre qu’il attendoit la mort...’ (ii 117); alongside the events described, Mercier’s political views are always at the forefront.

As with most of Mercier’s philosophical works, a number of under the counter and undated editions swiftly followed the work’s initial publication. Following Quérard’s early error in dating (he gave it as 1797), there has in the past been some confusion as to the precedence of the editions. The first edition was published over the very tail end of 1798 and early 1799. Lacombe discusses the issue in detail. ‘A la fin de l’Avant-propos, page xxxviii, se lit la date du 10 frimaire an vii (30 novembre 1798), ce qui ne permet pas de supposer que la publication de cette édition soit antérieure à 1799. C’est bien l’édition originale. Quérard cite une édition de 1797; c’est une erreur, et ce[]tte erreur a été souvent reproduite, notamment par l’éditeur de 1862 dans son ‘Introduction’.

‘Le Nouveau Paris est beaucoup plus un écrit politique qu’un ouvrage d’observation. On a déjà remarqué avant nous que l’auteur aurait du suivre le modèle qu’il s’était tracé à lui-même dans le Tableau de Paris: cette remarque est pleine de justesse, car sous prétexte de tableaux ou de descriptions, Mercier se laisse entraîner à des théories et des divagations pleines de la phraséologie et de l’emphase de l’époque. Ces défauts, qu’un censeur sévère pourrait déjà rapprocher au Tableau de Paris, sont encore plus prononcés dans le Nouveau Paris. Mais cela n’empêche pas cet ouvrage d’être fort intéressant pour celui que saura le consulter’ (Lacombe, *Bibliographie Parisienne*, no. 388).

Provenance: Count Georg Ernst Levin von Wintzingerode (1752-1834), minister of the Kingdom of Württemberg, or possibly his son Heinrich Karl Friedrich Levin, Graf von (1778-1856); from the family library at Bodenstein Castle in Thuringia with the library stamp, ‘Fideicommiss Bodenstein’, on the title pages.

See Cioranescu 44471.

MEMOIRS

CONCERNING

The ancient Alliance

BETWEEN

The FRENCH and SCOTS, and
the Privileges of the SCOTS in
FRANCE.

Together with

The original FRENCH, faithfully extracted
from the several Records of that Kingdom.



EDINBURGH,

Printed by W. CHEVNE, and sold by W. GORDON, and
other Booksellers in Town. MDCCLI.

18. MONCRIEFF, Thomas, editor and translator.

Memoirs concerning the ancient Alliance between the French and Scots, and the Privileges of the Scots in France. Together with the original French, faithfully extracted several Records of that Kingdom. Edinburgh, J. Cheyne, sold by W. Gordon, 1751.

FIRST EDITION. 8vo (188 x 120 mm), pp. 5, [3], 77, [3]; [iv], 72, p. 62-3 of the first part upper marginal tear just touching headline, uncut throughout and the second work largely unopened, in contemporary calf backed marbled boards, spine with raised bands, unlettered, slightly chipped at head, a little worn but generally a lovely unsophisticated copy. **£550**

A lovely unsophisticated copy of this unusual dual language history of the 'Old Alliance' between Scotland and France. Unusually, instead of printing the work in parallel text, the publishers decided to print the entire text in English, followed by the entire text in French, with a separate title-page and table of contents for each section. The early owners reading this book were clearly English speaking as, although the work is uncut throughout, it is only the second work that is largely unopened.

After an introductory discussion of the origins of the alliance, which some claim dates back to Charlemagne and some to Philip the Fair in 1295, the work opens with a lengthy excerpt from the treaty of 1326, between Charles IV and Robert I, using it to demonstrate the bond between the two nations 'in good faith, as loyal allies, whenever they shall have occasion for aid or advice, in time of peace or war, against the King of England and his subjects'. Much of the work is concerned with the privileges of the Scots in France, including the formation of the Scots Guards, or Garde Ecosaise, the naturalisation of Scots, the privileges of Scottish merchants trading in France and the ability of Scots to attend French universities. Although seen principally as a military and diplomatic agreement, the alliance also had a direct influence on numerous aspects of Scottish life, from architecture and cuisine to law-making and language: at the height of the alliance, French was spoken widely in Scotland.

ESTC t96210.



**19. PALLUAU, Philippe de Clérambault, comte de (1606-1665).
MERE, Antoine Gombault, chevalier de (1610-1684).**

Conversations written in French By Monsieur Clerombault, and put into English. By a Person of Honour. London, Henry Herringman, 1672.

FIRST EDITION IN ENGLISH. 8vo (154 x 96 mm), pp. [viii], 9-156, title-page a little stained, text slightly browned throughout with occasional stains, a nasty marginal wormhole through the final few pages, but only just touching one letter on the final page, otherwise an attractive copy in contemporary mottled calf, spine with raised bands gilt finely gilt in compartments, red morocco label lettered horizontally in gilt, marbled edges, plain endpapers with small manuscript shelf mark on the front pastedown. **£1000**

A collection of reported conversations between Antoine Gombault, chevalier de Méré and Philippe de Clérambault, comte de Palluau, a distinguished soldier who rose to the rank of maréchal de France for his loyalty to the King during the Franco-Prussian wars of the 1630s through to the 1650s. Although the title gives the conversations as ‘by Monsieur Clerombault’, it is fairly clear that they were written and prepared for publication by his friend, the Chevalier de Méré, as they were not published until some five years after Clérambault’s death. The preface gives a brief portrait of the marshal and of the circumstances surrounding Méré’s meeting him, and of their conversations. Six conversations are then presented to the reader, all in the form of reported speech and covering a wide range of subjects, from wit and gallantry, to women and glory, as the two men proceed to dinner or walk quietly in the orange groves.

Originally published in French as *Les Conversations*, Paris, 1668, this was a popular work which was frequently reprinted in French. This is the first of two different English translations to be published and was followed by *Conversations of the Mareschal of Clerambault and the Chevalier de Mere*, 1677. This latter translation was given as by ‘A. Lovell, M.A.’, who published a number of translations from the French at this period. However, the translations are completely different and the present translation does not appear to have been reprinted.

ESTC r914 lists BL, Bodleian, Trinity College Cambridge, Longleat; Clark, Yale and Newberry; OCLC adds Morgan. Wing C4642; Arber’s Term cat., I 119.

HISTORIAE
AVGVSTAE

Scriptores sex:

AELIVS SPARTIANVS,
IVLIVS CAPITOLINVS,
AELIVS LAMPRIDIVS,
VVLGATIVS GALLICANVS,
TREBELLIVS POLLIO,
& FLAVIVS VOPISCVS.

ad postremas

Cl. V. IS. CASAVB. I. GRVTERI,
Cl. SALMASI editiones
excusi.



LUGDVNI BAT.
Ex officina Iacobi Marci.
clō MCC XXI.

2. 6. 2

**20. [ROMAN EMPERORS.] CASAUBON, Isaac (1559-1614).
GRUTERUS, Janus (1560-1627).
SAUMAISE, Claude de (1588-1653).**

Historiae Augustae scriptores sex: Aelius Spartianus, Iulius Capitolinus, Aelius Lampridius, Vulcatius Gallicanus, Trebellius Pollio, & Flavius Vopiscus. Ad postremas Cl. V. Is. Casaub. I Gruteri, Cl Salmas I editiones excusi. Leiden, Iacob Marcus, 1621

12mo (123 x 65mm), pp. [8], 3-450, A1 (pp.1-2) cancelled as usual, woodcut title vignette, very light water stain to lower outer corner; outer edge trimmed, minor toning, bound in contemporary polished calf, triple blind ruled, a little wear to extremities, early casemarks inked to front pastedown and title, ownership inscription of M. Hapylton and purchase note dated 1733 on front endpaper, printer's waste used for rear endpaper, early bibliographical notes on rear pastedown. **£400**

A scarce pocket edition of this popular compendium of the lives of the Roman emperors, modelled on Suetonius and said to be the work of the six authors on the title-page. Numerous scholarly editions have been published over the centuries but the original authorship remains an enigma. The present edition is an amalgamated text combining Isaac Casaubon's original edition of 1603 with notes by Janus Gruterus and Claude de Saumaise.

OCLC lists Bodleian, Amsterdam, Chicago, Illinois, Chapel Hill and Concordia University.



21. [ROSARY].

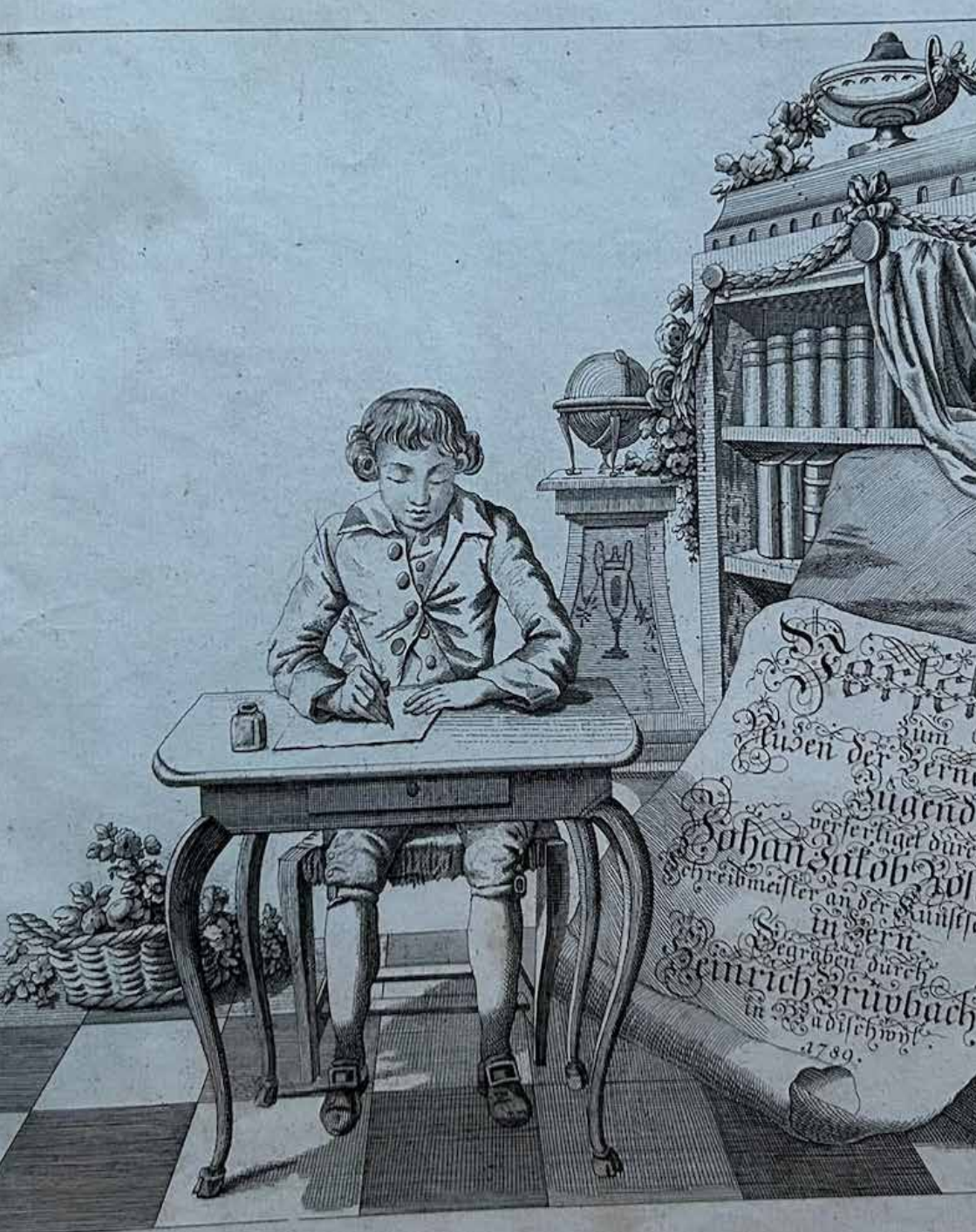
Kurzer Begriff von der Bruderschaft des heiligsten Rosenkranzes, zum heilsamen unterricht aller und jeder Mitgleider derselben. Nebst den gewöhnlichen Andachtsübungen, wie sie dermal in der Stadtpfarrkirche zu St. Moritz in Augsburg entrichtet werden. Augsburg, Joseph Rösl, 1823.

8vo (164 x 100 mm), engraved frontispiece and pp. [v], 6-14, 17-48, printed in black letter, a printed form on the verso of the title-page completed by hand in brown ink, in the original blue mottled wrappers, with two pressed leaves between the pages. £250

A scarce little devotional manual for saying the Rosary, addressed to the Augsburg confraternity of the Brotherhood of the Rosary, an ancient confraternity originally founded in the late fifteenth century. Following the devotions on the Rosary are various prayers, litanies and hymns, including German versions of the Pange Lingua and the Salve Regina. A popular work to aid in private devotion, this was many times reprinted though it remains scarce in any edition. The verso of the title-page contains a printed form with gaps for filling in the date and devotional details of the reader. In this copy it has been completed in a contemporary hand, dated 1828.

For more information on the Marian cult in Augsburg, see Bridget Heal, *The cult of the Virgin Mary in early modern Germany*, Cambridge, 2007 and Anne Winston, *Tracing the Origins of the Rosary: German Vernacular Texts*, Chicago, 1993.

OCLC lists a single copy, in Munich.



Handwritten text on a scroll in Gothic script:
Zur
Luden der zum
Jugend
verfertigt durch
Johann Salob Tol
Schreidmeister an der Kunstsch
in Bern
Gegraben durch
Henrich Brubach
in Radichwyl.
1789.

22. ROSCHI, Johann Jakob (1752-1794).

Vorschrift zum Nutzen der Bernerischen Jugend Verfertigt durch Johann Jakob Roschi, Schreibmeister an der Kunstschule in Bern; gegraben durch Heinrich Brupbacher in Wädischwyl 1789. Bern, C. A. Jenni, 1789, [vere 1795].

FIRST EDITION. *Oblong folio (256 x 375mm), engraved title, pp. [4], ll. 42 of engraved plates, plate mark (230 x 300 mm), printed on recto only; plates by J.J. Roschi, engraved by Heinrich Brupbacher; the final two plates, dated 1795 by Jakob Emanuel Roschi, (son of J.J.R.); a little dust-soiled and finger marked, in contemporary half calf over mottled board, extremities a little rubbed.* **£2500**

First edition of this fine Swiss writing manual intended for the young. Particularly attractive is the charming illustrated title showing a boy sitting at a writing desk, showing proper posture, with book case, globe and drapery to side. The first plate shows how to cut a quill in nine steps, headed by an illustration of the proper way to hold the quill. The majority of the plates illustrate Gothic, Fraktur, French, Gansley (Chancery), and Raised hand, with decorative titling hands, elaborate flourishes and knots, and formulas for various documents. The work is also of interest as it documents titles in use in Berne most of which were abolished in the French Revolution. Further plates include an introduction to double-entry book keeping with examples of account books, cyphers, basic arithmetic, and proper forms of address. Particularly appealing are the ornamented initials, a veritable tour-de-force of masterful design and engraving.

Johann Jakob Roschi was writing master at the Kunstinstitut in Bern; after his early death, the present work was completed by his son and successor Jakob Emanuel, who is responsible for the last two plates. The note on the final plate explains this and, since it is dated 1795, also provides the exact publication date of the complete work. The individual plates were also sold in single leaves mounted on cardboard, for use in classes. Writing styles in the German speaking parts of Switzerland had been influenced by Nuremberg writing masters, such as Neudörffer.

Outside Continental Europe, OCLC lists Morgan, Newberry, Princeton, UCLA & Kentucky.

Not in Becker or Ekström.

THE DIALOGUES
OF
WILLIAM RICHWORTH

OR
The iudgment of common
sense in the choise of
Religion.



Printed at Paris by
JOHN MESTAIS,
1640.

*Mr Tho: White afterwards
added a Preface & a 4th Dial.
the first to shew w^{ch} necessity
of certitude in Religion; w^{ch}
other to evince, that Religion
can be but one*

recusant theology, posthumously published in Paris to a storm of criticism

23. RUSHWORTH [or RICHWORTH], William (circa 1594-1637).

The Dialogues of William Richworth, or the iugmend of common sense in the choice of Religion. Paris, John Mestais, 1640.

FIRST EDITION. *12mo (145 x 75 mm), pp. [vi], 133, 136-582, bound without the initial blank, the first and last leaves considerably browned, title-page also a little frayed, tears from margin in A3, close to text but without loss, several edges chipped and numerous corners folded, upper margin dampstained through the first four or five gatherings, in old vellum with a later rather shiny calf spine, the title page with an early ex libris inscription, written over and crossed through, with the additional early manuscript note at the foot of the title: 'Mr Thos White afterwards added a Preface and a 4th Dialogue, the first to show the necessity of certitude; ye other to evince, that Religion can be but one'.* **£1800**

William Rushworth, also known (as here) as Richworth, as well as under the pseudonyms Charles Rosse and William Robinson, was a Catholic priest and controversialist who studied at the English College at Douai and was ordained at Arras in 1615. Three years later he joined the English mission and returned to his native Lincolnshire. He maintained a life long interest in mathematics and corresponded with the distinguished mathematician William Oughtred, discussing mathematical problems and theories. He confided in Oughtred how his faith had called him away from this interest to the 'more serious calling' of his vocation: 'my natural genius led me to physic and mathematics, in both which I should have had some insight, if a more serious calling had not diverted me. God's will be done; my life is solitary, my companions books, my liberty retiredness, so that how I should be cured of this infirmity I well know not, but refer all to his blessed will' (Rigaud, 1.19, quoted in ODNB).

Rushworth's *Dialogues* are a theological discussion of the relationship between scripture and tradition, in the form of dialogues between an uncle and his nephew. In them he defends the Catholic emphasis on

W. H. Wilson.

ORIGINAL POEMS,

BY

THOMAS SANDERSON.



— SUPPLEX POPULI SUFFRAGIA CAPTO. —

HOR.



Carlisle,

PRINTED BY F. JOLLIE;

AND

SOLD BY W. CLARKE, J. ROBSON, AND R. FAULDER,
LONDON.

—
1800.

tradition and argues for a straightforward approach to the reading of scripture which should be open to all rather than to theological experts. The manuscript was edited and published after Rushworth's death by his friend Thomas White, who added a preface and a fourth dialogue to the third edition of 1654. The work caused enormous controversy and prompted attacks from massed ranks of Protestant theologians including John Tillotson, Matthew Poole, William Chillingworth, Lucius Falkland and Henry Hammond. The Paris printer, Jean Mestais, is known only for the printing of this work, both in the present first edition and its 1648 reprint.

ESTC s116286, fairly well held in England but only Folger, Huntington, Union Theological Seminary, Chicago, Illinois and Yale in America; OCLC adds Gleeson Library San Francisco.
STC (2nd edition) 21454.

lakeland verse subscribed to by Southey and Bewick

24. SANDERSON, Thomas (1759-1829).

Original Poems. By Thomas Sanderson. Carlisle, F. Jollie &c., 1800.

FIRST EDITION. *12mo (175 x 100 mm), pp. xxiii, [i], 238, title vignette, clean closed tear to title, small tear on p. 55, through text but with minimal loss only to margin, in contemporary half calf over plain boards, a little dusty and worn, spine simply ruled and lettered in gilt, with the later ownership stamp of 'W.H. Wilson' on the front free endpaper and title-page.* **£600**

First edition, provincially printed, of this collection of verse 'written in a sequestered village in the north of Cumberland'. Sanderson was a schoolmaster from the lakes, a close friend of fellow poets Robert Anderson and Josiah Relph, an elegy to whom appears in this volume. Sanderson also wrote a memoir of Relph and compiled *A Companion to the Lakes in Lancashire, Westmoreland and Cumberland*, Carlisle 1807.



The list of subscribers for the present work - a lengthy list filling some fifteen pages - includes a number of local literary and artistic figures, most notably Robert Southey and John Bewick.

Sanderson's poem, 'Shakespeare, The Warwickshire Thief', refers to Sir Thomas Lucy's prosecution of Shakespeare for stealing a deer from his parkland. 'Grant that our Bard betray'd, as want opprest, / The embryo villain lurking in his breast; And, to the loss of mad, vindictive Tom, / Made his small pot with ven'son smoke at home'. A second note informs us that his prosecutor was satirised as Justice Shallow in *The Merry Wives of Windsor*:

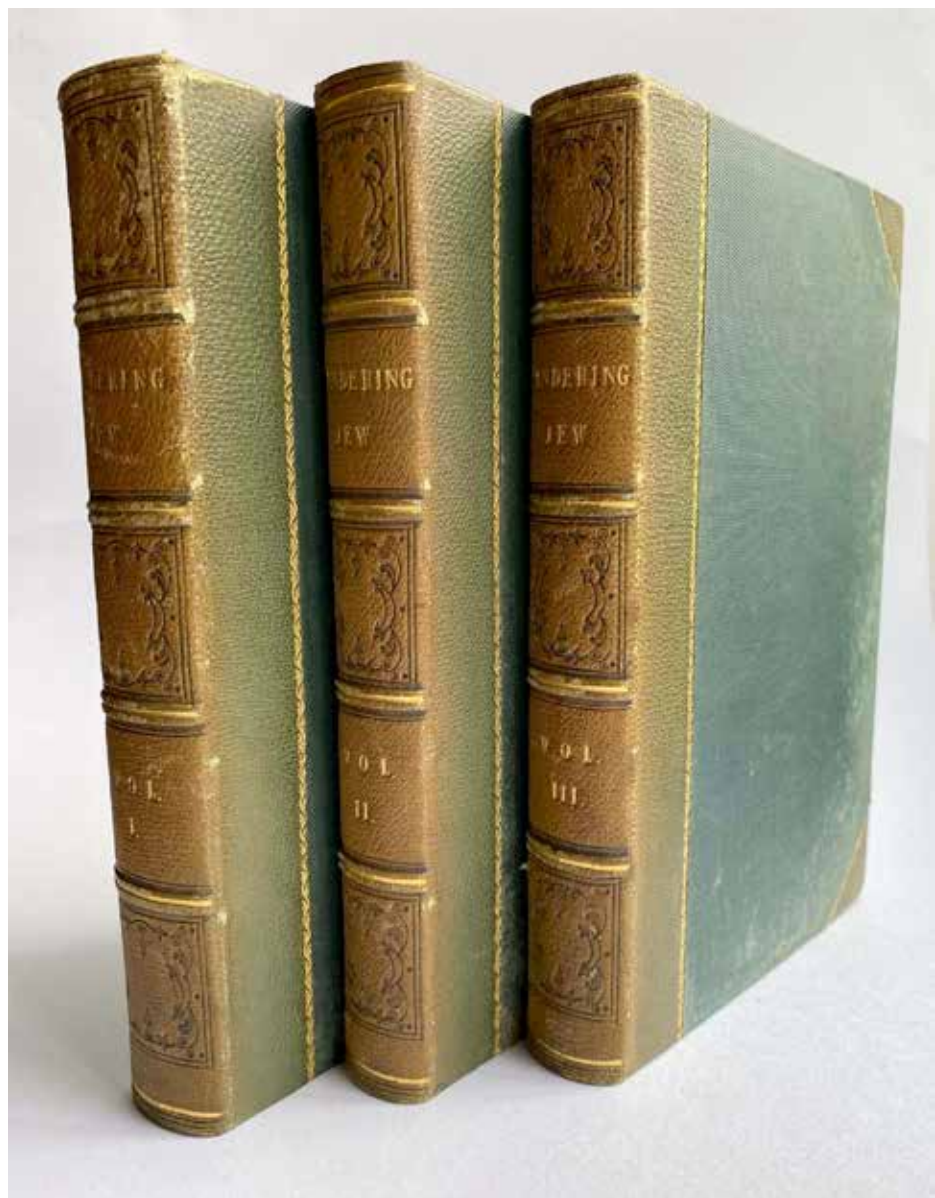
'Lord of his herds, if Justice Shallow brought,
Before an angry bench, a venial fault,
Why to our Bard are laureate honours paid,
Who dar'd the Breast (the passions' seat) invade?
Where o'er a subject-world he reigns alone,
While all the subject-fibres guard his throne?'
= 'In ev'ry clime, wherever Man was found -
All paid Mirth's rapture to his comic Muse -
All gemm'd his tragic walks with Sorrow's dew.'

25. STRICKLAND, Agnes (1796-1874).

The Youthful Travellers; or, Letters chiefly descriptive of scenes visited by some Young People during a Summer Excursion, designed as examples of the epistolary style for Children. London, William Darton, 1823.

FIRST EDITION. *12mo (140 x 82 mm), engraved frontispiece and pp. 178, with two further engraved plates, some offsetting on the title-page, a little spotting on the frontispiece and the other plates, but generally clean, in contemporary blue quarter sheep over marbled boards, spine skilfully repaired, spine lettered in gilt within decorative vignettes, yellow endpapers with bookseller's label, 'J. Ford, Bond St, Bath'.*

£600



A scarce educational fiction for young people by Agnes Stickland, biographer and historian, mostly remembered for the pioneering work, *Lives of the Queens of England from the Norman Conquest*, London, 1840-1848, which was written in collaboration with her sister, Elizabeth. An advertisement to the present work notes that as children 'prefer fact to fiction', they will more readily enjoy the present work in knowing that it is based on real incidents and taken from actual letters written by the 'youthful travellers' of the title page. These children are presented to us as Caroline, Emily and Charlotte Lloyd, who go on a tour of the south of England with their father and write to their friends Ellen, Louisa and Clara Stanley, about all the incidents, scenery and objects of interest that they encountered during their travels.

With three striking engraved plates depicting sentimental scenes, such as the one depicting an elegantly dressed Caroline Lloyd complete with white parasol sitting dejectedly at the foot of a Gothic staircase in Goodrich Castle: 'I sat down upon the bottom step of the winding staircase and blamed myself heartily for my imprudence'.

Darton H1506.

26. SUE, Marie-Joseph 'Eugène' (1804-1857).

The Wandering Jew. By Eugène Sue, Author of 'The Mysteries of Paris', etc. etc. Vol. I [-III]. London, Chapman and Hall, 1844.

FIRST EDITION IN ENGLISH, SECOND ISSUE. *Three Volumes, 8vo (215 x 130 mm), pp. iv, 491, [1]; [iv], 375; iv, 372, tear to I, 69, through text with no loss, in contemporary half olive leather over green cloth boards, the edges of the boards slightly damp-stained with loss of pigment, boards tooled in gilt along the edges, spines ruled, lettered and numbered in gilt, marbled edges and endpapers, with the heraldic bookplate of Kemmis in each volume.* **£350**

The first English edition of an international best-seller, a fiercely anti-Catholic gothic novel that was first published in serial form in Paris as *Le Juif errant*, 1844. Eugène Sue - who incidentally is remembered as coining the phrase 'revenge is a dish best served cold' (in his novel *Matilde*, 1841) - is mostly remembered for his socialist-inspired anti-



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ENFANT
TROUVÉ,
OU
LE FORTUNE
HOLLANDOIS.

Par le même AUTEUR



A LONDRES.

Catholic novels, the present novel and *The Mysteries of Paris*, both of which were enormously popular examples of the serial novel in France. In *The Wandering Jew*, Sue tells of the conflict between the eponymous hero and the villain, a Jesuit called Rodin, set against a backdrop of poverty, crime and the harsh life of working class Paris, contrasted with the corruption of the nobility. Both books were highly controversial because of their vivid gothic portrayals of violence and corruption and their overtly socialist and anti-clerical message.

First published in serial form in England, this English translation appeared bi-weekly in illustrated parts at one shilling, concurrently with the original French text. When the first volume was completed for separate publication, Chapman & Hall began the publication of a series of twenty-six sixpenny parts containing the illustrations alone, which were published as Heath's *Illustrations to the Wandering Jew*, 1845-1846. The present set was issued late in 1845, although the title-pages are unaltered from their first appearance in 1844, without the illustrations and bound in dark green fine-ribbed cloth.

Sadleir 3159.

27. [VEILLEM.]

Le nouvel enfant trouvé, ou le Fortune Hollandois. Mémoires écrits par lui-même. Londres, 1786.

SECOND EDITION. *Small 12mo (128 x 80 mm), pp, [iv], 274, with a half title, vignette head-piece at start of text, in contemporary mottled calf, both joints very weak but holding, triple gilt filet to covers, flat spine ruled in compartments with simple sunburst tooling, dark morocco label lettered in gilt, the front cover cracking, marbled endpapers, gilt edges, with the contemporary bookseller's advertisement of Rufin, Paris, on the front pastedown.* **£1400**

A very scarce little memoir novel about a foundling, which seems to have gone almost entirely unnoticed. First published in 1766, also under a 'Londres' imprint but with the additional, 'Chez H. Scheurleer, F.Z. & Compagnie', it is listed under the authorship of 'Veillem', the name of the hero and a near anagram of 'lui-meme'. Bibliographically, it seems to have remained below the radar, even escaping Martin, Mylne

AU BAS-BRETON,

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Par autorisation de S. E. le Ministre de la Police, et par permission de la Direction de la Librairie du Royaume, il tient un Etalage mobile au coin du Pont-Neuf, quai de la Mégisserie, dit de la Ferraille.

Fait des envois en province.

and Frautschi's very comprehensive bibliography of the French novel. Curiously, as well as the two eighteenth century French editions, there was a Russian translation by Nikolai Ivanov published in Moscow in 1782 as *Novyi naidenysh', ili Shchastlivyi Gollandet's': zapiski vedeny im samim*. We have not identified a contemporary English translation - or any other translations - but that is not to say that there were none.

Narrated in the first person, the author-hero, writing at the age of thirty, has always been philosophical about his unknown parentage but now that he enjoys good fortune he is more keen than ever to discover his parents so that he might relieve them of any distress they might be suffering. His earliest memory dates from when he was three or four years old, when his mother - birth or adoptive, he does not know - took him by boat to Rotterdam where the two spent the night in a hotel. In the morning, she was gone, never to return. Rescued by a lady staying in the next room, she takes him home to Amsterdam where he is raised with her children, Frédéric and Sophie, with whom naturally he falls in love. Guarded by Fabri, a strict but rather vain governess, Veillem sets out to flatter her in order to spend time with his beloved Sophie.

Things get a little out of hand when the governess declares her love for him and suggests a prompt marriage, something she assumes with his uncertain birth will be an honour to him. Realising that it will be much harder now for him to see Sophie, he writes to her proposing a midnight meeting in the garden. Naturally, Fabri intercepts the letter, alerts Sophie as to its contents and then snitches on them to Sophie's mother, Veillem's benefactor and foster-mother, who hides behind a tree with Fabri and hears all. Furious at her involvement in the intrigue, the mother promptly sacks Fabri, who leaves the house vowing vengeance, but is surprisingly sympathetic to Veillem, whose respectful addresses to her daughter reassure her as to his intentions and his honourable character. Sophie's father, however, is more concerned with Veillem's obscure birth, and decrees that he is sent to India, with their financial support and contacts, in order to make his fortune while time dissolves the love between the two youngsters. A few days before he leaves, however, an assassin sent by Fabri attacks him on a lonely road; he draws his sword but in defending himself, kills his assailant. Instead, therefore, of setting sail for the Indies with his foster family's blessing to seek his fortune, he is forced to flee the country and begin a new life in France.



ENGLISH
INSTRUCTO

A contemporary bookseller's label pasted to the front pastedown states: 'Au Bas-Breton, chez Ruffin, à Paris, rue Thibotaudé, no. 6, près le Pont-Neuf. Un assortiment de Livres d'occasion, et Abonnement de lecture; vend et achète toutes sortes de Livres, au plus juste prix. Par autorisation.... [etc]... Fait des envois en province'.

ESTC t116265, listing British Library and Munich only (and of the 1766 edition, ESTC n42038, at Cambridge and Miami only).

Not in MMF, Gay or Summers.

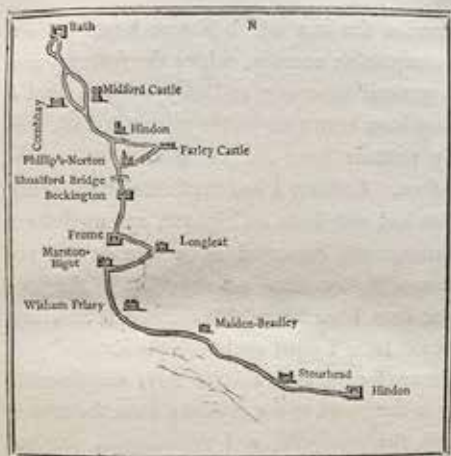
28. VERGANI, Angelo (fl. 1799-1813).

The English Instructor; or Useful and Entertaining Passages in Prose, Selected from the most eminent English writers, and designed for the use and improvement of those who learn that Language. Paris, Vergani, 1801.

SECOND EDITION. *12mo (165 x 100mm), pp. iv, 259, in contemporary calf-backed dark painted boards, front joint splitting slightly at the top, faded yellow edges.* **£250**

An attractive copy of the second edition of this compilation of English literature, first published in 1799 for the French market. Inspired by the success of *The Beauties of the Spectator*, Angelo Vergani assembled the present anthology of 'Fables, Moral Tales, Histories, Allegories and Reflexions selected from the most eminent English authors with a view to afford farther assistance to those who are desirous of becoming thoroughly acquainted with the elegance and beauty of the English Language'. The extracts are taken from Johnson, Chesterfield, Middleton, Shakespeare, Sterne, Goldsmith and many others, as originally published in the *Spectator*, *Tatler* and *Guardian*. Although the work is intended chiefly for those learning the English language, Vergani suggests that the passages selected are such as will bring pleasure to 'all sorts of readers'.

OCLC lists Bodleian, Penn and Butler.



EXCURSION I.

LETTER I.

To JAMES COMRIE, ESQ.

DEAR SIR,

Bath, Sept. 1st, 1800.

YOU have imposed upon me so arduous a task, that I feel an almost insuperable diffidence at attempting to perform it. When I led you through the wild scenery of Wales, I proceeded without fear or hesitation; my work was easy; I had little else to do than to

the paintings and architecture of Wardour Castle and Longleat

29. WARNER, Reverend Richard (1763-1857).

Excursions from Bath. By the Revd. Richard Warner. Bath, Cruttwell, and London, G.G. and J. Robinson, 1801.

FIRST EDITION, LARGE PAPER COPY, [MODESTLY] EXTRA-ILLUSTRATED. 8vo (264 x 180 mm), engraved portrait of Warner tipped in as a frontispiece, pp. [ii], 346, [2] corrigenda and advertisements, with three part-page maps, bound without the half title, a printed Latin poem (addressed 'Salve Mater Veneranda Bathonia') tipped in at the front, with a loosely inserted engraving of Farleigh Castle (108 x 128 mm) and a later newspaper cutting pasted in on p. 270 (with show through from the paste on the recto), in later nineteenth century half brown morocco over marbled boards, spine lettered in gilt, ruled in gilt and blind, marbled endpapers, with the later booklabel of Harold E. Matthews, 'in catalog'. **£2000**

A scarce book of country excursions, taking in some of the most striking landscapes and great houses within a day's journey of Bath. Three excursions are presented, in the course of four letters, with each excursion illustrated with a small part-page engraved map. The author describes in detail the landscapes, cities and great houses along the way, with plentiful information about the history of the towns, gardens and architecture visited. Of particular note are Longleat, Stourhead, Fonthill and Wardour Castle. 'I am now to introduce you to one of the most splendid mansions in the kingdom, Fonthill, the seat of Mr. Beckford; where expence has reached its utmost limits in furniture and ornaments; where every room is a gold mine, and every apartment a picture-gallery' (p. 119). The description of Beckford's library is, alas, rather brief: 'The library is a large room, filled with choice and expensive books; and decorated with appropriate paintings on the ceiling' (p. 126).

Warner also visits 'new' Wardour Castle (it was built in the 1770s and is still called 'New Wardour') and gives a room by room commentary of the architecture, furniture and paintings. Of particular interest is his description of the chapel:

‘From this apartment we are carried into the western gallery of the chapel; a structure that displays superlative taste and magnificence. Crimson furniture, and gilded ornaments, produce an immediate striking coup d’œil; but when the decorations are examined individually, the splendour and expanse become more perceptible. Three immense pictures, by Rubens, cover the southern wall of the chapel; and one by this artist, and another by Guido, of the same majestic size, are their opposite companions. The altar-piece is a Dead Christ, by Cades. A large gallery is constructed at the western end, superbly fitted up for Lord Arundel and his party; a second, at the east end of the north side, for the choir; and a third, at the east end of the north side, for the accommodation of visitors [sic]. Benches occupy the middle of the chapel, for the reception of the domestics, and such of the villagers as profess the Romish faith; for there is a Catholic seminary here, the pupils of which punctually attend at morning and evening prayers. The eastern end of the chapel recedes into a semi-circular form, through the windows of which light is admitted; but as these are placed high, and consist of coloured glass, the effect is extremely striking and solemn. The central window exhibits Angels, and the awful Tetragrammaton, from which is an emanation of glory. Brought forward from the eastern end, sufficiently to allow the processions around it, stands the Altar, a most costly piece of workmanship, fixed on a splendid sarcophagus of ebony; and constructed of porphyry, agate, and amber. A magnificent crucifix of silver surmounts the altar; and two censers of solid gold, embossed with silver, suspended over it, pour through the chapel odiferous clouds of ever-burning frankincense. Every thing, around, indeed, evinces, that the Romish ritual is observed here with the utmost vigour and magnificence; and, doubtless, the celebration of its higher offices, amid such seducing objects, must act with infinite force upon the imagination. The effect produced by the externals of worship every man experiences who attends our Cathedral service, which has not been stripped of so much of its lace as the common parochial ritual; how much, then, must this be increased, when aided by exquisite examples of sculpture and painting; amid the strains of angelical music, the glare of unnumbered lights, and the Hallelujahs of numerous multitudes! The tamest fancy must be roused by such a scene, and the coldest heart warmed into transport ... It is but proper to add, that the attendance of strangers at the service in Wardour chapel is considered as a compliment, and every convenience provided for their accommodation’ (pp. 137-141).

Richard Warner was an antiquary and an Anglican clergyman originally from the coastal town of Lymington in Hampshire. He became curate to Wililam Gilpin, whose influence can be clearly seen in the present work, dedicated to walking and the natural beauties of the west country. Warner obtained his first position in Bath in 1794 and remained there for some years, writing a number of topographical works and a gothic novel, *Netley Abbey*, 1795, inspired by local ruins. He was a friend of Wordsworth, who collected Warner's picturesque writings alongside those of Gilpin, and who is known to have dined with him in Bath. In his lifetime, Warner was mostly known for his controversial pacifist sermons and writings: it is thought that Blake was referring to Warner in the lines 'ask him if he is Bath or if he is Canterbury' (in *Jerusalem*, as claimed by David Erdman).

Although this copy is in a later nineteenth century binding and was bound without the half-title, a previous owner - possibly from the 1840s or 1850s, perhaps contemporaneous with the binding and the newspaper cutting - has added an engraved portrait, a Latin celebration of Bath, an engraving of Farleigh Castle and a newspaper cutting referring to Paul Methuen of Corsham.

OCLC lists BL, University of Edinburgh, the Natural History Museum and the Rubenianum in Antwerp only.

30. YOUNG, William.

An Essay on the Command of Small Detachments. With Eight Copper Plates. [London], J. Millan, 1766.

FIRST EDITION. 8vo (160 x 96 mm), pp. 29, [3] advertisements, [8] plates, illustrated on recto and verso, hand-coloured, in contemporary mottled calf, front joint cracking but cords just holding, spine double ruled in compartments, foot of spine chipped, some other general wear to extremities, with the contemporary ownership inscriptions of 'Robert Melvill, 1767' and 'H.L. Archer Houlton, The Buffs, June 1903', and with the armorial bookplate of Bernard Edward Fergusson. **£1200**

A N

E S S A Y

O N T H E

Command of small Detachments.

With Eight Copper Plates.



Printed for J. MILLAR, near St. Paul's.

M.DCC.LXVI.

[Price Two Shillings.]

Robert Melville

1767

3

A delightful pocket textbook of advice for commanding small military units, by William Young, who served in Germany as major of brigade of the Corps of Grenadiers and Highlanders. The text is clearly set out in sections with cases and examples, and is illustrated with charming hand-coloured plates. This copy boasts a triple military provenance, taking it through the centuries from soldier to soldier. The text is more commonly held in a later, much expanded, reprint where it was republished in *Manoeuvres, or, Practical Observations on the Art of War*, London 1771. George Washington believed that William Young's works were an essential part of a military library and recommended them in a letter to William Woodford in November 1775. In the preamble to his text, Young points out the gap in military literature that his work sets out to fill: 'As none of our Military Authors descend minutely enough into the method of commanding small Detachments, and of Fortifying the ground they are ordered to take Post upon, I thought a few hints upon this subject, might be acceptable to many young Officers, who have not yet made a Campaign, and particularly, to those, who have not had a mathematical and Military Education' (p. 3).

Provenance:

1. Robert Melvill, or Melville, (1723-1809). Related to the Earls of Leven and Melville, he attended Glasgow University at the same time as Adam Smith, went on to study medicine at Edinburgh University, but left before completing his studies to join the 25th Regiment. He fought at Fontenoy and at Culloden, then joined the 38th Regiment as major, serving in the West Indies in the Seven Year's War, where he assisted in the capture of Guadeloupe, Martinique and Dominica. In 1763, he became Governor of the Islands ceded in the Treaty of Paris. In military terms, he is best remembered for his invention of the carronade, a smoothbore, close-range cannon for ship-to-ship combat.
2. Arthur Houblon (1877-1957). Educated at Winchester and Christ Church, Oxford. Served with his Regiment in the Anglo-Boer War 1900-1902 and with the Royal Army Ordnance Corps in the First World War.
3. Bernard Edward Fergusson, Baron Ballantrae (1911-1980). Army officer and governor-general of New Zealand, educated at Eton and Sandhurst and commissioned in 1931 into the Black Watch.

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By ROBERT JONES,
Lieutenant in the Royal Regiment of Artillery.
Printed for J. MATHIAS, near St. Dunstons.
(Price Seven Shillings and Sixpence.)
M.DCC.LXVI.



‘But Fergusson was never the typical regimental soldier. Though ‘a bonny fechter’, he was ardently unorthodox. Apart from a brief spell with his battalion outside Tobruk, preceded by service in Palestine (1937) and an instructorship at Sandhurst, he was selected for wartime duties of the most diverse character. But it is for the part that he played under Orde Wingate in operations behind the Japanese lines in Burma that he will be chiefly remembered. Fergusson joined Wingate’s embryonic Chindit group in October 1942 and trained with it for the first long-range penetration experiment (as it was assessed by the commander-in-chief, Wavell). Early in 1943 several independent columns, one under Fergusson’s command, made their way by foot into Japanese territory, crossing both the Chindwin and the Irrawaddy. After much suffering and severe losses the remnants withdrew. They had proved that some of Wingate’s techniques, particularly air supply, were viable; but they achieved little beyond a boost to British morale. From Fergusson’s column of 318 only 95 returned. Nevertheless, when a special force of six brigades was assembled under Wingate for operations in 1944, Fergusson accepted command of the 16th brigade and with it a formidable commitment. Whereas other brigades in Operation Thursday were to be flown into the heart of Burma, Fergusson’s task was to march southwards from General Stilwell’s territory around Ledo on the Chinese border, over mountain ranges 8500 feet high and through some of the heaviest rainfall in the world. With extraordinary tenacity and ingenuity, the brigade reached the edge of its objective: the airfields at Indaw in central Burma. But now, largely due to Wingate’s unpredictable orders and counter-orders, everything fell apart. After a futile assault at Indaw, 16th brigade was soon flown out to India, and its sacrificial efforts were denied their due reward. Strongly though Fergusson always defended Wingate’s military virtues, he was too clear-sighted to join the band of his unqualified hero-worshippers. The ghosts of those who had died unnecessarily kept him company. He described his experiences in *Beyond the Chindwin* (1945) and *The Wild Green Earth* (1946)’ (*Oxford Dictionary of National Biography*).

ESTC t57063, listing Honourable Artillery Company, BL, Bodleian and Cambridge in the UK and Toronto, Huntington, DLC, Society of the Cincinnati, Kansas, Harvard, Peabody and Rutgers.

