

*Good books create knowledge,
virtue and happiness*

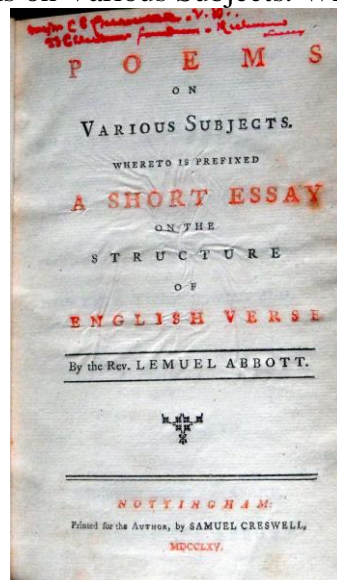
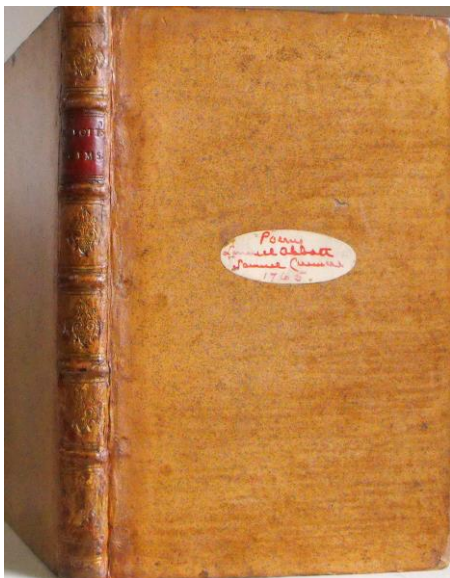
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**ENGLISH LITERATURE:
 THE SOOTHSAYER'S ECLECTIC CHOICE
 THE IDES OF MARCH 2023
 PRICES IN POUNDS STERLING; POSTAGE EXTRA**

MILITARY PROVENANCE

1 ABBOTT (Lemuel): Poems on Various Subjects. Whereto is prefixed A Short Essay



on the Structure of English Verse. Nottingham: Printed for the Author, by Samuel Cresswell, 1765. **FIRST AND ONLY EDITION.** 8vo, 207 x 119 mms., pp. [xix], iii - v, 5 - 32, [4], iii- v [vi blank], [3] - 143 [144 blank], including list of subscribers, title-page in red and black, contemporary speckled calf, red leather label, paper label on cover, with the ownership inscription (in red ink) dated 22 April 1905 of Major C. E.

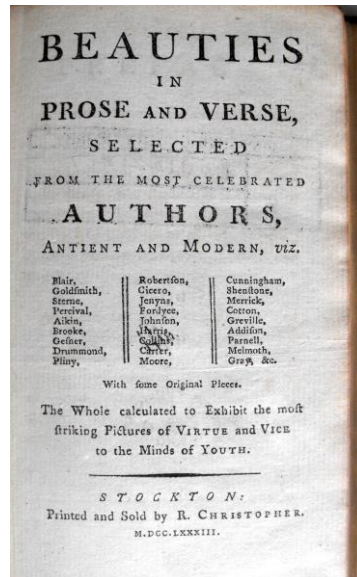
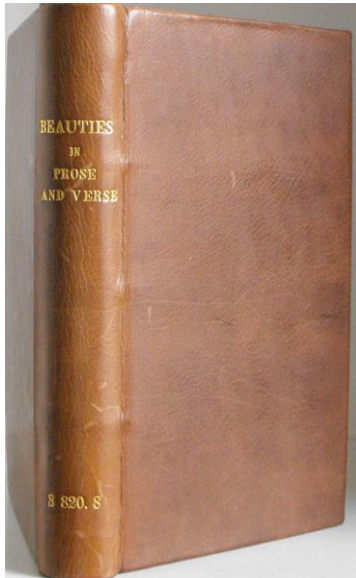
Cresswell on the recto of the front free end-paper and the title-page, the oval armorial library stamp of Lt. Col. William Allen Potter, High Sheriff of Nottingham (1944) on the front paste-down end-paper. A very good to fine copy. **£1500**

This is only publication by Abbott (1730 - 1776), a Church of England Clergyman, that I have been able to trace. The subscribers include Isaac Hawkins Browne, Dr. [Erasmus] Darwin, and Charles Jennens (patron of the arts and librettist), to whom the volume is

dedicated. The preface, on the aesthetics of poetry, is given over to a responsible discussion of accents and metre, while the topics of the poems include “The Song of Deborah and Barak,” hymns, tributes to marriage, an ode to good humour, translations, Moses, and reprints Addison’s “On Liberty.”

ESTC T42671 locates copies in Birmingham, BL, Cambridge, Bodleian, Nottinghamshire County Library, and Leeds in the UK; Cornell, Folger, Harvard, and McMaster in North America.

2 BEAUTIES. Beauties in Prose and Verse, Selected from the Most Celebrated Authors, Antient and Modern, viz.



Blair, Goldsmith, Sterne, Percival, Aikin, Brooke, Gessner, Drummond, Pliny, Robertson, Cicero, Jenyns, Fordyce, Johnson, Harris, Collins, Carter, Moore, Cunningham, Shenstone, Merrick, Cotton, Greville, Addison, Parnell, Melmoth, Gray, etc. With some Original Pieces. The Whole Calculated to Exhibit the most striking Pictures of Virtue and Vice to the Minds of Youth. Stockton: Printed and Sold by R. Christopher. 1783. FIRST EDITION. 12mo, 175 x 98 mms., pp. xii, [13] - 300, including half-

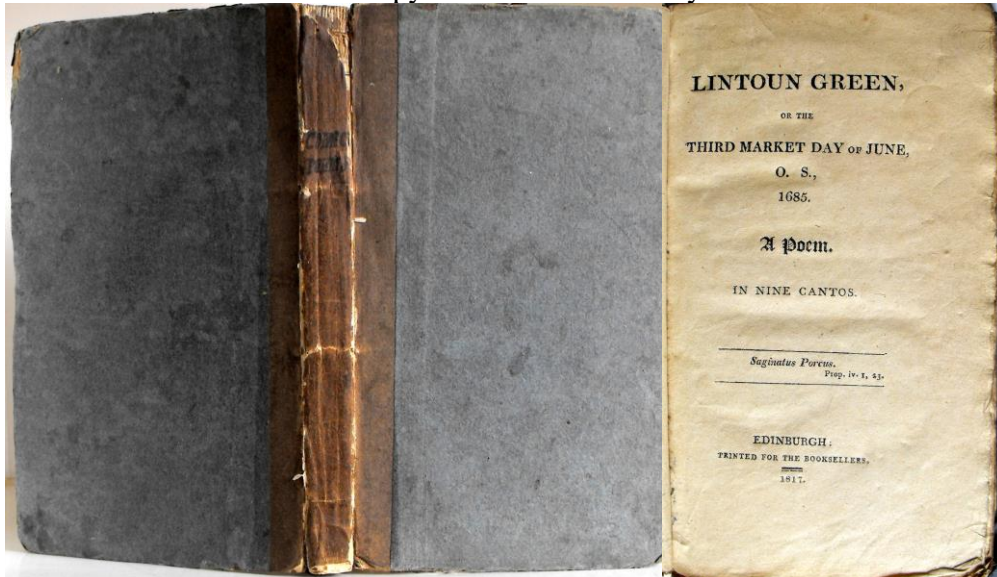
title, later full calf, spine blocked in gilt; ex-library, Winchester Public Library, “Withdrawn,” two library labels before half-title, library stamp on verso of title-page, and small circular library stamp on top margin of page [13]. **£450**

The concept of “beauties” as applied to extracts from poetry and prose suitable to be anthologized for the moral benefit of youth or the entertainment of adults seems to be one that began to be popular in the mid 18th century in Britain. In the Preface the compiler asks why another anthology is needed when there are so many on the market, answering that “there cannot be too many books adapted to purposes so laudable; and it is evident from the dictates of reason and nature, that the Youthful Mind is fond of novelty.” He or she extolls the size of the type and the quality of the paper, and Hugh Bair’s position at the beginning of the list of authors represented in the anthology is due to his “great ability in literature, [which] are too well known to need any encomiums.”

ESTC T188139 lists this as one of the two copies it locates; the other is in the Bodleian. There are also copies in the BL and NYPL (OCLC listing is mis-dated 1873).

3 BROWN (Robert), of Newhall: Comic Poems of the Years 1685, and 1793; Or Rustic Scenes in Scotland, at the times to which they refer: with Explanatory and Illustrative Notes. Edinburgh: Printed for the Booksellers, 1817. FIRST EDITION. 12mo, 195 x 113 mms., pp. [iv], xiii [xiv bank] [5] 6 - 178, original boards, uncut and mostly unopened, binding and edges a little soiled, spine slightly defective but a good copy, with a small circular stamp on the title-page, the letter “K” with a double triangle, and an illegible ms. name at the top margin. **£750**

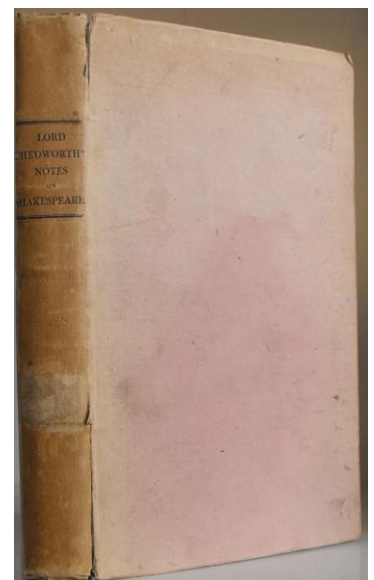
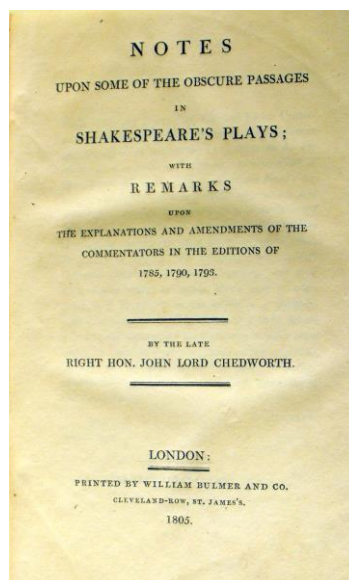
The poems are “Lintoun Green, or the Third Market Day of June,” by Alexander Pennecuik, M.D.; “A Panegyrick upon the Royal Army in Scotland,” also by Pennecuik; and “Carlop Green, or, Equality realized” with each item having its own title-page. Copac locates copies in the NLS, Bodleian, Aberdeen, and Newcastle. Neither WorldCat nor OCLC list any copy in North America, but there is one at the University of South Carolina. I did not locate a copy in the British Library. Uncommon.



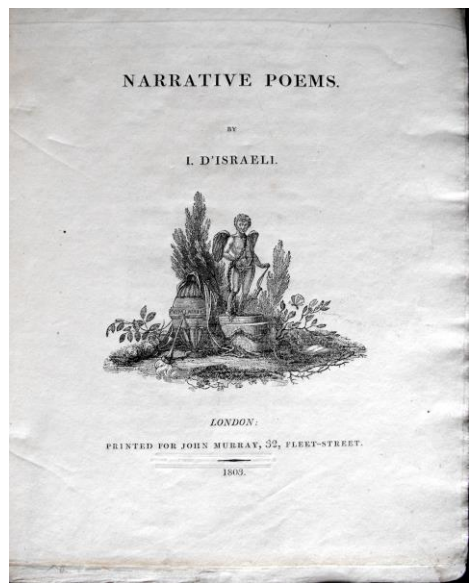
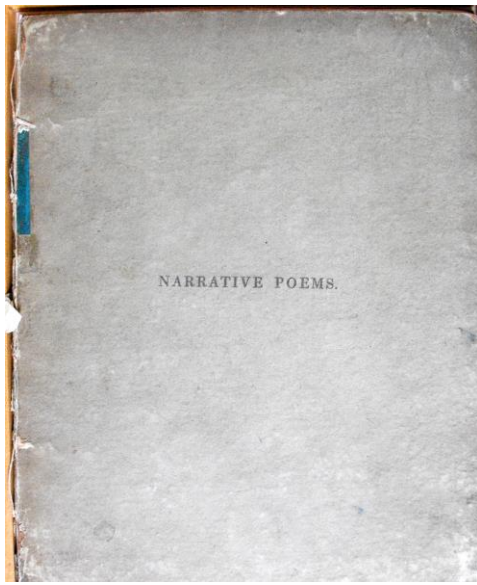
4 CHEDWORTH (John), Lord: Notes upon some of the Obscure Passages in

Shakespeare’s Plays; with Remarks upon the Explanations and Amendments of the Commentators in the Editions of 1785, 1790, 1793. London: Printed by William Bulmer and Co...., 1805. FIRST EDITION. 8vo, 230 x 142 mms., pp. [iv], 375 [376 blank], uncut, original pink boards, paper label on spine; spine very slightly defective, but generally a very good copy. **£250**

John Howe (1754 - 1804), fourth lord Chedworth, lived in a house owned by the surgeon Thomas Penrice, one of Chedworth’s legatees, and who published this book after his death in order to prove his friend’s sanity. He was certainly an eccentric, but a devotee of the theatre who left much of his estate to thespians of one kind or another.



5 **D'ISRAELI (Isaac):** Narrative Poems. London: Printed for John Murray..., 1803.



FIRST AND ONLY EDITION. 4to, 245 x 190 mms., pp. [vi], 55 [56 colophon], uncut, original boards with title printed on front cover, contained in a linen box; covers soiled, edges a bit soiled, front cover holding by one cord, extremities

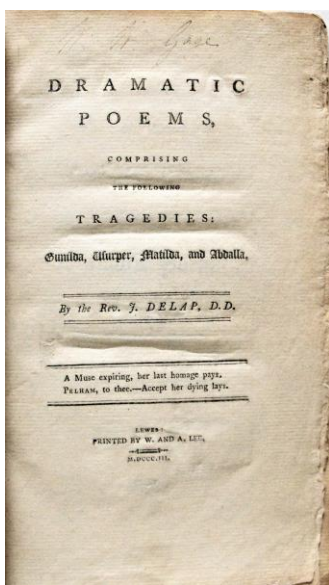
worn, bookplate of Oliver Brett on front paste-down end-paper.

£350

The volume consists of three narrative poems, which constitute, as James Ogden says in his *ODNB* article, “his most ambitious work...; [but] his neo-classical manner was by then hopelessly outmoded, but being a poet of sorts himself he had a sympathetic understanding of the poetical temperament.” Contemporary notices were not enthusiastic, and even the most favourably-disposed reviewers struggled to compliment D’Israeli, e. g., the notice in James Cobb’s *The Monthly Mirror* for 1803: “As it would be difficult for a labour of considerable magnitude to add to Mr. D’I.’s reputation as an author of taste and ingenuity, we cannot promise him much increase, from this little work, to that which he has so deservedly acquired; but if it cannot be said to enter into and augment the great bulk of his merit, we may safely venture to foretell, that it will hang on the more solid body of his fame, like one of those jewels, those *eximia*, which Nature so powerfully recommends by their excessive rarity.”

A SUBSCRIBER’S COPY WITH NAVAL ASSOCIATIONS

6 **DELAP (Rev. J.):** Dramatic Poems, Comprising the Following Tragedies: Gunilda,



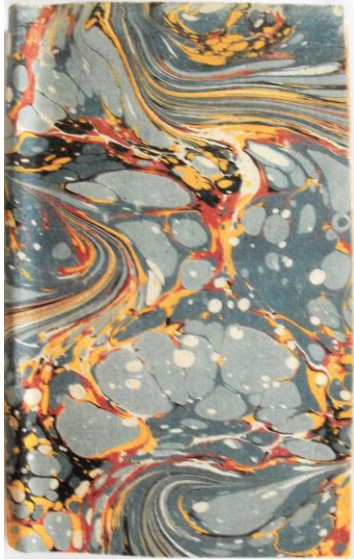
Usurper, Matilda, and Abdalla. Lewes: Printed by W. and A. Lee 1803. FIRST AND ONLY EDITION. Large 8vo, 223 x 128 mms., pp. [xvi]. 295 [296 blank], including list of subscribers, entirely uncut, cased in recent marbled wrappers. A very good copy, with the faint autograph “[?W H] Gage” on the top margin of the title-page. Captain Gage and Lady Gage appear in the list of subscribers.

£500

The work is dedicated to Lady Mary Pelham, who is probably the Lady Pelham who appears in the list of subscribers. Captain Gage and Lady Gage appear in the list of subscriber. If I have deciphered the initial correctly, this copy belong to Sir William Hall Gage (1777- 1864), who was promoted to Captain in 1796 and was rear-admiral in 1821.

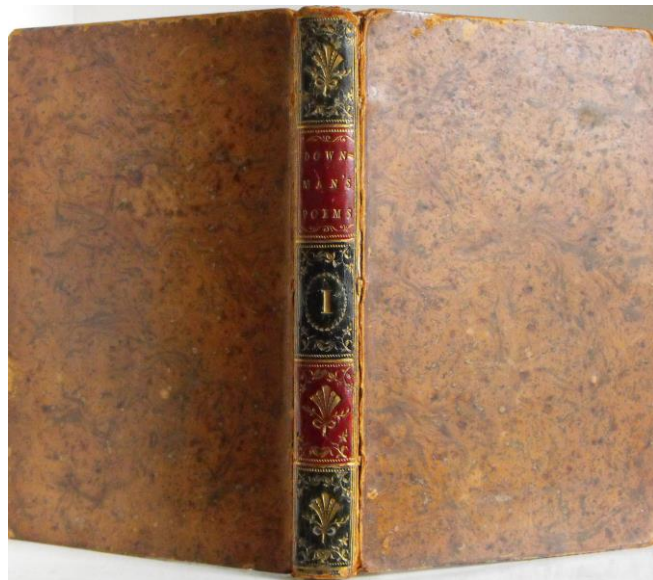
The work is dedicated to Lady Mary Pelham, who is probably the Lady Pelham who appears in the list of subscribers. A Captain

Gage and a Lady Gage appear in the list of subscribers as well. No doubt this copy belonged to Sir William Hall Gage (1777-1864), who was Captain by 1796, and was promoted to Rear-Admiral in 1821. There is a record of Gage's uncle and namesake, William Hall Gage, 2nd Viscount Gage (1717/18-1791), being at the house of Frances Burney with John Delap on the same day, and having a "Great Dinner" at night, on June 20, 1779; the viscount was, like Delap, a resident of Lewes in Sussex, which is also the place of publication of the present item (Lars E. Troide and Stewart J. Cooke, eds., *Early Journals and Letters of Fanny Burney: Volume III the Streatham Years* [1994], p. 320). John Delap (1724/5-1812) is described as poet and playwright in several online resources, but he was also an ordained minister in the Church of England. Gail Baylis in the *Oxford DNB* writes: "Delap's great love was writing tragedies and while he met with little dramatic success, he remained undaunted both in his attempts to promote his own efforts and to curry favour and fame. He also conferred and disputed endlessly with friends and

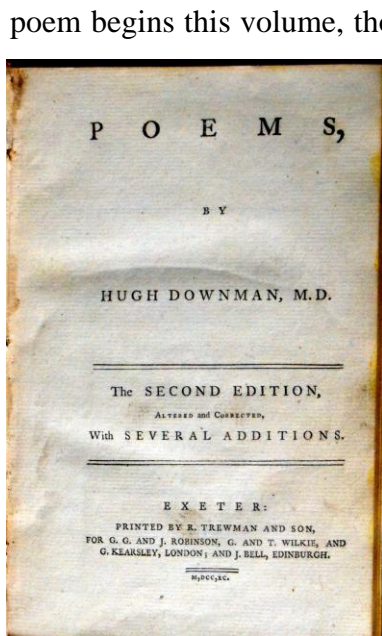


colleagues over the merits of his own writings. David Garrick, Frances Burney, and Hester Thrale were recipients of Delap's almost obsessive preoccupation with his dramatic works. Burney described Delap's fondness for talking about his own work to the point of tedium and impoliteness: 'he returned to the same thing a million times, asked the same questions, enacted the same compliments, and worked at the same passages, till I almost fell asleep with the sound of the same words' (29 May 1779). Burney also claims that Delap's thirst for reputation was such that he preferred to 'make a general rout and reform' of his plays rather than miss the chance of production—an intention which he communicated to Garrick 'at portentous length' (Parsons, 186). Burney summed up Delap as 'a man of deep learning, but totally ignorant of life and manners.'" He seems to have had a bemused and good-natured relationship with David Garrick, who produced his play *Hecuba* (1761) at Drury Lane on 11 December 1761. In addition to producing the work, Garrick also spoke the prologue and wrote the epilogue.

7 DOWNMAN (Hugh): *Poems, The Second Edition, Altered and Corrected, With Several Additions.* Exeter: Printed by R. Trewman and Son, For G. G. and J. Robinson..., 1790 8vo, 178 x 114 mms., pp. 256, ms. correction on page 179, contemporary mottled calf, spine ornately gilt in compartments to a fan motif, red morocco label, and numbering label "1" spine; joints cracked, corners worn, top of spine worn; the numbering label suggest that the volume was uniformly bound with other volumes, though there was never a volume 2 of Downman's work. **£500**



The physician and poet Hugh Downman (1740 - 1809) published the poems in this volume in 1768 in *The Land of the Muses*, in Spenserian stanzas, and that

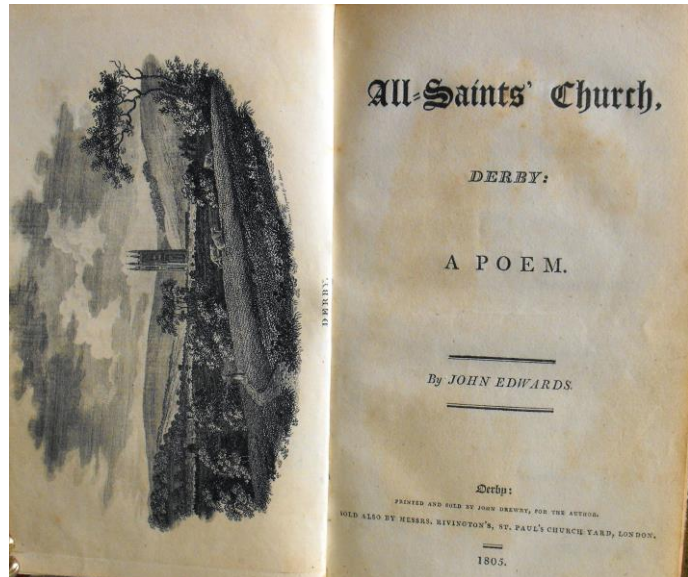
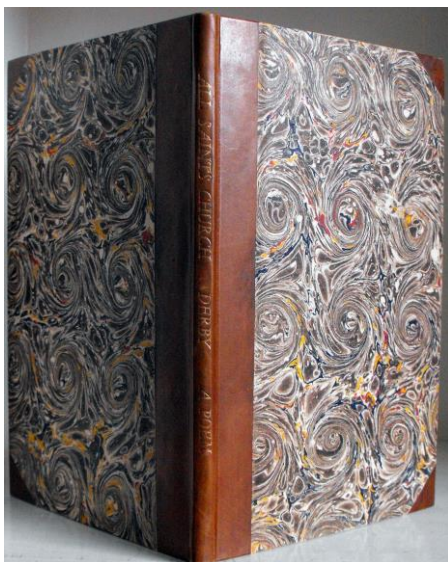


poem begins this volume, though this time it appears also in rhyming couplets. The volume was reviewed in *The Monthly Review* for 1791, along with the fifth edition of his most popular poem, *Infancy, or the Management of Children*. The reviewer remarks, “Dr. Downman’s poetry acquires its principal value from the plain and manly good sense with which it everywhere abounds, and which amply compensates for any occasional ruggedness in the metre.” *The Gentleman’s Magazine* commented that “The original poems in this collection, that of *The Land of the Muses* more particularly, do credit to Dr. D’s genius and abilities, which the additional ones by no means tend to diminish.”

ESTC T92237 locates copies in BL, Devon and Exeter Institution Library, Exeter Central Library, Bodleian, Reading University; and Harvard Houghton (2). WorldCat, however, locates a number of other copies in North America.

TWO COPIES LOCATED

8 EDWARDS (John): All-Saints' Church, Derby: A Poem. Derby: Printed and Sold

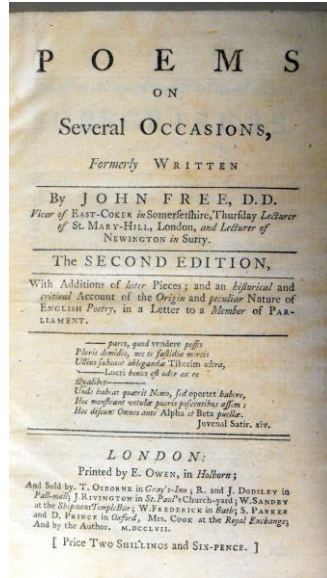
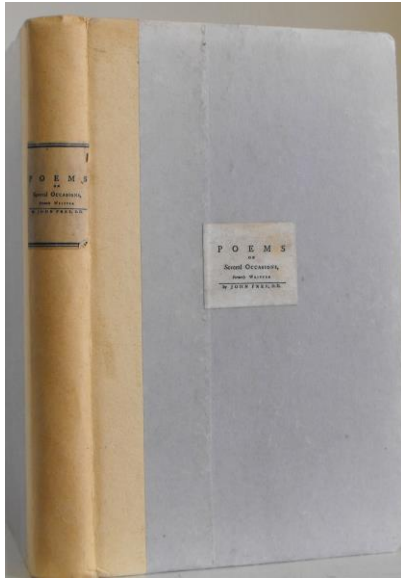


by John Drewry, for the Author. Aold also by Messrs. Rivington’s, St. Paul’s Church Yard, London. 1805. FIRST AND ONLY EDITION. 8vo (in 2s), 213 x 124 mms., pp. viii, 44, including list of subscribers, engraved frontispiece (“Drawn & Engraved by H. Moore”), last leaf appears to have been remounted, recent half calf, title in gilt on spine, marbled boards; lacks the second plate between pages 38 and 39, with a visible stub. **£250**

Edwards dedicates his poem to the minister of All Saints Church, Derby, Charles Stead Hope, who subscribed for six copies.

Uncommon: OCLC locates copies in BL and University of California, Davis only. Copac adds Nottingham.

9 FREE (John): Poems on Several Occasions, Formerly Written.... The Second Edition, With Additions of later Pieces; and an historical and critical [sic] Account of the Origin and peculiar Nature of English Poetry, in a Letter to a Member of Parliament. London: Printed by E. Owen... And Sold by T. Osborne..., R. and J. Dodsley..., J. Rivington..., 1757



12mo, 165 x 100 mms., pp. x, 165 [166 adverts], including list of subscribers, recently rebound in boards, with paper label on spine and front cover. A very good copy. **£850**

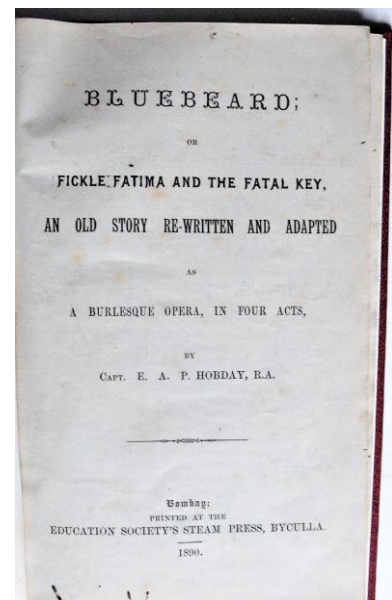
Free is described on the title-page as “Vicar of East Coker..., Lecturer of St. Mary-Hill, London, and Lecturer of

Newington in Surrey.” The book was first published in 1751 as *Poems, and Miscellaneous Pieces formerly Written by John Free*. The reviewer in *The Monthly Review* for 1758 observed, “This work, of which we do not recollect any former entire edition...is a miscellany on very different subjects, and executed with different success. The verses to the fair sex, from the Greek of Naumachus, and a few others are not bad; many are entitled to the character of mediocrity; and others undoubtedly fall short of it.... [W]e may fairly assure our Readers there is as great a variety for the price, under almost every poetical denomination, as could well be contained in about 200 pages.... [T]hough we do not consider him among the humblest versifiers, we conceive he will be prudent in sitting down contented in a moderate station among the minor poets; and compensate himself for any deficiency that way, by the solid reputation he enjoys, of being a truly well principled Englishman, and a very good natured man.”

ESTC N12098 locates copies in Bodleian, Oxford Christ Church, John Rylands in these islands; and Harvard, McMaster, Newberry, Northwestern, Stanford, Library of Congress, Chicago, and Illinois in north America. Copac adds BL and several other British locations.

10 HOBDAY (Capt. E. A. P., R. A.): Bluebeard; or Fickle Fatima and the Fatal Key, An Old Story Re-Written and Adapted as A Burlesque Opera, In Four Acts. Bombay: Printed at the Education Society’s Steam Press, Byculla, 1890. 8vo, 203 x 127 mms., pp.1 [ii], 43 [44 blank], eleven lithographic plates (six folding), sometime recased in plain cloth boards, new end-papers. **£750**

Edmund Arthur Ponsonby Hobday (1859 - 1931), Royal Artillery, was the Quarter-Master of the Malakand Field Force. A skilled draughtsman/artist, he wrote and profusely illustrated his *Sketches on service during the Indian frontier campaigns of 1897*. He later went on to illustrate a number of other published memoirs by fellow officers, including *Service and Sport on the Tropical Nile* by C.A. Sykes, [London: John Murray, 1903]. So he is undoubtedly the creator of the illustrations for the text of this very curious volume.

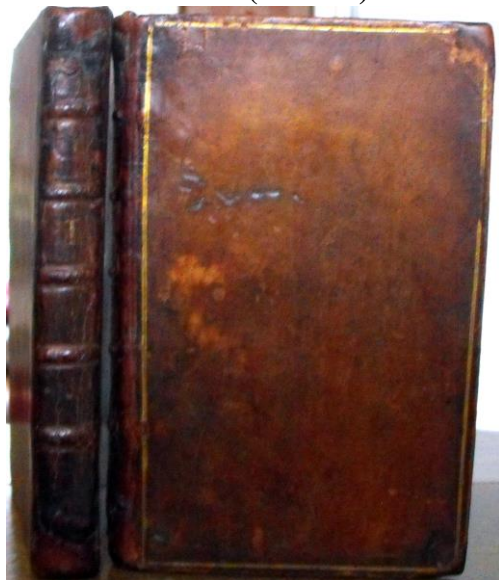


First published in 1888, in Simla, in 44 pages, with copies found in BL, Liverpool, and Chicago. The only copy of this 1890 imprint is in the BL. The work has been widely reprinted.



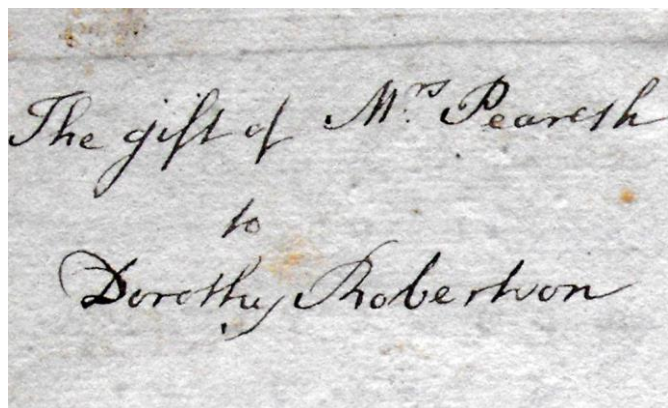
**FIRST EDITION: A SUPERB PRESENTATION COPY
FROM THE WEALTHY
EIGHTEENTH-CENTURY FEMALE PHILANTHROPIST
SUSANNA PEARETH**

11 **JOHNSON (Samuel):** The Prince of Abissinia. A Tale. London: Printed for R. and

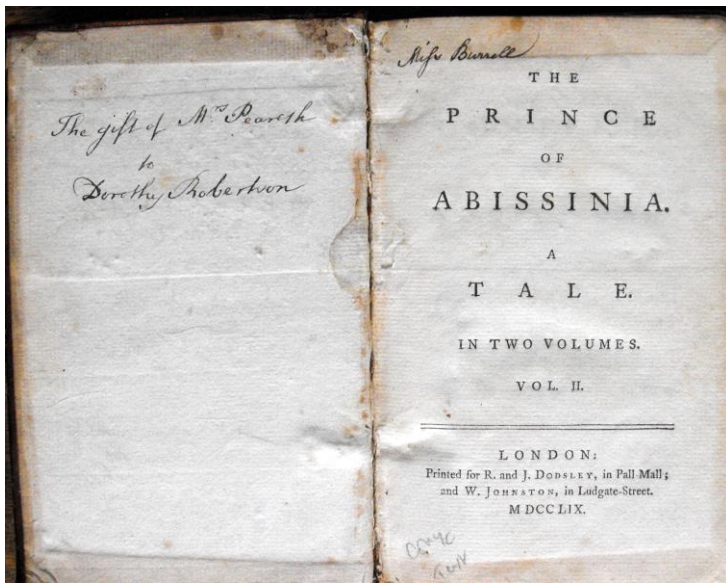


J. Dodsley...and W. Johnston..., 1759. **FIRST EDITION.** 2 volumes. Small 8vo, 150 x 94 mms., pp. [iii] iv - viii, 159 - 160 blank; [iii] iv - viii, 165 [166 blank], with leaf a2 in volume 2 reading "CONTENTS/ OF THE/ SECOND VOLUME," and on page 161 of volume 2 in the second line, the reading "indisceperpible," and the verso of D5 (age 106) in volume 2 signed D4, page 45 in volume 2 not numbered and the running title with the last "A" in "ABYSSINNA" in italics and spaced from rest of word, contemporary calf, red leather laebels; front free end-paper in each volume detached from

inner margin, joints cracked (but firm), extremities worn, but a fair to good copy, with the presentation inscription on the front paste-down end-paper, "The gift of Mrs. Peareth/ to/ Dorothy Robertson," and the autograph "Miss Burrell" on the top margin of the title-page in each volume. **£2500**



Edmund Burke reviewed the novel in *The Annual Register*, beginning with the assertion that,



“in this novel the moral is the principle, and the story is a mere vehicle to convey the instruction. Accordingly the tale is not near so full of incidents, or so diverting in itself, if the ingenious author, if he had not had higher views, might easily have made it; neither is the distinction of character sufficiently attended to: but with these defects, perhaps no book ever inculcated a purer and sounder morality; no book ever made a more just estimate of human life, its pursuits, and its enjoyments.” Like many people, Burke was aware of the identity of the author and observed

at the end of the review, “there is no doubt he is the same who has done so much for the improvement of our taste and our morals, and employed a great part of his life in an astonishing work for the fixing of the language of this nation; whilst this nation, which admires his works, and profits by them, has done nothing for the author.” The giver in the inscription, “Mrs. Peareth”, is no doubt the immensely wealthy female philanthropist Susanna (or Susan) Peareth (1752-1821), daughter and co-heiress of Collingwood Foster, Esq., of Alnwick. Collingwood Foster was an attorney at law, and an agent of the Duke of Northumberland, whose seat was Alnwick Castle. Susanna married William Peareth (1734-1810) of Unsworth House, County Durham. By the 1820s, Mrs Peareth’s wealth was valued at £14,000, according to an entry in the Special Collections catalogue of Durham University Library (http://reed.dur.ac.uk/xtf/view?docId=ark/32150_s1tx31qh68m.xml). The inscription “Miss Burrell” in the present copy of Johnson’s *Rasselas* may well be connected to the family of William Peareth’s kinswoman Barbara Peareth (c.1759-1828), who married John Burrell of Bassington, a village near Alnwick, in 1775. Moreover, a certain William Burrell was one of the executors of Susan Peareth’s last will and testament, and his name is frequently mentioned in the will, which is many pages in length (PROB 11/1657/74, National Archives, Kew).

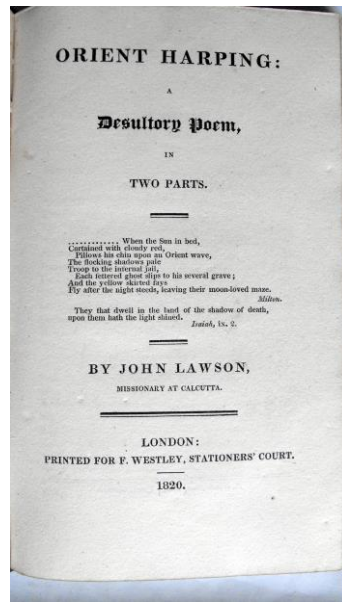
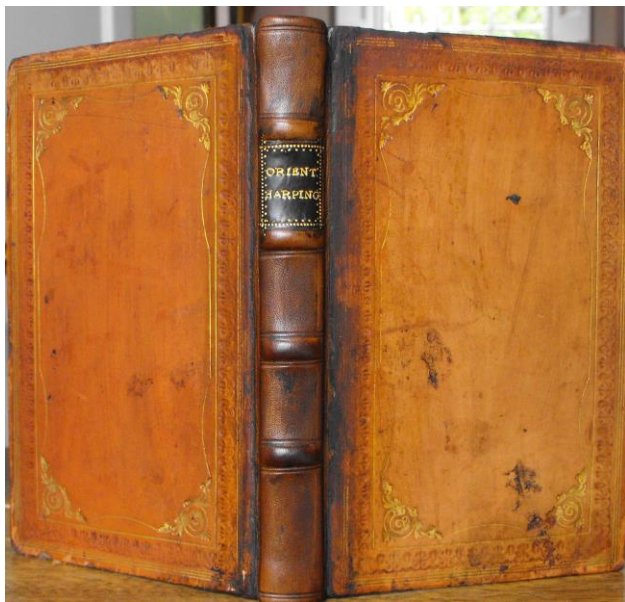
For more on these persons and families, see Burke’s *Landed Gentry*, 6th edition (1882), Vol. 2, p. 1248; Joseph Michael Fewster, “The Politics and Administration of the Borough of Morpeth in the later Eighteenth Century”, University of Newcastle Ph.D. thesis, 1960, pp. 191, 240 (theses.ncl.ac.uk); and the “Pedigree of Peareth, of Usworth” in Robert Surtees’s chapter “Parish of Washington” in *The History and Antiquities of the County Palatine of Durham: Volume 2*, Chester Ward (London, 1820), pp. 40-49, accessible via British History Online (<http://www.british-history.ac.uk/antiquities-durham/vol2/pp40-49>).

Susanna Peareth is known even today in County Durham as the founder of a school for local children, which she endowed in 1814, four years after her husband’s death and seven years before hers. A commemorative Blue Plaque was erected on the building of the school (still standing, though now a pub) in 2019 (<https://www.pressreader.com/uk/sunderland-echo/20191113/281775630982639>). An old photograph of the school building, and a painted portrait of the foundress, can be seen online (http://www.raggyspelk.co.uk/washington_pages/selections1/school_susan_peareth.html, <https://www.flickr.com/photos/47094736@N03/24134184945>). The aforementioned John

Burrell is presumably the man of that name who appears in the list of subscribers to John Carr's book *The Grove or Rural Harmony* (1760), to which a certain "Mr Samuel Johnson" subscribed as well. (Johnson's first honorary doctorate would not be bestowed upon him until five years later; hence he was still, at this time, "Mr Johnson" rather than "Dr Johnson".) The ESTC finds no presentation inscriptions and no book ownership inscriptions relating to the philanthropist Susanna Peareth. In fact, the name Peareth is nowhere to be found in the ESTC database.

Fleeman 59.4R/1. Rothschild 1242. The printer was William Strahan, who printed 1500 copies.

13 LAWSON (John): Orient Harping: A Desultory Poem, in Two Parts. London:



Printed for F. Westley..., 1820
FIRST EDITION.
 12mo, 157 x 92 mms., pp. [v] viii - xi [xii blank], [3] 4 - 227 [228 adverts], contemporary calf, gilt borders on covers, rebaked in darker calf, black morocco label; some

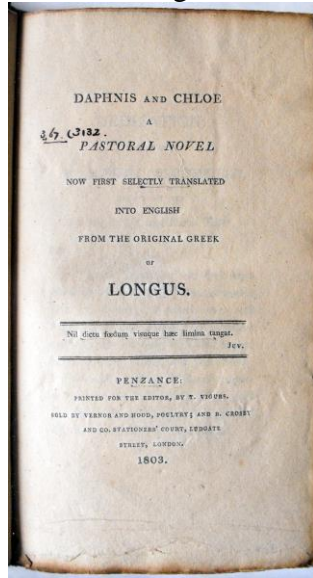
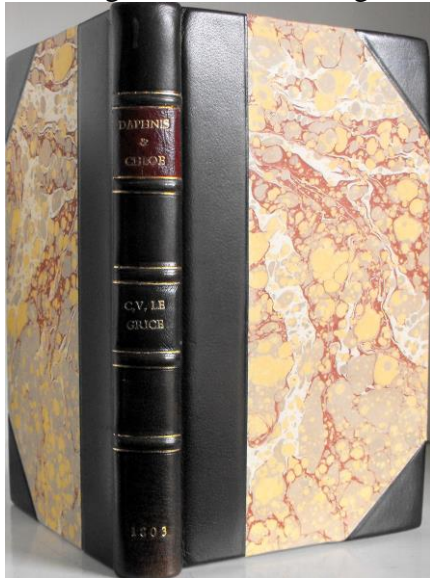
£650

darkening of spine at joints.

John Lawson (1787 - 1825) was apprenticed to a wood engraver in London but later became a Baptist preacher and went to Philadelphia, where he published his first book, *The Maniac*, which is advertised on the verso of the last leaf of text in the present volume. From Philadelphia, he made his way to Calcutta, where his skills as an engraver enabled him to produce a cheap edition of the Bible. *Orient Harping* was reviewed in *The Monthly Review* for 1820: "Here is a book full of that grotesque mixture of piety and profane jesting, which distinguished the speeches and writings of the Puritans of former days; and which is the characteristic of modern Methodists, both in and out of the Established Church. We have no means of knowing which class the present Calcutta missionary belongs: but he is certainly destitute of that solemn awe and reverence of feeling, when talking of religious subjects, which become a member of any church when so talking, and which are still more plainly suited to a professed propagator of our holy faith." Mary Ellis Gibson, in *Anglophone Poetry in Colonial India, 1780-1913* (2011), when she asserts "Lawson seldom poetically indulged in a positive thought. Rather his experience of severe depression characterizing *The Maniac* colored all his poetry."

The Evangelical Magazine and Missionary Chronicle (1826), pp. 202-203.

14 LONGUS. *Daphnis and Chloe. A Pastoral Novel Now First Selectly [sic] Translated into English from the Original Greek of Longus.* Penzance: Printed for the Editor by T.



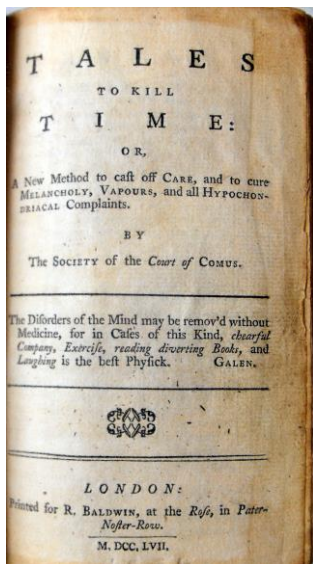
Vigurs..., 1803. 12mo, 185 x 107 mms., pp. xiv [xv - 17] 18 - 265 [266 errata], including half-title, uncut, rebound in half chocolate brown calf, marbled boards, morocco labels, in 2000 by Hilaria Honess, Hayle, with a ms. note to that effect on the lower margin of the front paste-down end-paper, below the bookplate of Antony Charles Thomas. A very good copy.

£450

Set on the island of Lesbos, this is the only known work by the second century Greek author,

Longus. It was first published in modern times, in 1559, in a French translation by Jacques Amyot. This English translation is by Charles Valentine Le Grice (1773–1858), It was noticed in *The Anti-Jacobin Review and Magazine* in 1803. The reviewer noted that the work had “undergone more translations than almost any production of ancient Greece.” He or she adds that “*selectly* translated” is not good English, but that “the present translator evidently means, that he has purposely omitted certain passages in the original. As far, however, as we can judge, without comparing the translation with the original, the omissions are not to be lamented; and the reader, at all events, is made ample amends for them, by the addition of notes, many of which contain very judicious critical observations, and genuine humour.” It was reviewed again the next year in *The Monthly Review*: “The anonymous author has done great justice to the elegant original, not only in what he has translated but in what he has omitted...; and, on comparing it with the original, we have much reasons for commending his industry and his talents.” The translation is fulsomely dedicated to Robert Bloomfield.

15 SOCIETY OF THE COURT OF COMUS. *Tales to Kill Time: Or, A New Method*



to cast off Care, and to cure Melancholy, Vapours, and all Hypochondriacal Complaints. By the Society of the Court of Comus. London: Printed for R. Baldwin..., 1757. FIRST AND ONLY EDITION. 12mo, 145 x 80 mms., pp. [iv], 208, contemporary sheepskin, skilfully rebacked with old spine laid down. A good copy, with the bookplate, engraved by Evans, of Robert Cunliffe on the front paste-down end-paper.

£650

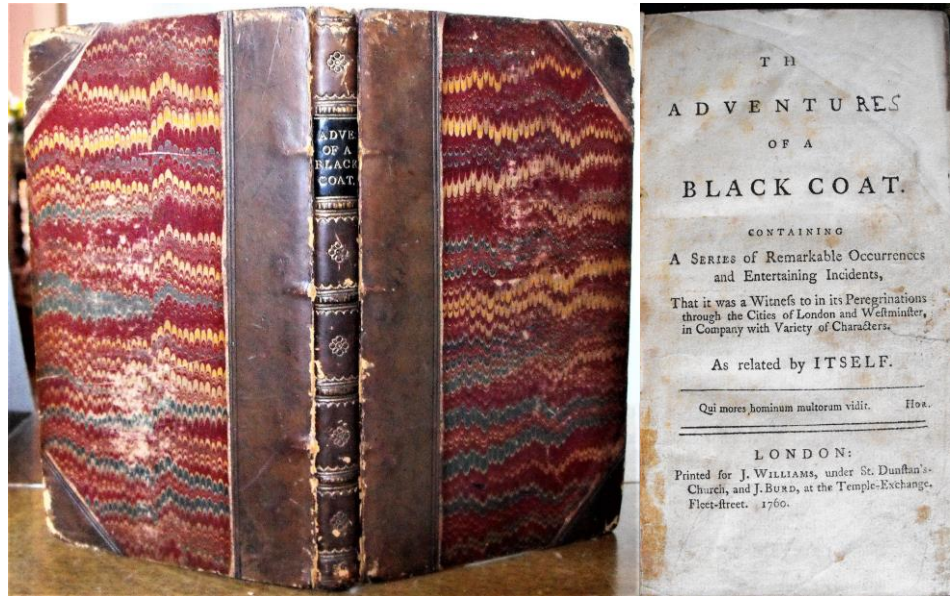
The Monthly Review commented, “We bestow alms upon cripples, to relieve their bodily wants; nor is it less kind to contribute some amusement to those who labour under a poverty of mind, or a debility of understanding: that both, being burdens to themselves as well as society, may be enabled to pass that time as easily as possible, which both may

be desirous to kill. For this end these poetical tales are calculated, and are a collection

purloined from many Authors, as Prior, Swift, Gay, Allan Ramsay, and others, as well as from collections with the same nature as itself.”

ESTC T73665 locates copies in BL; Cornell, Huntington, and Indiana. Copac adds Leicester, Manchester, and NLS.

16 [PHILLIPS (Edward)]: The Adventures of a Black Coat. Containing A Series of Remarkable Occurrences and Entertaining Incidents, That it was a Witness to in its Peregrinations through the Cities of London and Westminster, in Company with Variety of Characters. As related by Itself. London: Printed by J. Williams...and J.



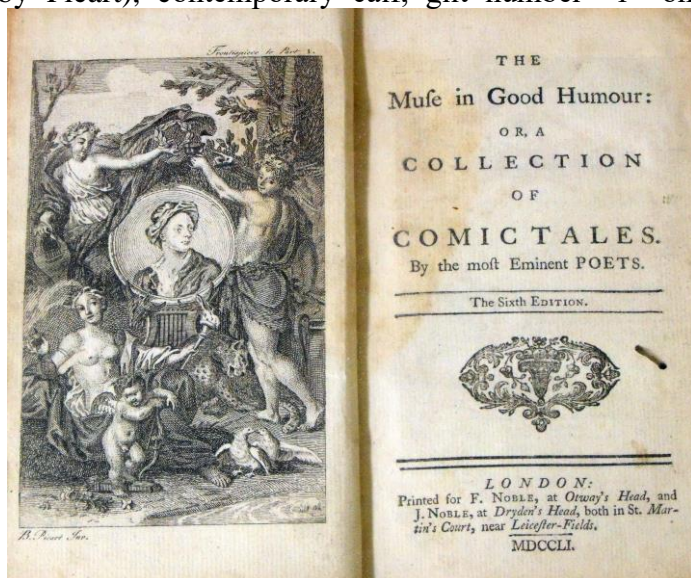
Burd..., 1760 FIRST EDITION. 12mo, 172 x 97 mms., pp. [iii] - xii, 166, 19th century half calf, marbled boards, gilt spine, black leather label; lacks half-title, title-page defective, but mounted with repair to upper right-hand corners, losing the “s” of Adventures, last leaf leaf defective, also with loss of a few words at upper inner margin of text, and with gutter repaired, text fingered, joints and extremities rubbed, a so-so copy, with a diamond-shaped bookplate with runic initials on front past-down end-paper. **£650**

Jonathan Lamb’s article, “Modern Metamorphoses and Disgraceful Tales,” published in *Critical Inquiry* is the first scholarly work that I know of to describe the “it-novel.” or “novel of circulation,” and Charles Gildon’s *The Golden Spy* (1709) is usually cited as the first of the genre. Most booksellers, literary scholars, and librarians will be familiar with *Chrysal*, *The Adventures of a Guinea*, also published in 1760, and frequently reprinted. *The Adventures of a Black Coat* was reviewed in both *The Critical Review* and *The Monthly Review* in 1760, with the former noting that “Not the adventures of coat, but the person who wore it, make up the greatest part of the performance....” A coat as a commodity has, of course, provided a meme that numerous scholars have made much of, for example, Christian Lupton in *Knowing Books: The Consciousness of Mediation in Eighteenth-Century Britain* observing that this work “serves to illustrate how cultural materialist and new materialist modes of explanation bring out different aspects of the sub-genre. The black coat is a typical it-narrator in being a piece of clothing that seems to speak out of its status as a commodity, as part of a wardrobe of sentient clothes rented out on a temporary basis to customers needing an occasional outfit. Having begun life as a mourning coat made for a high-ranking commoner, it has been sold by a servant to the clothing merchant in whose service, tells a young, fellow coat, it first ‘began to exist’ as accomplice to the tricksters, fortune-tellers, and hack writers who rent it.”

Raven: *British Fiction 1750 - 1770* (1987) 524. ESTC T128642 locates copies in BL only in these islands; and Emory, Indiana, Newberry, Rice (2), UCLA (2), Florida, Illinois, Penn

Kislak, and Yale in North America and New South Wales. Further editions followed in 1762, 1767, and c. 1780.

17 POETS (Most Eminent) [sic]: The Muse in Good Humour: Or a Collection of Comic Tales. By the most Eminent Poets. The Sixth Edition London: Printed for F. and J. Noble..., 1751 12mo, 164 x 96 mms., pp. 329 [330 - 332 Contents], engraved frontispiece (by Picart), contemporary calf, gilt number "1" on spine, red leather label; small wormhole on frontispiece continuing to page 50, not affecting text, but rather curiously affecting frontispiece.

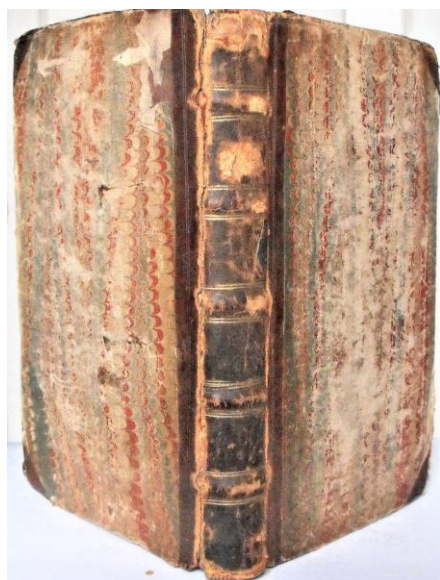


£200

Noble printed the first part of this work, in 1744, consisting of [4] + 144 pages; in 1745, M. Cooper produced a work with a similar title but completely different contents, first in one volume, then in two. Noble produced a second part, with new contents, in

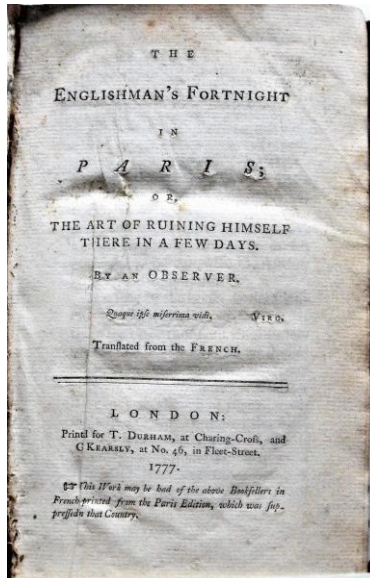
1746. An edition of 1746 appears to be the first time that the two parts as previously published by Noble appear in the same volume. Noble produced a second volume in 1757, and the two volumes were first published together in 1766. Presumably at some stage, this was part of a set with a later volume, but ESTC lists it as a single volume. Some of the poems might have been judged in the 18th century as being too robust for the ears of a lady. ESTC T41630 locates copies in BL, Bodleian, Leeds; Huntington, Louisiana State, Newbery, Princeton, Arizona, Yale; Toronto.

18 [RUTLEDGE (Jean-Jacques)]: The Englishman's Fortnight in Paris; or, The Art of Ruining Himself There in a Few Days. By an Observer. Translated from the French. London: Printed for T. Durham, at Charing-Cross, and G. Kearsley, at No. 46, in Fleet-Street, 1777. 8vo, 207 x 118 mms., pp., [ii], x, 222 [223 adverts, 224 blank], with the subscription leaf of Gilbert's Circulating Library Spalding on the front paste-down end-paper; no leaves before title-page, which is creased and soiled, contemporary half calf, marbled boards (very rubbed), old rebacking and recorning, but front joint cracked and tender, and binding dried; text clean.



£1500

This translation of Jean Jacques Rutledge's *La Quinzaine Angloise à Paris* was noticed almost immediately by *The Monthly Review*: "We are assured that this narrative is founded in the real imprudences and misfortunes of a young English *Milord*, who lately made the fashionable trip to the great emporium of modern politeness, -- with twelve thousand guineas in his pocket, -- and all squandered in a fortnight, amidst a crowd of whores, pimps, doctors, abbe's, marquisses, and peface informs us that suppressed at Paris. If question, it might not. supposition, if we were some apprehension in perusal of this *exemplary* young people of fashion them and their money at history of a fortnight's To judge from the of the Spalding item. Were the young enough by reading this Tour of the continent?"

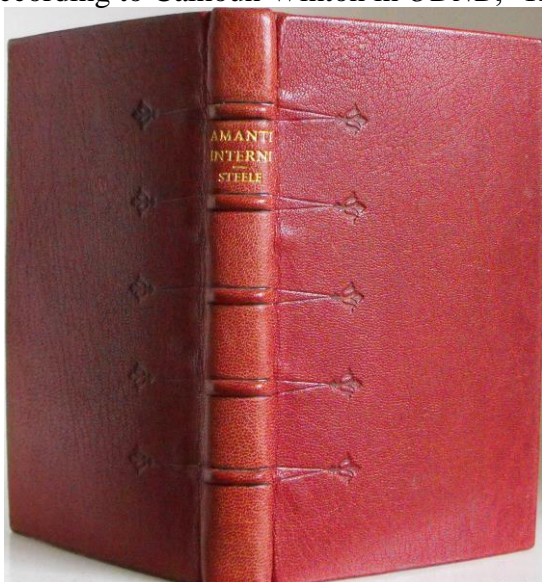


other sharpers of the *ton*.... The the original, in French, was this be true, which we do not perhaps, be wholly a groundless to ascribe this act of *police*, to our prudent neighbours, that the detail, might tend to frighten our from *making the tour*, and keep home; for which good end, this follies is extremely well adapted." condition of the book, this was one Circulating Library's most popular people of fashion frightened book to avoid making the Grand

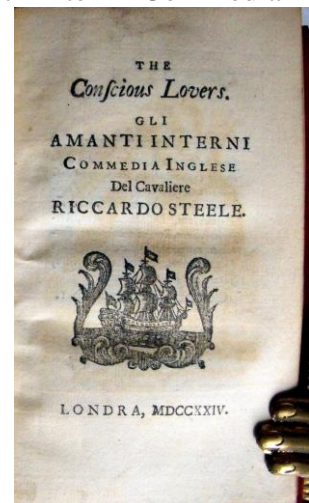
The work appeared in is ESTC N31079, with a note below the date on the title-page, "This Work may be had of the above Booksellers in French, Printed from the Paris Edition, which was suppressed in that Country."

19 STEELE (Sir Richard): The Conscious Lovers. Gli Amanti Interni Commedia Inglese del Cavaliere Ricardo Steele. Londra No Publisher [?John Picard] 1724. FIRST ITALIAN EDITION. 12mo, 147 x 88 mms., pp. [x], 166, engraved frontispiece, recently rebound in full maroon morocco, raised bands, title in gilt on spine, all edges gilt. A fine copy. **£350**

The Conscious Lovers was first performed on 7 November 1722, and, according to Calhoun Winton in *ODNB*, "It was his greatest success in



the theatre, though not his best play, and its place in theatrical history—with its pathetic, or tragicomic, main plot and comic subplot—is still the subject of critical debate." This translation is by Paolo Rolli (1687 - 1785), who worked in London from 1715 until 1744. By 1791, *The Conscious Lovers* had reached a 15th edition, but Rolli's translation does not seem to have been reprinted.

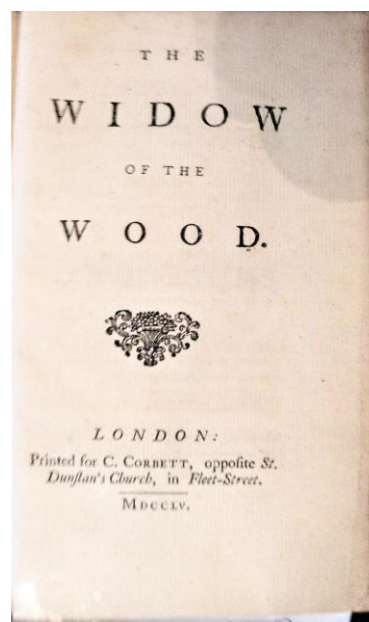
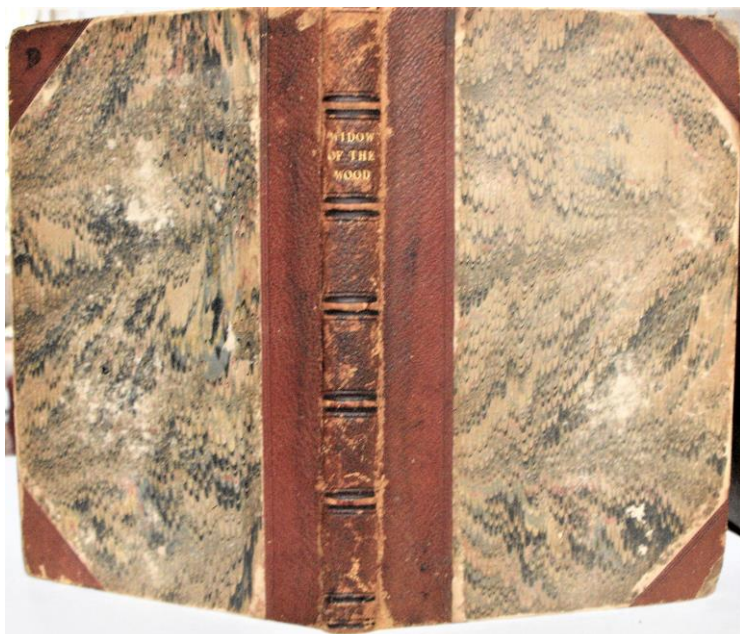


Sinopoli (Franco): *Dalla repubblica letteraria alla letteratura europea: Paolo Rolli tra Italia e Inghilterra* (2013). Rodney M. Baine: "The

Publication of Steele's 'Conscious Lovers'" in *Studies in Bibliography* (Vol. 2, 1949/1950).

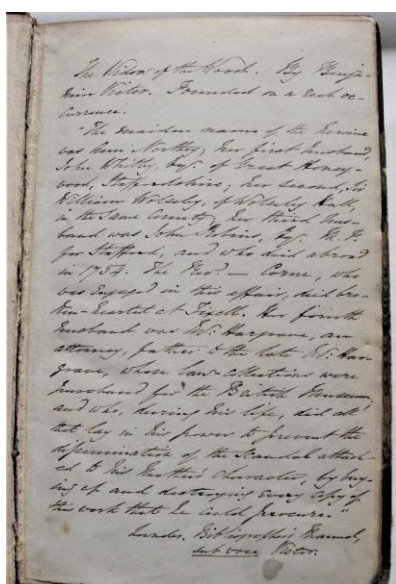
FINE AMERICAN PROVENANCE

20 [VICTOR (Benjamin)]: The Widow of the Wood. London: Printed for C. Corbett..., 1755.



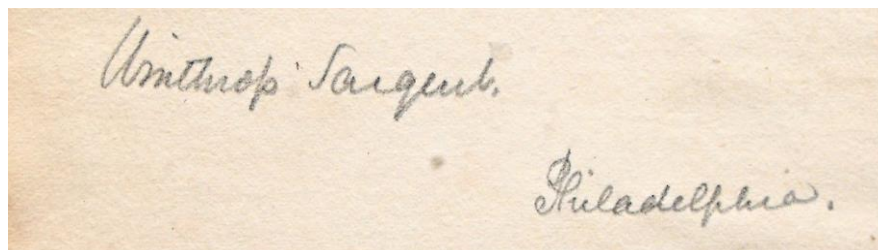
FIRST LONDON EDITION. 12mo, 183 x 110 mms., pp. [iv] v - vii [viii blank], 208, including half-title, bound in 19th century half roan, marbled boards, top edge gilt, title in gilt on spine; binding a bit worn, but a good copy. **£500**

An excerpt from a bookseller's printed list is pasted vertically on the verso of the front free end-paper, and the booksellers has added "*Founded on a Real Conversation*" author's name,



neither of which appear on the title-page of this copy. Beneath the printed extract is a ms. note, "A pleasing poem by W. B. D. D. Turnbull (the late owner of this [copy ?and which] will be found in Hone's Year Book p. 886." William Barclay David Donald (1811 - 1863) was an active and prolific author, chiefly of antiquities. On the recto of the front free end-paper is a ms. copy of an extract from "Lowndes, Bibliographer's Manual." On the recto of the blank leaf before the title is a 19th century, possibly dated 1824, possibly 1845, is a signature that I haven't quite deciphered, but it looks like that of the Turnbull mentioned above. Finally, on the verso of this end-paper is the autograph in pencil "Winthrop Sergeant Philadelphia." This is not the politician and patriot Winthrop Sergeant (1753 - 1820), a member of the Federalist Party, who was appointed by American President John Adams as Governor of the Mississippi Territory; he was later inducted into the American

Academy of Arts and Sciences and the Society of the Cincinnati. The likely previous owner was his grandson Winthrop Sergent (1825 - 1870) was born in Philadelphia; a writer and lawyer, he attended both the University of



Pennsylvania and Harvard Law School. He emigrated to Paris at some stage and died there,. ESTC notes, “On the intimacy and alleged marriage between Ann Whitby and Sir William Wolseley.” *The Monthly Review* noticed the work and commented, “This recites the scandalous conduct of a lady who had the wickedness to marry a *third* husband, the *second* still living: both marriages falling within the space of one month. The law-proceedings consequent hereupon, fill the greatest part of the book; which has this singular circumstance attending it, that whereas many romances have imposed upon the public by title-pages contrived with design to pass them for true history; so here we have a true history with the title of a novel; which has led many into the mistaken supposition of its being a work of imagination.”

This appears to be ESTC, with St. in italic, an ornament with flowers on the title-page, an urn and two birds on page 206, and a squirrel ornament on page 208.