

A VISIT TO  
SCOTLAND

JULY 2025



## AMANDA HALL RARE BOOKS

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Old Man of Storr, Isle of Skye

## 1. SCOTTISH BOOKS





# 1. FERGUSSON, Robert (1750-1774).

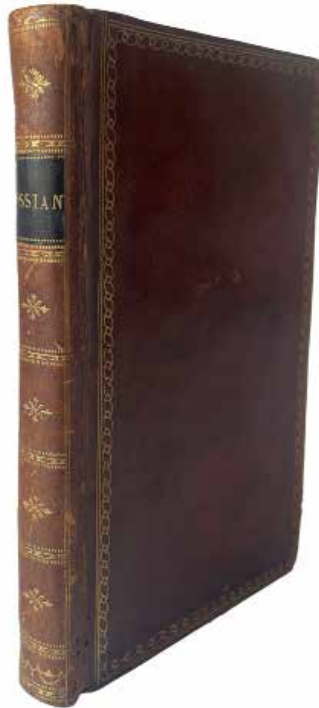
Poems on Various Subjects by Robert Ferguson. In two parts. Paisley, Neilson, 1796.

*18mo, (130 x 78mm), pp. iv, [5]-226, [2] contents, text fairly browned in part, in contemporary calf, foot of spine chipped, rubbed on extremities but sound, with the ownership inscription of 'Robert Whyte, Pewterer, 1802, Volm 24'.* **£300**

A scarce posthumous edition of Fergusson's *Poems on Various Subjects*, first published in 1773. It was shortly after the publication of these poems that Fergusson started suffering depression. He then, in falling down a flight of stairs, suffered a serious blow to his head from which his reason and his health never recovered. He died in the Edinburgh Bedlam in the following year, aged 24. His poetry was later made popular by Robert Burns, who saw in him his own precursor. In 1787 Burns erected a monument at Fergusson's grave in Canongate Kirkyard, commemorating him as 'Scotia's Poet'.

In the same year, Smith of Paisley also printed Fergusson's *The Ghaists: a kirk-yard eclogue* (ESTC t184779, at NLS only).

ESTC n24650, at NLS, Bodleian, Columbia and Huntington only.



**2. MACPHERSON, James (1736-1796).****BAOUR LORMIAN, Pierre-Marie-François-Louis (1770-1854), translator.**

Ossian, Barde du IIIe siècle. Poésies Galliques en vers Français, par P.M.L. Baour Lormian. Second Edition corrigée et augmentée. Paris, Didot, 1804.

SECOND EDITION OF THIS TRANSLATION. 12mo, pp. [vi], 288, text lightly foxed, in contemporary polished calf (almost cat's paw), gilt borders to covers, flat spine gilt in compartments with black morocco label lettered in gilt, marbled endpapers, gilt dentelles, gilt edges, with a bookplate removed from the intitial blank. **£450**

Second edition of this translation of MacPherson's Ossian poems, first published as *Poésies Galliques en vers français*, Paris 1801. A note before the text, signed by the printers Capelle and Renand, state that they will take any printer or seller of pirated editions of this work, to court. Baour Lormian's translation was certainly popular; even apart from any piracies, a fifth edition was published in 1827. With a dedication to Joseph Despaze, reading simply 'Vous aimez Ossian: recevez ce travail comme un témoignage de mon estime et de mon amitié'. An attractive copy in a slightly snazzy binding.

WorldCat lists the National Library of Scotland, California State, Harvard, Bowdoin and South Carolina.

See Cioranescu 9341



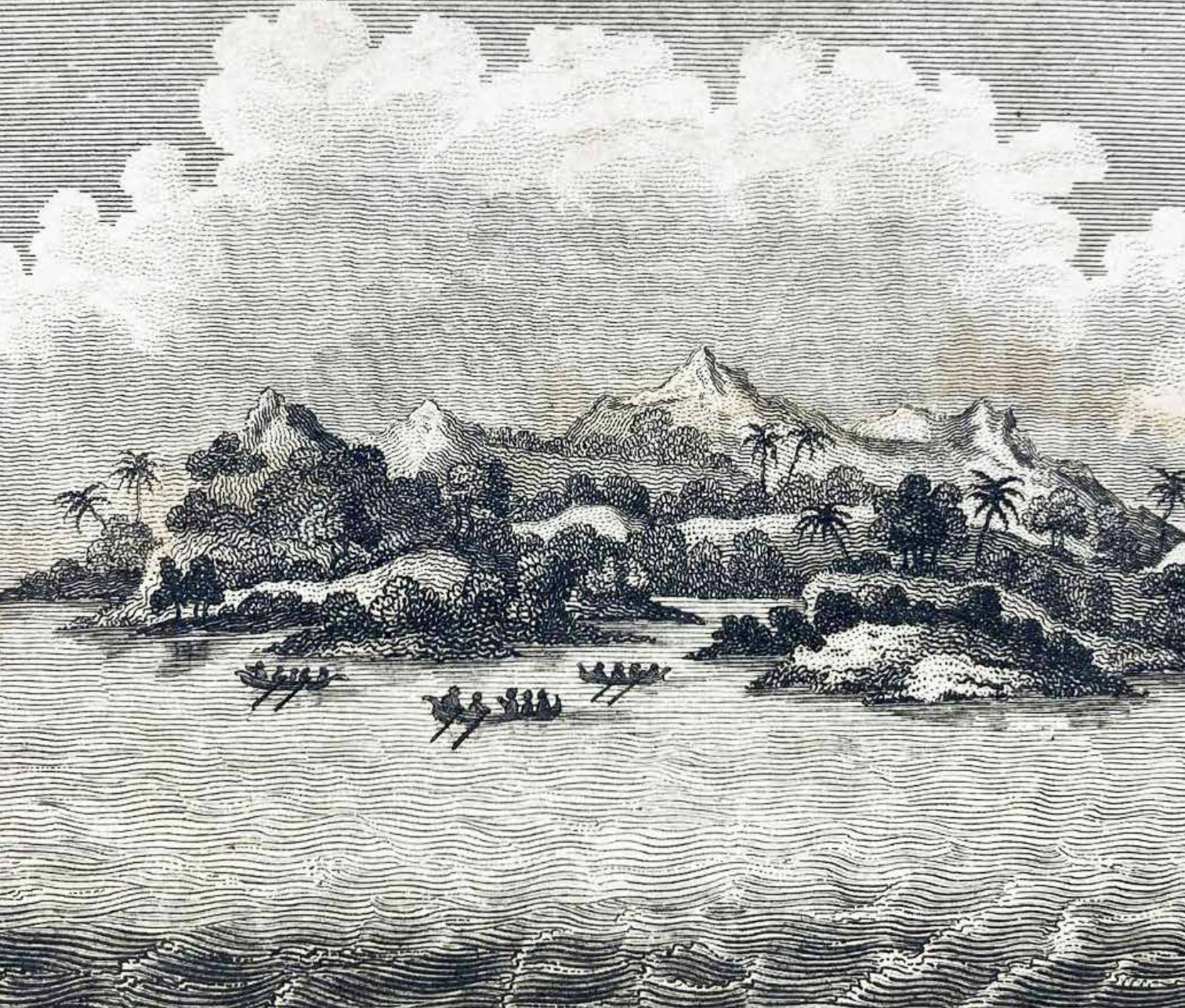
### 3. CAMPBELL, John (1766-1840).

Alfred & Galba: or, the History of Two Brothers, supposed to be Written by Themselves. For the Use of Young People. By J. Campbell, author of Worlds Displayed, &c. London, William Nicholason for Williams and Smith, 1805.

FIRST EDITION. *12mo (143 x 85 mm), engraved frontispiece and pp. vii, [i], 175, [1], recto of frontispiece badly dampstained but the frontispiece itself only faintly so, although marginally browned, some tiny tears in the fore-edge of the title-page, the text a little bit browned throughout with occasional staining, in contemporary navy roan, gilt tooled border to covers, flat spine lettered and simply gilt in compartments, binding a little worn and corners bumped, head and tail of spine, and joints, worn but not chipped, marbled endpapers, with the contemporary ownership inscription of 'Anne Arben', repeated, and the presentation inscription 'Mary H. Brown, With dear Mammias love, Wrexham 1861' on the front free endpaper.* **£1800**

The scarce first edition of a popular juvenile novel by John Campbell, Congregational minister, African missionary, leading abolitionist and one of the founders of the Religious Tract Society of Scotland, which preceded that of London by some six years. Another of his claims to fame is that he was a classmate of Walter Scott. Called to the ministry in 1801, he was sent to Kingsland Independent Chapel in London where he was ordained in 1804 and remained for eight years, during which he wrote and published many works for children and founded the Youth's Magazine, an evangelical periodical. His determination to promote the abolition of slavery brought him the friendship of leading abolitionists such as Wilberforce and John Newton and brought him also into missionary circles, leading to his appointment as a director of the London Missionary Society in 1805 and eventually to his being sent to Africa on a diplomatic and missionary mission on behalf of the LMS in 1812.



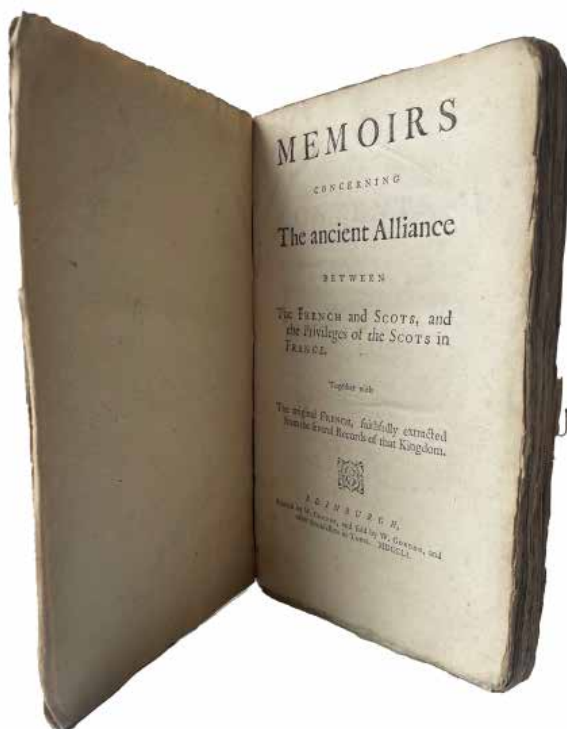


Despite the scarcity of this first edition, *Alfred & Galba, or the History of Two Brothers*, which tells the tale of sea voyages and captivity in South America, seems to have achieved a fairly long-lived popularity, with London editions following in 1807, 1810, 1811, 1820, 1823 and 1831, and an Aberdeen edition published by George King in 1842. It was also widely printed in America, with editions printed in Boston, Massachusetts by Lincoln & Edmands in 1812, 1822 (under the altered title, *The Two Brothers, or, the History of Alfred and Galba*) and 1825 and by Simeon Butler in Northampton (Massachusetts) in 1817.

Campbell also wrote *Worlds Displayed, for the benefit of young people by a familiar history of some of their inhabitants*, 1803, an allegory about eternity, and *Walks of Usefulness, in London and its environs*, London, Burditt, 1808, both of which became best-sellers in North America with multiple editions published in New York and Massachusetts. His curious sounding it-novel, *Voyages and Travels of a Bible*, London, Burditt, 1807 - a first-person narrative told by a Bible of its travels with a family of fortune through the West Indies and on various voyages in South and North America - was also published in the States, in Windsor (Vermont), by Pomroy & Hedge, in 1816. This also, randomly, saw a partial Welsh translation by Titus Lewis (1773-1811), where the first two chapters of Campbell's novel are included in Lewis' *Llyfr rhyfeddodau: neu, Amlygiadau o waredigaethau rhyfeddol Duw i'w weision, a'i farnedigaethau trymion ar ei elynion*, Caerfyrddin [Carmarthen], J. Evans, 1808.

Not in Garside, Raven & Schöwerling, Cotsen XIX, *Catalogue of the Osborne Collection* or Block.

WorldCat lists BL, Florida, Indiana and Miami only.





#### 4. 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.

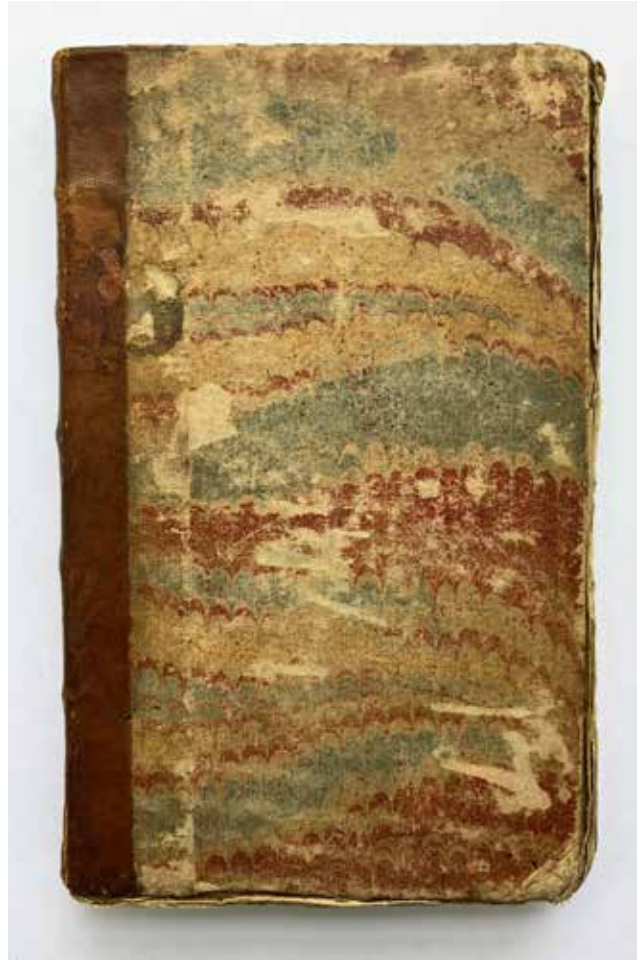
FIRST EDITION. 8vo (188 x 120 mm), pp. 5, [3], 77, [3]; [iv], 72, p. 62-3 of the first part upper marginal tear just touching headline, uncut throughout and the second work largely unopened, in contemporary calf backed marbled boards, spine with raised bands, unlettered, slightly chipped at head, a little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





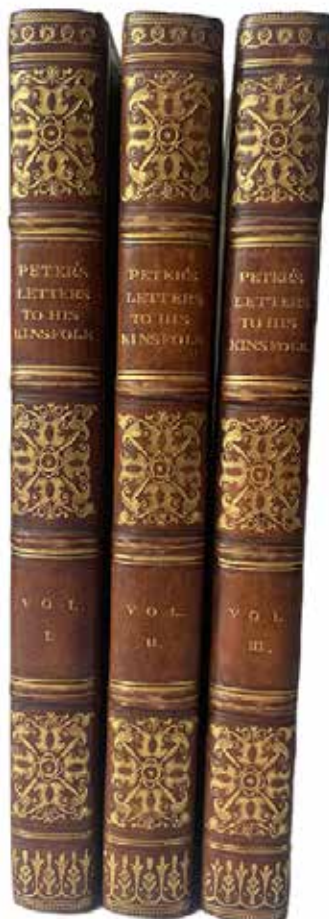
*imaginary first edition; imaginary advertisement - libel meets epistolary fiction*

**5. LOCKHART, John Gibson (1794-1854).**

Peter's Letters to his Kinsfolk. The Second Edition. Volume the First [-Third]. Edinburgh, Blackwood, 1819.

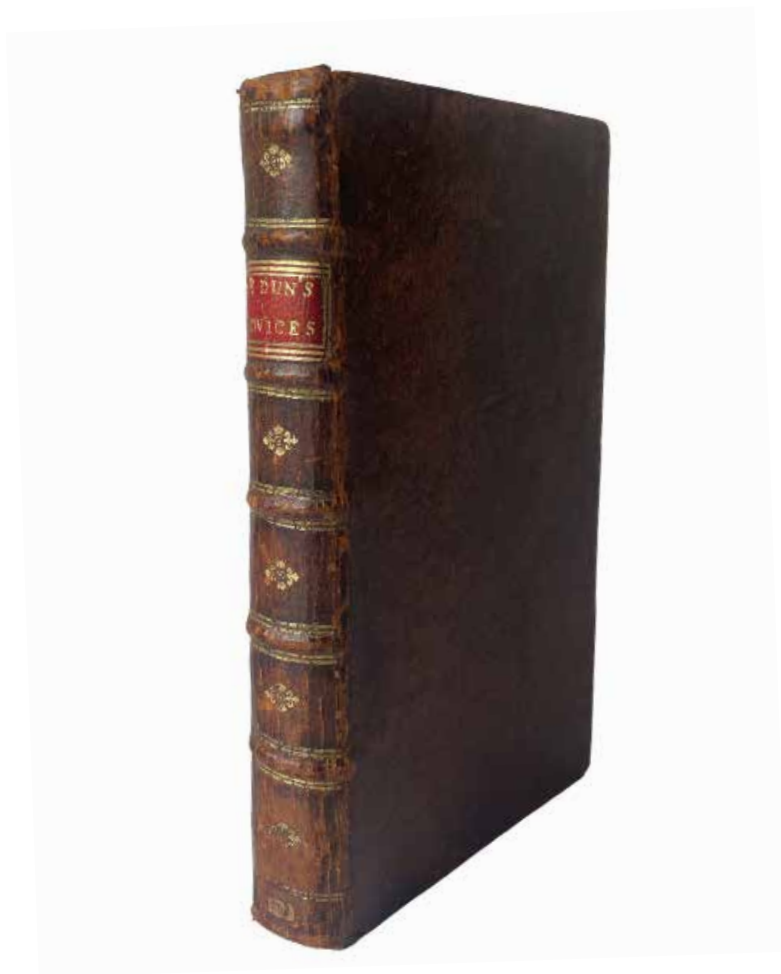
FIRST EDITION, *although styled the second, as part of the satire. Three volumes, 8vo (217 x 128 mm), engraved portrait frontispiece to the first volume and pp. xv, [i], [v]-viii, 64, 61-333; viii, 363; ix, [i], 351, [1], [1] advertisements, thirteen further engraved plates and one part-page illustration of a Glasgow steam-boat (III, 351), some offsetting and very occasional spotting, in contemporary russia, gilt and blind border to covers, spines gilt in compartments, lettered and numbered in gilt, marbled endpapers and edges, gilt dentelles, with the heraldic bookplate of Westport House (Co. Mayo) in each volume.* **£300**

An excellent copy of Lockhart's controversial portrayal of Scottish society, an entirely fictional correspondence which targeted many of the leading figures of the day. Presented as a series of letters from an imaginary Dr. Peter Morris - a portrait of whose dignified features stands as frontispiece to the first volume - to his kinsman in Wales, the Reverend David Williams, the work caused something of a scandal on publication. Among those who came in for Lockhart's severest criticism were Leigh Hunt and William Hazlitt, who are condemned as 'by far the vilest vermin that ever dared to creep upon the hem of the majestic garment of the English muse'. 'In this work of epistolary fiction, Dr Peter Morris, a Welshman, travels to Scotland and connects with the important personages of the age. Penetrating and lively character sketches are the highlights of his letters to friends and relatives in Wales. As one of the most important chronicles of early nineteenth-century life in Scotland *Peter's Letters* can be seen as the 'biography of a culture' (Hart, 46, DNB)



Alongside the fictitious author and recipient, the whole presentation of Lockhart's work is jocular, with its 'Epistle Liminary to the Second Edition', in which the author specifies minute instructions for the publishing of this 'second' edition as a joint venture between Cadell and Davies and William Blackwood: 'The First Edition being but a coarse job, and so small withal, I did not think of him' and wishing to discuss Peter's Letters from Italy and Germany with the publisher. Another little bibliographical joke is the final page of advertisements in the third volume, giving an imaginary list of 'Works by the Same Author'. The text gives a detailed view of the Edinburgh of the day: the prominent men and women of the city, the clergy, the booksellers, the dandies; the courts, the coffee-rooms, the balls, dinner parties, dancing and social life; the university versus the English universities; the novels, the buildings, the ladies' dress; the philosophers, the wits and the blue-stockings. 'We can hardly be too grateful for so bold and skilful a picture of the social life of the age' (J.H. Millar, *A Literary History of Scotland*, pp. 518-519). The writing capitalises on the intimacy of the letter form and no attempt is made to spare any of the dignitaries mentioned. Inevitably, Lockhart's book caused more than its share of offence, 'especially to the Whigs, by its personalities, and perhaps, as Scott said, by its truth' (DNB).

CBEL 2189.



## 6. DUN, David Erskine, Lord (1670-1758).

Lord Dun's Friendly and Familiar Advices, Adapted to the various Stations and Conditions of Life, and the mutual Relations to be observed amongst them. Edinburgh, Hamilton & Balfour, 1754.

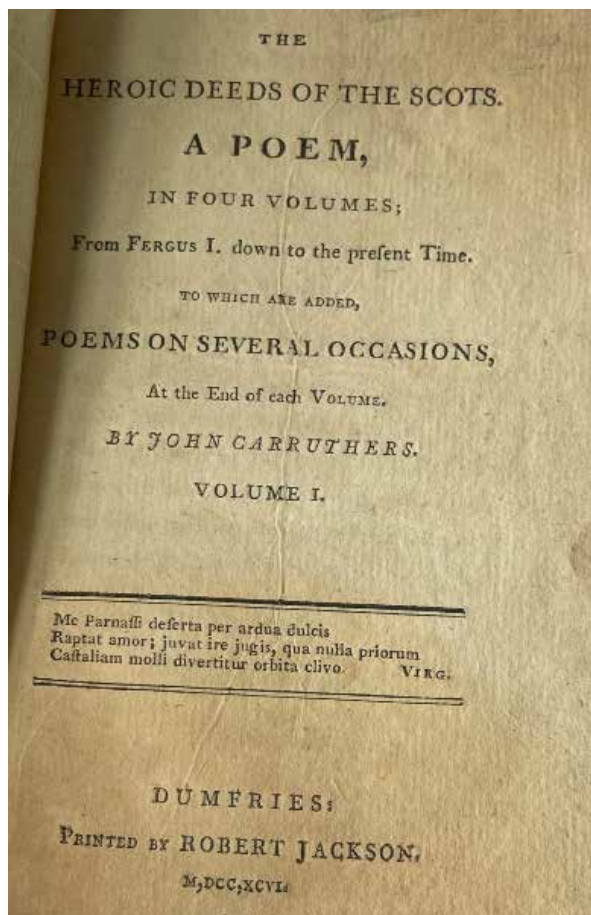
FIRST EDITION, FIRST ISSUE, WITH P. VIII MISNUMBERED VII. *12mo, pp. vii, (ie viii), 243, in contemporary mottled calf, spine simply gilt in compartments, red morocco label lettered in gilt, contemporary heraldic Inglis of Cramond bookplate, manuscript shelfmark 'Calder House 7.E.' and inscribed 'Cramond' on the title page.* **£750**

An attractive copy with a nice Scottish provenance of this famous handbook of legal and general advice to those in different stations in life. The first part of the work contains specific legal advice to different ranks of lawyers and parties engaged in law suits. After this is a section on 'Advice to the Monarch' which is followed by 'Advice to the Subject'. Further sections are addressed to ministers of state, the landed gentry, the man of wealth, the poor and indigent, the merchant, tradesman, farmer and more general advice to husbands and wives, parents and children, old and young, masters and servants, rich and poor. This is the only known publication by the Jacobite judge David Erskine, generally known under his judicial designation, Lord Dun. An eminent member of the Scottish bar, he was also a jealous Jacobite and friend to the non-jurant episcopal clergy. As a member of the last Scottish parliament, he was ardently opposed to the union.

ESTC t114020. Another issue (t193481) has p. viii correctly numbered and with the amended imprint 'for G. Hamilton and J. Balfour'. Scarcer than the present issue, it is listed at Aberdeen, Cambridge, NLS and DLC only. Curiously, this copy has a stub before the title page, suggesting a cancel, but given that it has the earlier states of the two pages, it may be more likely that an initial blank has been cut away.

Provenance: Sir John Inglis of Cramond, 2nd Baronet (1683-1771), Postmaster General for Scotland.





*rare Scottish history printed in Dumfries*

## 7. CARRUTHERS, John (active 1796).

The heroic deeds of the Scots. A Poem, in four volumes. From Fergus I. down to the present Time. To which are added, Poems on Several Occasions, at the End of each Volume. By John Carruthers. Volume I [all published]. Dumfries, Robert Jackson, 1796.

FIRST EDITION. *12mo, (166 x 100 mm), pp. vii, [i], [9]-84, text fairly browned with some dampstaining, partially uncut, in contemporary sheep backed marbled boards, front joint cracked and delicate, head and tail of spine chipped, boards dusty and worn, extremities rubbed.* **£1200**

A scarce poetical description of the earliest history of Scotland. This slim volume is all that came of an ambitious plan for a four volume work of poetry and scholarship spanning several centuries. Dedicated to George James Hay, Earl of Errol and with a prefatory ‘Address to the Inhabitants of Annandale’, the work opens with a note on the origin of the Scots and a three page introduction in verse. The origins of the nation are further explored in ‘Chapter First’, which ends with the death of the mythical Fergus I. The poem continues with the invasion of the Danes, the death of Kennethus, the battles of Almon and Loncarty and the reign of Malcolm, which take the reader to the beginning of Book IV, accompanied by footnotes throughout. At this point, verse is abandoned and the narrative is ‘continued in Prose, from Fergus I. to Robert Bruce, being the end of the first Volume’ (pp. 55-70).

The remaining pages contain verses by and addressed to John Carruthers, on various subjects. Given the slightness of the volume, the disclaimer in the opening address is rather endearing:

‘I am only sorry that, on account of the book swelling larger than could possibly be afforded at the price, I have been necessitated to leave out the verse, and insert the notes only, from the reign of Macbeth. I shall however make some amends in the next volume, which will be much more concise, having only to treat of nine Kings reigns, down to James the Sixth’. In a final note at the end of the text, Carruthers adds ‘From the want of authentic records in the early ages of Scottish history, I have been as brief as the subject would admit. When we come to more enlightened times, the events that passed will be more fully treated. The fourth and last volume of this Book, which gives an account of this present war from its commencement, will be above 200 pages, including the Subscribers names, who are now upwards of two thousand’.

ESTC t198507, listing BL, Hornel Art Gallery Library (Kirkcudbright), NLS and Cornell only.

## **8. PERRAULT, Charles (1628-1703).**

Fairy Tales of Past Times from Mother Goose. Glasgow, J Lumsden and Sons, 1814.

*24mo (100 x 60 mm), pp. 47, [1], including the wrappers, decorative title on front wrapper, woodcut frontispiece on pastedown and small vignette on title page, four further woodcuts in the text and four woodcut tail-pieces, in the original printed wrappers with wood-engraved decorative border to upper cover and a cut to the lower depicting a laughter/anger figure, with a contemporary manuscript note on the upper cover reading ‘Nursery Tales original edition, illustrations by Thom Bewick’; some light dusting but an excellent survival.* **£750**

A lovely miniature chapbook for younger children containing four fairy tales from Charles Perrault's *Mother Goose*. The four tales are 'Little Red Riding Hood', 'Blue Beard', 'The Fairy' and 'Cinderella, or, the Little Glass Slipper'. James Lumsden and Son offered these smaller format twopenny children's chapbooks alongside their sixpenny editions. The front wrapper reads 'From Ross's Juvenile Library. Glasgow: Published by J. Lumsden & Son'. The Juvenile Library, published between 1814 and 1815, was a joint enterprise between Lumsden and the Edinburgh printers George and James Ross; it later passed into the hands of another Edinburgh-based bookseller, Caw and Elder. The rear wrapper has an image of a reversible man (similar to the rabbit-duck illusion where the image is different based on your perspective) with 'laughter' and 'anger' as the two sides. The later publication of *Mother Goose* (see item is in a larger sixpence format, contains a legend on the frontispiece that reads 'Old Mother Goose in winter nights/the old and young she both delights'. Charmingly, this earlier children's edition has the same image but an adapted legend that reads 'Old Mother Goose In Winter nights/ Good Boys and Girls she here delights'. One would assume that this smaller, diminutive size appealed more to younger children, than the larger sixpence edition.



Outside the UK, WorldCat lists Trinity College Dublin, Princeton and Toronto.

Roscoe and Brimmell 70; Cotsen 25183 (Catalogue II, 226).



THE  
DISCREET PRINCESS;

OR,

THE ADVENTURES OF

**PINETTA.**

AN

ENTERTAINING STORY

For the Amusement of  
YOUNG MASTERS AND MISSES.

GLASGOW:  
PUBLISHED BY J. LOMER & CO.  
1828.



**9. L'HERITIER DE VILLARDON, Marie Jeanne (1664-1734), (translator)  
SAMBER, Robert (1682-1745).**

The Discreet Princess; or, The Adventures of Finetta An Entertaining Story for the Amusement of Young Masters and Misses. Glasgow, Lumsden, 1818.

*12mo (130mm x 86 mm), engraved frontispiece and pp. [iii], 57, 12 full-page woodcut engravings by John Bewick in the original yellow wrappers with mounted printed labels, spine expertly restored; else a very good copy.* **£750**

A charming early nineteenth-century edition of Marie-Jeanne L'Héritier de Villandon's 1696 French fairytale. The story follows Princess Finetta and her sisters who are left in a tower after their father, the king, leaves to go and fight the crusades. The wicked Prince Rich-Staff deceives his way into the tower, and thereafter a series of conflicts occur as Finetta attempts to protect her and her sisters' honour in the face of evil. A variety of incidents occur, such as Finetta tricking the evil prince into falling into a sewer or pushing him down a hill with a barrel studded with nails. It ends happily, with Finetta happily married to Rich-Craft's brother, Bel-a-Voir. A cautionary tale about the importance of virginity and honour, the tale is also political at times, painting a fairly bleak picture of court and aristocracy. L'Heritier paints a strong heroine in her Finetta, who unlike her sisters, used her time in the tower to study diplomacy, reading, needlepoint and music, so she can become the much needed hero when evil strikes.

Marie-Jeanne was the niece of Charles Perrault, the 'father of fairytale', but she published this text, her first fairy tale, a year before her famous uncle. The timing has led some scholars to suspect that Perrault was the actual author of Finetta, as the tale contains similarities with his Mother Goose. Yet Finetta is considerably longer and set in a very specific time

period, the First Crusade, whereas the setting of Perrault's tales are more vague. She was an important member of the French salon scene during les précieuses and was a close friend and protégé of the formidable yet controversial Madeleine de Scudéry. After her death in 1701, Scudéry left Marie-Jeanne her salon. This text was translated by Robert Samber, who is famed for the translation of Perrault's Mother Goose.

WorldCat lists BL copy (erroneously dated 1878) and a copy at the V&A in a bound volume with three other titles.

Not found in Cotsen or Osborne catalogues.

#### **10. BEWICK, Thomas ( 1753 – 1828)**

The History of Little King Pippin; with An Account of the melancholy Death of Four Naughty Boys, who were devoured by Wild Beasts; and the Wonderful Delivery of Master Harry Harmless, by a Little White Horse. Glasgow, Lumsden, 1814.

FIRST LUMSDEN EDITION. 24mo (97 x 61 mm), pp. 47, [1], the first and last being blanks pasted to the wrappers, pagination including the wrappers, with wood-engraved pastedown frontispiece and 20 cuts within the text, in the original printed wrappers, title within decorative shield border on the front cover and with woodcut to the rear cover, the spine worn, with cracking and a little loss of paper at either end; else an excellent copy of a very scarce title. **£650**

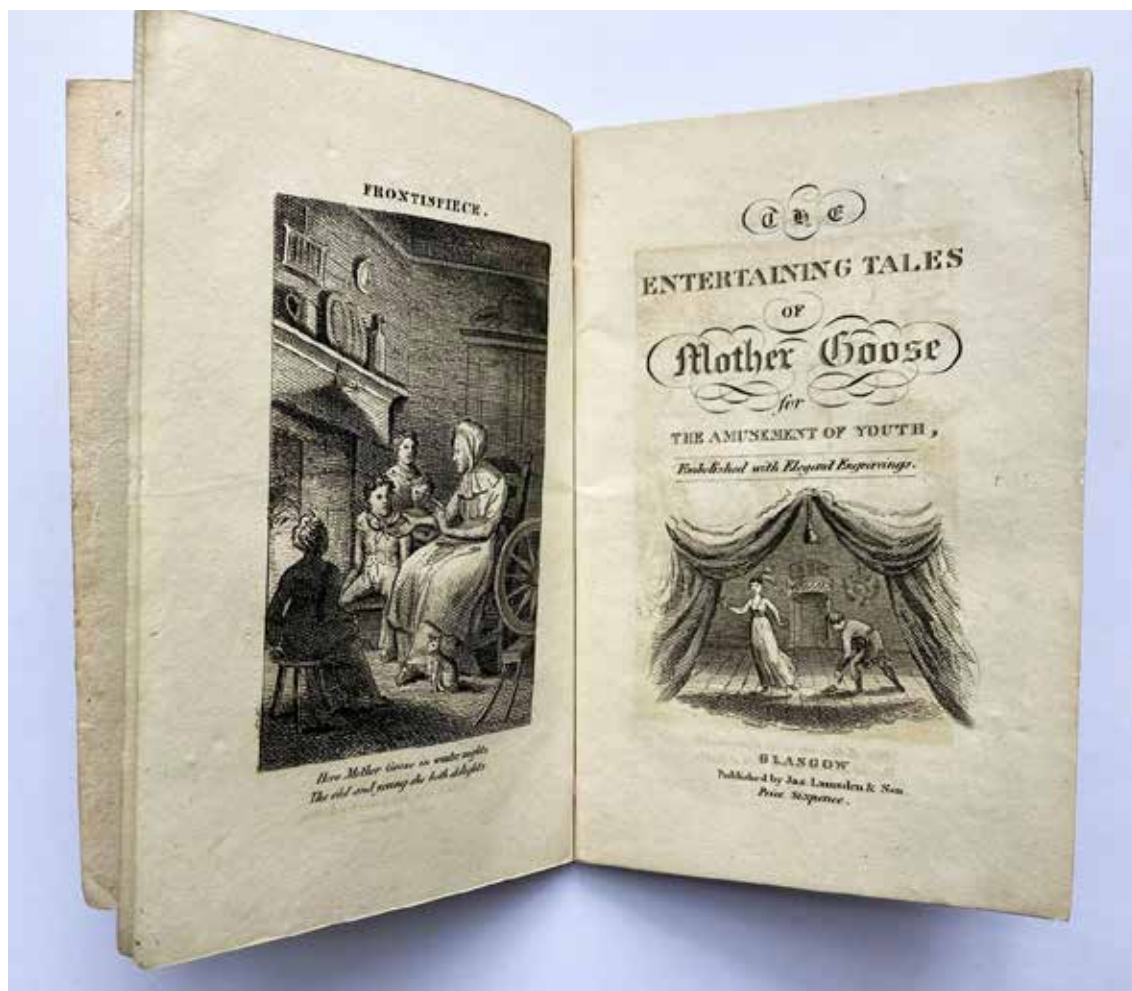
An attractive copy of a scarce chapbook that contains the moral story of Peter Pippin, a virtuous boy who through good behaviour and kindness, becomes the King of the Good Boys. His naughty peers, however, face dire consequences and are 'devoured by wild beasts' due to their disobedience. After Pippin is crowned king, and the people 'enjoy freedom, plenty, content and happiness', the publisher has included a morning and an evening hymn. For the children reading this chapbook, these hymns are gentle reminders of the importance of daily prayer in maintaining a virtuous and moral life. A charming classic tale of adventure and heroism.

Some illustrations, including the frontispiece and the Lion on p. 29, are by Thomas Bewick.

WorldCat lists NLS, BL, V&A, NYPL, Vassar, UCLA & Boston University.

Roscoe and Brimmell 94; Hugo, T. Bewick, 312.





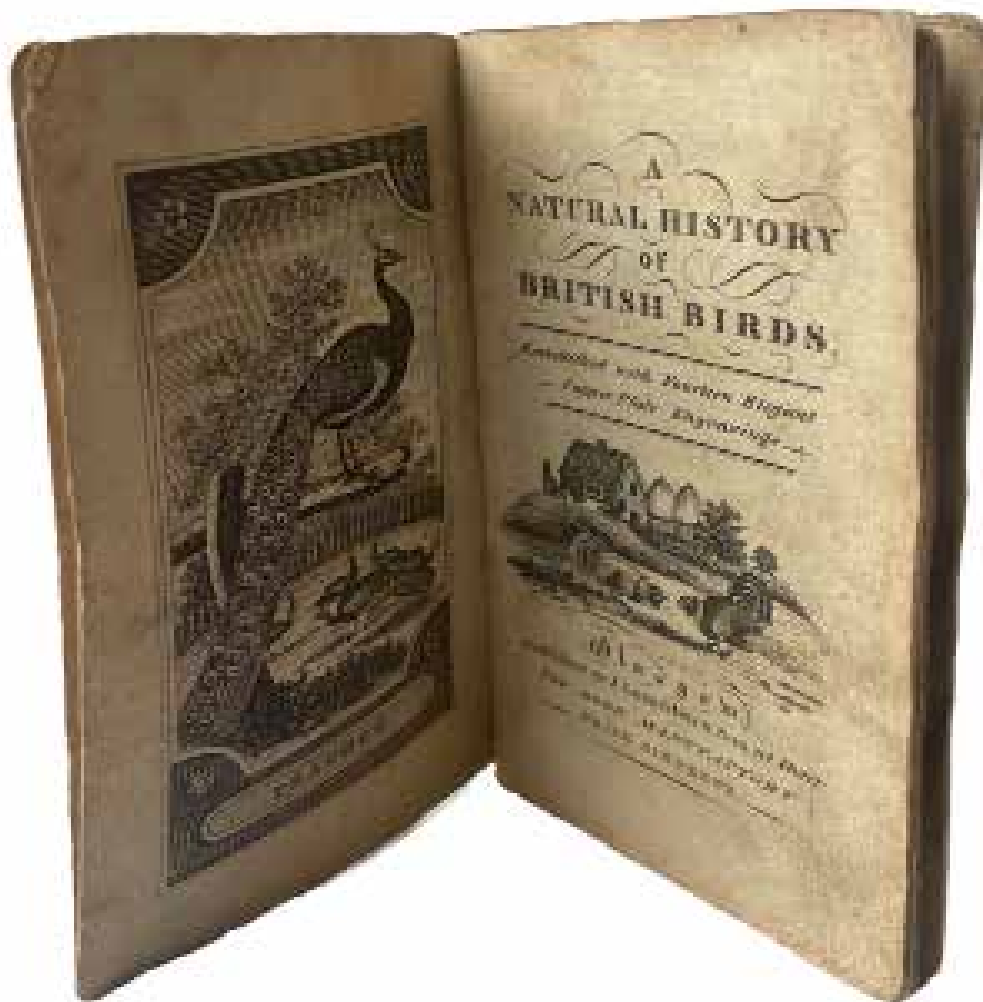
**11. PERRAULT, Charles (1628 – 1703)**

The Entertaining Tales of Mother Goose for the Amusement of Youth, Embellished with Elegant Engravings. Lumsden and Son, Glasgow, [before 1817].

*12mo (146 x 85 mm), engraved frontispiece and pp. [ii], 36, vignette on title page and and six other engraved plates, in the original plain wrappers with publisher's label on the front cover, slight surface wear to the spine, small chip from blank margin of one leaf; else an excellent copy.* **£800**

The legacy of Charles Perrault's *Mother Goose Fairy Tales* continues to enchant children and has delighted generations since their first publication in 1697. The 'father of fairy tale', Perrault's stories include Little Red Riding Hood, Blue Beard, Puss in Boots, Sleeping Beauty and Cinderella. Many of his stories would influence the German Brothers Grimm over 100 years later. This charming pocket-size edition was published by legendary children's publisher James Lumsden and is priced at sixpence. Founded in Glasgow in 1783, Lumsden published a wide selection of children's books, particularly in chapbook form, and these remained very popular into the nineteenth century.

Roscoe and Brimmell 66; Cotsen 25186 (Catalogue II, 225).



**12. BEWICK, Thomas. (1753-1828)**

A Natural History of British Birds. Embellished with Fourteen Elegant Copper Plate Engravings. Glasgow. J Lumsden at their Toy Book Manufactory. Price Sixpence. No date [circa 1820/25].

FIRST LUMSDEN EDITION. *Small 12mo, (125 x 80 mm), pp. 52, illustrated with an engraved frontispiece of a peacock; engraved title with vignette, and six full-page engraved plates, each bearing two engravings, in original plain wrappers, generally tired and worn, with some browning and marking, sewing coming loose, with juvenile scribbles to the endpapers.* **£750**

A lovely chapbook printed by J. Lumsden and Sons in Glasgow detailing the history of various British birds. Each bird has a chapter which explains their physical description and other attributes that make them distinctive. For example, the Golden Eagle is described as the ‘monarch of all the flying tribes’, his ‘bill is strong, sharp and crooked; the eye has four lids to guard it against the excessive light’. The author describes it as the ‘Bird of Heaven’ as it flies the highest of all birds. There are some child-like scribbles across the text, underlining certain words and phrases. On the front endpapers is an address of ‘5 Crown Court’ and various attempts at the letter ‘A’, suggesting this was a copy of a child just learning to write their name. This is a lovely copy of a more visual chapbook and the engravings, which are attributed to Thomas Bewick are particularly charming.

See Osborne Collection II, 830 (Alnwick edition, 1815?); not in Cotsen Catalogue (which does have his Foreign Birds and Water Birds), though the library does have a copy.

WorldCat lists Cotsen Children’s Library and National Library of Scotland only.





Edinburgh University Law School

## II. BOOKS ON EDUCATION.

MEMOIRS  
OF THE  
LIFE, CHARACTER, OPINIONS, AND  
WRITINGS,  
OF THAT LEARNED AND ECCENTRIC MAN,

THE LATE

*John Fanshawe, of Norwich.*

BY W. SAINT,  
TEACHER OF MATHEMATICS.

"He was a man, like Me for all in all,  
I and the best of us like apples."

ROBERTSON.

Revised:

Printed by G. Bury, Job, Dumfries.

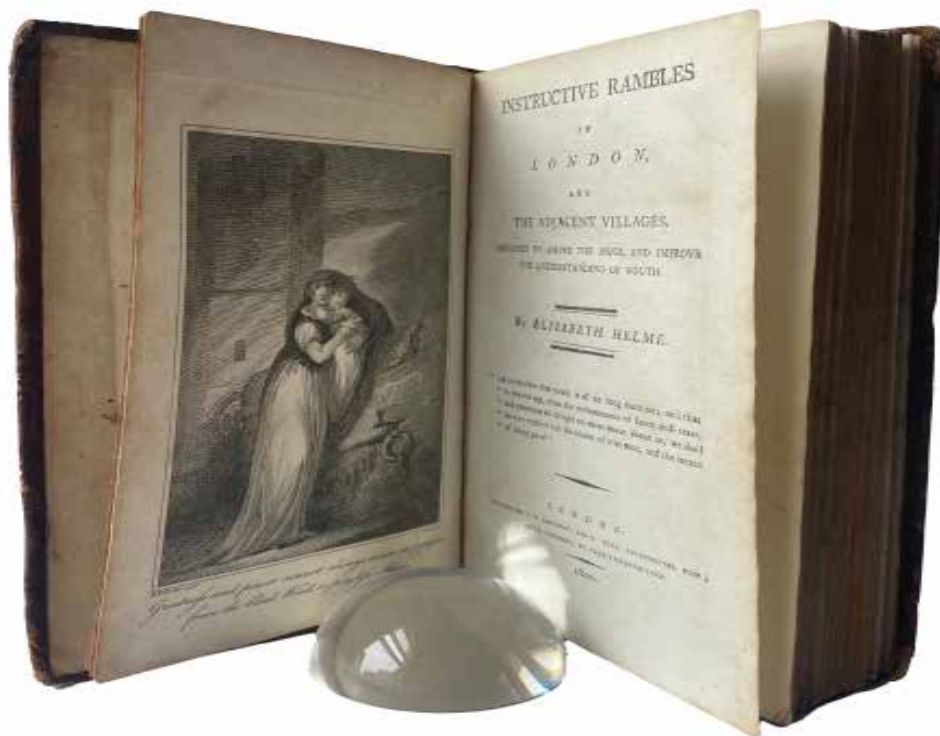
### 13. SAINT, William (Mathematics Teacher at the Royal Military Academy)

Memoirs of the life, character, opinions and writings, of that learned and eccentric man, the late John Fransham, of Norwich. C Berry, Norwich, 1811

SOLE EDITION. 8vo, pp. viii, 158pp, with a half title, uncut throughout in the original publisher's drab paper boards, printed paper lettering piece on spine, extremities rubbed, corners a little bumped, some chipping to lettering-piece but internally clean and crisp, with R.C. Fiske's pictorial bookplate to the front pastedown. **£350**

The sole edition of a biography of the eccentric East Anglian scholar, freethinker, tutor and author John Fransham (1730 – 1810). For most of his life, Francham lived in or near Norwich, in a state of extreme poverty. In 1750, he began teaching as a preliminary tutor for the universities in Norwich and was known to be an excellent mathematician. He was known as a pagan and polytheist, was a vegetarian and lifelong teetotaller, he idolised David Hume and developed strong Platonic leanings. He criticised religion and instead focused on myths and legends. He published a few essays in local prints, but his 'An Essay on the Oestrus or the Enthusiasm of Orpheus (Norwich 1760) was the only one containing any philosophical leanings and he struggled to get noticed by local papers.

Saint is a refreshing character amid traditional Georgian rigidity, a man who came from a poor background but managed to become educated enough to become a renowned teacher. This is a touching biography from a former pupil of this 'old and venerable master, and must esteemed friend'. William Saint himself was a teacher, and taught mathematics at the Royal Military Academy between 1807 and 1810. In his conclusion, he describes Fransham as 'a complete original, a perfect unique, a comet in the intellectual system, revolving in an orbit of great eccentricity'. This is a unique and fascinating biography of a freethinker who seemed to have lived a curiously modern life.



**14. 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, tear in the leather of the lower board 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. 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 Richardon'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.

*'The principles of science may be given in conversation,  
and may be insensibly acquired from the usual incidents of life'* Edgeworth

### **15. WARING, Jeremiah (1757-1829).**

*Interesting Walks of Henry and his Tutor; or, Rational Conversations in the Intervals of Study on Natural History, &c.* London, Harvey and Darton, 1827.

FIRST EDITION. *12mo in sixes (148 x 95 mm), engraved frontispiece, dated 1828, and pp. 156, some offsetting on the title-page, in the original quarter black sheep over marbled boards, spine chipped with some restoration, extremities worn but internally a good copy.* **£400**

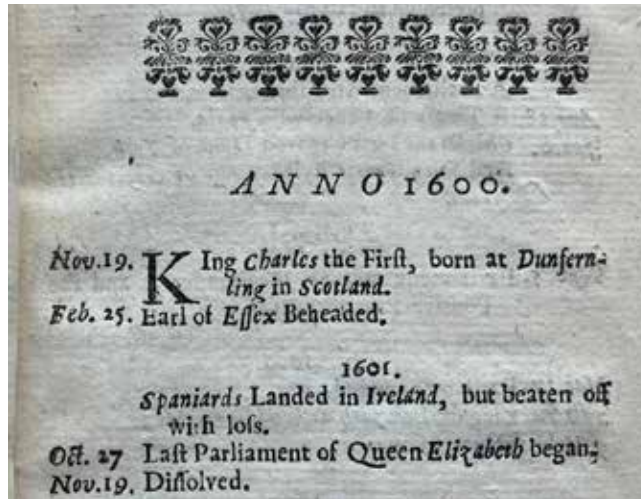
A scarce juvenile natural history book by Jeremiah Waring, describing the rational conversations taking place on interesting walks between Henry and his tutor, as taken in the intervals of study on natural history. The story follows a pedagogical narrative, with Henry and his tutor taking a long amble whilst the tutor recounts various poems and anecdotes, setting the study of natural history in a wider educational context. The overall pattern is Henry asking questions prompted by his surroundings, and the tutor responding on the subject in

greater depth. One particularly lovely interaction comes at the beginning of Section 3, when the tutor remarks that although he had expected Henry to find his studying tedious, this 'serene evening seems to have had a tranquilizing effect on your mind', while he, too, 'has been enjoying its sweetness'. Their wanderings are a lovely insight into the role of teacher/student, but also an encouragement to young readers to demonstrate how the natural world can provide education to those who care to welcome it. Among the many subjects discussed are the role of Fénelon in his tutoring of the Dauphin and of the art of teaching the deaf and dumb, as practised by Abbé Sicard, Dr. Brainwood and Dr. Watson.

WorldCat lists BL, NYPL, Columbia, UCLA, Indiana and Princeton.

Darton G1019(1).





## 16. DOGLIONI, Giovanni Nicolo (1548-1629).

The Historian's Guide. In Two Parts. First, the Recovery of Lost Time; being a Compendious Chronology of the World, from the Creation, to this Present Age. Translated out of Italian. Second, Englands Remembrancer; Being a Summary Account of all the Actions, Exploits, Battles, Sieges, Conflicts, &c. And all Remarkable Passages in His Majesty's Dominions. London, Crook, 1676.

FIRST EDITION IN ENGLISH. *Small 8vo, (141 x 85mm), pp. [vi], 7-95, '86', 89-122, [5] advertisements, pagination erratic but text complete, in contemporary mottled calf, gilt fillet to covers, spine chipped at head and foot, simply ruled in gilt with red morocco label lettered in gilt, with the later booklabel of James Stevens Cox.* **£600**

A handsome copy of this scarce chronology. Written in two parts, the first seems to be the only English edition of Doglioni's *Compendio historico universale*, a work which appeared in different forms and numerous different editions. This section has its own title page, immediately following the general title page, in which the sub-title is repeated and extended: 'The Recovery of Lost Time, being a Compedious Chronology &c.... to our present Age, with the most notorious Remarks that have occurred, Whether Ecclesiastical, Political, Domestick, or Foreign'. This section (pp. 7-33) consists of fairly brief entries, getting more detailed in the later years and ending with the year 1664 (1661: The death of the most eminent French minister of State, Cardinal Mazarin; The overflowing of Rome, by the River Tiber. The Beatification of Francisco de Sales, Bishop of Geneva).

The second and larger section is an anonymous work, also with its own separate title page: 'England's Remembrancer. Being a Summary of the Actions, Exploits, Battles, Sieges, Conflicts, and other remarkable Passages that have hapned in any of His Majesties Dominions, from Anno Domini 1600 until the present Year of 1675. Written by a Lover of his King and Country'. Starting in 1600, Nov. 19.: 'King Charles the First, born at Dunfermling in Scotland', this section also takes the form of a chronology, though a much more detailed one, mainly concerned with events from the 1640s to 1674. The short bullet points which are used to describe historical events during this turbulent period of history, and the fact that it is being written comparatively soon after the events, give the text an immediacy which makes for a very exciting read.

This work is sometimes wrongly attributed to Samuel Clarke, who wrote another work under the same title.

ESTC R202, listing several copies in England and Boston Public, Folger, Harvard, Huntington, Indiana, Clark, Vassar and Yale in America.

Wing H2094A..

## 17. [AGRICULTURE & HUSBANDRY.]

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

FIRST EDITION. 8vo (120 x 140mm), pp. 53, [1], uncut throughout, one small engraved diagram in the text, stitched as issued, the title page marked with an 'S' in a contemporary hand, with a few small ink marks and some very light browning, generally an excellent, unsophisticated copy. **£650**

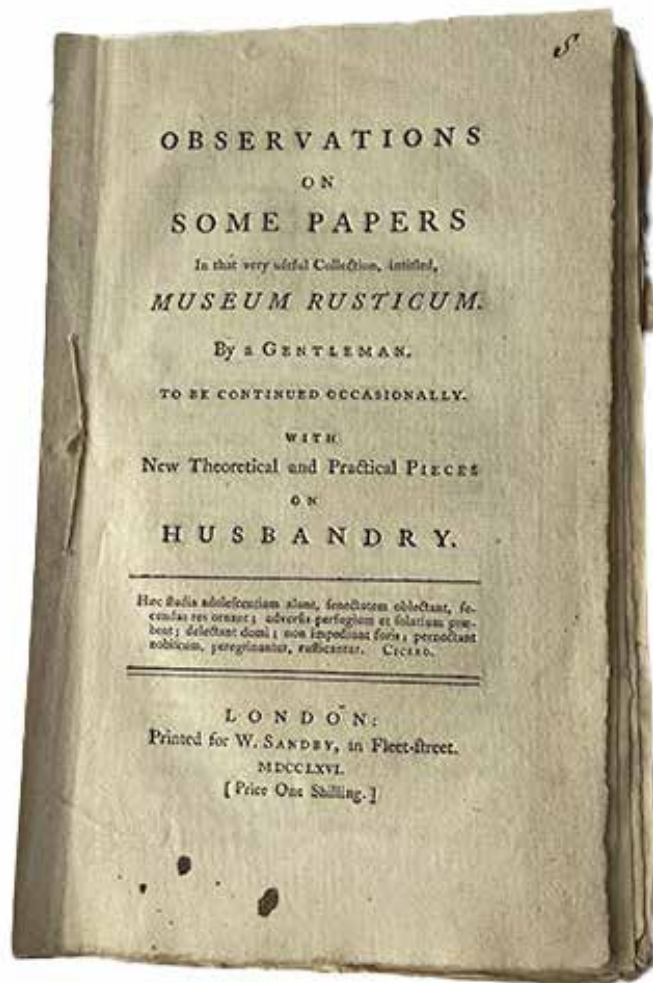
A lovely fresh copy of a very scarce commentary on the Museum Rusticum, a periodical that was published in monthly parts between 1764 and 1766 and included papers on many aspects of agriculture, technology and science. The anonymous author of these Observations states in his opening remarks that his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

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

The author concludes with a sorrowful note on the closure of the cambric factory at Winchelsea. The manufacture of cambric was a fairly recent introduction to the area, the factory having been established in 1760.

‘What can give greater concern to a person who has his country’s good at heart, than to find any useful manufacture decay, or be discouraged. How far this may be so, I am an utter stranger to, but certainly we all know that a manufacture (especially in the loom way) which gives employment to a great number of the industrious poor, is one of the most valuable acquisitions a neighbourhood can be blessed with. Therefore it is the indispensable duty, and interest, of every individual to promote and establish it’ (p. 52).

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





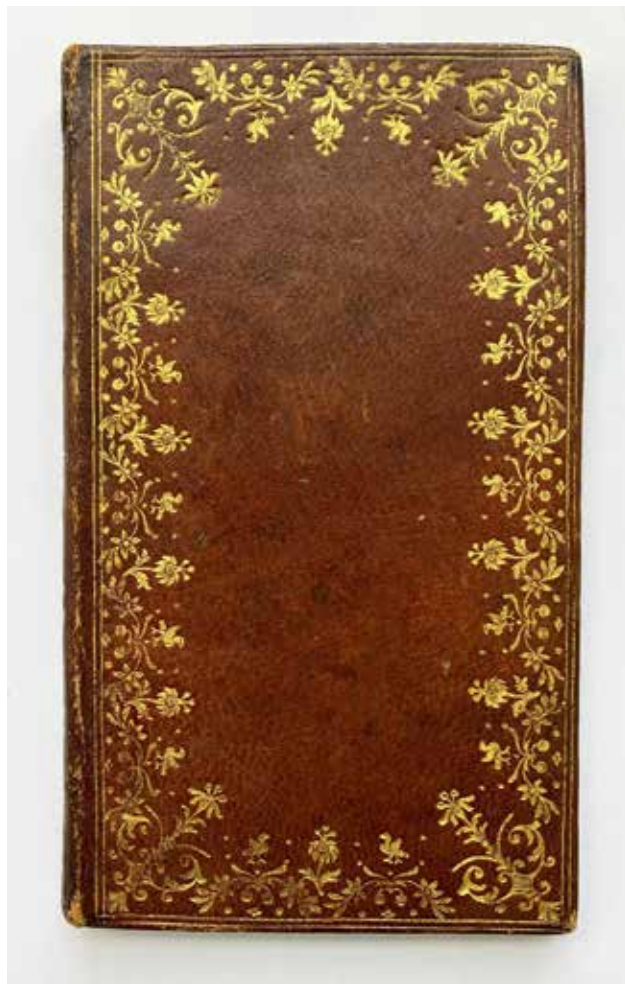


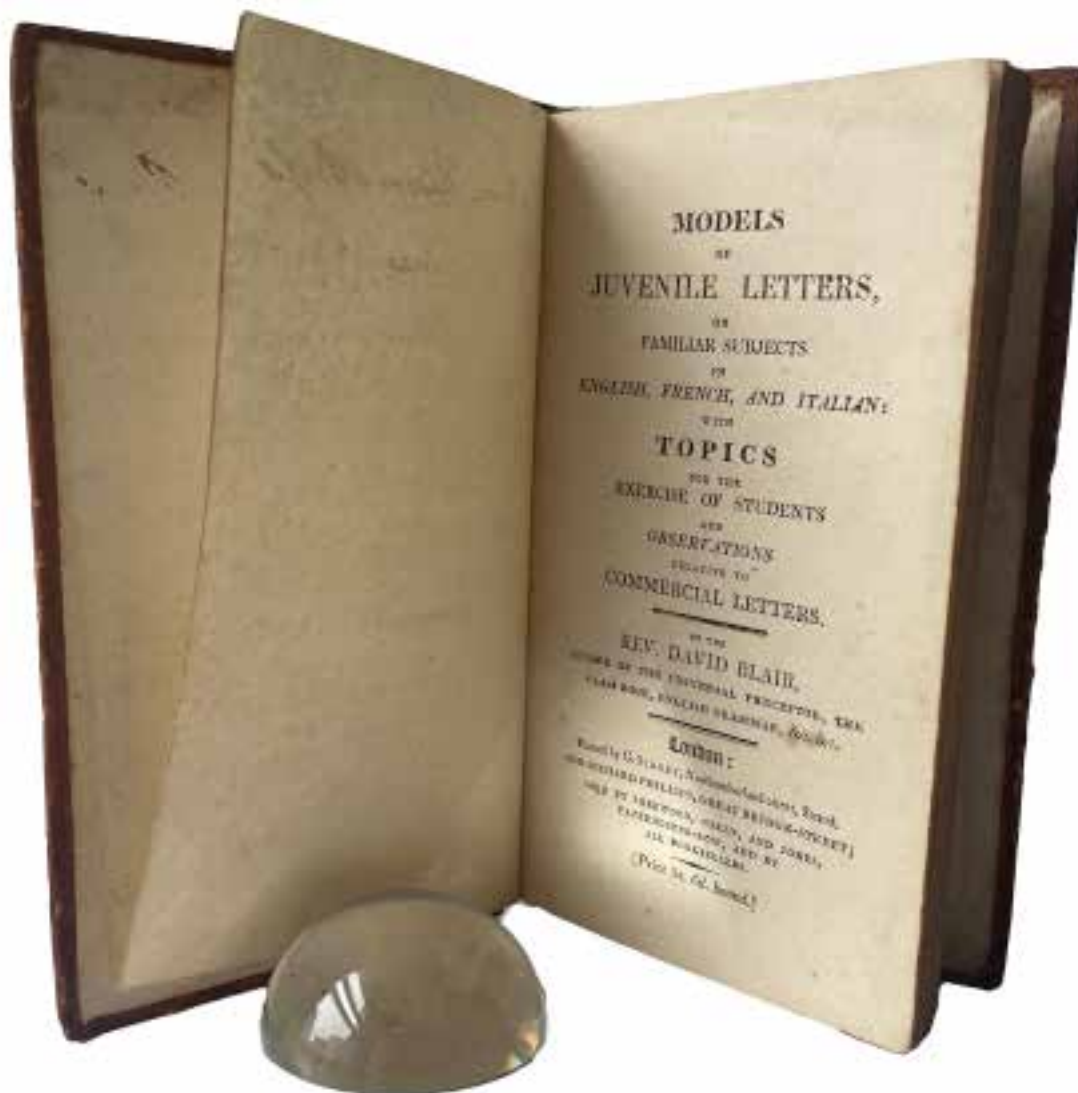
**18. [BLANK BOOK.]**

An eighteenth century blank book bound in red morocco.

*12mo, (165 x 90mm), pp [44] blank leaves, all leaves perforated at the gutter, numerous leaves removed, in contemporary French red morocco, labelled 'Ordo', covers neatly gilt with double filet and floral border; spine gilt in compartments and labelled 'OrDo'.* **£320**

A lovely binding on a blank book, but with the pages perforated and numerous leaves removed.





**19. BLAIR, David (pseud. i.e. Sir Richard Phillips (1767 – 1840))**

Models of Juvenile Letters on Familiar Subjects in English, French and Italian: With topics for the Exercise of Students and Observations relative to Commercial Letters, by the Rev David Blair, author of the Universal Preceptor, the Class Book, English Grammar, &c. &c. London, G Sidney, 1811?

FIRST EDITION. *12mo, (102 x 173 mm), pp. xi, 124, [2], light foxing throughout the text, in original red sheep, corners slightly bumped and slight damage to front boards, with the ownership inscription of Anna Watson* **£600**

A charming epistolary guide compiled by Sir Richard Phillips (and published under the pseudonym Reverend David Blair), containing forty-five letters on various ‘familiar subjects’ in English, French and Italian. Sir Richard Phillips was an English schoolteacher, author, publisher and vegetarian activist, who published a variety of textbooks and educational texts. In the introduction, Blair describes letter writing as the ‘object and end of all education’, arguing the superiority of this guide over other epistolary publications would ensure it avoided the same ‘kitchen drawer’ fate of his predecessors. He lays out the rules for letter writing before the guide begins, some consistent with a standardised format, whilst others are certainly Blair’s personal opinion. The former includes certain sensible rules such as that letters should always be an ‘easy and unaffected conversation’ (rule 1), whilst Blair’s opinion seeps through in rules such as ‘French and Latin phrases, or even quotations from poets, have a pedantic air. Proverbs and vulgar sayings ought to be avoided. Indecencies and oaths are disgraceful in the highest degree (rule 5)’. Letters, he continues, should only be written on quarto paper and never on octavo.



The letters themselves are amusing, ranging from letters from brothers to sisters, daughters to mothers, and sons to fathers. A particularly lovely one is one from Eliza Smith to her Mamma on the subject of a 'charming cake' that was 'so much better than all other cakes and of a flavour more delicate and exquisite because we knew it had been made by the hands of our dear and beloved Mamma'.

Not in the Osborne or Cotsen Catalogues, though both have several other Phillips titles.

WorldCat lists (variously under Blair, Phillips and anon), BL, Indiana and Columbia.

## 20. [BIBLE]

A Curious Hieroglyphick Bible or, Select Passages in the Old and New Testaments, Represented with Emblematic Figures, for the Amusement of Youth: Designed Chiefly to Familiarize tender Age, in a pleasing and diverting Manner, with early Ideas of the Holy Scriptures. To which are subjoined, a Short Account of the Lives of the Evangelists, and other pieces, illustrated with cuts. London, Bassam, 1794.

THIRTEENTH (FIRST BASSAM) EDITION. *12mo in sixes (140 x 85 mm), engraved frontispiece and pp. [vi], 136, the main body of the text (pp. 1-126) lavishly illustrated with small woodcut hieroglyphics, with six part-page wood engravings (4 of the Evangelists, 1 of Domesday and 1 of Questions of Faith) in the final section of prayers, one or two pages slightly shaved at the top edge, touching the engraved border, in later full black morocco, single blind filet to covers, flat spine, unlettered with gilt rules, some surface wear to spine, head of spine chipped, marbled endpapers, gilt edges* . **£500**

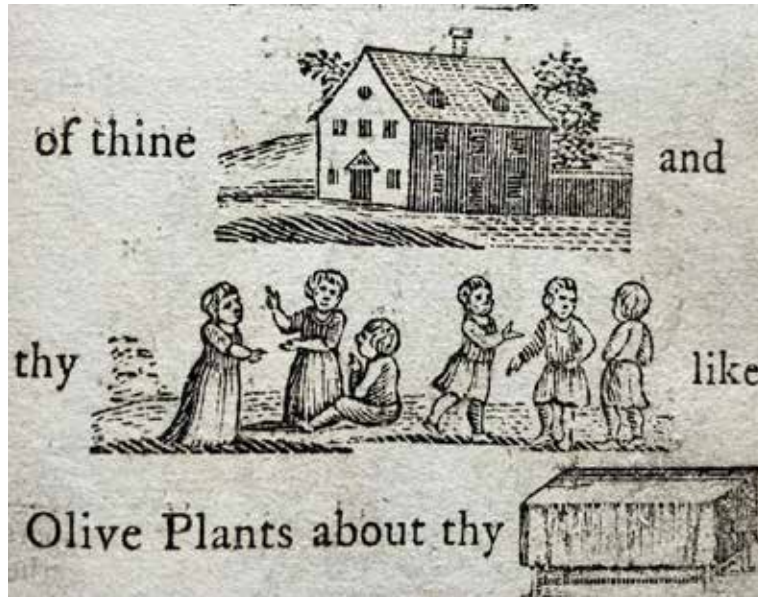
An attractive copy of an introduction to the Scriptures for young children, first published by T Hodgson in 1783, which was to go through twenty editions by 1812. On each page, an isolated verse from either the New or Old Testament is set out with certain key words replaced with images. At the bottom of the page, the entire text is printed for easy reading. 'By such facilitated and pleasing means all sensible and well-educated Mothers, Governesses, and Nurses, have it in their power to teach and instruct even the youngest children with proper ideas of the most important doctrines, and make them early acquainted with the momentous truths in the Word of God' (p. [vi]). Hodgson appears to have died in 1793, for this edition, this thirteenth edition of 1794 was 'printed and sold by Robert Bassam 'by assignment from the executors of T. Hodgson', Bassam having bought the rights to publication at the end of 1793, although the names of H. D. Symonds, and Scatcherd and Whitaker also appear as joint publishers. Following the hieroglyphic representations, we find brief page-long biographies and depictions of the four Evangelists, followed by a description of Doomsday, accompanied by a rather Dante-like image of the Last Judgement. The small volume concludes with a brief section of questions and answers on the Holy Scriptures. This is accompanied by a vignette of a boy reading with his father, whilst his siblings are at play - the woodcut subtly suggesting that the way for a child to win his or her parent's approval and affection is through reading rather than play.

According to Hugo, Thomas Bewick's bibliographer, a number of woodcuts for the first edition were engraved by Bewick during his term of employment with the original publisher, Thomas Hodgson, in London. These form the basis for all subsequent 18th century editions, including the present one. Nigel Tattersfield goes into more detail in his exhaustive work, revealing that the Bewick's Day Book notes Hodgson commissioning the work on 24 June, 1780, specifically '46 Hieroglyphic figures', and later a 'frontispiece of the Creation and a Cut of the last judgement'. Tattersfield identifies the cuts made in the Bewick studio, noting that the cuts for the Creation and the Last Judgement were done by Thomas Bewick, and several others by John Bewick.



ESTC t82750, at BL, Birmingham, Senate House, V&A, Rylands; and Columbia only in North America..

Alderson and Oyens, 'Be Merry and Wise', no. 155; Clouston, Hieroglyphic Bibles, pp. 12-13; Children's Books of Yesterday, Catalogue of an Exhibition by the National Book League, 1946, nos 741; James, Children's Books of Yesterday, V&A Exhibition, 1933, p. 89; Johnson, 'For your Amusement and Instruction, The Elisabeth Ball Collection of Historical Children's materials at the Lilly Library, item 33; Tattersfield, Thomas Bewick, the complete illustrative work, Vol 2: pp. 179-181, JB13; Hugo, Bewick collector, Supplement, pp. 21-22; See Osborne I, 158 and II 758-59 for other earlier editions.





**21. GAY, John. (1685 – 1732)**

Fables By the late Mr. Gay. The Fifth Edition, London: Printed for J and R. Tonson and J. Watts. 1737. [with:] Fables By the late Mr Gay. VOLUME the SECOND. The Second Edition, London: Printed for J and P. Knapton, in Ludgate-Street, and T. Cox, under the Royal-Exchange, 1742.

FIFTH AND SECOND EDITION. *Two volumes, 8vo (205 x 130 mm) and (Vol. I:) pp. [xiv], 194, illustrated with a vignette on the title and fifty engravings, plus tailpieces; (Vol. II:) engraved frontispiece and pp. [viii], 155, with a vignette on title and 16 full-page engravings, both volumes bound in full calf gilt with red and green labels to the spine, bearing the armorial bookplates of Edward Auriot Ha Drummond to the front pastedowns and the signatures of Charlotte A. Hay Drummond to the verso of the front endpapers: a lovely set, internally clean and in attractive contemporary bindings. £450*

Two beautifully illustrated volumes of John Gay's fables in two volumes, a mixed set with the fifth edition of the first volume and the second edition of volume two. There are fifty charming fables, with titles such as 'The Elephant and the Bookseller' (a story in which the learned elephant outwits the bookseller). The first volume contains fifty engravings by W. Kent and G Van. d Gucht Sculpt, and the second with sixteen full-page engravings by H. Gravelot and G Scotin.

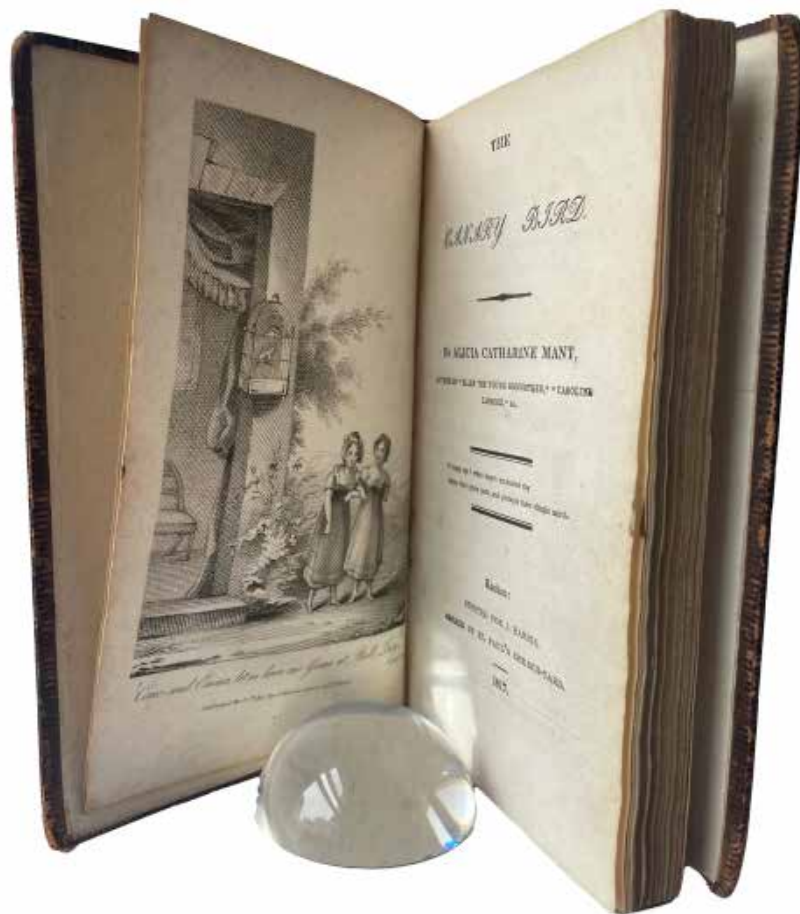
ESTC t13822; t13829.





Polwarth Canal, Edinburgh

### III. CHILDREN'S BOOKS



**22. MANT, Alicia Catherine (1788-1869).**

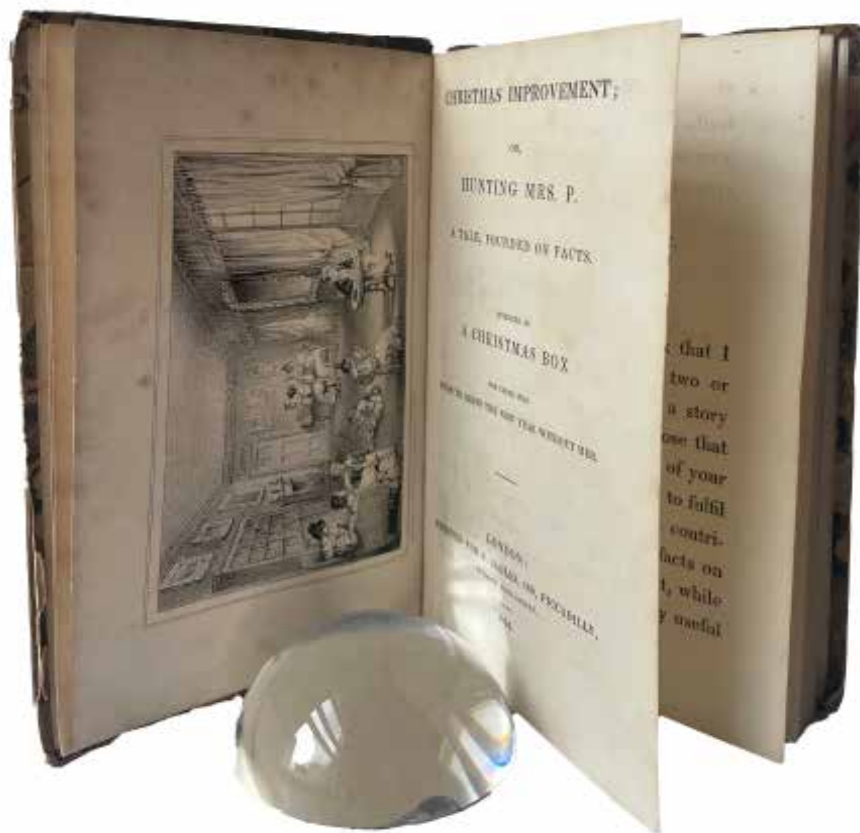
The Canary Bird. By Alicia Catharine Mant, author of “Ellen the Young Godmother”, “Caroline Lismore” &c. London, J Harris, 1817.

FIRST EDITION. *12mo (185 x 110 mm), engraved frontispiece and pp. [iv], 230, [6] bookseller's advertisements, scattered browning and stains, tiny marginal tear on pp. 166-7, in contemporary full calf, joints worn, single gilt filet to boards, flat spine gilt in compartments with black morocco label lettered in gilt.* **£380**

A charming tale of a canary bird, ‘taken from that of a Donkey, by an unknown but an ingenious and entertaining author’. The book serves as a wonderful aperture into the characters that populate nineteenth century schoolrooms, and the bird concludes his tale hoping that the reader might recognise themselves among the many portraits. The story follows the canary’s (“Dicky”) story from fledgling with adoring parents, to taken as prisoner and sold at a public market, through treacherous encounters with cruel little boys, to the arms of a gentle mistress in young Mary Dalton, an escape to freedom, various other new owners and adventures, and finally being reunited with his beloved Mary. Gentle “Dicky” (as Mary baptised him) is a wise bird, and his opinions on the surrounding society that he encounters a wonderful aperture into its morality. Alicia Catherine Mant’s stories often had strong moralistic undertones, and she wrote many pastoral and naturalistic texts. Her father was a rector of All Saints, Southampton and the headmaster of the King Edward’s Grammar School. She wrote a number of stories and one game, including *Ellen the Young Godmother*, 1812 and *Caroline Lismore*; or *The Errors of Fashion*, 1815. Mant married a man fourteen years her junior in 1835, and died in 1869 in Ballymoney, Northern Ireland.

Moon 587.





**23. [MOTHER, A].**

Christmas Improvements, or Hunting Mrs P. A Tale, Founded on Facts. Intended as a Christmas Box for those who wish to begin the New Year without her. London, N. Hailes, 1834.

FIRST EDITION. *12mo in sixes (145 x 90 mm ), engraved frontispiece by Day & Haghe, 'lithrs to the King, Gate St', and pp. viii, 93, [5] booksellers' advertisements, a few pencil underlinings in the text, occasional light browning, in contemporary quarter black roan over marbled boards, spine horizontally lettered in gilt but otherwise plain, some wear to joints and extremities, boards a little rubbed, front joint a little delicate, with a contemporary presentation inscription, 'The Misses Barrington written by the Countess of Denbigh. Henrietta V. Harrington the gift of her mother, Clonmannon, June 20th 1843', on the half-title..* **£450**

Scarce first edition of a collection of children's stories written by a mother for her children, intended as a 'christmas box for those who wish to spend the beginning of the year without her'. Published by N Hailes in 1834, this charming copy belonged to the Countess of Denbigh, with an inscription that reads 'The Misses Harrington written by the Countess of Denbigh. Henrietta V. Harrington the gift of her mother'. An apt text to pass between mother and daughter, this story serves as a warning against pride and fancy for young children. The stories center around the illusive character of 'Mrs P', who is 'nearly as old as the world' (61) and the children's focus on discovering who Mrs P is. It's a moral tale, culminating in the moral message warning of the 'the love of praise' as 'whenever you catch yourself watching for and expecting praise from anybody, beware of Mrs P, for it is a sure sign that she is not far off'. The tales end with a poem that exposes Mrs P as a personification of pride and speaks of the 'way to get rid of her', settling on the 'best of gifts - a humble heart'.

## XVII.

## AT CHURCH.

At church last Sunday afternoon  
There was a naughty boy;  
Who talk'd and play'd,  
And noises made,  
And would go home too soon,  
And made pretence to cry.

His sister, whom he sadly teas'd,  
Was forc'd to take him out;  
And kindly said,  
"My dearest Ned,  
Papa will be displeas'd  
To hear of this, no doubt.

"But I will promise not to tell  
This time, if you'll be good,  
And sit quite still."  
Ned said, "I will!"  
And Ned has since behav'd as well  
As little children should.

## XVII.



## XVIII.



WorldCat lists copies at the V&A, NLW, UCLA, FLoria, Southern Illinois, Pittsburgh, Monash and York Ontario only.

Osborne Coll., p. 871 (second edition); cf. Gumuchian, 1740.

## **24. TURNER, Elizabeth (1774-1846).**

Cautionary Stories, containing The Daisy and The Cowslip, Adapted to the Ideas of Children from four to eight years old. Embellished with sixty engravings on wood. London, John Harris, 1825.

COLLECTED EDITION. *Small 8vo (140 x 105mm), pp. 66, with 30 wood-engraved plates, each comprising two engravings per plate, the first plate bound opposite the first page of text, scattered stains in the text, in the original green cloth boards, spine a little damaged with small wormhole, head and tail rubbed, a couple of stains on the boards, with the original hexagonal engraved label on orange paper in the centre of the front board, binder's label of Meyler, Bath.* **£350**

A scarce edition of Elizabeth Turner's collected cautionary verse. Described by Stanley Kunitz as an 'entirely unknown author', he describes her verses as 'bald and unpoetic, but not without a certain quaint charm'. Each verse is accompanied by two wood engravings illustrating the moral message behind each poem.

This collection contains Turner's two most popular works, *The Daisy*, London, Harris, 1809, and *The Cowslip*, London, Harris, 1811. These verses were among some of the most popular of children's books in the early and middle nineteenth century and she was one of John Harris' most enduring best-selling children's authors.



The two collections are connected in an almost Blakean manner, the earlier (on the whole - the tale of 'Giddy Miss Helen [who] drown'd' because of her exuberance is a particularly distressing one from the earlier verses) focused more on the idea of being 'good', whilst *The Cowslip* delves into the idea of being 'bad'. There are also characters shared between both, such as the tale of little Joseph West, who in Verse VI of *The Daisy* learnt to 'be silent at school', later in verse VI of *The Cowslip* 'by chance hit Headstrong on the back' which led to a 'sudden blow'. Relievedly, Joe fought back, and despite Headstrong's refusing to listen to a word, Joe beat Headstrong 'till he'd have no more'. The first verse in *The Cowslip* is titled 'The New Book' and begins 'a neat little book, full of pictures, was bought / For a good little girl that was glad to be taught', where the little girl shares it with her brother. A noble filial duty, one can imagine this text being read to naughty disruptive children at bedtime who immediately close their eyes to avoid the fate of dear Giddy Miss Helen.

WorldCat lists UCLA, Yale, Florida, Princeton and Miami only, but lists a BL copy of the tenth edition, also London, John Harris, 1825. No other copies of any edition listed. See Osborne I: p. 82 for related editions.

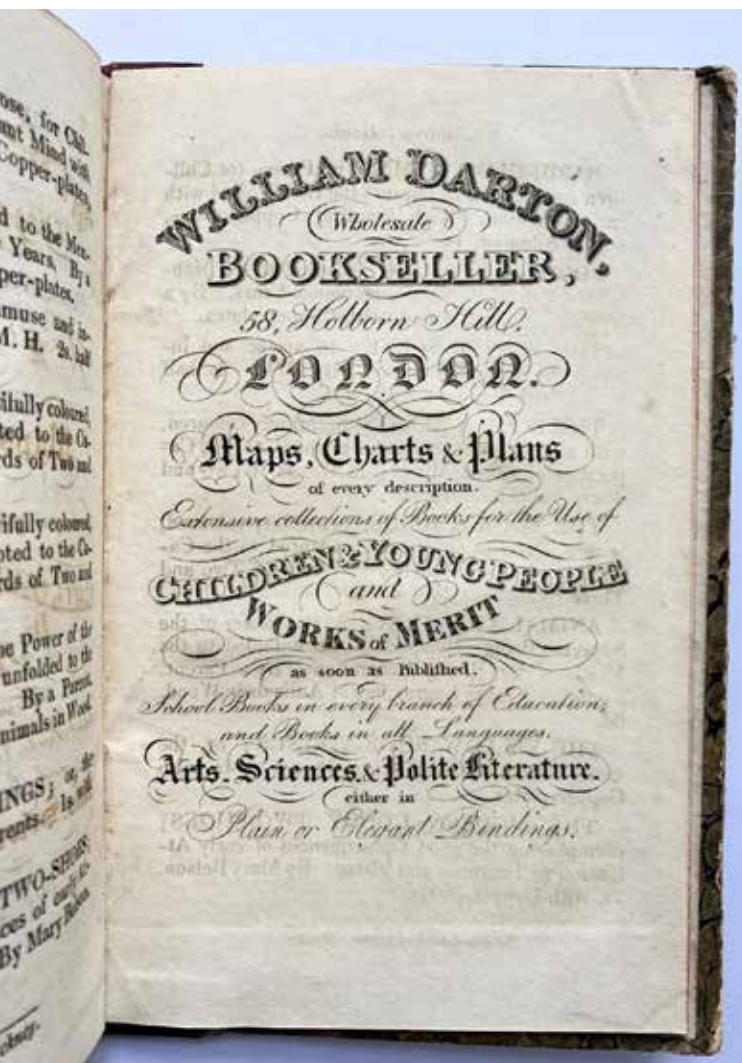
## **25. HEWLETT, Esther (1786-1851).**

The Little Cowslip Gatherers; or, What a Penny will do. London, William Darton, [1824].

First Edition. *12mo in sixes (144 x 94 mm), engraved frontispiece of three cowslip gatherers and pp. 139, [5] bookseller's advertisements, [1] publisher's engraved trade plate, with two other full-page engraved plates, slight offsetting from each engraved plate, two leaves in the first gathering slightly loose but holding, in the original quarter red roan over marbled boards, some rubbing and corners a little worn, spine ruled, lettered and priced (2/0) in gilt, red speckled edges.*

**£400**







An engaging tale of persistence and strength, this book tells the story of little Nancy Slade, a fierce and kind heroine, intent on making the life of her mother and her easier. The story begins in the spring, when the hedges begin filling up with buds and the fields are covered with white flowers, when ‘industrious poor people look around them and think what they can collect and turn to advantage’. For little Nancy Slade, it is the gathering of cowslips to make wine. A day like any other spent in the Spring in the hedgerows, Nancy’s fortunes change when a carriage drives past, and the gentlefolk inside chuck Nancy and her friend a penny each and a book. Her friend returns home after this surprise payment, but Nancy continues to fill up her basket with cowslips, determined to finish before the sun sets. A committed daughter, Nancy tries to give her mother - who has been recently widowed and is sick – the penny, but the mother refuses, urging Nancy to buy herself something with it. A particularly lovely scene involves a kind bookseller who Nancy visits in an effort to buy a book for one penny. Amused at Nancy’s polite persistence as she offers him flowers along with her price, he gives her a twopence book for a penny, despite her not having enough. As the novel progresses, young Nancy Slade’s determination begins to turn the fortunes of herself and her mother, and the novel ends with the sentiment that she ‘looks back on the days of early industry and frugality as the beginning of prosperity and comfort’. A charming tale with an even more charming heroine, the tale finds a wonderful balance amid the staunch morality of many nineteenth century children’s books.

Esther Hewlitt, or sometimes known as Esther Hewlitt Copley, was a religious tractarian and the youngest daughter of a silk manufacturer. She was widowed in 1820 with three children, and so one could perhaps see the character of Nancy’s mother as somewhat autobiographical, certainly an outpouring of her own feelings but four years earlier. Most of her novels were didactic and focused on frugality, even writing a cookery book called ‘Cottage Cookery’ (1859), with one chapter ‘Frugality and Cheap Cooking’ suggesting sending out the children to gather wild fruits and flowers to make into tea.

Darton H270(1); Osborne p. 241.



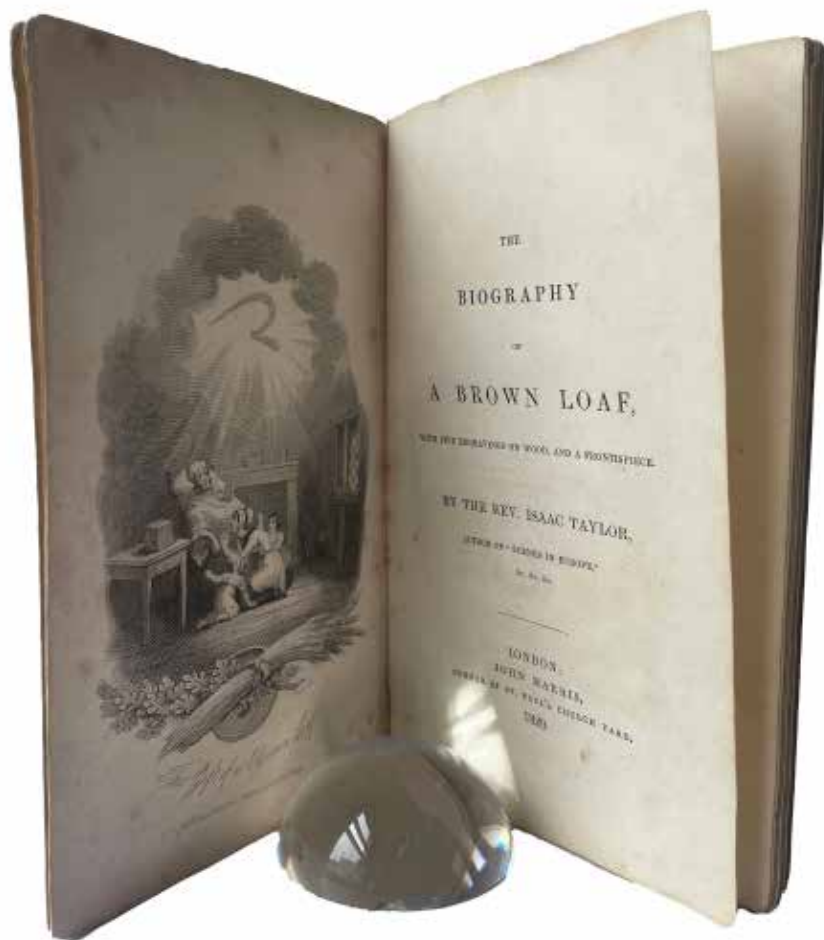


## 26. DYMOND, Edith.

Eight Evenings at School. London, Harvey and Darton, 1825.

FIRST EDITION. 12mo in sixes (147 x 95 mm), engraved frontispiece and pp, [4], vi, 209, [1], a couple of small stains on the title page, also with slight offsetting from frontispiece, original red roan gilt over marbled boards, spine cracking and quite weak, with a small loss to head of spine and front joint, the boards rubbed and worn at extremities, spine ruled and lettered in gilt, with binder's ticket on front pastedown 'From Noble's Juvenile Library Market Place, Boston' and ownership inscription reading 'Sophie Hopkins, affectionately presented by her Uncle and Aunt Smith, Boston, December 11th 1826'. **£400**

A charming book detailing eight nights gathered around the playroom fire, and the didactic stories that the governess regaled her 'dear girls' with. The children send their governess a letter, asking for her permission to stay up a little later that evening, and the governess agrees and then goes to visit them. A wonderful aperture into young female education, the governess suggests that they all gather around the fire and explore various topics together. She then delves into geographical stories of Columbus, the Alps, Quicksilver (Mercury) mines in Australia, an experience of an Alpine family buried in an avalanche, the ascent of the peak of Tenerife... all a far cry from the cozy schoolroom setting. The governess weaves her pupils' own knowledge into the stories she tells so they can partake, telling stories about the Quicksilver mines because her very youngest student knows about valuable metals being hidden below the earth. One particularly lovely detail is the governess's attitude, always answering her question with the same 'my love' or 'my dear'. No questions are wrong questions, and the teacher is always honest and gentle in her response.



The book concludes after the eight night of discussion - when she teaches them the history of ancient Britain – and the governess’s hope that her ‘beloved charge may profit from what they have just heard/ and learn justly to appreciate the many blessings which are poured around them’. An engaging tale, complete with fascinating information (such as the Rochia family buried in the avalanche) but also politically minded subtext (such as the suffering of the slaves in the diamond mines in Brazil), demonstrate the author’s abolitionist but also didactic mindset. It is a wonderful aperture into early girls’ school stories, but also its depth of educational language redolent of the wider umbrella of educational texts. The author - who one might presume is not too dissimilar from the benevolent governess – does not once belittle her students, but welcomes them into an adult discussion with pride.

Darton G272.

## 27. TAYLOR, Isaac (1759 – 1829).

The Biography of a Brown Loaf, with Five Engravings on Wood, and a Frontispiece, by the Rev. Isaac Taylor, author of “Scenes in Europe” &c. &c. &c. London, J. Harris 1829.

FIRST EDITION. *12mo in sixes (180 x 110 mm), engraved frontispiece and pp. [ii], 67, [i], small blank corner missing from final leaf and some light marking here & there, in the original roan-backed printed stiff wrappers with a wood-engraved vignette to the upper panel: generally a little tired and covers lightly dust-soiled; else a good copy of a scarce title.* **£800**

A charming copy of one of Isaac Taylor’s lesser-known works; the biography of a brown loaf, from the history of corn and wheat, right up to the loaf’s consumption. Isaac Taylor was a writer and engraver and a fervent believer in children’s education. He dedicated his life to teaching his six children, one of which, his daughter Anne, would go on to write *Twinkle*

FRONTIER



Some have been known to be so much interested in the  
story, that they have been found sleeping in the arms  
of the good uncle, and have been carried to bed by him.

THE  
WELCOME VISITOR,  
OR  
THE GOOD UNCLE:

A COLLECTION OF  
ORIGINAL STORIES,

WITH  
VERIFICATION OF ANECDOTES.

BY  
SIR JOHN CROFT

AND  
PUBLISHED IN LONDON.

PRINTED BY  
JOHN WATTS AND SONS,  
STATIONERS, 10, N. B. ST. ST. MARKS, LONDON.

Twinkle Little Star. Taylor was outspoken in his beliefs about education, founded schools and gave monthly free lectures in his parlour in Colchester. This particular story takes a household staple and uses it to teach children about agriculture, mercantile activity, history, cooking and others. Through this method, the children learn concepts such as Archimedes screw, the way that the millstones work, the process of fermentation and the history of corn. Finally, the loaf is ready to eat, and is, amusedly, tasteless. It is passed from the housekeeper to the stableboy, to a particularly amusing beggar – who is somewhat offended at the concept of brown bread as he prefers white – and finally, into the hands of Charles Dashwood, whose family had fallen on hard times. Finally, the brown loaf is received with joy by a worthy family. The tale ends morally, with a discussion on the importance of being a dutiful child, and if so, that those children will ‘ever be fed with the finest of the wheat!’.

WorldCat: BL, Wellcome, V&A; NYPL, UCLA, Princeton, Florida, Iowa, Indiana and Duke. Cotsen 17089 (II, 419-420); Moon, Harris, 858; not in Osborne Catalogue.

## 28. [A PICTURE OF THE SEASONS]

A Picture of the Seasons; with anecdotes and remarks on every month of the year. Embellished with cuts. London, W. Welton, [circa 1830].

*12mo in sixes (144 x 95 mm), engraved frontispiece and pp [3]-176, five other full-page engraved plates, plus 9 wood-engraved tail-pieces, scattered foxing, in the original quarter green roan over marbled boards, a little rubbed, spine ruled and lettered in gilt, the front pastedown stamped ‘J. Smith, Binder, March 1831 and with the later inscription, ‘Dorothy’, on the front pastedown.*

**£400**





A popular juvenile work detailing the month-by-month change of England's flora, fauna, and agriculture. Each chapter has either an embellished tail-piece or a full-page engraved plate with activities of the season, for example 'sheep shearing' in June and 'mowing' in July. Each month begins with a poem centred around the month, whilst the chapters also include poetry throughout, drawing upon literary allusions and references. The author takes great care to examine the flowers from each month, such as the crocuses, daisies, violets and daffodils of March ('which comes before the swallow dares, and takes the winds of March with beauty: Shakespeare'), or the return of the swallows in April – the 'forerunner of summer' – from their migration as 'the swallow, for a moment seen/skims in haste the village green'. This is an attractive as well as an educational treatise on British weather and would make a charming addition to any naturalist collection.

First published in 1817, this was a popular work which was reprinted a number of times over the next quarter century, particularly in Dublin but also in America, with editions published in New York in 1825 and Baltimore in 1840. It nonetheless remains a scarce book, with WorldCat listing one or two copies of each edition.

Not in Osborne or Cotsen catalogues.

WorldCat lists Bodleian copy only.





## 29. [WELCOME VISITOR.]

The Welcome Visitor, or Good Uncle: being a collection of original stories, containing several well-authenticated anecdotes, displaying Striking Traits of virtue and Heroism in early life. London, Harris and Son, 1820.

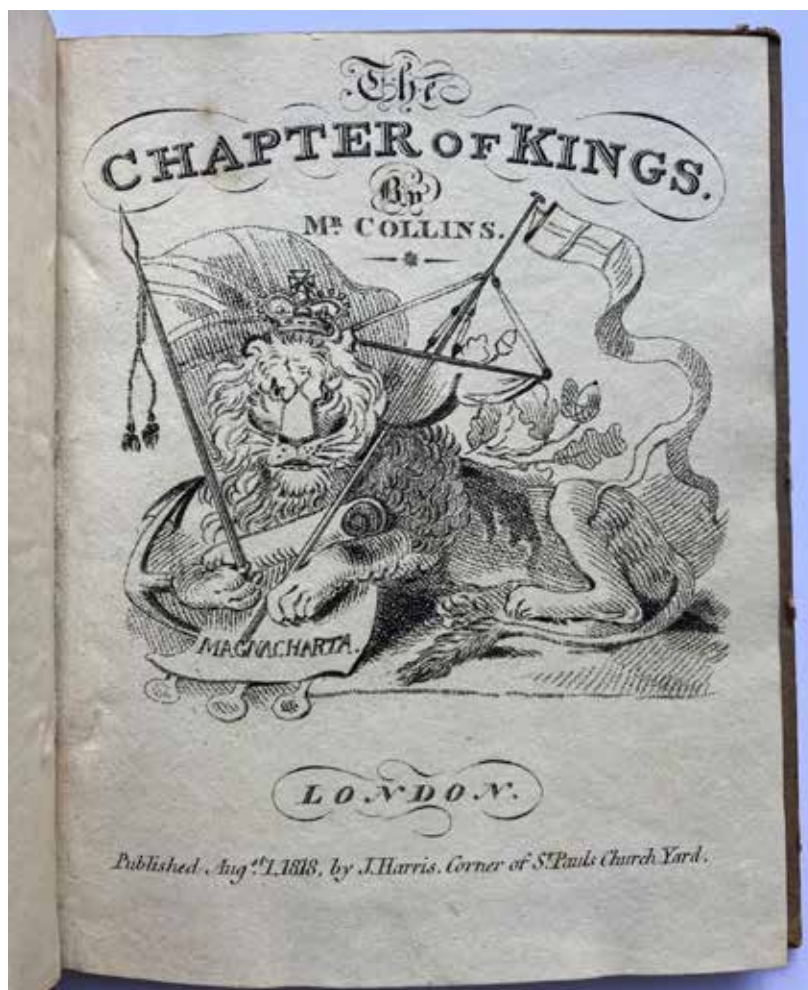
FIRST EDITION. *12mo in sixes (148 x 96 mm), engraved frontispiece and pp. [ii], 176, light pencil markings throughout text, in contemporary quarter roan over marbled boards, rubbed at extremities, head of spine chipped with slight loss; else a very good copy with the ownership signature of 'Elizabeth Potts' on the front pastedown.* **£400**

A lovely tale for children following the annual visit of 'good uncle Mordaunt' to his nephews and nieces at Percy Hall before Christmas. The story consists of a series of evenings gathered around the fire, where uncle Mordaunt regales the children with entertaining stories and anecdotes. The stories all have a moral message, and the tale ends bittersweetly, as uncle Mordaunt's visit comes to an end. Yet the children are spurred on by his learned advice, and on his leaving they all claim various aspects of their lives that they will change: young Catherine vows she will 'not cry any more', whilst Edward 'will set down directly to his Greek' and little John 'will take [his] Selecta Prophanis, and be as busy as an ant'. Their heads full of the 'curious account' of their uncle, this is a charming book about childish curiosity and education.

Osborne Catalogue II, p. 955 (second edition, 1824, with a note saying it was first published in 1821); see Moon 973.

WorldCat lists Morgan, UCLA, Florida, Harvard, Cincinnati and Bryn Mawr.





**30. COLLINS, John (1742 - 1808).**

The Chapter of Kings Illustrated by Thirty-eight Engravings, Exhibiting the Most Important Events in the English History. London, J Harris, 1818.

*FIRST EDITION. 12mo in sixes (110 x 135 mm), engraved title page and pp. 37, each engraved on one side only and bound with the two engraved sides to face each other, with black and white illustrations and text, alternate openings therefore blank, in the original red quarter roan over printed boards with gilt lettering and decoration on spine, bookseller's label on front pastedown, corners lightly bumped, and head and tail of spine chipped, general wear-and-tear to boards, otherwise good.*

**£400**

An entertaining and scarce educational book for children on the monarchs of Britain, from King Alfred to George IV. Text and illustrations are engraved on one side of the paper only. Each engraved monarch has two or three lines of explanatory text above and beneath the engraving is a line taken from a ballad first published in Collins' *Scripscrapologia*, Birmingham, 1804, beginning 'The Romans, in England, they once did sway / And the Saxons, they after them, led the way'. The ballad offers an amusing view of English history, giving a rhyming summary of each king or queen running through the book, such as 'Henry the Eighth who was fat as a pig' or 'Poor Edward the Fifth, was young killed in his bed/ By his uncle, Richard, who was knocked on the head'. The engravings are lovely, too, with 'great attention paid to the correctness of the Costume and Design'. Additionally, as a teaching aid, Collins recommends the importance of verse and particularly of rhyme in aiding memory, as noted on the rear printed board: 'Parents and Teachers must have remarked the difficulty Children experience in recollecting the Succession of the English Monarchs, and likewise how much the memory is assisted by rhyme.'

Osborne Collection I, p. 162.



A wide-angle photograph of the interior of Usher Hall in Edinburgh during a concert. The orchestra is seated on the stage, and the audience is visible in the foreground. The hall features ornate architecture, including large columns and a balcony. A large screen displays the text: "Go is back to the ground and the rise on angel's wings to the highest heights."

Go is back to the ground  
and the rise  
on angel's wings  
to the highest heights.

Usher Hall, Edinburgh

#### IV. BOOKS ON THEATRE, MUSIC AND POETRY

Then, whether I sleep, or awaken here,  
 I wake to their eternal here;  
 But I to no such death am;  
 Sweet quies, implies the sacred light,  
 Not lost, while all her senses sleep,  
 To and the wife's tender sleep;  
 Thy kindly hands close mine,  
 To find the youth who stole my heart,  
 And guide me from the dark stream,  
 To find his heart — or find my own.

## A 4 Voc. Du. Atm.

SWEET Maid! before thy eyes I kneel,  
 From under thy feet  
 To raise the fallen prey I move,  
 Mark! as I rise who whisper Love!  
 To raise the stone to this mound —  
 Ah! no — 'tis Love — as mine thou!  
 Farewell then, To thee — Fare — Day  
 My Maid of might but Love's my day.

## A 5 Voc. 277137

SLEEP no more, bid thy light no more,  
 Mine eyes declare ever  
 One face on the end one as thou,  
 To one thing constant true.  
 Thine light not in, but in their go  
 And be your sleep and love;  
 Covering all your hands of me,  
 To keep many more.

Long to more quiet, better, long to more  
 Of things to do and heavy,  
 The thought of men were ever by,  
 And I were not with heavy,  
 The light one, &c. &c.

## A 4 Voc. WHEEL.

SWIFTLY from the mountain's brow,  
 Downward we'd by single stones,  
 And in springing from below  
 First with gold the village square,  
 Then, O hear, the winding stream  
 On the white water I cry,  
 Beyond's eternal day  
 Round on the ring day.

## A 7 Voc. ORLANDO GIBSON.

THE first time I was had no more,  
 When I was approached I asked I let them know  
 And to have opened the very door,  
 Then I was not and left, and long to more.  
 I would not say, O hear, some that more eyes,  
 And gold that more eyes, and I would not say.

**31. HOBLER, John Paul.**

The Words of the Favourite Pieces, as performed at the Glee Club, held at the Crown and Anchor Tavern, Strand. Compiled from their Library, by J. Paul Hobler. London, Symonds, 1794.

FIRST EDITION. *Small 8vo (155 x 95 mm), pp. [iv], 85, [6], in contemporary unlettered, freeform, tree calf, spine ruled in gilt, some wear.* **£250**

An important collection of lyrics for songs and rounds etc, as sung at England's most notable glee club at the end of the eighteenth century. Included are songs by well-known musicians such as John Wall Callcott, Dr. Benjamin Cooke, Stephen Paxton and Samuel Webbe, including the latter's 'Glorious Apollo' which became a traditional opening for glee club programmes. With an index.

The songs are listed by the composer of the tunes, with several of Shakespeare's songs listed under Richard John Samuel Stevens: 'Sigh no More, Ladies, sigh no more' (pp. 40-41), from *Much Ado about Nothing*; 'Ye Spotted Snake with double tongue' (p. 58) from *A Midsummer Night's Dream* and 'It was a lover and his lass' (p. 59) from *As You Like It*.

ESTC t110779.



**32. 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].

[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.

### **33. TOWNSHEND, Thomas, of Gray's Inn.**

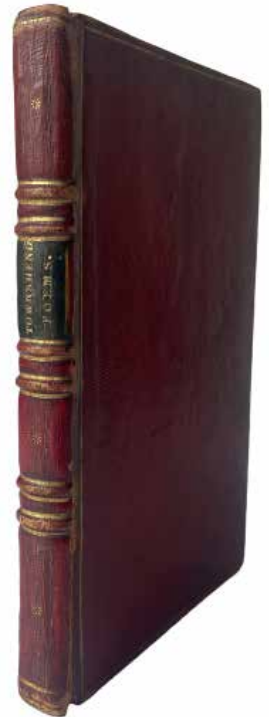
Poems. By Thomas Townshend, Esq. of Gray's Inn. London, T. Bensley for E. and S. Harding, 1796.

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

**£320**

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

ESTC t88554.





**34. KELSALL, Charles (1782-1857).**

The First Sitting of the Committee on the Proposed Monument to Shakspeare. Carefully taken in Short-Hand by Zachary Craft, Amanuensis to the Chairman. Cheltenham, G.A. Williams, 1823.

FIRST EDITION. *Small 8vo, (155 x 93 mm), pp. 88, [3], in contemporary marbled boards with green cloth spine, printed paper label on front board: a little dusty and slightly worn at extremities but a good copy.* **£400**

Attributed to the architect and traveller Charles Kelsall, this is an entertaining fantasy arising from the proposal to erect a national monument to Shakespeare. Written in the form of a play, it is set in the green-room at midnight, where the committee take their seats around a long table. As they prepare to begin their meeting, there is a peal of thunder and a ball of fire rends one of the walls, through which appears the shade of Aristotle, who addresses the committee with his thoughts on Shakespeare. He is followed by many others, including Longinus, Aeschylus, Molière, Milton (blind), Dryden, Voltaire, Diderot, Johnson, Susanna Shakespeare, Frank Crib (owner of the Butcher's Shop at Stratford-upon-Avon), Peter Ogee, an Architect of York, Obadiah Flagel, a Schoolmaster of Newcastle-upon-Tyne and Samuel Grim, Plug-turner of the Pipes which supply the Theatre with Gas.



**35. AIKIN, John (1747-1822).**

Poems, by J. Aikin, M.D. London, J. Johnson, 1791.

FIRST EDITION. 8vo, (195 x 113 mm), pp. x, 136, *some scattered foxing in the text, in contemporary calf, spine simply ruled in gilt with red morocco label lettered in gilt, front joint just beginning to crack, some wear to extremities and light fading on the covers.* **£350**

A collection of poems by the physician, dissenter and writer John Aikin, printed by his friend Joseph Johnson. Aikin spent his early career as a surgeon but when he found this unprofitable he turned to medicine, gained a degree at Leiden and established a medical practice in Norfolk where his sister, Anna Letitia Barbauld, the renowned educationalist, lived. Two of the poems in this collection, including the opening poem, are addressed to her. Aikin's time in Norfolk was dogged by divisions between the dissenters and the established church. Among his circle, most of those who shared his literary tastes were on the side of the Church of England but Aikin, who felt keenly the injustice of excluding dissenters from office, published two pamphlets in 1790 in which he put forward a case for toleration. Although the pamphlets were published anonymously, Aikin's authorship was widely known and it was largely this, as well as his public support of the French revolution, that lost him the support of most of his friends and patients and made his professional life in Norfolk unsustainable.

It was at this low point, largely ostracised for his dissenting views and before his successful move to London in 1792, that Aikin published these poems. In the preface he explained that mixed with the more general poems are a few that may not meet with impartial judgement.



‘They will certainly meet with as decided a condemnation from one set of readers, as they can possibly obtain applause from another... with a mind strongly impressed with determined opinions on some of the most important topics that actuate mankind, I could not rest satisfied without attempting to employ (as far as I possessed it) the noblest of arts, in the service of the noblest of causes’ (pp. iii-iv).

Aikin’s daughter and biographer, Lucy Aikin, described his move to London as ‘a blessed change’, as the dissenters there welcomed him as ‘a kind of confessor in the cause’ (Aikin, *Memoir of John Aikin*, 1823, p. 152). In 1796 he became literary editor of the *Monthly Magazine*, he also wrote for the *Monthly Review* and edited *The Athenaeum* for a while. His circle of friends there included Erasmus Darwin, John Howard, the philanthropist (whose biography he wrote and whose death is commemorated by a poem in this collection), Robert Southey, Thomas Pennant and the radical publisher Joseph Johnson. Aikin also wrote Johnson’s obituary for the *Gentleman’s Magazine*.

ESTC t85576.

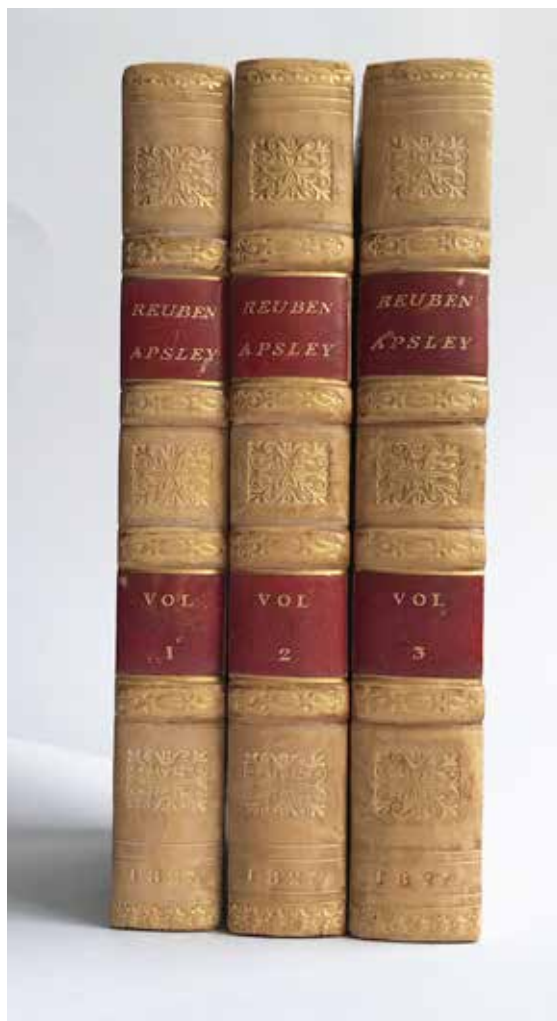
**36. SMITH, Horace (1779-1849).**

Reuben Apsley. By the author of Brambletye House, The Tor Hill, &c. In three volumes. Vol. I [-III]. London, Colburn, 1827.

FIRST EDITION. *Three volumes (187 x 113 mm), 8vo (195 x 115 mm), pp. viii, 340, [ii], 369; [ii], 392; half-title present in the first volume only, in a striking contemporary binding of half pale calf over marbled boards, the boards slightly rubbed, spines gilt in compartments with two red morocco labels on each spine, lettered and numbered in gilt, endpapers and edges marbled in brown and blue, with the booksellers ticket of Poole and Harding, Chester and the later contemporary ownership inscription of 'Hugill'.* **£450**

A very handsome copy of the first edition of one of Horace Smith's popular historical novels. In 1812, after the rebuilding of the Drury Lane Theatre, the managers offered a prize of £50 for an address to be recited at the opening. Together with his elder brother James, Horace wrote parodies of poets of the day which were then published as supposedly failed entries for the competition. Horace's own entries included parodies of Byron, Moore, Scott and Bowles while James parodied Wordsworth, Southey, Coleridge and Crabbe. The resultant Rejected Addresses, which was published in 1812, was hugely popular and is still acclaimed as one of the most brilliant parodies of English poets. Smith enjoyed a wide circle of friendships, most particularly including Leigh Hunt and Shelley, with whom he entered numerous poetry competitions; he also helped Shelley to manage his finances.

In 1818, Smith took part with Shelley in a sonnet-writing competition on the subject of the Nile River, inspired by Diodorus Siculus and submitted to The Examiner. Both poets wrote sonnets called 'Ozymandias': Shelley's was published on 11th January 1818 under the pseudonym Glirastes and Smith's was published on 1st February 1818 under the initials H.S.



Smith later renamed his sonnet ‘On a Stupendous Leg of Granite, Discovered Standing by Itself in the Deserts of Egypt, with the Inscription Inserted Below’ and it was published in his collection *Amarynthus*. Shelley’s sonnet is well known to all but here for fun we reproduce Horace Smith’s:

‘In Egypt’s sandy silence, all alone,  
Stands a gigantic Leg, which far off throws  
The only shadow that the Desert knows.  
“I am great Ozymandias,” saith the stone,  
“The King of kings: this mighty city shows  
The wonders of my hand.” The city’s gone!  
Naught but the leg remaining to disclose  
The sight of that forgotten Babylon.  
We wonder, and some hunter may express  
Wonder like ours, when through the wilderness  
Where London stood, holding the wolf in chase,  
He meets some fragment huge, and stops to guess  
What wonderful, but unrecorded, race  
Once dwelt in that annihilated place.’

Alongside his literary output, which included poetry and several novels strongly influenced by Walter Scott, Horace Smith was a stockbroker. Shelley said of him: ‘Is it not odd that the only truly generous person I ever knew who had money enough to be generous with should be a stockbroker? He writes poetry and pastoral dramas and yet knows how to make money, and does make it, and is still generous’.

Sadleir, *XIX Century Fiction*, 3107; not in Wolff, who lists most of his other novels.

*Presentation copy of scarce account of Edinburgh Festival*

**37. FARQUHAR GRAHAM, George (1789-1867).**

An Account of the First Edinburgh Music Festival, Held between the 30th of November and the 5th November, 1815 to which is added an Essay, containing some General Observations of Music. Edinburgh, James Ballantyne, 1816.

FIRST EDITION. *12mo in sixes (180 x 115 mm), pp. xi, 213, [iv], uncut and unpressed throughout, light peripheral browning, some light foxing, in contemporary blue boards with paper backstrip, rather dusty and worn, spine very badly chipped with loss of large sections to head and foot, remnants of label, both joints weak but front joint particularly so, though still holding, presentation inscription on the title page 'John Curwen' from the Author'.* **£2000**

An unsophisticated, uncut, presentation copy of an account of the first Edinburgh music festival by the Scottish musicologist George Farquhar Graham. He is known primarily for his *Songs of Scotland*, a three-volume collected edition of Scottish songs published by Wood and Co. of Edinburgh. Graham was educated at the University of Edinburgh and then travelled to France and Italy. The Aberdonian musician James Davie believed that Graham might have had harmony lessons from Beethoven during his travels. The first music festival was co-founded by Domenico Corri (manager of the Theatre Royal) and Felix Yaniewicz (1762 – 1848), a Polish-Lithuanian violinist who settled in the New Town on Great King Street. Yaniewicz led the musical life of the recent and fashionable new town, and as the 1815 music festival opened, Yaniewicz led the orchestra throughout an ambitious program of music over the four days. An organ from Covent Garden was said to have been imported for the festival.

Graham's introduction opens that it is regretful that in 'a country distinguished for its learning and good taste in poetry and general literature, Music, in the liberal sense of the term, should be so little cultivated', and hailed the music festival as a turning point in Scottish culture. Prophetically, he writes that he hopes it 'may be followed by important consequences', and Farquhar's hope would idealise in the form of the Edinburgh International Festival (1947) and the Fringe Festival. Amusedly, his description of Edinburgh during the first music festival is startlingly accurate to it during the month of August every year, as 'from England, and the remotest part of Scotland, individuals and whole families poured into the city. Every house and every room that could be obtained was occupied'. A lovely copy of a text that describes the beginning of the cultural boom of Edinburgh, and a charming piece of pre-festival history.

WorldCat lists Edinburgh University, Glasgow, St Andrews, Cambridge, Berlin, NYPL, Columbia, Stanford, Newberry, Indiana, Wayne State, Carnegie Library and Bridwell.







Loch Lochy, Highlands

V. MISCELLANEOUS, INCLUDING TRAVEL & PLACE

**38. BENTLEY, William (of Finningly Park near Halifax).**

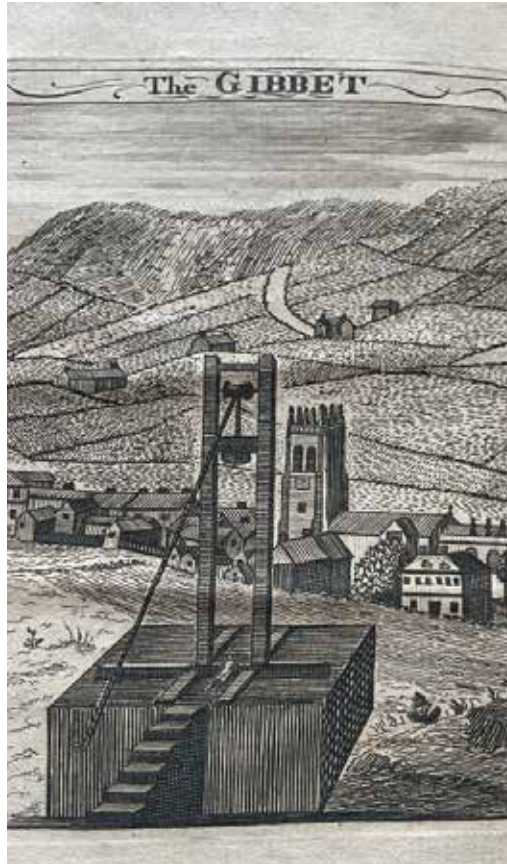
Halifax, and its gibbet-law Placed in a true Light. Together with a Description of the town, the Nature of the Soil, the Temper and Disposition of the people, the Antiquity of its Customary Law, and the Reasonableness thereof... To which are added, the Unparallel'd Tragedies committed by Sir John Eland, of Eland, and his Grand Antagonists. London, G. Sidney, [1761].

SECOND EDITION. 12mo (165 x 95 mm), engraved frontispiece and pp. [4], 95, [1], divisional title-page dated 1761: 'Revenge upon Revenge: or, an Historical Narrative of the Tragical Practices of Sir John Eland, of Eland', very slight paper flaw to text of leaf N1 (p.70), light foxing in text, in contemporary blind-ruled sheep, the slightest of rubbing to extremities, the pastedowns loose, with the recent bookplate of Robert J. Hayhurst on the verso of the front board. **£600**

A charming copy of William Bentley's history of the Yorkshire town of Halifax, with its striking frontispiece of a guillotine set in an English landscape. The most remarkable element of this history can be found in the second chapter, where Bentley goes into great detail about the 'Halifax Gibbet', an early form of guillotine used to execute local thieves. Halifax was once part of the Manor of Wakefield, where by law, the Lord of the Manor had the authority to execute any thief caught with stolen goods to the value of 13 ½ d or more (equivalent to about £10 today). Although decapitation was a fairly common method of execution in England, Halifax was unique for the rare design of its 'Gibbet' and for continuing to decapitate petty criminals until the mid-17th century. Although the origin of its installation is unclear, the first recorded execution in Halifax was in 1286 and the last in 1650. In 1650, Oliver Cromwell forbade the use of the gibbet and the structure was dismantled. A non-working replica was

erected on the site in 1974, with a plaque commemorating the 52 people known to have been beheaded. First published in 1708, it was reissued with a cancel title-page in 1712 as 'The History of the famous town of Halifax in Yorkshire'. It has also been attributed to Samuel Midgley.

ESTC t33073.



*cruel uncle - kidnapping and slavery - the stuff of fiction but a true story*

**39. ANNESLEY, James, (1715-1760).**

Memoirs of an Unfortunate Young Nobleman; return'd from thirteen years slavery in America, where he had been sent by the wicked contrivances of his cruel uncle. A story founded in truth, and address'd equally to the head and heart. London, J. Freeman, 1743.

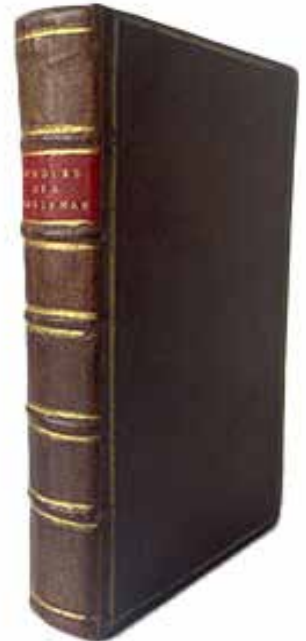
*First or Early Edition. 12mo (165 x 90 mm), pp. [iv], 277, [7] advertisements, several of the early leaves a little sprung, otherwise an attractive copy in a contemporary binding of plain calf, double gilt filet on covers, spine ruled in gilt with red morocco label lettered in gilt, with the contemporary armorial bookplate of Bartholomew Richard Barneby.* **£500**

One of a spate of editions of this best-selling novel, the first semi-fictional account of James Annesley's tumultuous life, previously attributed to Eliza Haywood (1693-1756). Annesley's claim to the earldom of Anglesey, one of the wealthiest estates in Ireland, was viscerously refuted by his uncle, Richard Annesley, who wanted him out of the way so badly that he had him kidnapped at the age of 12 and shipped to a plantation in Delaware where he was sold into indentured servitude. After several attempts to regain his freedom, James finally escaped to Philadelphia and onwards to Jamaica. Here, being recognised by a former school friend, he signed on with the Royal Navy and served for a year under the command of Admiral Vernon. After his return home in 1741, when he accidentally killed a man during a hunting excursion in Scotland, his uncle seized the opportunity to try and get James hanged for murder, but the case was unsuccessful due to witnesses of the accident.

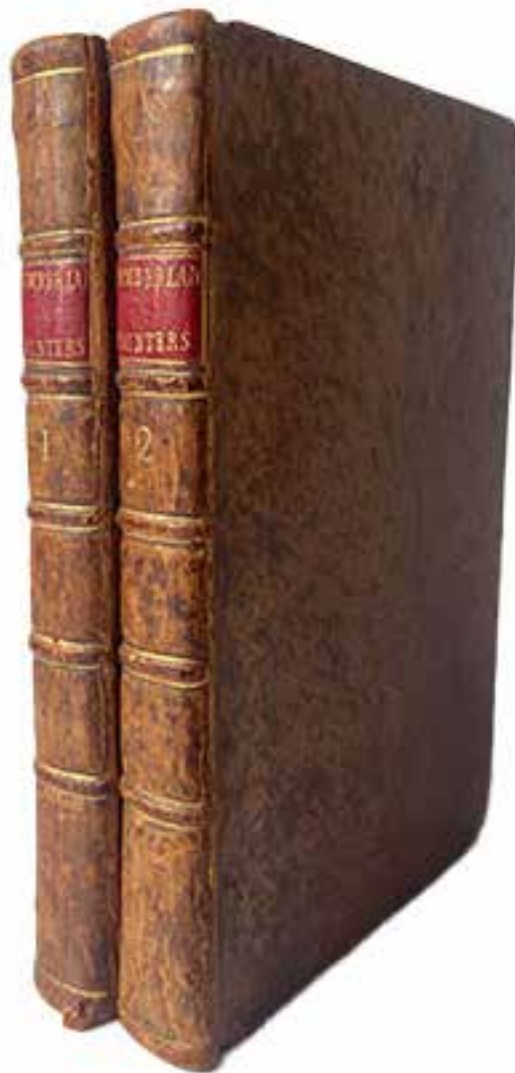
The court case for the earldom and the lands then begun, with James being defended by the Scottish barrister Daniel Machercher. Not only was the case a cause célèbre which captured the popular imagination - elements of Annesley's extraordinary life live on in Smollett's *Peregrine Pickle*, 1751, Scott's *Guy Mannering*, 1815 and Robert Louis Stevenson's *Kidnapped* - it was also a key trial in the formulation of many important legal precedents. Although this is complete as published, two further parts later appeared, the second under the title 'Memoirs of an unfortunate nobleman in which is continued the history of Count Richard', published later in 1743, and the third part, under the same title as the present first part, followed in 1747. The present edition, which may be the first, is distinguished from other editions of the same year and same collation, by the following points: the second line of the imprint ends 'and sold', the catchword on p. 1 is 'words' and the vignette on p. 1 is a cherub (in an expansive pastoral scene, looking at a bird through a telescope)

**Provenance:** with the attractive contemporary armorial bookplate of Bartholomew Richard Barneby, who changed his surname from Lutley to Barneby in 1735, 'pursuant to the will of John Barneby' (see the Office of Public Sector Information website). The Barnebys (they were subsequently to change their name to Barneby-Lutley in the nineteenth century) lived at Brockhampton Park, near Bromyard, Herefordshire, until 1946 and the estate is now property of the National Trust.

ESTC t81624.







**40. CUMBERLAND, Richard (1732-1811).**

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

FIRST EDITION. *Two volumes, 12mo (156 x 95 mm), pp. [iv], 225, [1], [2] index; [iv], 224, [1] index, [1], in contemporary tree calf, spines ruled in compartments and numbered in gilt, red morocco labels lettered in gilt.* **£650**

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

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

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

ESTC t116936.

#### **41. 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.

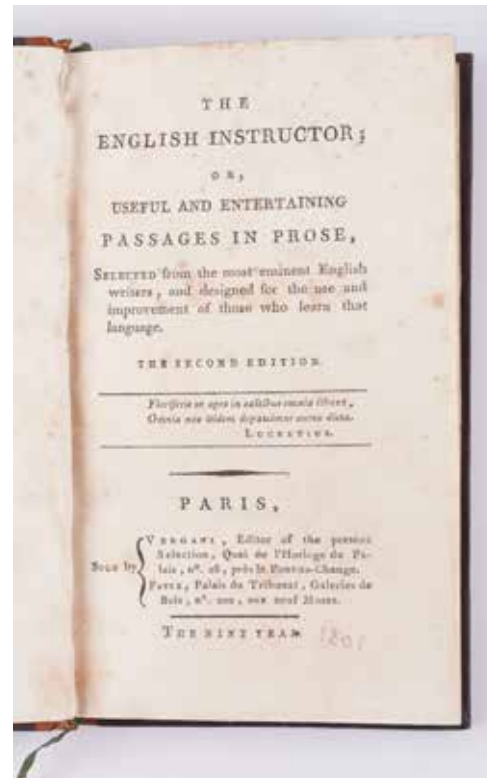
Second Edition. *12mo (165 x 100mm), pp. iv, 259, in contemporary calf-backed dark painted boards, front joint splitting slightly at the top, faded yellow edges.* **£250**

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.





**42. RESTIF DE LA BRETONNE, Nicolas-Edme. (1734-1866), *attributed to.***

Tableaux de la Bonne Compagnie de Versailles et de Paris; ou Traits caractéristiques, Anecdotes secretes, Politiques, Morales & Littéraires, recueillies dans les Sociétés du bon ton, pendant les Années 1786 & 1787. Par M. le Ch. de B\*\*\*. Tome Premier [-Second]. Paris, tous les Marchands de Nouveautés, 1787.

THIRD EDITION. 8vo, (197 x 112 mm), pp. [ii], [3]-198; [ii], [3]-176, *tear on E2 (pp. 67-8) through the page number but with no loss, in contemporary mottled calf, rubbed at extremities, spine gilt in compartments, brown morocco label lettered in gilt, head and foot of spine chipped, marbled endpapers, red edges.* **£900**

A delightful and vivid portrayal of the salons and artistic haunts of Paris society. Presented in a series of short chapters, with plentiful dialogue, short anecdotes and lively descriptions, the subjects covered include a music lesson, a scene in a café, an evening at the Tuilleries, the opera, a ball, a visit to the doctor, a supper party, dreams, rebels, springtime and ‘the real pleasures’ of life. The dedication is addressed ‘O Vous, Sexe charmant, qui savez tout embellier, malheureusement même jusqu’au vice... Les femmes sont chez nous les véritables précepteurs des hommes: elles aiment les sciences, les arts, les talents & les encouragent; elles veulent les trouver dans le cercle qui les entoure’.

Authorship of this work has been hotly contested over the years. Paul Lacroix, in his bibliography of Restif, not only attributed the work to Restif, but claimed it to be among his best writings: ‘Ce sont les plus agréables pages que Restif ait écrites, et tout ce que nous avons lu dans ce joli ouvrage est bien du Restif, de l’excellent Restif’ (Lacroix p. 334). Rives Child, on the other hand, states that the Tableaux are the work of the Prince de Ligne and adds, ‘Je ne vois absolument rien de Restif là-dedans. A mon avis, cet ouvrage fut écrit par



quelqu'un qui a passé pas mal de temps au Pays-Bas, peut-être un diplomate français' (Rives Child, Restif de la Bretonne, Témoignages et Jugements. Bibliographie, 1949, p. 312). In Cohen-de Ricci it is listed under Restif but with the proviso that all the chapters were not written by Restif. It has more recently been attributed to Stanislas Jean de Boufflers.

First published earlier in the same year, the work was originally intended to accompany a suite of plates by Moreau. These were reused in a number of later editions but were not included in the present edition, which has been entirely reset and which, unlike other editions, has no mention of plates on the title-page. The chapters of later editions also vary, but in this edition they are the same as listed by Lacroix for the first edition and all appear in the same order.

MMF 87:19; Jacob, Bibliographie et Iconographie de tous les ouvrages de Restif de la Bretonne, pp. 333-334; see Cohen-de Ricci 879 (under Restif).

WorldCat lists this edition at the BN and Biblioteca Nacional de Espana only.

*Written for Madame de Maintenon's young ladies*

#### **43. RACINE, Jean (1639-1699).**

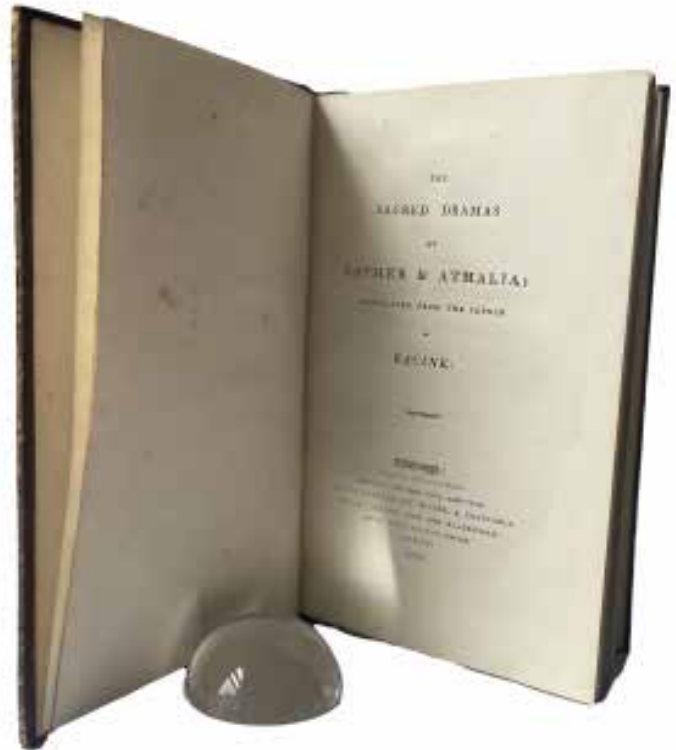
The Sacred Dramas of Esther & Athalia: translated from the French of Racine: Edinburgh, John Moir for Manners and Miller, 1803.

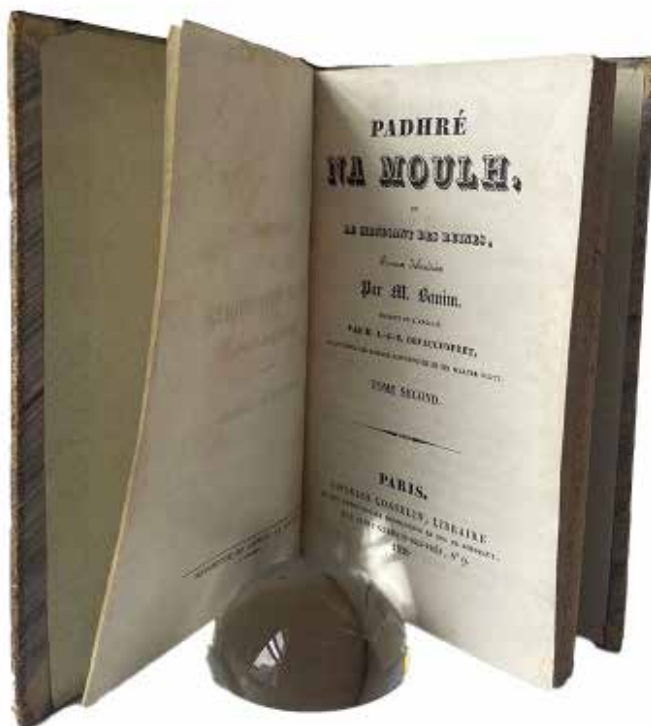
FIRST EDITION OF THIS TRANSLATION. 8vo, (125 x 214mm), pp. [vi], 154, [1] errata, with the half-title, in contemporary tree calf, spine simply ruled in gilt, red morocco label lettered in gilt, with the heraldic bookplate of Sir James Campbell of Stracathro. **£200**

An anonymous verse translation of two plays by Racine. The first is Racine's final tragedy, *Athalie*, first performed in 1691 and considered one of his greatest achievements: Voltaire thought it the greatest triumph of the human mind while Flaubert, in *Madame Bovary*, ranked it as the masterpiece of the French stage. The second play translated here is the lesser-known *Esther*, 1689, a work in three acts written for the young ladies of Madame de Maintenon's academy, the *Maison Royale de Saint Louis*. A note in the 1876 translation by Caroline Andrews reads: 'As the translator has followed closely the original, she hopes to recommend the same to the attention of lady educators'.

With a dedication to the Duchess of Gordon and a brief address to the reader: 'The Translator has often admired the sublimity of sentiment, and elegant simplicity that reign in the sacred dramas of Racine. He has reaped both pleasure and edification from the perusal of these pieces, so justly esteemed by those who have a relish for sacred poetry: Hence he has been induced to believe that a translation of them, imitating closely the simple manner and style of the originals, might afford a similar gratification to the well-disposed British reader'.

OCLC lists BL, NLS, Edinburgh University, Stanford, Chicago, Michigan and Princeton.





*scarce French edition of Irish novel*

**44. BANIM, John (1798-1842), DEFAUCONPRET, Auguste-Jean-Baptiste (1767-1843).**

Padhre na Moulh, ou le Mendiant des Ruines, Roman Irlandais par M. Banim. Traduit de l'Anglais par M. A.-J.-B. Defauconpret, Traducteur des romans historiques de Sir Walter Scott. Tome Premier [-Second]. Paris, Gosselin, 1829.

FIRST EDITION IN FRENCH. *Two volumes, 12mo, (162 x 96mm), pp. [iv], 234; [iv], 216, in contemporary quarter sheep over diagonally striped grey boards, vellum tips, spines ruled, numbered and lettered in gilt, edges sprinkled, with Anthony Surtees' bookplate.* **£350**

The scarce first edition in French of John Banim's novel, *Peter of the Castle*, first published in Dublin in 1826. The translation is by the travel writer and anglophile Auguste-Jean-Baptiste Defauconpret, now mostly remembered as the translator of Walter Scott's novels.

'The Banims may be justly called the first national novelists of Ireland... Their ambition was to do for Ireland what Scott, by his Waverley Novels, had done for Scotland — to make their countrymen known with their national traits and national customs and to give a true picture of the Irish character with its bright lights and deep shadows' (Mathew Flaherty, *The Catholic Encyclopedia*, New York 1907).

WorldCat lists Trinity College Dublin and Brigham Young only. The BL also has a copy.

See Block p. 13; not in Sadleir.



**45. AGAR-ELLIS, George James Welbore Dover, 1st Baron (1797-1833).**

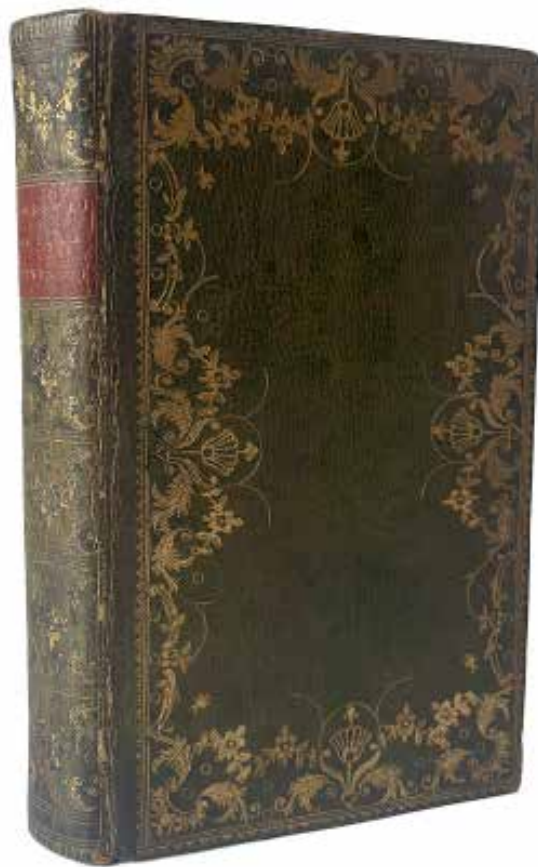
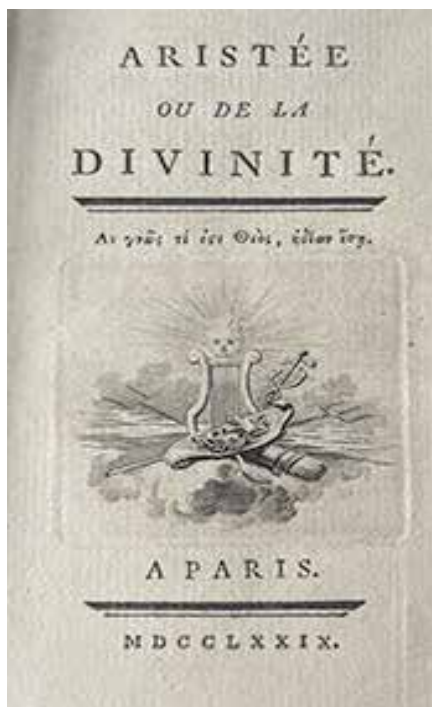
The true history of the state prisoner, commonly called the Iron Mask, extracted from documents in the French archives. By the hon. George Agar Ellis. London, John Murray, 1826.

FIRST EDITION. 12mo, pp. [iv], viii, 352, some scattered foxing in text, in contemporary half calf over marbled boards, spine gilt in compartments with green morocco label lettered in gilt, with a later bookplate messily removed, over a yellow one, torn and largely obscured, with the signature of M. Connolly Baldoyh (?). **£300**

First edition of an important work about the so-called ‘Man in the Iron Mask’, the legendary figure long thought to have been the identical twin brother of Louis XIV. The mysterious man had been a captive of the French government since 1687 and was imprisoned in the Bastille in 1698 until his death in 1703, during all of which time his face had been hidden by a mask. The legend formed part of Dumas’s brilliant novel *Le Vicomte de Bragelonne*, 1846, the most glorious and most dangerous of the adventures of the Three Musketeers, and the story was the subject of the MGM film, ‘The man in the Iron Mask’.

Agar-Ellis’s account, extracted from documents in the French archives, was translated into French and published as *Histoire authentique du Prisonnier d’Etat, connu sous le nom de Masque de Fer*, Paris, 1830. Dumas is known to have read it while he was researching the subject for his novel. Agar-Ellis was led to the conclusion that the masked prisoner was probably the Italian Antonio Ercole Matthioli, born December 1, 1640 at Bologna. Matthioli, an astute, clever man became the Secretary of State to the Duke of Mantua, a province of Italy. Matthioli became powerful and rich but his unscrupulous selling of a treaty drawn up by Louis XIV of France and the Duke of Mantua (whereby Louis pledged to buy the fortress





at Mantua) to France's enemies resulted in him being kidnapped by French soldiers and held at Pinerolo for treason. The Duke of Mantua disowned him and Matthioli was kept masked for his own protection. The German historian Wilhelm Broecking came independently to the same conclusion seventy years later.

#### **46. HEMSTERHUIS, Frans (1721-1790).**

*Aristée ou de la Divinité.* Paris, 1779.

FIRST EDITION. 12mo, (162 x 94), pp. x, 208, *preserving the initial blank, the engraved vignette on the title-page and the head- and tail-pieces are unsigned, in contemporary green morocco, unsigned binding, possibly by Thomas Van Os, with elaborate floral tooling to covers, spine gilt in compartments, slightly rubbed, red morocco label lettered in gilt, simple gilt dentelles, marbled endpapers, gilt edges.* **£1500**

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

As with all of Hemsterhuis' works, *Aristée* was privately printed and distributed. The printing is typically elegant, the text block measuring 93 x 47 mm, a small and dense block of text within wide margins, in the present copy measuring 167 x 96 mm.

The elaborate green morocco binding on this copy is probably by Thomas Van Os, a leading binder of the last quarter of the eighteenth century in the Netherlands. Van Os was commissioned by Hemsterhuis to create bindings for some of his later works, alongside Christiaan Micke, who bound so many copies of Hemsterhuis' earlier works for presentation. Of the two, Van Os is more associated with the flat spin, as here, in addition to which this binding bears many similarities with the two bindings (particularly fig. 7) by Van Os reproduced in Jan Storm van Leeuwen's article in *The Book Collector* (see *The Book Collector*, Summer 2001, figs. 6 and 7, pp. 215-216).

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

See Roger Eliot Stoddard, 'François Hemsterhuis: Some Uncollected Authors VIII', in *The Book Collector*, Summer 2001, pp. 186-201; Jan Storm van Leeuwen, 'Frans Hemsterhuis' Binders and some bindings on *Lettre sur l'Homme*, *ibid*, pp. 202-216.  
Stoddard 9.

*early edition not in ESTC*

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

**DEYVERDUN, Jacques-Georges (1734 or 1735-1789), translator.**

Caroline de Lichtfield. Par Madame de \*\*\*. Publié par le Traducteur de Werther. Tome Premier [-Second]. Londres, Buisson, 1786.

SECOND EDITION; FIRST EDITION UNDER THIS TITLE. *Two volumes, 12mo (170 x 100mm), pp. [iv], [5]-292; [iv], [5]-257, with half-titles, a lovely copy in contemporary tree-calf, flat spines gilt in compartments with palm trees, red morocco labels lettered and numbered in gilt, with the pictorial bookplate of Robert J. Hayhurst in the first volume.* **£500**

A handsome copy of the true second edition of his hugely popular and influential novel. First published in Lausanne, ‘aux dépens de l’auteur et chez François La-Combe’, 1786, as simply ‘Caroline’, this is the first edition to use the full title under which the novel was subsequently printed and known. Buisson published two more editions in 1786, one designated ‘seconde édition’ (ESTC t136845) which has title-page vignettes of a landscape with trees (volume I) and buildings and a parley of instruments (volume II) and one designated ‘nouvelle édition, avec des corrections considérables’ (ESTC t136846) with title-page vignettes of an a flower (volume I) and two horsemen and a dog (volume II). The present edition, which was probably printed in Paris, is not the same as ESTC n42696, with its fruit basket title-page ornament and probable manuscript asterisks, but both title pages have the same small vignette, of a garlanded cherub on fronds and the asterisks on the title-page are printed. The translator of Werther, as mentioned on the title-page, is Jacques Georges Deyverdun. In a letter to Lord



Sheffield, 20th January 1787, Edward Gibbon claims to have assisted Deyverdun in the publication of the manuscript, although his exact contribution is unclear.

Countless editions were published, in French and English: ESTC lists eight editions of the French text published under British imprints. Most of these imprints are false but they do include some piracies which would be genuine London printings using spurious Paris printers' names. MMF list 16 editions of the French text between 1786 and 1828. Thomas Holcroft translated the novel into English and his version was treated with critical acclaim. Samuel Babcock in the *Monthly Review* wrote: 'In this beautiful and interesting novel, the lights and shades of character are blended with great ingenuity: and in every part of it we discover the hand of an elegant and skilful artist. With wonderful energy and address, the Authoress unfolds the secret springs and complex movements of the human heart; and so forcibly are the different feelings that agitate the soul, delineated by her magic pencil, that they strongly awaken the sympathy of the reader, and interest him in the distress of the story' (March 1787, pp. 265-266, see Raven & co., 1786:34).

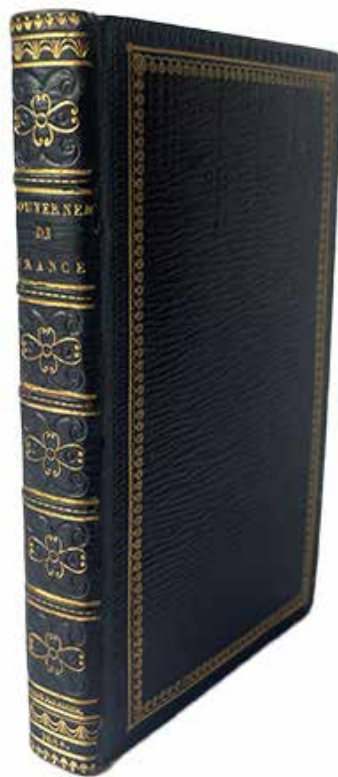
Not in ESTC; see MMF 86.52; see Cioranescu 47072-47076.

*Renouard's extra-illustrated copy*

#### **48. COURTILZ DE SANDRAS, Gatien (1644-1712).**

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





FIRST EDITION. 12mo (136 x 78 mm), pp. 197, [3] table, extra-illustrated with 12 early eighteenth century engraved portraits, with tissue-guards, title-page and last leaves considerably browned, the final leaf restored at the gutter, corners of title and one small marginal tear repaired, several other smallish old paper repairs, tear to corner of A2 (possibly original paper fault), in nineteenth century blue straight-grained morocco by Simier; covers with a roll-tool border in blind and gilt, spine tooled in compartments in blind and gilt, with gilt rules and lettering, the lower section dated and lettered 'Relié par Simier', board edges and dentelles gilt, extra vellum flyleaves, pink silk marker, marbled endpapers, gilt edges, with the later booklabel of Robert J. Hayhurst and the pencilled inscription 'From the library of A.A. Renouard, extra illustrated'. **£1250**

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

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

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

